

ПРОБЛЕМА ПЕРЕВОДА АРХАИЗМОВ

Смирнова М.А.

п. Горки-2, Московская область, МБОУ Горковская СОШ, 5 «А» класс

Руководитель: Калашикова Н.В., п. Горки-2, Московская область, МБОУ Горковская СОШ,
учитель английского языка

Translation has always played a significant role in the history of the culture of individual Nations and world culture in general. The history of human society goes back thousands of years. Different Nations entered into economic, trade and military relations.

There were such situations when people speaking in different languages were involved in the process of communication, in such cases they used the language of the mediation or were forced to resort to verbal mediation – «interpreter» – «tolmach» (5).

Due to the translation, people could communicate with representatives of other cultures, got more information about the world around them, and various teachings and religions were spread.

Before the beginning of the XX century, the attitude towards the translation was contradictory: for some people the translation was a duty, for others it was a hobby or a favorite pastime, and for others the translation was simply impossible by conviction (1).

The theme of this work is archaisms and ways of their translation.

The relevance of this topic is that the translator faces the problem of translation of archaisms very often. Archaisms, referring to the non-matching elements of the language, denoting concepts alien to other cultures, always present a particular difficulty in the translation process.

These difficulties, on the other hand, provide an interest in the problem. In this paper we will investigate the problem of the translation of archaisms and consider the techniques that should be used to convey the meaning of words from one language to another as accurately as possible.

The creative thinking of the translator performs two interrelated functions:

firstly, recreating the real reality of another's environment, realizes his plan, and secondly, he kind of rethinking the facts, phenomena, to their description satisfy the perception of Russian and Russian-speaking addressee.

The translation of archaisms recreates the history of the culture of the language, and we can see that the ways of the formation of values in the original and translation are different.

Thus, the translation of archaisms should be considered in the following parameters:

literal translation and natural correspondence (equivalent, analogue, adequate replacement).

The *hypothesis* is: there are difficulties in the translation of archaisms in the texts in English and Russian language

In the work we used research *methods*: theoretical analysis and generalization of scientific literature on the types of translation, bibliographic analysis of materials of the Internet.

The *practical significance* of the work lies in the fact that the results of this study can be used in the classroom electives and clubs in secondary and high school.

The *aim* of this work is to study and analyze the techniques used by the translator to convey the meaning of obsolete words.

To achieve this aim, we identified the following *goals*:

- 1) to study the classification of outdated vocabulary;
- 2) learn the techniques used by the translator to translate obsolete words;
- 3) choose the synonyms for the archaisms;
- 4) make a mini-dictionary of obsolete words that are found in the fairy tale «Pot».

The object of study is the tale of A. N. Tolstoy's «The Pot». The subject of the study is archaisms in the text of the fairy tale.

Archaisms

In Russian language there is a «obsolete stock» of the words of the veterans that have served its purpose and became obsolete, it is archaize. But they did not disappear, but become a passive language inventory. We can use these words if we understand their meaning.

On the old site always there is something new, so in this case. To replace lexical elements that have gone disuse, new words are synonyms (equivalents) having the same meaning. Should provide examples of archaisms to the conversation was more substantive: ланиты (cheeks), выя (neck), длань (palm), внемлить (listening).

We can see that some of them are not without explanation would understood by themselves. There are clear archaisms, their meaning is more open and lies in the associative connection with modern languages, for example, очи (eyes), уповать (hope) etc.

archaisms are used:

a) to recreate the historical color of the era (for example, in novels, short stories);

b) to give a speech with a hint of solemnity, and pathetic emotions (for example, in poetry, in oratory speech, journalistic speech);

c) to create a comic effect, irony, satire, parody (e.g., satires, pamphlets);

g) for the speech characteristics of the character (for example, persons of the clergy).

Depending on the method of education, archaisms are:

1. Lexical, which were replaced by words with other roots. These words are difficult to understand without knowing their translation or original meaning. These include words such as уста – lips, перст – finger, Толмач – translator.

2. Lexical and word-formative. In this situation, the archaic and the modern version have the same root but different derivational morphemes. For example,

Знакомец – an acquaintance; pal, рыбарь – fisherman.

3. Lexical-phonetic-differ from the modern version phonetic design. For example, пиит – the poet, гистория – history, нумер – number.

4. Lexico-semantic. These include archaisms, which still function in the language, with a different meaning. To example, word позор previously meant spectacle, today it means – shame or dishonor (7).

archaisms can be divided into the following thematic groups

1) everyday, household vocabulary;

2) professions, occupations;

3) piece of clothing;

4) food, beverage;

5) words that give the hero's speeches a sublime shade;

6) words that give the hero's speech a simple character;

7) words that are references to religion, the text of the Bible.

