THE PECULIARITIES OF TRANSFERENCE OF RUSSIAN REALIA INTO CHINESE LANGUAGE (THE CASE OF CAO YING'S CHINESE TRANSLATION OF THE NOVEL "WAR AND PEACE" BY L.N. TOLSTOY)

ОСОБЕННОСТИ ПЕРЕВОДА РОССИЙСКИХ РЕАЛИЙ НА КИТАЙСКИЙ ЯЗЫК (НА МАТЕРИАЛЕ ПЕРЕВОДА РОМАНА Л.Н. ТОЛСТОГО «ВОЙНА И МИР» ПЕРЕВОДЧИКОМ ЦАО ИН)

УДК 81

DOI: 10.24411/2658-4964-2021-10363

Utko Olesya, Shanghai International Studies University (SISU), PhD student, utkoolesya@mail.ru

Утко Олеся Леонидовна, аспирантка Шанхайского университета иностранных языков

Abstract:

This article is devoted to the issue of the language world map transference in the process of translation from one language into another. Here we consider the case of Russian realia translation into Chinese language. The material is based on the translation of the novel "War and Peace" by L.N. Tolstoy into Chinese language by Cao Ying. On the one hand, the possibility of translation is based on the universality of the reality reflection in different languages while on the other hand, the difference of reality perception by language groups leads to the full or partial mismatch of concepts, contained in the language forms of an original and a translated version. Thus, in the process of translation, especially within translation of imaginative literature, a translator faces difficulties while transferring realia, specific to original writing, into another language. In this article only some examples where the "spirit" of the original has been lost during the translation process have been described. These discrepancies mostly can not be regarded as translation mistakes, as in most of the cases the meaning

have been translated correctly ,but at the same time it is obvious that the colors of the original have not be transferred in the full.

Аннотация:

Настоящая статья посвящена проблеме передачи языковой картины мира в процессе перевода с одного языка на другой. Здесь рассматривается перевод русских реалий на китайский язык. Материал основан на переводе романа Л.Н. Толстого «Война и мир» переводчиком Цао Ин. С одной стороны, возможность перевода основана на принципе универсальности отражения действительности в разных языках, когда с другой стороны, разница в восприятии реалий разными языковыми группами ведет к полному или частичному несовпадению концептов, содержащихся в языковых формах языка оригинала и языка перевода. Таким образом, в процессе перевода, в особенности при переводе художественной литературы, переводчик сталкивается со сложностями при передаче реалий, свойственных оригинальному тексту, на другой язык. В данной статье описаны только некоторые примеры потери «духа» оригинала в процессе перевода. Эти несоответствия не могут рассматриваться как переводческие ошибки, но в то же время некоторые оттенки оригинального смысла были утеряны.

Keywords: a language world map, language individual, equivalence, realia

Ключевые слова: лингвистическая картина мира, языковой индивид, эквивалентность, реалия

As a German Philosopher Humboldt V. F. claimed in his works “The language of people is their spirit, and the spirit of the people is its language. We perceive the reality through the lens of our language”.

According to modern psycholinguistics and cultural studies there are two different world maps in the consciousness of language individual: a conceptual world map and a language world map. The conceptual world map is a person's knowledge and ideas about reality as a result of his / her psychological activity, while the language world map is historically formed in the everyday consciousness of a language group

and reflected in the language set of ideas about the world, a certain way of perception and structure of the world, conceptualization of reality. In other words, the perception of the realities by individual is to some extent prescribed by his / her belonging to a language group.

Soviet and Russian linguist Tarasov E.F. stated that human consciousness is formed with the participation of language, which is a powerful means of generalizing images of consciousness that arise in the course of his activity. The forms of existence of language consciousness are images or world maps. Since there are no identical national cultures, there are no identical images of consciousness that represent the same cultural objects. The image of an object or phenomenon transferred from one culture to another always carries elements of national and cultural specificity. Each language group has its own perception and understanding about the surrounding word in all the areas, for example, material, spiritual, behavioral. Sometimes there are some elements that exist in one culture but do not exist in another, what is more, the attitude to objects is different from culture to culture i.e. the same object evokes different association at each language individual.

