

LEXICO-SEMANTIC AND STYLISTIC DIFFICULTIES OF LITERARY TRANSLATION BASED ON THE NOVEL “FATHERS AND SONS” BY I. TURGENEV

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Literary translation is one of the most difficult areas for professional translators. The main difficulty of such translations is that it is necessary not only to convey the meaning of the text but also to preserve the uniqueness and peculiarity of the author. According to Savory (1957), *literal translation of a literary work does not reproduce the effect of the original. Because literature allows multiple interpretation, there should be freedom in literary translations to consider a wide range of implicatures* [1, p.3]. In literary texts, it is important to convey the atmosphere and variety of language techniques.

The analysis of the lexical and semantic features of the novel “Fathers and Sons” makes it possible to more accurately and in detail consider the question of the specifics of the writer’s language. We will consider the peculiarities in translating *realia and phraseological units*.

Realia is a linguistic phenomenon that conveys a special national flavor and does not have an exact correspondence in the translation language. *Нет, ты можешь велеть самовар принять, – отвечал Николай Петрович и поднялся к ней навстречу* [5, p.54]. / “No” was Nikolai Petrovitch reply as he rose to meet her; “So you can order the **samovar** to be removed” [3, p.76]. /... *возле перил, на столе, между большими букетами сирени, уже кипел самовар* [5, p.22] /... *and there seated themselves under the shade of the awning. Amid nosegays of lilac, a tea-urn was simmering on a table by the balustrade...* [3, p.24].

When translating one of the most famous realia of Russian life – “самовар” – the translator used two ways of translation. In the first case, he considers that the transcription of “**samovar**” will be enough since most foreign readers have probably faced this realia more than once and it should not cause difficulties. The next translation option is the reception of a functional analogue, the translator replaced the “самовар” with “**tea-urn**”. Both options are quite acceptable. The first option preserves the national flavor of realia, and the second one is more practical and helps to avoid ambiguity or misunderstanding.

The use of **phraseological units** gives the speech liveliness and imagery. This is appreciated by Russian writers. I. S. Turgenev masterfully uses the richness of vocabulary and phraseology in his works. *Говорят, его кто-то недавно побил, но он в долгу не остался: в одной темной статейке,...* [5, p.187] / ... *has dechned to face the music* — *rather, that he has preferred to hint in an obscure article in an equally obscure newspaper that his assailant is the coward* [3, p.275].

In this case, the author used an analogue in English to convey phraseology. The translator tried to find a phraseological unit suitable for the meaning. Next, we will focus our attention on the analysis of two stylistic figures that Turgenev used in his novel, **metaphors and epithets**.

Epithets significantly affect the reader's perception: the text with them is filled with new colors and meanings. *Несколько мгновений спустя его губы уже прильнули к безбородой, запыленной и загорелой щеке молодого кандидата* [5, p.10]/ *A few moments later he was pressing his lips to the sun-tanned, dusty, hairless cheek of the newly-fledged graduate* [3, p.5].

The main task in translating an epithet is to convey its stylistic function, which it performs in the original. The best solution for translating an epithet is to find an epithet identical in expressive function in the target language. In one of the translations "*безбородой, запыленной и загорелой щеке/ sun-tanned, dusty, hairless cheek*", the translator changed the order of adjectives according to the rules of the English language.

Metaphors can also play a significant role in the composition of a literary text. With the help of a metaphor, the author reveals to the reader the characters of the heroes. *...может быть, и не желая остаться под барским глазом, зашел под ворота и закурил трубку* [5, p.10]/ *...disinclination to remain immediately under his master's eye led the servant to withdraw to the entrance gates, and there to light a pipe* [3, p.4]. */Но тот даже не пошевелился: это был человек старого закала, не разделявший новейших воззрений* [5, p.13]/ *...but as the functionary in question was one of the old school which takes no share in the modern movement...* [3, p.10].

In most cases, when translating metaphors, the translator resorts to a full or partial equivalent. Peter Newmark identifies two strategies for translating metaphors: semantic and communicative. Semantic translation can be used for artistic works and is focused on the cultural environment of the original.

To draw a conclusion, one can say that literary works are among the most difficult, and only professionals can undertake such work. In our analysis, we have identified the main features of a work of art and various ways of translating them.

References:

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