In addition, there are thematic groups that meet only archaisms:

1), the words used to describe the appearance, characters

2) words related to the field of jurisprudence;

3) time markers;

4) direction indicators.

Types of translation and methods of translation of archaisms will be discussed in the next Chapter.

The translation of archaisms

1. Type of translation

The task of the translator is to convey the means of another language in a holistic and accurate content of the original, preserving its stylistic and expressive features (7).

It is customary to use the terms «adequate translation» and «equivalent translation» to determine the result of a translation:

1. The adequacy of the translation answers the question whether the translation as a process corresponds to communicative functions-the correct transfer of all semantic content.

2. The equivalence is aimed at the result of the translation and answers the question whether the final text corresponds to the original text.

Maybe there is some chemistry between us that doesn't mix. Бывает, что люди не сходятся характерами.

The general purpose of translation is to convey the meaning of the original, but there are other tasks specific to this communicative situation. Translation of poetic texts has certain difficulties, because the main task is to transfer the semantic content of the text with maximum accuracy and completeness and translation usually involves certain semantic losses (3).

In such cases, the assessment of the adequacy of the translation should be based not only on the overall objectives of any translation, but also on the specific tasks set by the translator.

2. The problem of «translatability» and «untranslatability»

Translations of the same work, but made at different times, may reflect the era when they were created, as each translator sometimes introduced into his version exactly those elements that formed the basis of the current aesthetics at the time.

K.I. Chukovsky argues About this phenomenon in his book «High art», complaining that in this case «every new translation was a new distortion of the original. Conditioned by tastes of that social layer to which the translator addressed ... each epoch gave translators the own recipe of deviations from the original, and they strictly adhered to this recipe, and to their contemporaries in these deviations and the main advantage of the translation» (6). For example, the age of monolatry dictated poets such transfers «Yaroslavna's lament»:

Я горлицей сама к Дунаю полечу,
Бобровый свой рукав в Каяле омочу,
И раны оботру на Игоревом теле,
На бледном, может быть, и хладном уж доселе

(Translation By A. Palitsyn, 1807).

It turned out magnificent «Alexandria virgins, clearly intended for recitation on the stage» (6).

The age of romanticism demanded that the translator turned «Weeping yaroslavny» in romance, which makes its work V. Zagorski in 1825:

Не в роще горлица воркует,

Своим покинута дружком.
Княгиня юная горюет
О князе Игоре своем and so on.

K.I. Chukovsky comments: «it was a sensitive romance for the harpsichord. Translation is called: «Yaroslavna. Romance» (6). Further, the scientist defines the main task of the translator, which is as close as possible to the text of the translation to the original text – «to its rhythm, style, dictionary, poetic images» (6).

Here we come close to one of the main problems of the theory of translation – is, quoting L. Nelyubin, the problem of transferability – irreducibility. It is believed that the correctness and completeness of the transfer means of one language of all that is expressed in another language lies the difference the actual translation of the paraphrase, and abbreviated presentation, that is, from any kind of «adaptations».

From L.L. Nelyubin's point of view, the principle of transferability exists, «when it comes to people standing at about the same level of culture and scientific and technological development, everything that is expressed in one language can be expressed in another, that is, equivalent translation is possible» (4).

Indeed, if the translation is to be regarded as a transformation of information in which no loss occurs, but the content and form of the original is transmitted, then such an exact transformation is fundamentally impossible. And if the translation is regarded as a speech-language activity aimed at the transmission and reception of messages, that is, necessary for inter-language communication, the problem of translation is solved positively (4).

3. The translation of archaisms

In translation theory, there is a special term for the designation of lexical units that reflect the specific realities of a country and have no equivalents in another language – «nonequivalent lexicon».

These characteristics of units of nonequivalent vocabulary is a problem in the translation:

1) the realities that make up the layer of nonequivalent vocabulary found in the country of the original language are perceived as alien, foreign elements by the bearers of another culture and another language;

2) the need, along with the subject value of the units, to convey the national and cultural specificity of the value (2).

Translation of the text is carried out in two stages.

1. Text perception.

This stage includes pre-translation perception of the work, when the translator tries to deeply comprehend and feel the text, and the actual translation perception, i.e. direct percep-

tion of specific words, sentences, phrases, etc. at the time of translation (7).

2. Text translation:

The translator starts to recreate the original form in the translation language. Accepting semantic and emotionally expressive information contained in the phrase to be translated, the translator recreates this information, seeking to preserve its full scope.

