



SOME SPECIFIC FEATURES AND DIFFICULTIES OF THE TRANSLATION OF THE NOVEL "JANE AIR" BY CHARLOTTE BRONTË

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Abstract:

In a literary text, various means of linguistic expression constitute a single, aesthetically justified system, to which it is not possible to apply normative assessments applied to individual functional styles of the literary language. The essence of the artistic is a certain system of linguistic means, which in turn characterized by a high degree of integrity and structuredness. It is a unique and unrepeatable aesthetic object that is perceived in time and has a linear extent. The object of consideration of this work is the artistic translation. The subject of the research is the features of the use of funds expressiveness in literary translation (in the novel by Charles Brontë "Jane Eyre"). The relevance of the research topic is that, despite the sufficient interpretation of the concept of literary translation, the question practical application is one of the important points for in-depth study.

Keywords: Linguistic expression, fiction, well-grounded idea, artistic text, versatility, emotional and expressive transmission, individual excerpts.

Introduction:

Translation of fiction is one of the most difficult types of translation. Its main task is to create in the language translation of a work, which, along with the original text, provides an aesthetic impact. comparative analysis of such texts, it is possible to identify the internal translation mechanism and consider equivalent units. To achieve lexical, grammatical and stylistic equivalence, special attention should be paid to the use translation transformations. Fiction, like any other kind of art, in scientific speech has a specific, well-grounded idea of the environmental reality. As a result of the perception of this reality through the senses, a work of art suggests the author's desire to recreate it in a new way and to convey, first of all, his understanding and vision of this or that phenomenon. The world of fiction is a world of parallel literary life, in which the surrounding reality is conveyed by the author's fiction. When perceiving a literary text, in front of us not only the world that the writer created appears, but we can also see the writer himself in this world. This is manifested in everything that he admires that he condemns what preferences he has. Associated with this versatility,





emotional and expressive transmission, artistic style of speech. Fictional speech together with non-fictional speech constitute two levels of the national language. The central place in the literary style of speech is occupied by the literary Russian language, which is the basis and in which the word performs a nominative pictorial function. The ambiguity of the word plays an important role in the artistic style of speech. It is the semantic ambiguity that opens up an additional expressive coloring in it and thanks to this there is an opportunity to emphasize the subtlest shades of meaning. Almost any author tries as much as possible to use all the available wealth of the language in order to create his own unique and expressive style. The author is not limited to using only literary vocabulary, in his work, he tries to diversify each text with various means of expression, and also does not disregard the use of colloquial means.

Methods:

The translation of fiction in almost any case requires the translator to use imagination, but it is necessary to master this skill in an adequate measure so as not to distort the author's work reproduced on paper. It so happens that the original text seems meaningless, but this is not at all the fault of the author, but insufficient competence of the translator. Therefore, in order to avoid such ambiguities, a literary translator should make every effort to better understand the author's intention. Let's highlight the main difficulties faced by the translator when working on artistic text:

- Working with text that excludes literal translation can always raise controversial issues, since some adhere to the need to convey the syntactic structure, while others take as a basis the reconstruction of a new text, along with the original.
- When translating fixed expressions, you must have a large vocabulary and various dictionaries.
- Saving the game of copyright words is a rather difficult moment, which not every translator can cope with. Some cases of word play cannot be translated, as a result of which the translator is forced to resort to substitutions or notes.
- The most common and most difficult to translate type of word play - based on the use of full or partial homonyms. This kind is used in the titles of books, movies, magazine articles and, when translated, creates real torment for the translator. However, translation is still possible, for example, by selecting homonyms that are more appropriate in the context of the Russian language. Often a play on words is based on the ambiguity of a word or phrase.
- When translating humor, excellent knowledge of the language is not enough - skill is indispensable. Sometimes you have to omit this or that expression





and to give color to other words, to compensate, so to speak. In the original text, you can find all sorts of stylistic techniques that are used in order to give the text more expressiveness. In order to correctly and vividly convey all the author's imagery when translating a text, the translator must preserve the style and cultural characteristics. He can either try to copy the technique of the original, or, if this is not possible, create his own stylistic means in the translation, having a similar emotional effect. The function of a stylistic device in a text is more important for a translator than a form. An important stylistic phenomenon that creates complexity in translation, the translator cannot omit, he will create a different image, possibly in a different place in the text, but necessarily, similar stylistic orientation.