The basis of any translation process is formed by interpretation, explication and disclosure of meaning {Seleskovitch, Lederer 2001; Israel, Lederer 2005}. One of the requirements of theory and practice of translation activity is the requirement of equivalence of the original and translated text. According to the outstanding Russian linguist Komissarov V.N. “The study of equivalence levels allows you to determine what degree of proximity to the original translator can achieve in each particular case. The concept of equivalence reveals the most important feature of translation and is one of the central concepts of modern translation studies” {Komissarov V.N. 2002, p. 134}. Being a complicated psycholinguistic process, translation is not only the process of contact between two languages, but it is also the interaction between two cultures. Translation in itself is the clash between two language world maps where translator is trying to match the lens of two cultures. Due to the need to fit the original into a foreign cultural and linguistic environment, the source text is deformed during translation.

“Translation is a constant sacrifice: the only question is “What is this sacrifice and what is this sacrifice for?” (Garbovskiy 2004 508).

On the one hand, the possibility of translation is based on the universality of the reality reflection in different languages while on the other hand, the difference of reality perception by language groups leads to the full or partial mismatch of concepts, contained in the language forms of an original and a translated version. In addition to this, the world map of the writer and the translator or reader can differ due to their belonging to different period of time. Umberto Eco notes that a good translator understands that "the same thing is never said", the translator can only say "almost the same thing" (Eco 2006 17). As the result, the perception of the literature piece by readers in the original language can be different to the perception of readers of the translated version.

Thus, in the process of translation, especially within translation of imaginative literature, a translator faces difficulties while transferring realia, specific to original writing, into another language. Realias play an important role in mastering the language world map, these words Shmelev A.D. names “key words”: “a lexical unit of a certain language can be considered a key one if it can serve as a kind of key to understanding some important features of the culture of the people who use this language” { Shmelev A.D. 2002, p. 11}.

Realia includes projection of history, culture, geography, nature, habits, traditions and other specific nature, related to a nation. Realia is a highly complex and multidimensional phenomenon. The problem of realia translation is one of the most difficult in the translation theory but at the same time is a very important one. Very often along with the term realia, such terms as “non-equivalent lexics”, “exotisms” are broadly used. In this article realia is considered as a broad term which goes beyond the lexical level, realia is a “national spirit” concluded into a lexical item.

We, representatives of Russian nation, call “War and Peace” as an epic novel - encyclopedia of Russian life and Russian soul. The novel is rich in details on Russian history, culture, personalities and other realities, specific to our nation. The novel has been widely translated into foreign languages, including Chinese language, thus it

serves as one of the major mediums of perception of Russian realia by foreigners, including Chinese readers. That is why it is interesting to research, analyze and understand how Russian realias have been transmitted into Chinese language, which major details have been maintained and which details have been translated with full or partial loss of their original meaning and how this loss has influenced the pragmatic purpose of each language item and text in general.

The translation analyzed in this article has been made by an outstanding translator Cao Ying, who is famous for his translations of Russian novels into Chinese language. In 1987, during the world Congress of translators, Cao Ying was awarded the Gorky Literary prize. In 2006, he was awarded the Gorky medal and the title of honorary member of the Union of Russian writers. Cao Ying spent 20 years for translation of all the Tolstoy's novels.

The Cao Ying's translation of the novel "War and Peace" is admitted to be the most accurate compared to other translated versions of the novel into Chinese language.

During the comparison of Cao Ying's translation with the original text, some peculiarities of transference of Russian realia into Chinese language have been revealed.

1. Translation of names.

The use of persons' names in Russian culture can be regarded as a realia as the way the name is used depends on the situation. While transferring the original text into translated version, it is very hard to maintain this connotation, as the result, we can see that the translator often dismisses this detail in the translated version. A lot of examples of such discrepancy can be seen in Cao Ying's translation. In Russian language, name and paternal is used to address the person with respect, while the use of name without paternal is acceptable when addressing someone in close relations to a speaker or smaller by age. In Cao Ying's translation name + paternal is often translated as name+ family name or just a name. At the same time, diminutive forms of names are translated

as neutral that is also a loss of the original cultural spirit of the original text. As the result we can see that “Петруша” (Petrusha) in the original, where a mother addresses to her son, is translated as皮埃尔 (Petr) that is not a diminutive form any more. Same, “Боренька” (Boren’ka) has been translated as 保里斯 (Boris), “Тараска” (Taraska) - 塔拉斯(Taras), Маша (Masha) - 玛丽雅(Maria) and so on.