When translating archaisms, the translator encounters the following problems.

1) The author depicts a specific historical era, diligently copying its language, describing the realities. Here, the main assistant of the translator are dictionaries, and he will apply an adequate translation. Adequacy should be understood not only to correspond to the translated word, but also to the entire verbal environment, i.e. the context. It is usually translated not the words and thoughts expressed not one, but a few words. Therefore, it would be logical to consider a word or even a semantic group expressing a relatively complete line of thought as the minimum «unit of translation».

2) The author depicts a fictional world, the language of which is close to the language of some historical era of the world. In this case, it is reasonable for the translator to resort to the likening translation. The likening translation is used in the transfer of archaisms in the «Tale of the fisherman and the fish» by A.S. Pushkin.

In this work, the author used a large number of archaisms to reflect the national Russian color, which are interesting from the point of view of their transmission from Russian to English. Thus, the Russian concept «землянка» translated into English using an approximate match, which has the form of a description: «the hovel of clay and wattle» (literally – «shack of clay and straw»). «Столбовая дворянка» also transmitted by means of a likening translation: «a high-born lady». A similar technique is used in the translation of the phrase «for Chuprun pulls», which is transmitted in the English version as «pulls their hair». In the above examples, the translator conveys the semantic content of words, losing their national color. This technique is most successful, because it takes into account the need to Orient the text to the reader. The fairy tale, designed mainly for children, should not be overloaded with language units, the value of which would remain outside the reader's perception. In this work semantic content comes to the fore, as a result of which it is necessary to ensure the utmost clarity of the text of the translation and its accessibility to the reader (7).

4. Methods of translation of archaisms

In the modern science of translation there are the following methods of translation

1) selection of adequate substitutions (selection of matches chosen on the basis of the context);

2) selection of analogues (selection of matches based on synonymy or similarity of the external form of words);

3) a grammatical substitute (as a result of which the grammatical unit of the source text is converted to a unit of the translated text with a different grammatical meaning);

4) omission (omission in the language of translation of the units that are present in the text of the source language, while maintaining semantic equivalence in order to eliminate semantic redundancy of the source text);

5) modulation (replacement of the original language unit by the translation language unit, the value of which is derived from the value of the original unit);

6) compensation (using of units to make up for the difference in semantics between the units of the original language and the translation language);

7) antonymic translation (replacement of the affirmative statement on the negative and Vice versa, the unit is replaced by a unit with the opposite value);

8) descriptive translation (transmission of the lexical unit value by more or less common explanation).

5. Archaisms in the fairy tale "The Pot" of A. N. Tolstoy

During the work on the translation of fairy tales «Pot» we found 19 archaisms (8):

6 of them belongs to the name of household utensils,

7 – actions, 3 – adjectives

2 – figure: *стряпуха* – cook and fabulous creature *Уромон*

And one word that has two meanings according to Dahl's explanatory dictionary:

Trough 1) the kit 2) the pre-dough, dough
Квашня 1) кадушка 2) опара, тесто.

The difficulty in translating archaisms was that it was difficult to find their English equivalents in dictionaries.

For example, the word

Стряпуха is translated into English as *cock cooking*. A woman who engages in cooking [cooking 1.]; *cook*.

But the word *cook* has several meanings [kuk] 1. 1) *cook, cook; cooking*

кухарка, повар; стряпуха

So we chose «village-cook» to convey the meaning of the word.

the word «tongs» is translated as

Oven fork literally in Russian sounds like «oven fork»

The Russian term «archaisms» corresponds to the English term:

a) archaisms – obsolete words, expressions, or phrases replaced by synonyms from the number of neutral lexicon units;

b) *gavelock* [ˈgævələk];

1) метательное копье, дротик Syn: *dart, javelin* 2) лом; железная вага Syn: *lever, crowbar*

poker I [ˈpəukə] 1. 1) *кочерга* 2) прибор для выжигания по дереву 3) заостренный, чопорный человек

Word

стряпуха – *cook* *стряпуха*. The woman who is engaged in cooking [стряпня 1.]; *кухарка*.

But the word *cook* has several meanings: [kuk] 1. 1) *кухарка, повар; стряпуха*

So we chose «village-cook» to convey the connotation of this word. The tale is very interesting, contains the everyday life of the village life. The text of the fairy tale is full of archaisms, outdated vocabulary and words related to common speech.

Conclusion

Functions of archaisms are very diverse, and the very concept of archaism needs some clarification. This term combines heterogeneous concepts. The development of vocabulary are varied.

