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по материалам второй международной
научной конференции
«Язык и культура в эпоху глобализации»**

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Сборник включает материалы второй международной научной конференции «Язык и культура в эпоху глобализации», организованной гуманитарным факультетом Санкт-Петербургского государственного экономического университета.

Конференция посвящена широкому спектру вопросов и проблем, связанных с явлением глобализации, затрагивающей и культуру, и язык.

Материалы сборника могут быть использованы при разработке учебных программ филологических факультетов, а также представляют интерес для широкого круга специалистов, интересующихся проблемами современной лингвистики.

The given volume includes a collection of papers presented at the international conference “Language and culture in the era of globalization”.

The conference is dedicated to a wide range of issues and problems related to the phenomenon of globalization, affecting both culture and language.

The papers from the collection can be of use by developing language- and culture-related courses, and might be of interest to a wide audience concerned with this overshadowed aspect of globalization.

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constituents” of a medieval text and translator decisions aiming at their adequate preservation for the modern reader.

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A NOTE ON JIM IN “HUCK FINN”: PHONOLOGICAL ASPECT

Mark Twain (1835-1910) was a leading exponent of nineteenth century American literature and is among the few writers whose works have caused a lot of difficulties, primarily for translators. The most problematic aspect of Mark Twain’s novels for the translator is African American Vernacular English (AAVE), which is at the heart of his style. He portrayed his characters using it as a language and not as a cultural phenomenon. Dialect was, therefore, a

powerful means to scatter universal values while reaffirming the importance of local peculiarities.

The following article focuses on Mark Twain's novel *Adventures of Huckleberry Finn*, and its multiple translations by I. Steshenko (1990), V. Levytska (2009) and I. Bazylanska (2013), based mainly on the phonological aspect of Jim's speech and its transformation when the novel is translated into Ukrainian.

Starting from the premise that in the process of translating Jim's speech there are some opinions about the translation of African American Vernacular English by different scholars, we will analyze the most frequently used strategies for translating dialect in order to select a suitable translation strategy for rendering Jim's speech.

Each of translation scholars have offered their own vision of possibility/impossibility of dialect translation that have been rejected or accepted by another one. In general, most of them agree on the following four translation strategies: translating dialect with another dialect [9] with slang [4], standard language [3], non-standard language [1; 2; 6], or a mixture of four [7].

Admitting the importance of the specific goal pursued by the dialect translation, some translation theorists believe that dialect for dialect strategy does not bridge the cultural gap, as a "vernacular clings tightly to its soil and completely resists any direct translating into another vernacular [8, p.250]". In support of this idea, M. Kahn claims that "translation of a dialect into another dialect brings about not only loss of the original atmosphere, but an utter falsification of the original intentions [14, p.104]". In a similar vein M. Mukherjee argues that "it can be quite daunting to find an adequate geographical translation for a dialect knowing that the reactions of the readers to the voice are as distant as their origins and experiences [15, p.18]".

The use of other translation strategies is not also fully supported by translators. On the essay on translating dialect literature, L. Bonafini points out that "translating into a standard language, the translator cannot capture the eccentricity of vernacular speech, its function as an alternative, a non-normative deviation from the norm". On the other hand, "dialect is the norm for dialect speakers, so that translating into slang that is, deviating from the norm would be inappropriate [13, p.13]".

The use of non-standard language in translation of dialect is the only strategy that is found very satisfactory by most translators. Going through Ukrainian translation experience of rendering Jim's speech we have also noticed that this strategy seem to be a good alternative. However, the use of it is highly questionable, since the effect of character's non-standard speech is only partially rendered Jim's speech.

