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Kaunas Faculty of Humanities

Muitinės g. 8, LT-44280 Kaunas, Lietuva

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Maryna Aloshyna

Kyiv Boris Hrinchenko University

Institute of Humanities

Teacher of translation department

Ukraine, Kyiv, Tymoshenko street, 13 B

098-598-90-51

marinotchka2@gmail.com

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COMPARATIVE ANALYSIS OF THE REPRODUCTION OF STYLE IN UKRAINIAN, RUSSIAN, AND POLISH TRANSLATIONS OF *TOM SAWYER* AND *HUCKLEBERRY FINN*

*The author has studied the problems of the reproduction of stylistics in translation. Examples of domestication in translation have been analysed on the basis of different Ukrainian translations of *The Adventures of Tom Sawyer* and *The Adventures of Huckleberry Finn*, two famous novels written by Mark Twain. The first Ukrainian translators of Mark Twain's novels in the first decade of the 20th century were Maria Zahirnia and Nastia Hrinchenko, wife and daughter of the prominent Ukrainian writer, scholar, and public activist Borys Hrinchenko. Their work was greatly influenced by the circumstances of the time (i.e., printing any translations into Ukrainian was banned in the Russian empire till 1905, no official body for the codification of the Ukrainian language existed, etc.). Later Ukrainian translations of the novel (Mytrofanov, Steshenko), together with Russian and Polish (by Chukovskii, Daruzes, Bilinski, and Tarnovski) were selected for comparative analysis with a consideration for their historical background. The linguistic and stylistic peculiarities of these translations have been studied. It is demonstrated that Zagirnya and Hrinchenko translations reproduce the original work quite exactly. Their translations have features of domestication and colloquialism, but at the same time, all important elements are fully reproduced. Their translations have a natural conversational tonality which corresponds to the original text. The later Ukrainian, Russian, and Polish translations under examination tend to keep to the norms of literary language to a greater extent. The level of domestication in these translations is lower (or even zero). Sometimes they include too-literary elements together with inadequate colloquial ones. Nevertheless, stylistically colored elements are successfully reproduced in these translations.*

KEY WORDS: *style, history, recreation, translation, literary norm, tone, reproduction, diminution, domestication, phraseology.*

Reproducing stylistics is one of the greatest problems for a translator. A complete reflection of the author's individual style depends on the quality of the translation. If the translator won't take into account the peculiarities of style of the creation and the author's individual style, the translation won't render the original as a unity of content and artistic form.

The aim of this article is to analyze the

reproduction of style in Ukrainian, Russian, and Polish translations of Mark Twain's novels *The Adventures of Tom Sawyer* and *The Adventures of Huckleberry Finn*. The methodology of research includes: analysis, comparison, system method, generalization.

Having several translations of the same original is important, as one translation reproduces original only approximately.

The more translations there are—the more

readers perceive both micro and macro images of the original—the higher the level of reliability is (Zorivchak 1989: 13). Balli asserted that comparing translations provides information important for linguistics (see Zorivchak 1989: 44). This is important because not only does the author have his own style, but the translator has his own as well. A comparison of the original text and its different translations will help us better understand the lexical and stylistic levels of the text. As Etkind affirms, translation is always a comparative stylistics of two languages (see Koptilov 1972: 69). So, we must preserve elements of the original while choosing appropriate equivalents in the target language.

Problems of style and translation have been researched by many scholars, such as: J. Boase-Beier (2013), K. Wels (2008), P. Verdonk (2008), M. Baker (2008), G. Gachechiladze (1970), K. DiMarko (1994), W. Quine (2000), G. Lich (2007), T. Parks (2007), G. Ren (2007), P. Simpson (2007), P. Torop (1995), D. Freeman (1981), Iu. Etkind (1963), R. Zorivchak (1989), V. Koptilov (1972), M. Novikova (1986), O. Cherednychenko (2007), etc.

Sometimes translators alter the tonality of the original text. The history of literature provides many examples of domestication in translation. Domestication happens in two versions of translation: bookish-literary and national-conversational (Cherednychenko 2007: 154–155). Munen asserts that if the translator steps back from literal exactness, he does it for reasons connected to his entire civilization (Novikova 1986: 210). Moreover, a too-literal translation becomes a retelling without any coloration.

