

UDC 821.161.1–312.2–81'255

Pavelieva A.K.

Poltava National Technical Yuri Kondratyuk University

### THE PECULIARITIES OF TRANSLATION OF PHRASEOLOGICAL UNITS IN THE WORKS BY M.V. GOGOL INTO ENGLISH (AS EXEMPLIFIED IN THE “UKRAINIAN” STORIES)

**Summary.** The article examines functioning of the expressive-figurative phraseologisms in the “Ukrainian” short-stories by M. V. Gogol, and the peculiarities of their rendering into English. The author has analyzed 436 phraseological units, 168 of which were taken by the author from vernacular, homely phrases, songs, embellishment. It is proved that in the chosen literary works one can come across 150 phraseological expressions, 115 phraseological combinations, 91 phraseological unities, 80 phraseological fusions. This paper presents the main ways of translating phraseologisms into English and the frequency of their usage. The author of the article also outlines advantages and disadvantages of the mentioned methods of translation.

**Keywords:** relative equivalent, full equivalent, phraseological analogue, descriptive translation, calquing.

Павельєва А.К.

Полтавський національний технічний університет імені Юрія Кондратюка

### ОСОБЛИВОСТІ ПЕРЕКЛАДУ ФРАЗЕОЛОГІЗМІВ У ТВОРЧОСТІ М.В. ГОГОЛЯ НА АНГЛІЙСЬКУ МОВУ (НА МАТЕРІАЛІ «УКРАЇНСЬКИХ ПОВІСТЕЙ»)

**Анотація.** У статті досліджуються механізми функціонування фразеологічних одиниць в «українських» повістях М. В. Гоголя й особливості їх перекладу на англійську мову. Аналізуються 436 ФО, з яких 168 фразеологізмів взяті автором із просторічної мови, народних висловів, пісень, приказок. Доводиться, що у обраних творах зустрічаються 150 фразеологічних висловів, 115 фразеологічних сполучень, 91 фразеологічна єдність, 80 фразеологічних зрощень. Розглядаються основні способи перекладу ФО на англійську мову та частота їх використання. Автор статті виокремлює переваги та недоліки зазначених способів перекладу та пояснює їх вибір з огляду на проблему збереження формальної й ідейної цілісності художнього твору.

**Ключові слова:** відносний еквівалент, повний еквівалент, фразеологічний аналог, описовий переклад, калькування, фразеологічний вислів.

**Target setting.** Discrepancies in the structure of different languages lead to difficulties associated with the preservation and communication of the meanings of words at translation into another language. Having analyzed the creative work of M. V. Gogol, we came to the conclusion that the most difficult for translation are phraseologisms (both engrained and authorial neologisms), colloquialisms and slangy words, clerical terminology and words related to bureaucracy, civil and military strata of society, historical and everyday realities, names, historical and geographical names, in other words, all those language marks, which, boggling the imagination of readers and researchers, are characteristic features of Gogol's language. Accordingly, the change in the emotional and stylistic character of the authorial neologisms, phraseologisms, word-plays and quibbles, colloquial and slangy expressions, as a rule, makes the translation inadequate, depriving it of original and particular national connotation. The translator must be out to find a semantic, expressive, functional-stylistic equivalent of the original.

**Actual scientific researches and issues analysis.** It is common knowledge that Gogol laid the foundations of grass-roots language application in the Russian language, having enriched it with a large number of rhetorical moves, which are still widely used. V.V. Vynogradov claimed that Gogol saw his main purpose in bringing together the language of fiction with the lively, colloquial and fluent spoken vulgar tongue [4, p. 56]. The great writer enriched the Ukrainian and Russian languages with new phraseological turns and words that originated from the names of his heroes.

Language peculiarities of Gogol's literary works have always attracted the attention of Ukrainian and Russian researchers, mostly from the standpoint of studying skillful mixture of Russian and Ukrainian speech, the speech from the author, archaisms, neologisms, lofty language and jargon, formal language, land-lordly, servile, venatic, gambling, bourgeois language, the language of kitchen workers and craftspeople. A. Belyi pointed out that the ability to mix all these sociolects and language units was one of characteristics of Gogol's style [3].

Some language aspects of Gogol's first collections of short stories were considered by V.V. Vinogradov, M.M. Bahtin, Yu.M. Lotman, Yu.V. Mann, D.S. Lihachev, V.I. Matsapura, E.M. Uchaeva, A.K. Pavlieva and others.