Charlotte Brontë's 19th-century social novel *Jane Eyre* is a resounding success in English literature. It is presented by a relevant topic and determines the main goal of the work - to reveal some of the features of literary translation by analyzing the artistic and stylistic means used in the novel and translation

transformations. In the course of the work, attention will also be paid to the use of means and techniques of author's skill in translation portrait and landscape description.

In the twentieth century, more than once there were attempts to analyze narrative features of the original text of the novel and its Russian-language translations. The high popularity of the work of S. Bronte, in our opinion, is explained not only by its original content, but also elaborate narrative structure. For a deeper understanding of the features of literary translation, we analyzed individual excerpts of translation novel by V.O. Stanevich and I.G. Gurova in order to identify translation transformations. Note that the classical translation by V. Stanevich is more intended for the general reader due to the fact that it is written in a more simplified and accessible language. Early translations of *Jane Eyre*, paragraphs of the text of the novel were omitted, in later editions of the novel by I. Gurova, the passages were restored. As noted earlier, the translation by I.G. Gurova is the most complete of all existing. Thanks to her translation, the reader was able to see how much precisely the author uses artistic techniques to express his individual view, to achieve depth and expressiveness of speech. *New Jane Eyre*, with all her lovingly conveyed emotional sighs, impulsive statements and other tense and sensitive moments has become an even more sentimental book than

the one that was before. According to Gurova, the translator is only an intermediary between the writer and the reader, and therefore it seems to be no, he is obliged to completely and completely dissolve in the translated author.





Results, Analyses and Discussion:

In the works of S. Bronte, much attention is paid to the ways of transferring means of expression. We will consider examples of those means of expressiveness that are most often found in the novel. The thin line that exists between romanticism and realism shows its mobility when creating images of the main characters and when describing landscapes. An example of exaggeration in the novel is the Thornfield images, where important circumstances are exaggerated. These distinctive features manifested themselves in those artistic and stylistic means that the writer used in portraits of her characters.

For example, in the episode where the "high society" in the Rochester house is depicted, we see clear satire, intonation becomes more caustic and hyperbolization is used. Blanche Ingram calls Lady Ingram "lady mother", and she answers her daughter, calling her nothing but In Russian language «душа моя», «моя лучшая» - *my best*, мой ландыш – *my lily*, these ridiculous epithets are not "ignorance of life", but a deliberate appeal to the grotesque. However, C. Bronte does not often resort to the methods of the grotesque; in most cases, a realistic display is used. We see many different shades and fine lines of aesthetics and word choice. From the speech of the heroes of the novel, we get an idea of the character of Jane. For example, the maid Besy, she sympathizes with the girl, but when talking about Jane she constantly uses the word in Russian «существо» - thing: « Little roving solitary thin...you little sharp thing...». - Маленькое, одинокое существо... ..ты маленькое, наблюдательное существо.

The characteristics that the characters in the novel give Jane Eyre, to some extent, reflect the nature of themselves. For example, Blanche uses words like ("creeping creature" - - ничтожество, «*that person*» - эта особа;) in relation to Jane. with her contempt in speech, she tries to emphasize the attitude towards a simple girl, as to the lower class. Here it becomes clear that this is a person with a very poor inner world. When describing the appearance of the heroine, C. Bronte uses vocabulary of various emotional colors, uses figurative means of expression and vocabulary that emphasizes the difficult state of the heroine. An example would be the comparison – *as white as clay or death* - бледна как смерть, такие выражения как - *fleshless and haggard face ... very bloodless* - осунувшееся, изможденное лицо...совсем бескровное. After Jane finds out that she is loved, when describing her appearance, the epithets of an evaluative order prevail: *blooming, smiling, truly pretty, sunny – faced girl, dimpled cheeks, blissful mood, radiant hazel eyes* и др. (цветущая, улыбающаяся, поистине хорошенькая, сияющая девушка, щеки с ямочками, блаженное состояние, лучистые карие глаза).