Contemporary English translator and University of Eastern England professor Boase-Beier points out that an understand-

ing of style is very important for literary translation to render stylistic effects correctly from one text to another (Boase-Beier 2013), as it is stylistics that lets us emphasize this or that expression. The Canadian scientist DiMarko asserts that it may sometimes be necessary to change style while translating to make the translation sound more natural (1994).

Ukrainian translators became interested in Twain's creative work more than a hundred years ago. The familiarization of Ukrainians with his works was complicated by acts of the Russian government, which had banned (in 1876) the printing of any translations into Ukrainian within the Russian Empire. For this reason, the first Ukrainian translations of many important texts were published in West Ukraine under Austrian rule. The first Ukrainian translations of Mark Twain's novels were executed by Maria Zahirnia and Nastia Hrinchenko, wife and daughter to the prominent Ukrainian writer and public activist Borys Hrinchenko (1864–1911). In particular, the novel *The Adventures of Tom Sawyer* was published in 1907 immediately upon cancellation of the ban on Ukrainian printing. The printed Ukrainian translation of *The Adventures of Huckleberry Finn*, by Nastia Hrinchenko, was published in 1908 when the author was still alive.

The research into stylistic reproduction in translation lets us trace common and different features of its reproduction by different authors. As Zorivchak (1989: 7) asserts, some translations lose their artistic and aesthetic value maintaining cognitive -accumulating and literary-historical over time. However, the translations executed by Maria Zahirnia and Nastia Hrinchenko are still interesting and valuable for readers despite their antiquity.

A comparison of the stylistic peculiarities of the researched works and their Ukrainian translations executed by Zahirnia and Hrinchenko, the Russian translations executed by Kornii Chukovskii and Nina Daruzes, and the Polish translations executed by Ian Bilinski and Marcei Tarnowski, will help us to study the peculiarities of the reception of English texts on the territory of Ukraine more fundamentally. Additionally, such a comparison should help to better understand the process of formation and development of translation.

Let us examine the stylistic peculiarities of the most important Ukrainian translations of *The Adventures of Tom Sawyer* in comparison with the currently most-widespread Russian and Polish translations. We choose excerpts that are stylistically colored and rich in phraseology for our analysis.

If he's as much stunned with the lick and fuddled with the rum as he had the look of being, he won't think of the knife till he's gone so far he'll be afraid to come back after it to such a place by himself—chicken-heart! (Twain 2001: 52)

Maria Zahirnia (1907: 90) translated this excerpt as follows: *Як би він не був п'яний, та як би не забув йому лікар памороки, вдаривши віком, то він догадався б узяти звідси свій ніж, а тепер як що старий і згадає про його, то буде вже пізно, побоїться вернутися сюди, бо таки страхополох!*

Volodymyr Mytrofanov's (2002: 97) version is: *Якщо його так оглушило дошкою і розвезло з перепоею, він не скоро згадає про ніж, а коли згадає, то буде вже надто далеко й побоїться вернутися по нього сам, боягуз нещасний!*

Kornii Chukovskii's (1996: 37) version is: *Если у него и вправду отшибло память от удара и выпивки, он не*

скоро вспомнит о ноже. А и вспомнит, побоится вернуться на кладбище — куриная душонка, слюнтяй.

Ian Bilinski (1999: 40) translated it as: *Najwyraźniej uderzenie porządnie go zamroczyło, a rum jeszcze nie wywietrzył z głowy. Chyba nie tak prędko przypomniał sobie o nożu, a potem będzie się bał wracać na cmentarz sam, żeby go poszukać — nędznu tchórz!*

We can say that Zahirnia's offering evidences features of colloquialism and domestication. The original word combination *chicken-heart* is translated as *страхополох* (coward). As for Mytrofanov, he translated this excerpt as *боягуз нещасний* (miserable coward). Chukovskii's version is the ironic *куриная тушонка, слюнтяй* (ditherer), while Ian Bilinski translates it as *nędzny tchórz* (pitiful coward). It is important to notice that Zahirnia adds an explanation that is absent in the original. Mytrofanov and Bilinski's translations have features of the literary norm, which is why they are remote from the original. The excerpt *as much stunned with the lick and fuddled with the rum as he had the look of being* is translated by Mytrofanov as *його так оглушило дошкою і розвезло з перепоею* (he was stunned by the board and he grew weak and limp from alcohol), which is too expressive. As for Chukovskii, he has translated the excerpt with the sharper *вправду отшибло память от удара и выпивки* (he really had a lapse of memory because of hits and booze). But Bilinski provides the neutral *najwyraźniej uderzenie porządnie go zamroczyło, a rum jeszcze nie wywietrzył z głowy* (he was giddy from a strong blow, and rum hasn't been weathered from his head yet).