**Highlighting components of the scientific problem, which have not been solved before.** However, the structural-semantic features of phraseological units and the peculiarities of their translation into English in the "Ukrainian" stories by M.V. Gogol (in particular in the artistic discourse of M.V. Gogol) by Richard Pevear and Larissa Volokhonsky have not been given full consideration.

**The research objective.** The subject of research is the peculiarities of translation and the mechanisms of the operation of vibrant phraseological units in the autochthonous (original) and translated texts.

The goal of research is to analyze the peculiarities of translation into English of phraseologisms in the literary texts of M. V. Gogol. The target goal requires solving of the following research tasks: to identify

the properties and types of phraseological units and to find out the peculiarities of their functioning in the discursive space of Gogol's literary text; to analyze the ways and methods used in translating and to determine how precisely the chosen translation options correspond to the original Gogolian text.

**Presentation of basic material of the research.** The data for study are 436 phraseological units, collected by the linguistic method of a continuous sampling from "Ukrainian" stories by M.V. Gogol ("St. John's Eve", "Christmas Eve", "A Terrible Vengeance", "Ivan Fyodorovich Shponka and His Aunt", "Old World Landowners", "Viy", "The Tale of How Ivan Ivanovich Quarreled with Ivan Nikiforovich") – 174 pages of text.

Phraseological units as specific linguistic signs perform not only linguistic but also cultural functions, they figuratively convey information about the worldbuilding in Gogol's works and at the same time transmit cultural senses, stereotypical beliefs and the like. Due to its semantic richness, figurativeness, imagery, laconicity and brightness, phraseology plays a very important role in the language. It enriches language with conciseness, expressiveness and originality. However, the relatively recent formation of phraseology as a linguistic discipline is one of the reasons for insufficient studying of many problems in this area. Until now there is no single understanding of the subject of phraseology among linguists, and as a consequence of this we deal with disorderly phraseological terminology.

Translation of any phraseological units needs to take into account the most important components of their semantics: figurative meaning, direct, forming the basis of the image; emotional, stylistic; structural and grammatical; national-ethnic. In addition, for a full-fledged translation, it is necessary to take into consideration both the linguistic context (the linguistic environment of a phraseologism) and the situational, extra-linguistic context (setting, time and space to which the text belongs, other facts of reality).

About phraseology and its translation scientists have written a lot of articles, books, and dissertations, and either the researchers or those who are simply not indifferent to the word permanently take interest to this area of language. The very fact of existence in the language, besides the words, of whole verbal complexes, which are sometimes identical to things, but which, more often, represent a unique linguistic phenomenon, which is distinguished by vivid expressiveness, imagery and emotionality, is the cause of our decision to investigate this particular section of linguistics.

Thus, among 436 phraseological units, which we have analyzed in the "Ukrainian" stories by M. V. Gogol, slightly less than half – 211 phraseological units, are related to the concepts "God" (70 ph.units) and "Devil" (141 ph.units) and their diverse variations, since demonological motives and the synthesis of Christian-pagan motives hold pride of place in the earlier works of the writer.

After analyzing the phrasemes in aforementioned prose pieces, we found that most often in these works there occur:

1) phraseological expressions (150 units): «But seeing that *the further into the forest, the thicker grow the trees...*» / «I'm as dear to her as a rusty horseshoe» / «He's got honey and asks for a spoon!»;

2) phraseological combinations (115 units): «... when he *knitted* his bristling *eyebrows*...» / «A *dead sleep* came over him» / «old Choub was lazy and not *easy to budge*»;

3) phraseological unities (91 unit): «And they *shook hands*» / «“A fine beauty!” thought Petro, and *gooseflesh crept over him*» / «...if he was dressed in a new coat <...>, not a lad in the world could *hold a candle to him*»;

4) phraseological fusions (80 units): «How young lads <...>, *bobbed and pranced* before them, cutting all sorts of capers» / I've seen such infidels as find *giving a priest a ride in a sieve* easier than taking snuff is for the likes of us».

Such an advantage of phraseological expressions over other types of phraseologisms is determined, first of all, by the specificity of Gogol's language, rich in proverbs, sayings, idioms, folk comparisons and proverbial expressions, often supplemented and expanded by the author.

