УДК 821.110

DOI: 10.15421/3820012

M. Volkova

М. Ю. Волкова

М. Ю. Волкова

Oles Honchar Dnipro National University

Дніпровський національний університет імені Олеся Гончара

Днепропетровский национальный университет имени Олеся Гончара

SOME PECULIARITIES OF S. LEACOCK'S SHORT-STORY «THE MAN IN ASBESTOS: AN ALLEGORY OF THE FUTURE» TRANSLATION INTO UKRAINIAN

ДЕЯКІ ОСОБЛИВОСТІ ПЕРЕКЛАДУ ОПОВІДАННЯ С. ЛІКОКА «ЛЮДИНА В АЗБЕСТІ»: ПРАОБРАЗ МАЙБУТНЬОГО» УКРАЇНСЬКОЮ МОВОЮ

НЕКОТОРЫЕ ОСОБЕННОСТИ ПЕРЕВОДА РАССКАЗА С. ЛИКОКА «ЧЕЛОВЕК В АСБЕСТЕ: ПРАОБРАЗ БУДУЩЕГО» НА УКРАИНСКИЙ ЯЗЫК

The role of S. Leacock as a representative of English-Canadian literature and peculiarities of his creative works are given in the article. The peculiarities of the literary translation which aim is to reflect ideas, feelings transforming the author's images with the help of another language material, the main features that make it different from a classical one were stated. The scholars who scrutinize the problems of a literary text translation in the contemporary linguistics was found out. The differences between the original text of S. Leacock's short-story «The Man in Asbestos: an Allegory of the Future» and the text of translation and its translation by A. Yevsa were analyzed in the article. The translation can be called adequate as some change of content of the original text by the target language means did not impact into general perception of the short-story in its translation. The translator conveys the author's ideas provoking reader's reaction to the story. A. Yevsa preserved its content, the system of images and the author's style, emotional atmosphere and plot identity of the original text and the choice of linguo-stylistic devices used in the original text. General peculiarities of the translation into Ukrainian, main grammar and lexical transformations used by A. Yevsa were marked, among which are generalization, concretization, compensation, semantic development and combination of sentences prevail.

Keywords: translation, adequacy of translation, stylistic device, compensation, hyperbole, epithet, semantic development.

Визначено роль С. Лікока як представника англо-канадської літератури та особливості його творчого надбання. Було визначено особливості літературного перекладу, що має на меті відтворити ідеї, відчуття, трансформуючи образи автора за допомогою матеріалу іншої мови, головні риси, які роблять його особливим літературним твором. Було виокремлено плеяду дослідників, які займалися та продовжують займатися вивченням проблеми перекладу художнього твору в сучасному перекладознавстві. Також було зазначено розбіжності між оригінальним текстом оповідання С. Лікока «Людина в азбесті»: пробраз майбутнього» та його перекладом українською мовою, наданим А. Євсою. Переклад було визнано адекватним: часткова зміна тексту оригіналу засоба-

ми мови перекладу не вплинула на загальне сприйняття твору. Перекладач відтворив думки автора, зберіг зміст, систему образів, емоційну атмосферу та стиль автора, сюжетну своєрідність оригінального тексту. Він намагався зберегти використання лінгвостилістичних засобів, які були застосовані С. Ликоком в оригінальному тексті. Визначено особливості перекладу А. Євси, граматичні та лексичні трансформації, використані при перекладі, серед яких домінують генералізація, конкретизація, компенсація, трансформація, семантичний розвиток, об'єднання речень.

Ключові слова: переклад, адекватність перекладу, стилістичний засіб, компенсація, гіпербола, епітет, семантичний розвиток.

Исследована роль С. Ликока как представителя англо-канадской литературы и особенностей его творческого наследия. Определены особенности литературного перевода, цель которого – отобразить идеи, ощущения, трансформируя образы автора с помощью материала другого языка, главные черты, которые передают литературному произведению его неповторимость. Был выявлен ряд исследователей, которые занимались или продолжают заниматься изучением проблемы перевода художественного текста в современном переводе. Также было установлено отличие между оригинальным текстом рассказа С. Ликока «Человек в асбесте»: проработка будущего» и его переводом А. Евсы. Перевод был признан адекватным: частичное изменение оригинального текста при помощи приемов языка перевода не повлияло на общее восприятие произведения. Переводчик передал мысли автора, сохранил содержание, систему героев, эмоциональную атмосферу и стиль автора, сюжетное осмысление рассказа. Он старался сохранить лингвостиллистические приемы, использованные С. Ликоком в оригинальном тексте. Выделены особенности перевода, среди которых доминантными являются генерализация, конкретизация, компенсация, прием целостного переосмысления, семантического развития, объединение предложений.