"Infernal impudence!" said a bystander; "wanted to come and take a quiet look

at his work—didn't expect any company” (Twain 2001: 59).

There are the following translations of this excerpt:

Zahirnia (1907: 101): *От нахабність! – сказав один з глядачів. – Ще й прийшов подивитися на свою роботу! Мабуть не сподівався наскочити на стільки людей!*

Mytrovanov (2002: 107): *Ач яке диявольське зухвальство! - мовив хтось поруч.- Прийшов подивитися на своє чорне діло. Мабуть, не чекав, що тут люди.*

Chukovskii (1996: 41): *Бесстыдная наглость! — заметил один из зрителей. — Пришел, чтобы тихо и мирно полюбоваться своим злодеянием... не ожидал, что здесь будет народ.*

Bilinski (1999: 45): *Co za diabelski bezwstyd! — powiedział ktoś ze stojących obok. — Chciał tu przyjść, żeby spokojnie obejrzeć swoje dzieło! Nie spodziewał się, że zastanie tak liczne towarzystwo!*

Zahirnia's version has a more natural colloquial tonality, though the phrase *infernal impudence* she translates as *от нахабність* (what impudence), weakening the tonality of original. Mentioning the devil

was one of the rudest types of language at that time. Moreover, there are three sentences in her translation but only one in the original. The translator used exclamatory sentences, while the original is a declarative. As for Mytrofanov, he also strengthens the tonality of the original. He translates *infernal impudence* as the sharp *диявольське зухвальство* (devilish impudence), and the phrase *take a quiet look at his work* becomes *подивитися на своє чорне діло* (look at his dark business), which fails to correspond to the original. In Chukovskii's version we find the neutral *бесстыдная наглость* (shameless audacity), while *take a quiet look at his work* is translated as *полюбоваться своим злодеянием* (admire his crime), which also doesn't correspond to the original. Bilinski translates *infernal impudence* as *diabelski bezwstyd* (diabolical shame). The translator uses three exclamatory sentences. But the best version remains Zahirnia's.

We can sum up the above analysis of 20 extracts from the novel in a table where, in appropriate columns, it is indicated how many times a particular stylistic means is reproduced.

	Domestication		Preservation of the number of sentences	Emotional increase of tonality	Emotional decrease of tonality	Diminution of the original	Repro-duction of lexical level			Repro-duction of syntactic level			The best version
	Standard language						reproduced	partially reproduced	not reproduced	reproduced	partially reproduced	not reproduced	
Zahirnia	9	0	13	5	4	2	8	12	-	9	10	1	7
Mytrofanov	-	8	14	5	1	-	13	6	1	14	4	2	8
Chukovskii	-	4	9	1	6	1	12	7	1	10	10	-	7
Bilinski	-	2	7	3	6	8	3	10	7	8	9	3	-

As we can see, Zahirnia favors domestication, sometimes increasing or decreasing the tonality of the original, but rarely uses diminution. Both lexical and syntactic levels are reproduced in her translation. Mytrofanov and Chukovskii mostly use standard language, but stylistically colored

elements are successfully reproduced in their translations. As for Bilinski, we can see that his translation is full of diminutions. Additionally, he sometimes skips important elements, which is why his translation is the least felicitous. For better comparison, see the interest distribution of results.

	Domestication	Standard language	Preservation of the number of sentences	Emotional increase of tonality	Emotional decrease of tonality	Diminution of the original	Reproduction of lexical level	Reproduction of syntactic level	The best version
Zahirnia	45	0	65	25	20	10	35	35	29.3
Mytrofanov	0	40	70	25	5	0	40	40	27.5
Chukovskii	0	20	45	5	30	5	40.5	37.5	22.8
Bilinski	0	10	35	15	30	40	20	32.2	22.7

Including the main features of translation, we can say that the best versions are Zahirnia's and Mytrofanov's. This methodology of quantitative analysis shows us differences of translations and the degree of their diversion from the original text.