The description of the external data of the heroine is associated with her internal experiences and is achieved through the use of suitable vocabulary and figurative expressions. From the first meeting and throughout the novel, Charlotte Brontë characterizes Rochester through Jane Eyre: "It was difficult to see his figure, but he seemed of medium height and broad shoulders. The face is swarthy, the features are severe, the forehead is massive. His eyes, under his fluffy, fused eyebrows, burned with angry stubbornness - he could have been about 35 years old. "

The translation of the novel fully conveys the gloomy gloominess of the protagonist noted by the writer. All Jane Eyre's feelings are associated with the image of Rochester - a romantic loner hero. Without the correct translation of the metaphor, the expressiveness and expressiveness of the description will be insufficient, and the semantic feature of the work will not be achieved. VN Komissarov distinguishes three ways of conveying a metaphor: preservation, replacement, omission. Here is an example that reflects the preservation of a metaphor - i.e. a full equivalent translation can be used.

«The forest-dell, where Lowood lay, was the cradle of fog and fogbred pestilence; which, quickening with the quickening spring, crept into the Orphan Asylum».-
«Лесная долина, где находился Ловуд, была колыбелью ядовитых туманов и рождаемых туманами болезней. И сейчас началась эпидемия тифа; болезнь распространялась и росла по мере того, как расцветала весна; заползла она и в наш сиротский приют». Here, an example of a metaphor is the comparison of inanimate objects "valley"-«долина» and "cradle" -«колыбель». We also note that metaphor plays a defining function and a function of impersonation, i.e. disease, compared to a monster.

Let's consider the replacement of a metaphor using the following example: «He said something in praise of your eyes, didn't he? Blind puppy!». - «Он сказал, что-то лестное о твоих глазах, слепая кукла». However, in our opinion, the replacement here is not entirely successful, judging by the content of the novel, the heroine treated herself quite self-critically, and most likely she would call herself a "blind puppy" - «слепой щенок», rather than a "blind doll"-«слепая кукла».

The omission of the metaphor is used in cases where the target language lacks those elements that are important components in the original language. For example: "Her constitution was sound as a Bell-illness never came near her." «Сложение у нее было прочное, и здоровье отличное, она не ведала, что такое хворь». -Here the translator has omitted the metaphor and replaced it with a descriptive phrase. Landscape, in the writer's work, which in some cases becomes a metaphorical description of the heroine's experiences. We can clearly see this in Jane's thoughts

