Non-Equivalent Vocabulary Translation in Literary Text

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Abstract. The paper describes the theoretical and practical aspects of the non-equivalent vocabulary translation in the literary text. Special attention was paid to literary allusion as bases of country background information and its role in the development of student's communicative competence in the process of obtaining professional education. The paper could be useful for any audience who deals with peculiarities of the oral and written translation. The research is based on the English and Russian versions of the novel "Mrs. Dalloway" written by V. Woolf.

1. Introduction

To begin with, there is no unified approach how to translate and classify realias, i.e. the words that do not have equivalents beyond the language they belong to. Russian scientists Vereschagin E.M. and Kostomarov V.G. examine non-equivalent vocabulary as a linguistic phenomenon and take up the position that realias are the part of background knowledge which must be common for participants of communicative act [1, p.126]. Thereafter, this definition was undergone into modification, but its headline remained the same. Indeed, in Language and Culture the researchers point out three types of background knowledge - universal, regional and cross-cultural, paying most attention to cross-cultural one which belongs to every member of some ethnical or language community. Such knowledge is a part of national culture, and a result of ethnical or national society historical development. The linguists sum up that cross-cultural background knowledge is a key for so-called mass communication: a literary figure or a journalist, writing for some average audience, instinctively takes into account balanced cross-cultural background knowledge and appeals to it" [1, p.140].

By reference to the terminology suggested by Vereschagin E.M. and Kostomarov V.G., Vinogradov V.S. it introduces the concept of *background information.* In the scientist's opinion, the idea of this concept embraces, first and foremost, specific facts of history and state structure of a national community, peculiar features of geographical environment, characteristic items of present and past material culture, ethnographical and folkloristic concepts and the like, i.e. everything, which is usually called as realias (nationally based units) in the theory of translation [2, p. 87]. The scientist comes up with his own classification of realias where there are some theme-based groups of non-equivalent vocabulary such as: *common, everyday; ethnographic and mythological; realias of public and administrative arrangement and social life (present-day and historical); onomastic; and associative.*

Comparing this classification of Vereschagin E.M. and Kostomarov V.G., which is founded on the Russian language, this one can be presented by the following groups of realias: sovietisms (Supreme Soviet, deputy); words of new household activities, closely tied to sovietisms (Park of Culture,

subbotnik, ZAGS (civil registrations office, zachotka (student's record book); names of items and events of traditional household activities (Russian cabbage soup, bublik, valenki (felt boots), garmoshka (garmonika);historisms (sagene, foot, verst, kaftan, uyezd); phraseological units (to go cap in hand, to get on the inside); folklore words (dobry molodets/young fellow; by minutes not by hours/like a

beanstalk; suzhenyi/bethroted; chudo-yudo/whangdoodle; Firebird, domovoy/Russian brownie); words of non-Russian origin, so called Turkicisms, Mongolisms, Ukranisms and so

on (taiga, bazaar, arkan (lasso), khalat (dressing gown), raisins, pilau and others) [2, p.64].

According to the classification of Vinogradov V.S., we took the associative theme-based group of realias in our research. They are the following:

- colour-naming realias;

- colour symbolism; folkloristic, historical and literary bookish language allusions, which imply way of living, behaviour, personality traits, folk and factitious characters, historical events, myths, legends; some or other idioms,proverbs, sayings, popular quotations or catch phrases [2, p. 97].

2. Main part

Some anthropologists of the last century discovered that color names essentially differ from each other in different languages. It caused to single out color terms as a particular category of non-equivalent words; hence, the color symbolic will be different in different cultures. For the research of our purposes, we have chosen such color words in English as *white, black, blue, brown, yellow, green, grey, red* and two-part color adjective models as *red yellow.They all were taken* from a subgroup of reality-color values found in V.Woolf's novel "Mrs. Delloway".

Table 1

#	Source language	Target language	Way of translation
1.	Slightly waved by tears the broad path, the nurse, the man **in grey**, the perambulator, rose and fell before her eyes. [6, p.11]	Чуть покачивалась от слез дорожка, няня, господин **в сером**, колясочка, поднимались и опадали перед ней.	translation equivalents
2.	An elderly **grey** nurse, with a baby asleep in its perambulator – that was the best he could do for himself. [6, p.9] An elderly **grey** nurse, with a baby asleep in its perambulator – that was the best he could do for himself. [15, c.9]	Вот пожилая **седенькая** няня, и рядом ребенок в колясочке – ага, это самое лучшее…	substitution
3.	… and how she loved **the grey-white moths** spinning in and out, over the cherry pie …[6, p.14]	И эти **милые** бабочки, кружившие над вишневым пирогом…	Adaptation (metaphorization)

Actually those color symbols can be taken into consideration as realias, it is interesting to observe the semantics of the adjective *grey* in V.Woolf's novel and the ways it is translated into Russian. Let's look at a few examples.

As we see, the same color has been transported into the target language by three different ways. *Grey color* and *gray hair* in English are known to be marked with a single word - *grey*. While in the Russian language culture, the use of the word in its meaning #2 is practically impossible. Consequently, in the second example, we are dealing with a non-translational lexical unit, a realia, and the way in which one realia is completely replaced by another is verified in every detail. In the third example, the translator creates a metaphor, and the *grey* butterflies in the original text become *cute* in the translation. There is a complete replacement of the source language message, despite the presence of the equivalent in the target language. It can be assumed that oblique translation was used due to the artistic preferences of the translator as a member of another culture, due to his desire to adapt the language picture of the world in the novel "Mrs. Delloway" to the spiritual experience of the Russian reader. In the Russian language it is accepted to pay close attention to the inner world of man, to the nuances of the experiences of the human soul. The metaphor "cute butterflies" makes Clarissa's image more sensitive, more sensual, somewhat native, and therefore more understandable, and also creates a motive of harmony in Clarissa's relationship with the surrounding world before the war. It is not the color of butterflies that is open to direct view that matters, but the process of loving them.