Let us now examine the stylistic peculiarities of the most important Ukrainian translations of *The Adventures of Huckleberry Finn* in translations executed by Nastia Hrinchenko, Iryna Steshenko, the Russian translation executed by Nina Daruzes, and the Polish translation executed by Marceli Tarnowski.

In another bill he was the "world-renowned Shakespearean tragedian, Garric the Younger, of Drury Lane, London." In other bills he had a lot of other names and

done other wonderful things, like finding water and gold with a "diving rod," "dissipating witch-spells," and so on (Twain 2001: 265).

Hrinchenko (1908: 194) translates this as: *На другій афіші його називано теж «відомим усьому світові трагіком», виконавцем Шекспірового репертуару, Гарріком молодчим з Дрюріленського театру в Лондоні. Одно слово, на кожній афіші він звався іншим ім'ям та вихвалявся всякими дивовижними подвигами, наприклад таке, що він «знаходив воду та золоту руду чарівною палицею», або одвертав «чарування» та інше таке.*

Steshenko (2002: 208) writes: *В другій афіші він уже іменувався*

«всесвітньо відомим виконавцем Шекспірових трагедій, Гарріком Молодшим із лондонського театру Дру-рі-Лейн. Інші афіші показували, що він має ще багато імен і неабиякий хист на всякі фокуси: наприклад, уміє відшукувати воду й золото з допомогою «чародійної палички», знімає «відьмацькі закляття» тощо.

Daruzes (1984: 233) writes: *В другій афіше он именовался "всемирно известным трагиком, исполнителем шекспировских пьес, Гарриком Младшим из лондонского театра "Друри-Лейн". В овалных афишах он под другими фамилиями тоже проделывал разные удивительные вещи: например, отыскивал воду и золото с помощью орехового прута, снимал заклятия и так далее.*

Tarnovski (2001: 69) writes: *Na drugim znów ogłoszeniu mienił się być „głośnym na cały świat aktorem, specjalistą od ról szekspirowskich, Garrickiem Młodszym, z teatru Drury Lane w Londynie". Na innych ogłoszeniach pod innymi znów występował nazwiskami, a zawsze dokonywał rzeczy cudownych i nadzwyczajnych, „róźdźką magiczną” wskazywać umiał miejsce, gdzie pod ziemią znajduje się woda lub złoto, „odczyniał uroki, rzucone przez czarownicę” i tym podobne.*

We can see that Hrinchenko's version has both narrative and colloquial features, while Steshenko and Daruzes tend toward standard language. The phrase *finding water and gold with a "diving rod," "dissipating witch-spells"* was translated as *«знаходив воду та золоту руду чарівною палицею», або одвертав «чарування»* (found water and gold ore with the help of a magic wand, or preventing magic) by Hrinchenko. Steshenko translated this extract as *уміє*

відшукувати воду й золото з допомогою «чародійної палички», знімає «відьмацькі закляття» (can find water and gold with the help of a "magic wand," takes away "magic incantations"), which is the closest to the original. In Daruzes's variant we see *отыскивал воду и золото с помощью орехового прута, снимал заклятия* (he searched for water and gold with the help of a nut rod, took incantations away), which doesn't correspond to the original, while in Tarnovski's translation we see *„róźdźką magiczną” wskazywać umiał miejsce, gdzie pod ziemią znajduje się woda lub złoto, „odczyniał uroki, rzucone przez czarownicę”* (he can show the place where water or gold is with the help of a magic wand, takes away magic made by magicians). It is important that the name of the oldest drama theatre of Great Britain, Drury Lane, was adequately translated by Daruzes and Tarnovski. In addition, Hrinchenko translated the excerpt *done other wonderful things* as the emotionally colorful *вихвалявся всякими дивовижними подвигами* (was boasting different wonderful deeds). Steshenko's reproduction is more literary: *має неабиякий хист на всякі фокуси* (he has an unusual talent for different tricks), while Daruzes writes: *проделывал разные удивительные вещи* (he has done different wonderful things), which is very neat. Tarnovski reproduces this excerpt as *dokonywał rzeczy cudownych i nadzwyczajnych* (he performed wonderful and unusual things), which is too stylistically colored. So, the best version is Steshenko's.

