

DOI: <https://doi.org/10.18454/RULB.2020.24.4.17>**ПРОБЛЕМА СТИЛИСТИЧЕСКОЙ ИЗБЫТОЧНОСТИ ПЕРЕВОДА АНГЛОЯЗЫЧНОГО  
ХУДОЖЕСТВЕННОГО ТЕКСТА НА РУССКИЙ ЯЗЫК**

Научная статья

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**Аннотация**

Данная статья посвящена проблеме возникновения стилистической избыточности при переводе англоязычной художественной литературы на русский язык. При создании текста перевода на русском языке автор неизбежно применяет большее количество стилистических средств, что искажает восприятие текста читателем. Данная проблема представляется нам актуальной, поскольку достижение стилистической адекватности и эквивалентности перевода является одной из самых сложных задач. Исследование проведено на основе текста оригинального произведения Р. Бредбери «Калейдоскоп» и вариантов его перевода, созданных известными писателями Л. Ждановым и Н. Галь. В исследовании применялись такие методы, как полевой, стилистический и сопоставительный анализ.

**Ключевые слова:** стилистическая адекватность, стилистическая эквивалентность, лексико-семантическое поле, лексическая единица.

**THE PROBLEM OF STYLISTIC OVERLOAD IN TRANSLATION OF ENGLISH FICTION TEXTS INTO  
RUSSIAN**

Research article

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**Abstract**

The article is devoted to the problem of stylistic overload which occurs in translations of English literary works into Russian. While creating the texts of the translation the author inevitably uses a bigger amount of stylistic devices than in the original. It distorts the perception of the text by the reader. The problem is viewed as actual because the achievement of stylistic adequacy and equivalence is one of the greatest tasks for translators. The research is carried out on the basis of the texts of the original work by R. Bradbury “Kaleidoscope” and the variants of its translation created by famous writers L. Zhdanov and N. Gal. In the research the method of explication of lexico-semantic fields, comparative and stylistic analyses were used.

**Keywords:** stylistic adequacy, stylistic equivalence, lexico-semantic field, lexical unit.

**Introduction**

In the modern theory of translation the problem of achieving stylistic adequacy and equivalency takes the main part because this task is now viewed as the main aim of interpreter’s activity while translating a fiction text.

In the broadest sense adequacy implies correspondence, match and equality of meaning [3, P. 29]. As for equivalence, it is understood as equal nature, equal value, relevance and matching [2, P. 586]. Although the terms are identified in the general sense in the theory of translation they are antagonized as they have completely different notional fields [4, P. 292]. Both categories have evaluative character and deal with the norms and rules of translation [7, P. 95].

The demands of equivalence and adequacy to the texts are absolutely different. A translation is adequate when the translator’s decision corresponds to the communicative situation. A translation is equivalent when the final text is relevant to the original text [7, P. 39].

We base our research on the concept of text-to-text equivalence by Wills. He views the problem of equivalence as a part of translation theories which are oriented to a particular type of text or even related to each text separately [10, P. 134 – 135].

For the translation of a literary work the basic ideas come from the concept of esthetic correspondence which implies treating an original text as an esthetic ideal [1, P. 143]. The terms *aesthetic ideal* (эстетический идеал) and *aesthetic correspondence* (эстетическое соответствие) are used with reference to the theory of translation by I. S. Alexeeva where the researcher stresses out the necessity to achieve a similar impression of the readers of the original and translating texts [1].

Researchers are concerned with the problems of aesthetic equivalence (Гальперин 1950; Иовенко 1996; Лилова 1985). Aesthetically equivalent translation must meet such requirements as recreating the metaphorical world of a text [6, P. 735], accurate transferring of the author’s stylistic identity [5, P. 160 – 169] which means the individual manner of text creating.

The main criteria of aesthetic as well as semantic identity of the text are stylistic adequacy and equivalence. Stylistic adequacy is the measure of the translator’s optimal choice of stylistic means while creating the text of translation. Stylistic equivalence is the most possible stylistic correspondence of the translation to the original.

The problem of stylistic equivalence has always been one of the most important problems of translation of fiction texts. Russian literary translation works demonstrate the general tendency of stylistic overload when a translator uses inappropriately strong stylistic devices to transfer the original ideas which are expressed in a more neutral way; particular parts of the original texts are translated in an inadequate way which distorts the readers’ interpretation.

We have carried out a research comparing two variants of translation of the literary work “Kaleidoscope” by R. Bradbury and the original text. The variants of translations are written by well-known writers Leo Zhdanov (Лев Жданов) and Nora Gal (Нора Галь).