Ключевые слова: перевод, адекватность перевода, стилистический прием, компенсация, трансформация, гипербола, эпитет, семантическое развитие.

Literary text translation as a key problem of the contemporary literary studies plays an important role in the development of language and the enrichment of national culture. Thanks to written translations of literary texts, we have the opportunity to gain the knowledge of other nations' cultural heritage, to interact, to enrich literatures and cultures. To achieve the adequacy of translation the translator «should be aware of both language (source and target) culture, have a previous cultural and linguistic analysis of the original text» [1, p.132]. It is necessary to remember that due to the difference in culture and languages it is almost impossible to make an accurate translation whereas the translator aims at reflecting the peculiarities of the original text and achieving its adequacy.

The interest to the topic is confirmed by the growing interest to a text in its «comprehensive meaning, the need for a comprehensive analysis of the various types of information, the necessity to provide an adequate translation of works of art» where this information is represented [2, p. 238].

Analysis of literary text translation problems, which leads to the formation of aesthetic consciousness in the general civilization process, was marked in the XXXXI centuries by the turn towards scientific reflection and systematization of empirical data. Important problems of communicative-pragmatic nature applying to the translation of a literary text were analyzed by A. Fedorov, L. Barkhudarov, Y. Retzker, A. Lilova, A. Schweitzer, V. Komissarov, B. Hack, C. Raye, E. Kari, S. Florin, S. Vlahov, N. Garbovskogo, Z. Lvivskaya and others.

The works of the theorists of translation allowed establishing the specificity of the artistic translation associated with the emotional and aesthetic influence on the reader, with the actualization of the author's worldview and the creation of images consistent with the original author's idea. Important conclusions on the use of fiction means in the

translation of a literary text were made by N. Lyubimov, M. Lozynskiy, L. Ginzburg, N. Gal, Y. Yakhnina, V. Koptilov, T. Nekhryach, M. Novikov. Among the scholars who made the research in the field of general theory of translation A. Popovich, V. Rossels, V. Koptilov, A. Fedorov, I. Korunets, V. Komissarov, R.

Zorivchak, V. Karaban, O. Cherednichenko should be mentioned.

The objectives of our investigation is S. Leacock's short-story «The Man in Asbestos: An Allegory of the Future», which belongs to his short-stories selection under the title of «Nonsense Novels» (1911).

The atmosphere of this short-story is not that ironic but sarcastic. It is the first person narration which is aimed at diminishing the distance between a reader and the narrator who is a certain implementation of the author's ideas, making him a core of the story, concentrating on the inner thoughts that he shares with his interlocutor – a person of the future, whose life is absolutely differs of the narrator's one that highlights the narration emotionally by the use of gradation as a symbol of emotional intensifying.

The translation of the given short-story by S. Leacock was done by Andriy Yevsa, whose translations are being printed in journal «Vsesvit» and other editions. He is the author of many English and American authors' books, among whom are R. Bradbury, D. Gardner, D. D. Carr, A. Christie, A. Toffler. This short-story was translated into Russian by V. Barbasheva.

Trying to scrutinize the text, we wanted to analyze to what extend A. Yevsa was able to reflect the peculiarities of the original text of the given short-story that became so popular with the readers all over the world, what peculiar devices helped to create the general atmosphere of the story.

Author's humour and irony are the peculiar features of the narration. Using a lot of exaggerations, he shares his personal point of view with the reader about the absurdness of a future man's life that lacks children, fashion, ladies, feelings, necessity to move and work – in other words, it is senseless. In reality, the future man's life looks ideal on the one hand: there are no diseases, death, the necessity to study but, on the other hand, such a life is a monotonous emotionless routine that a person of the twentieth century is unable to understand.

S. Leacock's character, tied with moral norms, excited by the high life speed and routine problems, becomes a victim of civilized society without paying attention to the role of mechanisms in his life. He preserves his self-assurance and ambitiousness, but at the same time, his seems funny and even measurable.

A harsh contrast between the life of the future and the past is created by retrospective ideas of the narrator who asks Asbestos a question – such a «title» was given to him by our contemporary in accordance with the appearance and a possibility to wear asbestine clothes only: «In one year humanity made enough suits to last for ever and ever» [2] («За один рік людство виробило його стільки, що вистачить назавжди» [4, p. 4]. The translator violates the use of repetitions, introduced by S. Leacock, compensating it by generalization. The man of future who has got education by way of surgery and is so impersonal because of developed civilization that he does not even have a name: he is educated but does not have a name, he seems to live in absolutely harmonic atmosphere but, on the other hand, he is incapable of emotional perception. He lives as he dreamt in the developed society but in the house almost ruined by time, deprived of the death but unable to give a birth, to start a new life, he can break down as if he is a machine. Sarcastic atmosphere in the story is achieved by way of contextual oppositions. The reader is given a possibility to find out his own «golden middle» of life and to maintain his own

life balance. As for the possibility to get education in the society of future Asbestos says: «When I took my education I was operated upon for social history, but the stuff they used was very inferior» [2] («Отримуючи освіту, я спеціалізувався з історії суспільства, але під час операції використали дуже неповноцінний матеріал» [4, р. 2]). The device of semantic development used by the translator shows the absurdness of the situation, underlines its hypertrophy.