Well, the old man he liked that speech, and he mighty soon got it so he could do it first rate. It seemed like he was just born for it; and when he had his hand in and was excited, it was perfectly lovely the way he would rip and tear and rair up behind

when he was getting it off (Twain 2001: 272). There are several translations of this excerpt:

Старому ця промова дуже сподобалася, він скоро так її вивчив, що міг проказати, не спиняючись, так ніби його створено за-для театру. Як він переймався ролю та розпалювався, любо було дивитися, як він махав руками, гарчав та телесувався. Again we can notice that Hrinchenko's (1908: 205) translation has a natural conversational tonality. The phrase *he was just born for it* is reproduced by the colorful *ніби його створено за-для театру* (as if he was created for the theatre), while the phrase *it was perfectly lovely* becomes the colloquial *любо було дивитися* (it was lovely to see), which doesn't correspond to the original. Additionally, this version has features of colloquialism, e.g., *гарчав, телесувався*.

Ну, старому така роль дуже сподобалась, він швидко вивчив її напам'ять і так торохтів - любо-мило послухати. Здавалося, що саме для неї його й на світ привели; а коли він уже добряче наламався до тієї кумедії, та ще, було, як розійдеться, то так руками вимахує та стрибає - мало зі шкури не вискочить. Steshenko's (2002: 221) translation tends toward literary language. Her variant is more stylistically colored. She translates the phrase *he was just born for it* as the emotionally colored *саме для неї його й на світ привели* (he was born exactly for that). The excerpt *when he had his hand in* is translated as the colored *коли він уже добряче наламався до тієї кумедії* (when he had already put on that act). Generally, her version corresponds to the content and tonality of the original.

Ну, старику эта штука понравилась, он очень скоро выучил ее наизусть и

читал так, что лучше и не надо. Он словно нарочно для этого родился, а когда набил себе руку и разошелся вовсю, то можно было залюбоваться, как у него это получается: когда он декламировал, он рвал и метал, просто из кожи лез. Daruzes's (1984: 239) version also tends toward the literary norm. The phrase *getting it off* is skillfully translated as *из кожи вон лез* (he was going all out), thereby coloring the tonality of the original. Daruzes reproduces the excerpt *he was just born for it* as *словно нарочно для этого родился* (as if he was born for it purposely), but the phrase *was excited* she translates too vividly as *разошелся вовсю* (lost his temper).

Królowi niezmiernie się podobała ta piękna przemowa i prędko się jej wyuczył. Zdawało się, doprawdy, że już przyszedł na świat z tym talentem, tak się -nosił i zapalał, tak krzyczał, tak miotał słowami i tyle wykonywał ruchów. Tarnowski's (2001: 73) version tends toward the literary norm. He reproduces this excerpt neutrally, translating the phrase *he was just born for it* as *przyszedł na świat z tym talentem* (came to the world with this talent), which doesn't correspond to the original. Moreover, instead of *the old man*, Tarnowski uses *królowi* (for the king).

The above analysis of 21 different extracts of the novel we can sum up in a table indicating in appropriate columns how many times the particular stylistic mean is reproduced (used).

	Domestication		Preservation of the number of sentences	Emotional increase of tonality	Emotional decrease of tonality	Diminution of the original	Repro-duction of lexical level			Repro-duction of syntactic level			The best version
	Standard language	Standard language					reproduced	partially reproduced	not reproduced	reproduced	partially reproduced	not reproduced	
Hrinchenko	10	0	13	5	4	1	11	9	-	12	8	-	7
Steshenko	-	13	13	10	1	1	6	14	-	12	8	-	7
Daruzes	-	9	15	3	3	2	8	12	-	12	8	-	4
Tarnovski	-	4	8	1	2	6	1	14	5	6	12	2	-

From this table we can see that Hrinchenko doesn't use standard language, and rarely increases or decreases tonality. The lexical and syntactic levels are fully reproduced in her translation. As for the translations of Steshenko and Daruzes, they contain features of standard language, but

the lexical and syntactic levels are successfully reproduced. Tarnovski's translation, however, is full of diminutions, which is why it is less successful.