2. Translation of vocatives

Similar to the previous examples, it can be noticed that all the diminutive forms have been translated as neutral that leads to the loss of the original cultural “spirit” of the original. “Маменька” (Mamen’ka) translated 妈妈（Mother）, “Батюшка” (Batiushka) and “Папенька” (Papen’ka) - 爸爸(Dad). It is also interesting to note, that vocatives in French manner that used to be so popular in the 19th century in Russia and that were so widely used in the novel, are all translated without that French touch: Папа́ (Papá)-爸爸(Dad), Анет (Annette) -安娜（Anna）, André-安德烈（Andrei）.

3. Translation of vernacular words and phrases

The novel is replete with colloquial words and phrases. In the translated version vernacular words and phrases are often translated as bookish, that also makes the Chinese version not as colorful as the original. We can see such examples as: “Хохол” (Ukes) –乌克兰人 (Ukrainian), “правда-матка” (“mother truth”)- 实话 (“truth”), “Куда прешь?” (“Where the hell are you going?”) –“你往哪儿挤”(“Where are you pushing through?”), “голубчик” (“dearie”)- 老朋友 (“an old friend”), “собак гонять” (“to race the dogs”) - 打猎 (“to hunt”) , “Ишь, колбаса-то, тоже убирается!”(“Look, the sausage is also running away”)- 你瞧，德国佬也逃难了！(“Look, the

German dude is also running away”). “я святым духом не могу знайт” (I can’t know by saint spirit)- **我确**实不知道(I really don’t know).

4. Translation of peculiarities of speech

In the original text the peculiarities of the characters’ speech are marked by the language means. For example, the speech of foreigners has been marked by the writer in the way that the reader can understand that the foreigner is speaking Russian with mistakes or a foreign accent, however, in the translated version that has not been reflected, as well as the defects of the characters’ speech. All of that makes the translated version lack of raciness in comparison to the original version.

5. Translation of phraseological units

The phraseological units of the original text have been partially translated by their equivalents in Chinese language, but partially have been translated by neutral lexical unit, that also makes the text of the novel “lose” its colors in the translated version. Thus the translator has transferred the meaning of the expression but didn’t manage to transfer the manner of the writer.

For example, “шито белыми нитками” (“sewed with white threads”) was translated as “**一看就知道**” (“to know once you see it”) or “досталось на орехи нынче ночью” (“this night was as hard as nuts”)- “**我**们忙了一个通宵”- (“All nights we were busy”).

In these examples we can observe the reduction of the emotiveness of the original lexical unit.

6. Translation of elements of culture that do not exist in another culture

Some elements of Russian culture are very hard to explain in another language since there are no equivalents of such objects or phenomenon. The only way the

translator has is to find something similar in the translated culture. Again this usually does not affect the understanding of the meaning but creates an obstacle for the reader of the translated version to experience the whole atmosphere of the foreign culture. For example, “яхонтовые сережки” (“sapphire or ruby earrings”) in the original text have been translated as “琥珀耳环”- “amber earrings” or “печь” (“stove”- i.e. traditional Russian stove that can use as a bed) has been translated as 床“bed”, etc. “изба”- “小屋”

In this article only some examples where the “spirit” of the original has been lost during the translation process have been described. These discrepancies mostly can not be regarded as translation mistakes, as in most of the cases the meaning have been translated correctly ,but at the same time it is obvious that the colors of the original have not be transferred in the full. These discrepancies are the result of the constant search of that golden middle by translator, in order to make the translated version not too overloaded with explanations or too “foreign” to a reader. Most of such discrepancies do not disturb the understanding of the text by the reader, but miss the atmosphere of the original. That is the sacrifice of translation.

Список литературы:

1. Апресян Ю.Д. Избранные труды. Том II. Интегральное описание языка и системная лексикография – М.: Школа «Языки русской культуры», 1995. – 767 с.
2. Вильгельм фон Гумбольдт. Избранные труды по языкознанию. Пер. с нем. Под ред. Г.В. Рамишвили. М., 1984
3. Гарбовский Н.К. , Теория перевода, М.: Изд-во Моск. ун-та 2004.
4. Карасик В.И. Языковой круг: личность, концепты, дискурс. – Волгоград: Перемена, 2002. — 477 с.
5. Караулов Ю.Н. Русский язык и языковая личность. – М.: Издательство ЛКИ, 2010. – 264 с.