S. Leacock mocks at impersonal people of the future with colourless appearance: «His face was hairless, but neither old nor young. He wore clothes that looked like the grey ashes of paper that had burned and kept its shape» [2] («З його безволосого обличчя неможливо було визначити його вік. Сірий одяг на ньому був ніби з паперу, що згорів, але ще не розсипався...» [44, р. 1]).

The translator uses semantic development to share the author's idea with the reader. He does not economize on epithets describing the emotionless of the people of future: «...here and there, there passed slowly to and fro human figures dressed in the same asbestos clothes as my acquaintance, with the same hairless faces, and the same look of infinite age upon them» [2] («де-не-де повільно дибали одинокі людські постаті в такому ж азбестовому одязі, з такими ж безволосими обличчями й такого ж невизначеного віку, як і мій знайомий») [4, р. 2]; «the street with the asbestos figures moving here and there» [2] («на сіру занедбану вулицю з азбестовими посталями») [4, р. 2]. The translator omits a part of the sentence that is of no special value from the point of view of the information it reveals. The narrator on the contrary uses too many interjections and emotionally coloured lexis, which was correctly used by the translator.

Life of the future people is so indifferent that they even do not study how to count days and years according to the calendar: «It's just the same being here as being anywhere else» [2] («Повсюди одне й теж» [4, р. 2]); «...and the sea gum-coloured, the weather all the same» [2]; «море [стало] клейким, а погода перестала змінюватися» [4, р. 4].

The translator tends to the semantic development to explain the meaning of hyperboles, used by the original text author. The same function is a device of antonyms translation: «...nowadays you live for ever?» [2] («...тепер ви не помираєте?» [4, р. 5]).

Depicting future society, S. Leacock uses a lot of epithets and emotional exclamations, exclamatory sentences to reveal to what extent our contemporary narrator is worried and to oppose today's society to the future one: «Good heavens! And was this the era of the Conquest that I had hoped to see! I had always taken for granted, .. humanity was destined to move forward. This picture of what seemed desolation on the ruins of our civilization rendered me almost speechless» [2] («Боже мій! І це та епоха здобутків, яку я прагнув побачити! ...я завжди був певен, що людство приречене рухатися вперед. Картина запустіння на руїнах нашої цивілізації майже відібрала в мене мову» [4, р. 2]).

It also should be mentioned that S. Leacock uses in Asbestos' speech impersonal sentences that hyperbolize his impersonality: «never heard it before. But I was saying that after we had eliminated Death, and Food, and Change, we had practically got rid of Events,...» [2] («Ніколи не чув такого виразу. Отож, як я сказав, коли ми подолали смерть, то позбулися потреби їсти й перестали змінюватися, ми практично позбулися подій...» [4, р. 2]).

S. Leacock is known to be a master of irony and hyperbole. The short-story becomes a certain parody to a science fiction novel: the character finds himself in the future but then «protects, does not want to live in an «ideal» society of the future. The author paid great attention to the development of the parody genre; he believed this form to be the most effective for any humorist. To his mind, the parody task was not only to mock;

it had to depict the life and peculiarities of the epoch that created a thing which is the object of the parody.

The translator changes the repletion structure used by the author by Ukrainian phrase: «The pace of life grew swifter and swifter» [2] («Темп життя наростав» [4, p. 3]). Compensation used by the translator in the description of life in the past which Asbestos and others rejected («...digestive apparatus,.. was a clumsy thing that had been bloated up like a set of bagpipes through the evolution of its use!» [2] («Органи травлення,.. були грубі, незграбні й з часом роздувалися, мов міхи» [4, p. 1]); «You cried out,...» [2] («Ви протестували,...» [4, p. 2]), and now the reader can see a simple life of a person: «Have you and these people,» I said, «no stomachs – no apparatus?» [2] («І ні в кого з вас немає шлунків, немає органів травлення?» [4, p. 3]); they also «Killed the weather!» [2]; «Ліквідували погоду!» [4, p. 4]. The translator uses generalization of the separate sentence parts meaning which belong to the same content.