For better comparison, see the interest distribution of results.

	Domestication	Standard language	Preservation of the number of sentences	Emotional increase of tonality	Emotional decrease of tonality	Diminution of the original	Reproduction of lexical level	Reproduction of syntactic level	The best version
Hrinchenko	47.6	0	61.9	23.8	19.1	4.8	36.9	38.1	29.02
Steshenko	0	61.9	61.9	47.6	4.8	4.8	31	38.1	31.26
Daruzes	0	42.8	71.4	14.2	14.2	9.6	33.4	38.1	27.96
Tarnovski	0	19.1	38.1	4.8	9.6	28.6	19.1	28.6	18.48

As we can see, the most successful versions are Steshenko's and Hrinchenko's.

To sum up, we can notice that the first Ukrainian translation of *The Adventures of Tom Sawyer*, executed by Maria Zahirnia, shows us the conception of stylistics dominating the idea of the original. The Ukrainian writer translates Mark Twain using domestication and colloquialism but, at the same time, all important elements are fully reproduced. Her translation has a natural conversational tonality. In contrast, the stylistics of later Ukrainian (Mytrofanov), Russian (Chukovskii), and Polish translations (Bilinski), tend toward standard language. The level of domestication in these translations is lower (or zero). Obviously, this reflects the different tasks that the translators had to accomplish. Zahirnia had to excite the curiosity of the readers by her text. Mytrofanov, along with his Russian and Polish colleagues Chukovskii and Bilinski, were working under conditions that left no doubt about the possibility and even necessity of reproducing a classical work of American literature into national languages. These translations (particularly Bilinski's) sometimes sound too literary, and occasionally omit important stylistic elements. Sometimes they include too-literary elements beside colloquialisms that are inadequate. The Polish translations contain

a lot of diminutions, which is why they are less successful—the lexical and syntactic levels are reproduced only partially, or even completely not reproduced.

We can also say that Hrinchenko's translation of the novel *The Adventures of Huckleberry Finn* is exact and stylistically colored, though it contains features of domestication and colloquialism. Still, the original is successfully and completely reproduced in Hrinchenko's translation. She uses a conversational style that makes her translation easy and interesting. Later Ukrainian (Steshenko), Russian (Daruzes), and Polish translations (Tarnovski) tend toward the literary norm. The translation executed by Tarnovski contains abundant diminutions and omits many idioms and phraseology, so only approximately reproduces the original. Daruzes uses a neutral style, leading to an unsuccessful translation.

The quantitative analysis of the results allows us to conclude that all four translators belong to the same Ukrainian school of translation, whose main feature was attention to reproduction of stylistic peculiarities of the original using all sources of purpose-oriented language, while the Russian and Polish traditions allow effacement of these peculiarities and usage of standard language.

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Maryna Aloshyna

Kijowski Uniwersytet im. Borysa Hrynczenki, Ukraina

Zainteresowania naukowe: translatoryka, stylistyka

ANALIZA PORÓWNAWCZA SPOSOBÓW ODDANIA STYLU POWIEŚCI MARKA TWAINA „PRZYGODY TOMKA SAWYERA” ORAZ „PRZYGODY HUCKA FINNA” W UKRAIŃSKICH, ROSYJSKICH I POLSKICH PRZEKŁADACH