168 phraseologisms were taken by the author from substandard language, folk sayings, songs; they enchant the associative-figurative aspect of works with different shades of meanings they transmit – a sense of fear, joy, human qualities, positive and negative characteristics of subjects, relations between the heroes of the stories, etc. The knowledge of phraseologisms, used by the writer in his first collections, brings a new level of understanding of the transtext, helps to see more clearly the literary world of Gogol's Ukraine.

In general, the artistic language of M.V. Gogol's prose is one of the most difficult in terms of translating into foreign (especially non-closely related) languages, since it is rich in phraseologisms, jargon, dialecticisms, vernacular, realias, and has a national color. In addition, in the process of translation one should take into account the peculiarities of the XIX-century language, the style of the writer, his genre, language and grammatical special aspects, worldbuilding of Gogolian works in general. All these give a lot of possibilities for further translation of the writer's creative works and their analysis.

The choice of a particular type of translation depends on the particular qualities phraseological units that the interpreter must recognize and be able to convey their meaning, brightness and expressiveness. Since phraseological units in the stories by M.V. Gogol reflect authorial irony, sarcasm, humor, convey a diverse range of feelings of narrators and heroes, it should be noted that a competent translator should not allow inaccuracies in the translation of a phraseologisms. Without knowledge of phraseology it is impossible to assess the brightness and expressiveness of Gogol's language, to understand a joke, word-play, and sometimes just the meaning of the whole statement and, therefore, adequately transfer them into another language.

The translation of phraseological units, especially figurative ones, in the first collections by M.V. Gogol, presents considerable difficulties. This is due to the fact that many of them are vernacular words, emotionally rich locutions, often of a pronounced national character, and those realias, facts, traditions, socio-cultural purposes, which form the cultural component of phrase-forming discourse, form a linguistic and ethical barrier. So, the translator, encountering such phraseological units, needs

a number of presuppositions that would help to “decipher” the etymological image of the phraseological unit and build a strategy of transferring (or to decide on the rejection of this transferring) of ethno-cultural coloring in translation. When translating stable word-combinations, one also ought to take into account the particularities of the context in which they are used. Many Russian-language phraseological units, used by the writer in his works, are characterized by ambiguity and stylistic versatility, which complicates their translation into English.

Undoubtedly, an optimal translation solution is the search for an identical phraseological unit. F.e.: «...чтоб ему *набежало, дьявольскому сыну, под обоими глазами по пузырю в копну величиною!*» – «...may *the devil's son* get himself blisters as big as haystacks under each eye!» / «*Рука об руку* пробирались они по топким болотам...» – «*Hand in hand* they made their way over the boggy marsh...» / «*Мертвый сон* охватил его» – «A dead sleep came over him» and etc.

However, it should be admitted that the number of such correspondences in the English and Russian languages is extremely limited, since they have numerous differences at all levels. Therefore, among the analyzed 436 phraseological units, we have found only 59 phraseological equivalents. Thus, translators use incomplete, or relative, equivalents that differ in certain attributes (the “incompleteness” of these phraseological units is graded by the context).

In the absence of direct correspondences, the phraseologism, used in the language of the original, can be translated using a similar phraseological unit, although it will be built on another verbal-figurative basis. In the 7 Gogolian novellas we have counted 117 phraseological analogues. F.e.: «*Гуляет, пьянствует и вдруг пропадет, как в воду, и слуху нет*» – «He'd carouse, drink, then suddenly *vanish into thin air*, without a trace» / «... но миряне качали головами и даже *подымали его на смех*» – «...but people shook their heads and even *made fun of him*» / «...*влепят поцелуй*, как говорят, *от всей души*» – «...to *plant a hearty kiss*, as they say...» / «*Хлопнули по рукам*» – «*And they shook hands*» / «а коты были *голы как соколы*» – «the wild cats were *dog poor*» and etc.

Sometimes these analogous phraseological units are based on different images, while retaining all the other components of their semantics. The choice of a synonymous version is the highest degree of translation skills and translation techniques, since such translation replacements require language skills and the feeling of language, as they can degrade the creative individuality of the original.