The work was fulfilled in several steps.

1. Each text was divided into lexical units (LUs). In its turn each LU was included into a certain lexico-semantic field (LSF). Taking into consideration polysemy some LUs were classified as belonging to several LSFs.

2. Using statistic methods we stressed out the most important LSF in the original and translating texts – *heroes, space, emotions, time, speech, movements*.

3. We figured out the most important *stylistic devices* to which the LUs used in every certain LSF belonged.

4. We counted the number of each *stylistic means* used in presenting the LSFs in the texts (see Tables 1 – 3).

Table 1 – Stylistic devices used in the original text

stylistic devices LSF	epithets	similes	metaphors	metonymies	personifications
heroes	22%	25%	13%	13%	-
space	9%	13%	13%	3%	2%
emotions	88%	22%	44%	16%	-
time	28%	-	-	-	-
speech	9%	3%	13%	-	-
movements	9%	4%	-	-	-

According to Table 1, the widest-used *stylistic devices* in the original text are *epithets, similes* and *metaphors*. In the variants of translation the same stylistic means are used in a bigger extent (see Tables 2 and 3). Moreover, the texts by Leo Zhdanov and Nora Gal contain a considerable amount of *hyperboles* that are absent in the original text.

Table 2 – Stylistic devices used in the text by L. Zhdanov

stylistic devices LSF	epithets	similes	metaphors	metonymies	personifications	hyperboles
heroes	31%	28%	22%	-	-	6%
space	12%	9%	31%	3%	9%	-
emotions	72%	31%	69%	3%	16%	-
time	19%	3%	3%	-	-	-
speech	22%	6%	19%	3%	9%	9%
movements	9%	6%	9%	-	-	-

*The sound of voices calling like lost children on a cold night.*

*Слышатся голоса, точно дети заблудились в холодной ночи. (L. Zhdanov)*

*Голоса перекликались, как дети, что заблудились в холодную зимнюю ночь. (N. Gal)*

Stylistic overload can be seen in the context by N. Gal – it contains an additional attribute ‘зимнюю’ which is absent in the original text.

*A great anger filled him, for he wanted more than anything at this moment to be able to do something to Applegate.*

*Он захлебнулся яростью, потому что в этот миг ему больше всего на свете хотелось по квитаться с Элгейтом. (L. Zhdanov)*

*Слепая ярость переполняла его, больше всего на свете хотелось добраться до Элгейта. (N. Gal)*

Stylistic overload is obvious in the contexts presented above. In the text by L. Zhdanov the original personification ‘a great anger filled him’ is translated using the metaphoric expression ‘захлебнулся яростью’. The stylistically neutral expression ‘to do something to Applegate’ is translated with the colloquial expression ‘по квитаться с Элгейтом’.

In the text by N. Gal the author’s original personification is translated using the same stylistic means but the expression ‘слепая ярость переполняла’ which is complicated with the metaphor ‘слепая ярость’ which has the meaning of irrational emotion. The expression ‘to do something to Applegate’ is translated with the vernacular expression ‘добраться до Элгейта’.

*That one man, Lespere, went on and on with his talk...*

*Один из них, Леспер, знай себе, болтал... (L. Zhdanov)*

*Один — Леспир — болтал без умолку... (N. Gal)*

In the contexts presented above the tendency to stylistic overload is seen in the translation by N. Gal – stylistically neutral ‘went on and on with his talk’ is translated with the hyperbole ‘болтал без умолку’.

In the variant by L. Zhdanov it is translated with the vernacular expression ‘знай себе, болтал’

Table 3 – Stylistic devices used in the text by N. Gal

stylistic devices LSF	epithets	similes	metaphors	metonymies	personifications	hyperbolies
	heroes	38%	25%	65%	12%	-
space	25%	3%	50%	-	9%	3%
emotions	63%	28%	72%	3%	-	6%
time	6%	3%	6%	-	-	-
speech	38%	22%	22%	-	-	19%
movements	3%	12%	16%	-	-	3%

**Conclusion**

- Russian translations of English fiction texts have a tendency to stylistic overload;
- the translation by L. Zhdanov tends to use more metaphors, epithets, similes and metonymies than the author of the original;
- in the text by N. Gal there is a tendency to use more metaphors and hyperboles than in the original;
- the translation by N. Gal is more stylistically intense than the text by L. Zhdanov;
- stylistically overloaded contexts influence the readers' perception and change the original idea expressed in the literary text.

**Конфликт интересов**

Не указан.

**Conflict of Interest**

None declared.

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