Streszczenie

Artykuł zawiera analizę problemów dotyczących sposobów oddania stylu oryginału w przekładzie. Przeanalizowano przykłady domestykacji w ukraińskich przekładach znanych powieści Marka Twaina „Przygody Tomka Sawyer’a” i „Przygody Hucka Finna”. Pierwszymi tłumaczami powieści Marka Twaina na język ukraiński w pierwszym dziesięcioleciu XX wieku byli Maria Zagirnia i Nastia Hrynczenko – żona i córka wybitnego ukraińskiego pisarza, uczonego i działacza społecznego Borysa Hrynczenki. Na ich pracę wielki wpływ miały okoliczności tego okresu (do 1905 roku w Imperium Rosyjskim istniał zakaz druku jakichkolwiek przekładów na język ukraiński, nie istniał żaden oficjalny organ zajmujący się kodyfikacją języka ukraińskiego itd.). Do analizy porównawczej wybrano późniejsze ukraińskie przekłady powieści (W. Mytrofanow, I. Steszenko), jak też przekłady rosyjskie i polskie (K. Czukowski, N. Daruzes, J. Biliński, M. Tarnowski), biorąc pod uwagę ich tło historyczne. Zbadano lingwistyczne i stylistyczne cechy tych przekładów. Wykazano, że tłumaczenia M. Zagirmi i N. Hrynczenko dość wiernie oddają oryginał. Ich przekłady noszą cechy domestykacji i stylu potocznego, przy tym wszystkie ważne elementy zostały w pełni odtworzone. Przekłady te są

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Marina Aloshyna

Kijevo Boriso Hrinchenko universitetas, Ukraina

Moksliniai interesai: vertimas raštu, stilistika

MARKO TVENO ROMANŲ *TOMO SOJERIO NUOTYKIAI* IR *HEKLBERIO FINO NUOTYKIAI* LYGINAMOJI STILIAUS ANALIZĖ UKRAINIEČIŲ, RUSŲ IR LENKŲ KALBOMIS

Santrauka

Straipsnyje analizuojamos vertimo stiliaus problemos. Remiantis Marko Tveno romanų *Tomo Sojerio nuotykių* ir *Heklberio Fino nuotykių* vertimais į ukrainiečių kalbą, nagrinėjami prijaunimo pavyzdžiai vertime. XX amžiaus pirmajame dešimtmetyje Marko Tveno romanas pirmosios išvertė Marija Zagirnia ir Nastia Hrinchenko, garsaus rašytojo, mokslininko ir visuomenės veikėjo Boriso Grinchenko žmona ir dukra. Jų darbą paveikė to meto aplinkybės (iki 1905 metų vertimus į ukrainiečių kalbą draudė Rusijos imperija, nebuvo jokios oficialios ukrainiečių kalbos kodifikavimo institucijos ir t.t.). Lyginamajai analizei buvo pasirinkti vėliausi romanų vertimai į ukrainiečių (V. Mitrofanovas, I. Steshenko), rusų ir lenkų kalbas (K. Chukovsky, N. Daruzes, Y. Bilinskyi, M. Tarnovskyi), atsižvelgus į jų istorinę kilmę. Ištyrus lingvistinius ir stilistinius šių vertimų bruožus, paaiškėjo, kad ir M. Zagirney ir N. Grinchenko vertimai pakankamai tiksliai atkuria originalą. Jie pasižymi prijaunimo ir pokalbio stiliaus savybėmis, tačiau visi svarbūs elementai atkurti tinkamai. Vertimuose justai šnekamoji kalba, kuri būdinga ir originalams. Išanalizuoti naujausi ukrainiečių, rusų ir lenkų vertimai dažniausiai paklūsta literatūrinės kalbos normoms. Juose prijaunimo lygis mažesnis (arba nulinis). Literatūrinės kalbos elementai vietomis kaitaliojasi su šnekamosios, tai nėra labai priimtina. Tačiau, nepaisant to, stilistiškai žymėti

utrzymane w naturalnej tonacji konwersacyjnej, co jest zgodne z tekstem oryginału. Stwierdzono, że późniejsze ukraińskie, rosyjskie i polskie przekłady wykazują wyraźniejszą tendencję do stosowania się do norm języka literackiego. Stopień domestykacji w tych przekładach jest niższy (bądź zerowy). Niekiedy zawierają one elementy literackie obok kolokwialnych, co nie jest właściwe. Niemniej jednak elementy o zabarwieniu stylistycznym zostały w tych przekładach w pełni odtworzone.

SŁOWA KLUCZOWE: styl, historia, odtwarzanie, tłumaczenie, norma literacka, tonacja, redukcja, domestykacja, frazeologia.

elementai vertimuose perteikti pakankamai tiksliai.

REIKŠMINIAI ŽODŽIAI: stilius, istorija, atkūrimas, vertimas, literatūros norma, tonacija, sutrumpinimas, prijaukinimas, frazeologija.

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