Having analyzed the short-story it becomes obvious that S. Leacock uses many emotional sentences, words, expressions often difficult to translate into the target language revealing highlighted atmosphere. Thus, while translating A. Yevsa uses the device of semantic development: «... I could feel my senses leaving me ...» [2] («Я відчував, що втрачаю свідомість» [4, p. 3]); «I said, my brain reeling» [2] («вигукнув я, вражений» [4, p. 2]); compensation: «What on earth would we want them for?» [2] («Навіщо в біса вони потрібні?» [4, p. 6]); antonymic translation: «Oddly enough,...» [2] («Як не дивно...» [4, p. 6]). Sometimes he omits some elements or even parts of sentences to reflect the emotional intensifying of the original sentence: «I cried, sitting upright» [2] («вигукнув я» [4, p. 1]); «... if you want really to find out about what is evidently a new epoch to you, get off your platform and come out on Broadway and sit on a bench» [2]; «...якщо ви дійсно бажаєте знати, що являє собою явно нова для вас епоха, давайте вийдемо на Бродвей» [4, p. 2]. A. Yevsa uses transliteration of the famous topographic name to achieve maximum adequacy of translation.

The narrator cannot imagine a possibility to live without women, here he uses ironic epithets: «heaven-created, hobble-skirted women...» [2], similes: («з ...небесними створіннями у коротких спідницях» [4, p. 7]); «...finding some woman to share one's life...» [2] («...пошукам жінки, яка б стала дружиною...» [4, p. 7]). In the later example, the device of holistic transformation because of metaphor ruining was used.

It should be mentioned that translating the text A. Yevsa often changes a sentence structure: 1) change of simple sentence into impersonal one: «You still have danger?» [2] («Отож, небезпечно у вас все-таки буває?» [4, p. 5]) – and addition of introductory word «отож»; 2) simplification of the sentence structure: «Go on then and ask questions» [2] («Запитуйте» [4, p. 1]); 3) change of voice from active into passive: «Everybody thinks foreigners awful» [2] («До чужоземців усі ставлять з відразою» [4, p. 6]) with the use of general reinforcement device; 4) combination of two simple sentences into one compound: «In the room across the hall there was a man singing. His voice, that had been loud, came fainter and fainter through the transom» [2] («У кімнаті через коридор співав чоловік і його голос долинав до мене все слабкіше й слабкіше» [4, p. 1]); «Agriculture went overboard. Eating and all that goes with it, domestic labour, housework – all ended» [2] («Сільське господарство відійшло в минуле, а з ним їжа та все, що з нею пов'язане – робота, праця по дому...» [4, p. 2]). The translator uses not only combines the sentences but also changes the sequence of their parts; 5) separation of one compound sentence into two simple ones: «I've seen specimens of them – farmers, they called them» [2] («Їх називали фермерами. Я бачив експонати» [4, p. 2]). It

should be mentioned that the translator also changes the sequence of the sentence parts to percept the Ukrainian variant better: «Tell me; you say you selected some woman?» [2] («Розкажіть мені. Ви говорите, що вибирали якусь жінку?» [4, p. 7]); 6) change of an elliptical sentence into a simple one: «The risks of your time,...» [2] («У ваш час ви постійно ризикували,...» [4, p. 5]); 7) changing inversion into elliptic Ukrainian variant: «They did conquer it?» [2] («І природу підкорили?» [4, p. 3]).

In the translation of grammar transpositions of separate sentence parts take place: «What a queer, excited way you have of speaking,...» [2] («Яка у вас дивна манера говорити так збуджено» [4, p. 2]). In the example «The last of it was all done centuries ago» [2] the noun is used in plural whereas it is single in the translation: «З останньою роботою покінчено століття назад» [4, p. 5].

In the conclusion, it should be mentioned that all these grammar changes became peculiar indicators, peculiarities of the atmosphere of irony, grotesque and harmony S. Leacock pays special attention to in the given short-story that can be called a key one in the author's literary career.

A. Yevsa gave an adequate variant of S. Leacock's short-story translation preserving the original text context. His translation is close to emotional component, sometimes using addition to expend the information. To reflect the original text peculiarities the linguist uses different linguo-stylistic devices, among which generalization, concretization, compensation, holistic transformation, semantic development and combination of sentences prevail.

References

1. **Gerald L.** Stephen Leacock: Humour and Humanity. – Montreal-Kingston: McGillQueen's Univ. Press, 1988. 152 p.
2. **Leacock S.** The Man in Asbestos: An Allegory of the Future. URL: <http://www.gutenberg.org/files/4682/4682-h/4682-h.htm>
3. **Korunets' I. V.** Teoriya i praktika perekladu (aspektnii pereklad): Pidruchnik. Vinnitsya: Nova Kniga, 2003. 448 s.
4. **Likok S.** Lyudina v azbesti: proobraz maibutn'ogo. *Arkhiv zhurnalu «Vsesvit» za 2005–2013 roki.* URL: <http://www.vsesvitjournal.com/old/content/view/88/41>

Надійшла до редакції 11.11.2019