In the context of the artistic picture of the world presented by V.Woolf in her novel "Mrs. Delloway," the realias of color recognition are involved in the creation of allusion, a "vertical" text that opens the world of another consciousness, another culture. The emotional concept of solitude and pointless search for life meanings in the English language picture of the world of the beginning of the 20th century, presented in the literature of the lost generation, is created by numerous shades of grey color, transmitting the psychological state of heroes, tragic perception of life.

To get into the author's world of "Mrs. Delloway" it is demanded knowing folklore, historical and literary language which are wildly presented in the text. Creativity of V. Woolf is designed for the reader who should be familiar with the English literary tradition, with images of heroes of ancient English history – legendary saxophones, with features of tenor of the English aristocracy life during an era of the Renaissance blossoming of, with knowledge of customs and life priorities of British society representatives. Thus, when the translator is rendering the name of the oldest English club of aristocrats, he applies the way of replacing the realia once again and translates "Brooks" as "White." As an example:

Table 2

Source language	Target language
«Tall men, men of robust physique, well-dressed men with their tail-coats and their white slips and their hair raked back who, for reasons difficult to discriminate, were standing in the bow **window of Brooks's** with their hands behind the tails of their coats, looking out, perceived instinctively that greatness was passing…[6, c.25]	«Рослые господа, осанистые господа, элегантные господа в фраках и белых галстуках, господа с гладко зачесанными волосами и с трудно определимыми целями стоявшие **в оконной нише «Уайтса»** (старейший лондонский клуб консерваторов), поддев сзади хвосты своих фраков».[5]

First, such a replacement in the names can be explained by the historical fact that Brooks and White are the oldest London's aristocrat clubs and can be seen in one temporal and cultural context.

Second, the translation replacement (or substitution) of club names can be related to the book allusion coming from the R.P.Ward's novel "Tremaine, or The Man of Refinement" (1825), which tells about the life of English dandy. For the first time a novel described the little things of the toilet,

the lifestyle, and the technique of secular success of the English aristocrat. The main character of the novel likes sitting at the window of the White Club, watching and ironizing about the suits and manners of passers-by. Later, the "snobs" mentality would become a major subject of criticism and irony in Thackeray's literature. Following literary tradition, the translator expands the cultural review of the readers by means of author's irony and involves us in dialogue of cultures, telling us about the era of firm Victorian values, thereby emphasizing a certain static character of life of old London, London of Clarissa Delloway.

But the Septimus Smith 's name translation by the substitution method can be considered as forced, therefore unjustified. As an example:

Table 3

Source language	Target language
"London has swallowed up many millions of young men called Smith; thought nothing of fantastic **Christian names** like Septimus".[6]	«Лондон заглатывал миллионами молодых людей по фамилии Смит, не принимая во внимание **невообразимых имен**, вроде имени «Септимус»…».[5]

It can be assumed that such a replacement of the realia of "Christian" is related to the state of translation theory in the 1970s. The attention to the peculiarities of non-equivalent vocabulary in literary texts becomes more active at the end of the 20th century. It is explained, first of all, by the development of a world translation thought and the introduction of modern approaches in the theory and practice of translation. It should also be noted that the translation substitution could be caused by ideological principles on the prohibition of religious topics in the Russian literature of the Soviet period. Septimus is a Christian name denoting the sacred number seven. The allusion caused by Christian motives helps the reader understand the causes of Septimus Smith's suffering, loneliness, and alienation from the world around him.

Undoubtedly, the type of realias affects the choice of translation techniques. In modern translation, the term "realia" has been used in all its polysemy: the term R-realia is used to denote phenomena of non-linguistic validity; as for the cultural concept C-realia is operated [14, с.7]. The translation of C-realias, to which the name of Septimus Smith can be referred with a certain degree of confidence, is one of the most difficult in translation practice. There is some kind of similarity between source and target texts and there is no identity relation, because it translates not the meaning of the word as it is, but the concept.

The process of communication between the writer and his recipient (reader) has its own particular qualities. The participants of discourse are distant from each other in space and in time. Even when the narratee reads a fiction book in his native language, he is not always able to accept the certain author's message, the tiniest shades of author's thought and author 's designs adequately. Even more difficult the process of communication between the writer and the foreign reader occurs. There is another linguistic personality between them, which performs the role of transmitter of ideas, thoughts, sensations and sentiments of the writer. The translator should convey author's information to the reader as accurately and adequately as possible.

3. Conclusions

In the current climate, literary translation is considered as one of the most effective and popular types of intercultural contacts. The translator of fiction texts plays an intermediary role adapting the original sign to the conditions of foreign-language culture. Accordingly, the current problem of literary translation is the problem of translability, which is directly related to such problems as the translation of the unrenderable units and the reproduction of the national features of the original. Therefore, a

theoretical and practical solution to this problem is from the desire to mechanically combine in translation the features of two national cultures to the synthesis of national cultures.

Thus, with a certain degree of caution it can be assumed that when working with a literary text in a target language there is a transition from one system of culture to another one and one of the main goals of intercultural communication is realized such as the birth of a secondary language personality who is trying to understand an unfamiliar culture and reduce the tragic gap of "own" and "alien" concepts.

Summing up, it should be noted that nowadays the work of the study of understanding and transmitting mechanism of foreign-language text during translation is in great demand because the modeling process of the translation space is the process of interaction between languages and cultures, the process of interlingual and intercultural communication.

References

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