All the time there is a process of losing the language of some words and the appearance of others in it; some words come out for one reason or another out of use and may even «fall» from the language. Others, appearing, begin to play an important role in live communication, gradually getting a firm place in the language. These processes take place both in Russian and in English.

On the one hand, the word may become «obsolete» by itself, may be replaced by another word or words synonymous with it.

In translation theory, there is a special term for the designation of lexical units that reflect the specific realities of a country and have no equivalents in another language – «nonequivalent lexicon».

The characteristics of units of non-equivalent vocabulary is a problem in the translation:

1) the realities that make up the layer of nonequivalent vocabulary found in the country of the original language are perceived as alien, foreign elements by the bearers of another culture and another language;

2) the need, along with the subject value of the units, to convey the national and cultural specificity of the value.

The translator has to solve the problem of «translatability» and «untranslatability».

In the modern science of translation there are the several methods of translation.

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Appendix 1

The Tale «The Pot» of A.N. Tolstoy

К ночи стряпуха умаялась, заснула на полу около печи и так захрапела – тараканы обмирали со страха, шлёпались, куда ни попало, с потолка да со стен. В лампе над столом помигивал голубой огонёк. И вот в печке сама собой отодвинулась заслонка, вылез пузатый горшок со щами и снял крышку.

– Здравствуй, честной народ.

– Здравствуй, – важно ответила квашня.

– Хи, хи, – залебезил глиняный противень, – здравствуйте! – и клюнул носиком.

На противень покосилась скалка.

– Не люблю подлых бесед, – сказала она громко, – ух, чешутся чьи-то бока.

Противень нырнул в печурку на шестке.

– Не трогай его, – сказал горшок.

Грязный нос вытерла худая кочерга и зашмыгала:

– Опять ругаетесь, нет на вас Угомону; мотаешься, мотаешься целый день, а ночью поспать не дадут.

– Кто меня звал? – шибыркнул Угомон под печкой.

– Это не я, а кочерга, это она сегодня по спине стряпуху съездила, – сказала скалка.

Кочерга метнулась:

– И не я, а ухват, сам хозяин ухватом съездил стряпуху.

Ухват, расставив рога, дремал в углу, ухмылялся. Горшок надул щёки и сказал:

– Объявляю вам, что варить щей больше не желаю, у меня в боку трещина.

– Ах, батюшки! – разохалась кочерга.

– Не больно надо, – ответила скалка.

Противень выскочил из печурки и заюлил:

– Трещина, замасочкой бы, тестом тоже помогает.

– Помажь тестом, – сказала квашня.

Грызённая ложка соскочила с полки, зачерпнула тесто и помазала горшок.

– Всё равно, – сказал горшок, – надоело, лопну я и замазанный.

Квашня стала пучиться и пузырями щёлкать – смеялась.

– Так вот, – говорит горшок, – хочу я, честной народ, шлёпнуться на пол и расколоться.

– Поживите, дяденька, – вопил противень, – не во мне же щи варить.

– Хам! – гаркнула скалка и кинулась. Едва отскочил противень, только носик отшибла ему скалка.

– Батюшки, батюшки, драка! – заметалась кочерга.

Из печурки выкатилась солоница и запыкала:

– Не нужно ли кого посолить, не нужно ли кого посолить?

– Успеешь, успеешь насолить, – грустно ответил горшок: он был стар и мудр.

Стряпуха стала причитать во сне:

– Родненькие мои горшочки!

Горшок заторопился, снял крышку.

– Прощай, честной народ, сейчас разобьюсь.

И совсем уже с шестка сигануть хотел, да вдруг, спросонок, ухватил его рогами дурень ухват и махнул в печь.

Противень прыгнул за горшком, заслонка закрылась сама собой, а скалка скатилась с шестка и ударила по голове стряпуху.

– Чур, меня, чур, – залопотала стряпуха. Кинулась к печке – всё на месте, как было.

В окошке брезжил, словно молоко снятое, утренник.

– Затоплять пора, – сказала стряпуха и зевнула, вся даже выворотилась.

А когда открыла заслонку – в печи лежал горшок, расколотый на две половинки, щи пролились, и шёл по избе дух крепкий да кислый.

Стряпуха только руками всплеснула. И попало же ей за завтраком!