The translators of Gogolian texts used 154 times calquing or word for word translation, which copies the structure of a foreign language unit and maximally preserves its semantics. Since, as we have already noted, the translation of Gogol's texts depends on their peculiarities, the replication is used to adequately convey transformed phraseological units and proverbs, when the author skips or adds components, replaces them, rearranges, brings up, in that way, half-styled images, combines some units with others and so on. Translation of phraseological units through calquing (this is possible provided that the figurative basis is understandable for the speakers) is widespread, although in

this case it is not a very effective method, since in almost all cases the author's humor, irony, satire, sarcasm have been lost. F.e.: «*Ни чертова кулака не видно*» – «*It's as dark as the devil's fist*» / «*Козак, слава Богу, ни чертей, ни ксендзов не боится*» – «*A Cossack, thank God, fears neither devils nor księdzy*» / «*Сатана приснишь ей!*» – «*May Satan visit its dreams!*» / «*Фома Григорьевич готов уже был оседлать нос своими очками...*» – «*Foma Grigorievich was just about to saddle his nose with his spectacles*» / «*Узнали, что это за птица?*» – «*They knew now what kind of bird he was*» / «*Плюйте ж на голову тому, кто это напечатал!*» – «*Spit on the head of the one who printed it!*» and etc.

Quite often (105 times) the translators – Richard Pevear and Larissa Volokhonsky – used the method of descriptive translation, that is, the transfer of the content of Russian phraseology through a free word-combination. F.e.: «*Отчего это так, что дума против воли лезет в голову?*» – «*What makes the thought come into my head against my will?*» / «*кузнец, силач и детина хоть куда*» – «*the blacksmith, a stalwart and fine fellow*» / «*... под боком моя старуха, как бельмо в глазу*» – «*...and my old woman's by my side like a wart on a nose*» / «*Сам Корж не утерпел, <...>, чтобы не тряхнуть стариною*» – «*Korzh himself couldn't hold back, <...> remembering bygone times*» and etc.

**Conclusions and propositions.** Thus, having conducted a comprehensive study of the phraseological units in the “Ukrainian” stories by M.V. Gogol, we came to the conclusion that on the semantic level, they can be divided into: phraseological expressions (35%), phraseological combinations (26%), phraseological unities (21%), phraseological fusions (18%).

The translation of phraseological units in the works by M.V. Gogol is carried out using full or relative equivalents (14%), analogues (27%), descriptive variants (24%), calquing (35%). At the same time, the translators use not only the appropriate interlanguage correspondences, but also take account of the connotative and stylistic opposition of the two-language phraseological variants, their expressiveness / neutrality, literacy / conversationality, universality / obsolescence, literacy / spokenness. The fact that the Russian and English languages are non-sister languages complicates the work of the translator, requiring a more detailed analysis of the content and form of works, more careful selection of phraseological correspondences. The text of the translation itself, of course, was not completely identical to the original text, although it more or less successfully conveys the position, the author's thoughts and the specifics of his style. Therefore, the methods of conveying phraseological units in Gogolian creative work into English can be analyzed further, as well as new translations might be done.

## References:

1. Pevear R., Volokhonsky L. Gogol', Nikolai Vasil'evich, 1809-1852. Translations into English. Random House; Reprint edition, 1999. 464 p.
2. Pavelieva A., Kushnirova T., Dmytrenko O., Sherstiuk N. Semantics of the Church Image in the Spatiotemporal World-building of Short-story Collections by Nikolai Vasilievich Gogol” Evenings on a Farm Near Dikanka” and “Mirgorod”. *International Journal of Engineering & Technology*, 2018. № 7(4.8). P. 725–730. doi: 10.14419/ijet.v7i4.8.27448
3. Белый А. Мастерство Гоголя. München, Wilhelm Fink Verlag, 1969, С. 196–283.
4. Виноградов В.В. Избранные труды. Язык и стиль русских писателей. От Гоголя до Ахматовой. Москва : Наука, 2003. С. 5–97.
5. Гоголь Н.В. Полное собрание сочинений: [В 14 т.]. АН СССР; Ин-т рус. лит. (Пушкин. Дом) / Под ред. Н.Л. Мещерякова. [М. ; Л.] : Изд-во АН СССР, 1937-1952.
6. Манн Ю. Постигая Гоголя. Москва : Аспект Пресс, 2005. 205 с.
7. Учаева Е.М. О сохранении фразеологии в англоязычных переводах повести Н.В. Гоголя «Шинель». *Вестник Челябинского государственного университета*. 2011. № 17(232). Филология. Искусствоведение. Вып. 55. С. 153–157.