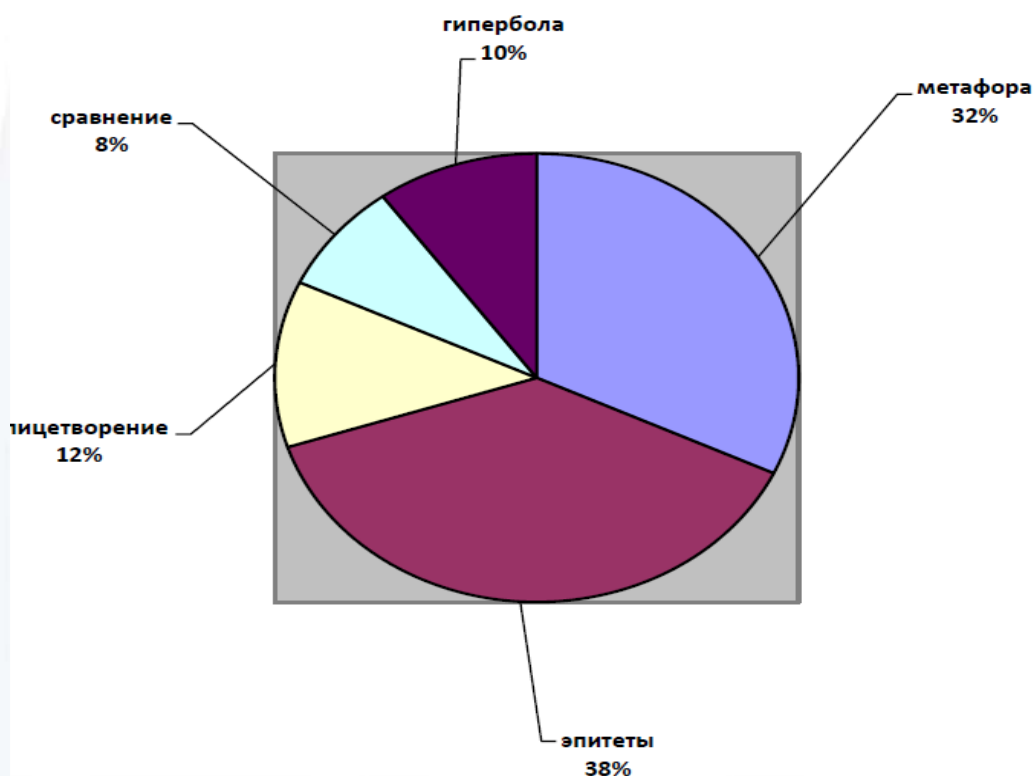




after the failed marriage: «A Christmas frost had come at midsummer; a white December storm had whirled over June; ice glazed the ripe apples, drifts crushed the blowing roses; on hey-field and corn-field lay a frozen shroud: lanes which last night blushed full of flowers, to-day were pathless with untrodden snow...».

«Среди лета грянул рождественский мороз; в июне пронеслась снежная декабрьская метель; мороз сковал спелые яблоки; ледяные ветры смяли расцветающие розы; на полях и лугах лежал белый саван, лужайки, еще вчера покрытые цветами, сегодня стали непроходимыми из-за глубокого снега...»(Gurov's translation).

The metaphor in the novel is one of the most frequently used means of expression. She is the embodiment of vivid and original images that play a major role in the text. In addition, metaphor not only fulfills an aesthetic and expressive function, it is also one of the main means of expressing the author's style. It is mainly necessary to convey the semantic content of the metaphor of the original text as accurately as possible, since it is based on an image. The epithet and metaphor are the most common stylistic devices in this novel, thanks to which we can consider the individual view of the author. Paths occupy one of the important places in the text of the work for the transfer of expressiveness. We can provide a statistical analysis of the use of tropes in the text that we have considered.





In conclusion, we can conclude that it is thanks to the means of expression that the language of a work of art becomes more expressive, emotional, picturesque: the impressions from the read text are enhanced, a visual representation of the subject or a specific living image is created. The process of translating a text from one language into another is diverse and ambiguous. Due to the variety of components included in the translation process, there are differences in views regarding the translation and its features. In their professional work, translators desperately need a multi-faceted life experience with a constantly growing supply of impressions. The language of the writer-translator, like the language of the original writer, is made up of observations of the language of the native people and of observations of the native literary language in its historical development. Only those translators can count on success who start working with the consciousness that the language will overcome any obstacles on the path of the creative process. In their professional work, translators desperately need a multi-faceted life experience with a constantly growing supply of impressions. The language of the writer-translator, like the language of the original writer, is made up of observations of the language of the native people and of observations of the native literary language in its historical development. Only those translators can count on success who start working with the consciousness that the language will overcome any obstacles on the path of the creative process. The fine lines of the translation process must be respected. The ideal of the translator should be the knowledge of the secret of unification with the original author. In order to avoid the loss of the author's individuality, the translator must use all his resourcefulness, imagination and be able to apply all possible translation techniques. In our opinion, this is the main task of the professional activity of a translator.

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