Appendix 2

Translation of a fairy tale

Toward night the village-cook got up, fell asleep on the floor near the stove and snored. So, the cockroaches dying with fear, slapped, no matter what, from the ceiling and from the walls. In the lamp above the table, a blue light flashed. And here the Flap withdrew itself in the stove, a pot-bellied pot with cabbage soup came out and took off the lid. – Hello, honest people. «Hello», said the Trough. «Hee, hee», The clay baking sheet drew in, «Hello!» – and

pecked his nose. The rolling pin looked at the pan. «I do not like vile conversations», she said aloud, «Oh, someone's itches». The bowl ducked into the stove on the pole. «Do not touch him», said the Pot. The dirty nose wiped the thin poker and twitched: Again you swear, there's no Evil on you; You hobble, you hobble all day, and at night you will not get a nap. «Who called me?» – stirring Ugomon under the stove. «It's not me, it's a poker, it's she who went down the back today to the village- cook», said the rolling-pin. Kocherga rushed: «And it's not me, it's the grip, the owner himself took a stew to the village- cook». The grapple, with its horns laid, was dozing in the corner, grinning. The pot blew his cheeks and said: «I declare to you that I do not want to cook more cabbage soup, I have a crack in my side». «Ah, my father!» The poker plowed. «It does not hurt», said the rolling-pin. The bowl jumped out of the stove and mocked: «A crack, a paste, a test, too, helps». «Anoint it with a dough», said the Kvashnya. The gnawed spoon jumped off the shelf, scooped up the dough and anointed the pot. «Anyway», said the pot, «I'm sick of it, I'm bursting and smeared». The Kvashnya began to puff and burst into bubbles – she laughed.

So, – said the pot, – I want, honest people, to slap to the floor and split. «Wait, uncle», he yelled, «do not cook soup in me». – Ham! The rolling pin barked and rushed. The baking sheet barely bounced off, only the toe knocked him the rolling pin. «Father, fight!» Cried the poker. From the stove, the solitary rose and squealed:

– Do not you need someone to salt? «You'll have time, you'll have time to pester yourself», the pot said sadly: he was old and wise. The cook began to wail in his sleep: – My rod-like little pots! The pot hurried, took off the lid. «Good-bye, honest people, I'll break it right now». And quite already with a pole he wanted to throw, when suddenly, half-awake, he grabbed his fools with a stupid grip and waved him into the oven. The bowl jumped over the pot, the flap closed itself, and the roll rolled off the pole and hit the cook with a knife. «Dibs on me, dibs on me...» muttered the village – cook. I rushed to the stove – everything was in place, as it was. Morning in the window, like matted milk, matinee. «It's time to flood», said the village-cook, and yawned, all even turned upside down. And when she opened the damper, there was a pot in the oven, split into two halves, the shields were spilled, and a strong and sour spirit walked along the hut. The village-cook only clapped her hands. And she was hit at breakfast!

Appendix 3

Archaisms in the text

1) Стряпуха – женщина, которая занимается стряпней.

2) Умаяться – утомиться, измучиться.

3) Заслонка – крышка для закрытия входного отверстия печи или топки.

4) Квашня – 1. деревянная кадка, кадушка для теста 2. опара

5) Кочерга – инструмент из железа или другого огнестойкого материала для перемещения горящих дров и углей в топке печи.

6) Лебезить – угождать, заискивать перед кем-либо

7) Мотаться – проводить время в хлопотах, беготне, утомительных занятиях.

8) Шибыршнуть – шебуршить, шуршать – звуки, возникающие в момент этого действия

9) Грызённая ложка – очень старая деревянная ложка с обломанными краешками

10) подлый – принадлежащий по происхождению к низшему, податному сословию

11) подлые беседы – холопские, рабские разговоры

Домашняя утварь

оригинал	перевод
заслонка (железный лист, закрывающий отверстие печи)	oven ['ʌvən] door
кочерга	poker
печь	oven
скалка	(для теста) rolling pin; (для белья) beater
ухват	oven fork
шесток	1) (в русской печи) hearth [hɑ:θ] (in Russian stove) 2) (наест) perch

Действия

оригинал	перевод
залебезил	(перед) fawn (upon), cringe (to, before)
затоплять (топить печь)	stoke
мотаешься	fuss / rush about
пованивал (чадил)	smoke, emit fumes
съездил (ударил от души)	hit (on), sock (in), give () a smack (on)
умаялась	get tired; be exhausted; be fagged out
шибыршнул	stirring

Прилагательные

оригинал	перевод
грызённая (старая деревянная ложка)	gnawing round
подлые беседы	vilain talks
честной уст.	worthy [-ðɪ], honoured [ˈɒn-]

Деятель

оригинал	перевод
стряпуха	зд. village-cook
Угомон	Ugomon

Еда

Trough 1) the kit 2) the pre-dough, dough
Квашня 1) кадушка 2) опара, тесто.