Translation experience of modern American translator A. Frisardi gives some interesting information concerning the translation of phonological aspect of dialect. He writes that “the ideal would be <...> a script packed with diacritical marks [13, p.19]”. It can be argued that the use of this strategy is very difficult, if not impossible task, as there are no such marks in Ukrainian. However, a scientific approach to linguistic study reminds us that some Ukrainian nineteenth-century literary works were particularly overfilled with them. The first attempt to create Ukrainian orthography on the phonetic principle “write the words you hear” has been made in 1818 by O. Pavlovskiyi. Then this tradition was supported by M. Hatsuk. Their works were particularly engaged with diacritical marks, like á, ó, ô, è, ê, ý, ŷ, for example: скріз’ (скрізь) ўсого (усього) ўсих (усих) описан`а (описана) [5]. Therefore, it can be assumed that the use of diacritical marks can be looked upon as an interesting possible variant of rendering Jim’s speech.

It will be seen that all the strategies have its pros and cons, that’s why a lot of attention should be paid to the acceptability of the target reader and availability of proper phonetic features in Ukrainian, though the skill and literary taste of the translator also play a vital role. There is still another important factor which should be certainly taken into account by the translators – naturalness. The translator would need to realize that Jim speaks a lower-class Black English dialect that is tied to a very strong sense of place and locality. However, Ukrainian is not well for rendering phonetic nonstandard features of AAVE. The value of translated text lies in its capacity to introduce the colorfulness and rhythms of the vernacular. Moreover, the translators should enable the reader to get the main idea of the story by demonstrating a slave who is extremely uneducated and illiterate. So, the translator needs first to identify the author’s aims of the ‘dialect puzzle’, and then use the translation strategy most appropriate for his intention.

Let us extend the question of ‘phonetic transformation’ by considering the theoretical part of non-standard Jim’s speech. It involves the detailed analysis of Jim’s speech which contained the five phonological features of AAVE dialect along with their Ukrainian translations.

D. Carkeet in his enlightening article titled “The Dialects in Huckleberry Finn” explains that Jim’s speech includes the following features: **1.** widespread loss of *r*, like *do’* for door, **2.** palatalization, like *k’yer* for care, **3.** *gwyne* as the present participle of *go*, **4.** substitution of voiceless *th* with *f*, of voiced *th* with *d*, and of the negative prefix *un-* with *on-*, like *mouf* for mouth, *dat* for that, *oneasy* for uneasy, **5.** eye dialect (nonstandard spellings for standard pronunciations, like *uv* for of and *wuz* for was) [10, p.317].

All these features were used in character’s speech to indicate that the character is from a low social class and has little education. Moreover, the

author uses phonological elements very carefully in order to reinforce the humanity of the character. Let us consider examples of their Ukrainian translations:

1. Widespread loss of *r*

The character's speech riddles with words such as *yo', po', do', sho', mo'* etc., and all can be considered the distinctive features of African American Vernacular English. In the following translations expressions typical of the colloquial usage can be found:

Doan' talk to me 'bout yo' pints [19, p.56]. – *Що ти мені своєю суттю баки забиваєш!* [16, p.287]. – *Що ти мені товчеш про суть!* [18, p.315]. – *Що ти мені товчеш про свою суть!* [17].

All the translators have preferred linguistic features of colloquial Ukrainian. So, we should admit, that they are conscious of the importance of the rendering Jim's speech, but they have chosen standard spelling. Thus, the use of this strategy has produced an effect of transparency, which has eliminated the non-standard features of character's speech.

2. Palatalization

This phonetic feature is paraphrased in different ways by the translators. Moreover, each translator uses different lexical meaning to the word *k'yer*: *I doan k'yer what de widder say...*[19, p.53]. – *Начхав я на те, що вдова казала...*[16, p.286]. – *Мені все одно, що б там вдова не говорила* [18, p.314]. – *Та хай та вдова от що хочеш каже* [17].

Jim's language has its own unique phonological features, uniqueness of which is not always possible to translate even with the the help of non-standard language. It's worth mentioning that scientists agree that Jim is the only moral grown-up in the novel [11, p.79], so the translators should be faithful in their representation of Jim's morality. Though, as we can see from the experts above, Twain's character is obviously shown to lack intelligence.