6. Колесов В.В. Ментальные характеристики русского слова в языке и в философской интуиции // Язык и этнический менталитет: сб. научных трудов /под ред. З.К. Тарланова. – Петрозаводск: изд-во Петрозаводского ун-та, 1995. – С.13-24
7. Комиссаров В.Н., Современное переводоведение, Учебное пособие. - М.: ЭТС-2002
8. Маслова В.А. Лингвокультурология – М.: Издательский центр «Академия», 2001.– 208 с.
9. Селескович Д. и Ледерер М., Систематический подход к обучению устному переводу , RID, Вашингтон, округ Колумбия (впервые опубликовано на французском языке как Pédagogie raisonnée de l'interprétation , 1989. 2-е, дополненное издание, 2002 г.). Перевод Дж. Хармера, 1995. Также переведен на китайский 2005, сербский 2007. Интерпретативная теория перевода
10. Тарасов Е.Ф. Социолингвистические проблемы теории речевой коммуникации // Основы теории речевой деятельности. — М.: Наука, 1974. — С.255-73.
11. Тер-Минасова С.Г. Язык и межкультурная коммуникация – М.: Интеллект-Центр, 2000. – 624 с.
12. Шмелев А.Д. Русский язык и внеязыковая действительность 2002, p. 11
13. Яковлева Е.С. К описанию русской языковой картины мира. // Русский язык за рубежом. Вып. 1-3 / под ред. Ю.Е. Прохорова. – М.: изд-во ФГБОУ ВО «Государственный институт русского языка им. А.С. Пушкина», 1996. – С. 47-56
14. Crystal D. English As A Global Language. – NY: Cambridge University Press, 2003. –212 p.
15. Fairclough N. Language and power. – NY: Longman Inc., 1989. – 259 p.

References:

1. Apresyan Y. D. Selected works. Volume II. Integral description of language and system lexicography-Moscow: School "Languages of Russian culture", 1995 – - 767 p.
2. Wilhelm von Humboldt. Selected works on linguistics. Transl. from German, edited by G. V. Ramishvili. M., 1984
3. Garbovsky N. K., Theory of Translation, M.: Publishing House of Moscow University -6 2004.
4. Karasik V. I. Language circle: personality, concepts, discourse. - Volgograd: Peremena, 2002. - 477 p.
5. Karaulov Yu. N. Russian language and language personality. - M.: LKI Publishing house, 2010 – - 264 p.
6. Kolesov V. V. Mental characteristics of the Russian word in the language and in philosophical intuition // Language and ethnic mentality: collection of scientific works / edited by Z. K. Tarlanov. - Petrozavodsk: publishing house of the Petrozavodsk University, 1995. - pp. 13-24
7. Komissarov V. N., Modern Translation Studies-Textbook-M.: ETC, 2002
8. Maslova V. A. Linguoculturology-Moscow: Publishing center «Academy» 2001. – 208 p
9. Seleskovich D. and Lederer M., A systematic approach to teaching Interpretation, RID, Washington, DC (first published in French as Pédagogie raisonnée de l'interprétation, 1989. 2nd, expanded edition, 2002). Translated by J. Harmer, 1995. Also translated into Chinese 2005, Serbian 2007. Interpretative theory of translation
10. Tarasov E. F. Sociolinguistic problems of the theory of speech communication / / Fundamentals of the theory of speech activity. - M.: Nauka, 1974. - pp. 255-73
11. Ter-Minasova S. G. Language and intercultural communication-Moscow: Intellect-Center, 2000 – - 624 p.
12. Shmelev A.D. Russian language and extra-linguistic reality 2002, p. 11

13. Yakovleva E. S. On the description of the Russian language picture of the world. /Russian Russian language abroad. Vol. 1-3 / edited by Yu. E. Prokhorov. - Moscow: publishing House of the Pushkin State Institute of the Russian Language, 1996. - pp.47-56
14. Crystal D. English As A Global Language. – NY: Cambridge University Press, 2003. –212 p.
15. Fairclough N. Language and power. – NY: Longman Inc., 1989. – 259