3. *Gwyne* as the present participle of *go*

Jim repeatedly uses this phonetic feature in his speech. Although translators might be aware of this feature presented in the original, not every translator renders it in their translations. Only I. Steshenko intends to maintain the manner in which Jim speaks: *Chickens knows when it's gwyne to rain, en so do de birds, chile ...*[19, p.36]. – *Кури наперед знають, коли воно на дощ заноситься, і лісові птахи теє знають* [16, p.260]. – *Кури напевне знають, коли дощ піде, і птахи в лісі також...*[18, p.286]. – *Кури знають, коли дощик піде, і пташки в лісі теж* [17].

Translation choices of V. Levytska and I. Bazylanska obviously produce neutral and levelled effects on the phonetic level, with the loss of specific non-standard variation, expressed by word *gwyne* in Jim's speech. Interesting translating solution is represented by I. Steshenko, the translator, in order to

portray the character's social and cultural background, used combination with non-standard lexical function *на дощ заноситься* that is helped to mark a colloquial and low register of Jim's speech.

4. Substitution

Twain uses words such as *dat, dey, dem, onless, sumpn* etc. to maintain Jim's dialectal feature. In the following example that will be mentioned next, the phonetic feature of substitution is completely lost in translation. In addition, I. Steshenko is the only translator who reveals the lexical meaning of *dat*: *Now ain' dat so, boss – ain't it so?* [19, p.60]. – *Хіба ж усе mee було не так, хлопче, хіба ж не так?* [16, p.292]. – *Хіба не так було, синку, не так хіба?* [18, p.321]. – *Хіба ж не так усе було, синку, хіба не так?* [17].

While translated excerpts of V. Levytska and I. Bazylanska display no anomalies, the translated one by I. Steshenko shows a successful example of substitution translation. Moreover, the use of the colloquial particle *mee* – mirrors the use of a low and informal register that is expressed by the non-standard word *dat* in Jim's speech.

5. Eye dialect

Eye dialect that uses misspellings without any phonetic change is intended to be a representation of a non-standard pronunciation. In the following examples none of three translators really introduced the linguistic feature of eye dialect to their readers: *Wunst I had foteen dollars...*[19, p.14]. – *Одного разу я мав чотирнадцять доларів...*[16, p.267]. – *Тоді у мене було чотирнадцять доларів...*[18, p.283]. – *Якось було в мене чотирнадцять доларів...*[17].

Eye dialect is used extensively in Jim's speech to underline that he is extremely uneducated and illiterate. Regrettably, translators have neutralized Jim's speech through the standardization of his language, as the result the reader has preconceived notion about the character.

In order to get a full picture about traces of the translators' attempts to render Jim's speech we will demonstrate the percentage results of it. From the analysis outlined above, the frequency table will only focus on two main strategies: on the one hand, a strategy of compensation (C) that is characterized by the use of non-standard features; on the other hand a strategy of standardization (S) that is deals with standard features.

Figure 1. shows the percentual distribution of each strategy in all three translations by I. Steshenko (1990), V. Levytska (2009) and I. Bazylanska (2013).

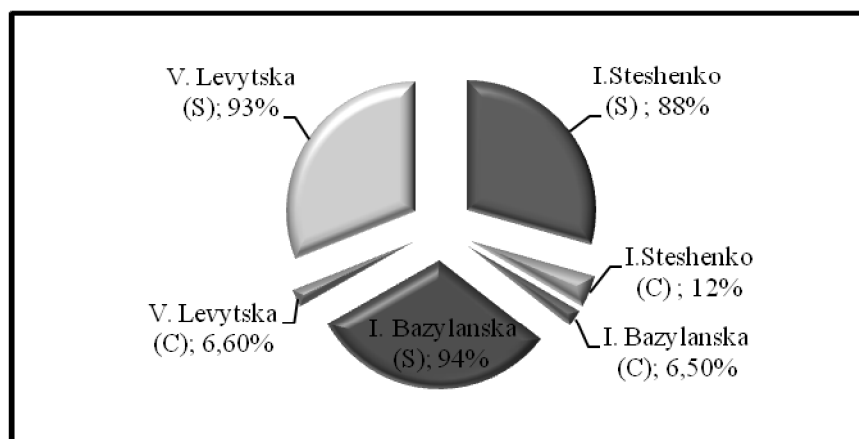


Figure 1. Translation strategies used for rendering Jim's speech.

The figure shows quite clearly that standardization was by far the most frequent strategy that it occurred in all the translations: 94% (translation by I. Bazylanska), 93% (translation by V. Levytska) and 88% (translation by I. Steshenko). Compensation, on the other hand, had the lowest proportion of usage: 6,5% (translation by I. Bazylanska), 6,6% (translation by V. Levytska), 12% (translation by I. Steshenko). As we can see, all the translators have mostly used standard Ukrainian to render Jim's speech. This actually stripped the translated text from the uniqueness of the source-phonetic features, which mainly represented the language told by black slave. Presumably, the use of standardization might suggest an awareness of the risk of confusing the reader. However, Jim's speech can be interpreted in miscellaneous manners by the reader. As a result, the function it served in the source text will be weakened and lost in the target text. So we can state that the use of this translation strategy in the process of rendering character's speech is, of necessity, sketchy and incomplete. Though, as it stated by modern English scientist Z. Haque "nevertheless, we must value the translator's work particularly because the go-between (translator) perpetually works as a get-between. However, it is generally thought that we constantly lose something in translation; conversely, we can also gain something from it [12, p.109]". It follows from the above that despite losses the possibility of rendering the dialect exists; the compensation strategy employed in translations proves that, at least, little step closer to the solution of translation problem has been made.

In conclusion, based on phonological aspect of Jim's speech and its extracts above, it is possible to state that translators have mostly adopted standardization and compensation strategies to render vernacular phonetic features of character's speech. It may also be observed that translators were not always successful in rendering AAVE due to phonological differences. However, it is worth mentioning that the sporadic use of non-standard language in rendering Jim's speech has been in favor of the successful transfer into Ukrainian. This is especially seen in translations by I. Steshenko. We may

conclude with the little consideration: the task facing the translators of rendering Jim's speech was very difficult. This is due to the fact that the "translation can occur only between 'cultivated' languages [8, p.250]". But Ukrainian language with all its dialects and non-standard varieties has a completely different language system from AAVE. Thus, Ukrainian translators had ultimately three choices: to reproduce at least some features of the source text in the target text, or as it turned out from our research – to use translation strategies – compensation and standardization.

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ПЕРЕВОДЧЕСКАЯ ДЕЯТЕЛЬНОСТЬ МАРИИ ПИЛИНСКОЙ

Харьковская филологическая школа XX в. представлена когортой известных в Украине переводчиков (О. Финкель, Б. Ткаченко, В. Свидзинский, Н. Лукаш, В. Мысик), среди которых – редактор и знаток украинского языка Мария Михайловна Пилинская (17.10.1898 – 16.12.1976). В украинском языкознании М. Пилинская известна как автор «Русско-украинского фразеологического словаря», созданного вместе с поэтом И. Вырганом, а в литературе – как переводчик произведений русской классики XX ст. Словарь М. Пилинской и И. Выргана впервые был напечатан в журнале «Прапор» (1958, №9 – 1971, №10) под редакцией Н. Наконечного и издан в 2000 г. [9]. Об этом словаре написаны статьи Л. Скрипник, В. Ужченко, Д. Ужченко. Однако переводческая деятельность М. Пилинской пока не стала объектом лингвистического анализа, хотя в отдельных публицистических и научных публикациях упоминают о её переводах (В. Калашник, В. Мацько, И. Христенко и др.).

Творческий путь М. Пилинской тесно связан с Харьковом, в водовороте бурной литературной жизни которого она находилась с 20-х годов. Мария Михайловна дружила и общалась с украинскими