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**М.В. Ласкова,
А.С. Кугультинова**

**THE INFLUENCE
OF THE LANGUAGE
PERSONALITY
OF THE SECONDARY TEXT'S
AUTHOR ON THE LITERARY
TEXT: GENDER ASPECT**

Статья посвящена вопросам влияния языковой личности автора вторичного текста на перевод художественного произведения в гендерном аспекте. Рассмотрены проблемы перформативной теории гендерной идентичности в философии постмодернизма. На основе классификации мужской и женской речи проанализированы языковые личности английских переводчиков художественного произведения Антона Павловича Чехова. В проведенном исследовании было выявлено, что переводчики с различной степенью адекватности воспроизводят определенные типы гендерных моделей согласно современным тенденциям изменения всей социокультурной системы общества.

Ключевые слова: *гендерная лингвистика, теория перевода, автономность индивида, языковая личность переводчика.*
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Ласкова Марина Васильевна – докт. филол. наук, профессор, зав. кафедрой перевода и информационных технологий в лингвистике Института филологии, журналистики и межкультурной коммуникации Южного федерального университета
E-mail: mvlaskova@sfnedu.ru

Кугультинова Аюна Саналовна – аспирант кафедры перевода и информационных технологий в лингвистике Института филологии, журналистики и межкультурной коммуникации Южного федерального университета.
Email: ajuna93@yandex.ru

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Кугультинова А.С., 2016.**

During the recent years modern linguistics lays more emphasis on gender studies in the translation field. Although considerable research has been devoted to gender linguistics, rather less attention has been paid to gender phenomena in translation studies. However it is worthwhile to consider the gendered factors in translation to avoid pragmatic mistakes.

A subject of our article is the influence of the translator on the literary text during the process of interpreting the original text into the second language. The point is that we are conducting an investigation in a gender aspect: that is we draw our attention first of all at the personal characteristics of the translator: his nationality, occupation, age, sex, the epoch he is working in, his cultural identity. We need to take into consideration all the aspects of the translator's personality in order to truly understand the choice of the translation transformations he is carrying out.

The primary **focus** of our paper is to analyze the language personality of the translators. The study is **based** on two translations of a short story 'Man in a Case' written by the Russian author Anton Chekhov: female translator Rosamund Bartlett (Great Britain) «*The Man in a Case*» and male translator Ronald Wilks (Great Britain) «*Man in a Case*». Our work also touches upon issues concerning how much the translator shapes the original text.

The **object** of the research is the language personality of the translator. The research **subject** is a realization of the language personality in the translations of R. Bartlett and R. Wilks.

The article is relevant, because the central issue in the translation studies is the language personality of the translator itself, who represents a complex cognitive and heuristic value.

Postmodern approach views a person from the autonomous angle of gender identity. Butler convincingly argues that gender is not simply the natural and appropriate social expression of a sexed body, but is a fluid identity that is always already in a state of deferral, 'never fully what it is at any given juncture in time'. She argues that the notion that there is a stable, essential inner gender identity that manifests its presence through external performances of gender is false, instead putting forward the radical anti-foundationalist view that 'there need not be a "doer behind the deed", but that the "doer" is variably constructed in and through the deed' [Butler, p.22].

In recent times there is a prevalence of social and cultural peculiarity. The notion of gender is not connected with biological concept of womanhood and manhood. Gender appears to be the phenomenon of perception, so it forms its own notions of femininity and masculinity, that are not coherent with biological sex.

As a consequence, gender is a difference and sometimes similarity of two people who have similar gender identity, orientation, classification, profession, marital status and interests in life. However, in the field of gender studies, there are other criteria, such as the young, middle-aged, single, married, divorced, widowed, working, unemployed, mother, father, etc. Gender characteristics are defined as socially constructed roles of men and women, moreover, they include relations between men and women.

«Gender awareness in translation practice poses questions about the links between social stereotypes and linguistic forms, about the politics of language and cultural difference, about the ethics of translation, and about reviving inaccessible works for contemporary readers. It highlights the importance of the cultural context in which translation is done» [Luise von Flotow, p. 88].

It should be highlighted that in the modern society there is a change, both in social life and in the language environment. At the same time, we get rid of one gender practices and acquire the others. Prior research has suggested that the crucial factor in the development of modern society is the autonomy of an individual. In particular it enables a person to be responsible for constructing his own identity. Taking into account this point of view, we can sum up that according to anthropocentric focus in the linguistic science the formation of language personality of the interpreter largely depends on the gender identity of the author of the target text.

Initially language personality is constructed on the base of language means. Besides, translation being one of the speech activity aspects bears the same gendered concepts as written speech.

All things considered, we emphasize that the significant point is not the way men and women speak, but the way they form and construct the context with the help of certain speech patterns. In our paper the focus of our

attention is on analyzing these contexts and their impact on the successful translation.

We share the opinion of outstanding scientists in the field of gender linguistics and therefore use their works in our thesis. Robin Lakoff disagrees profoundly with some of the contemporary linguists and draws the conclusion that the men's and women's speech has a great discrepancy. «We find differences in the choice and frequency of lexical items; in the situations in which certain syntactic rules are performed; in intonational and other super-segmental patterns» [Lakoff, p.49].

We also illustrate classification of men's and women's speech of Irina Vladimirovna Kavinkina on the following criteria: female speech is more emotional. Men's texts are more concise. Men's vocabulary is more neutral, but men use more professional terms. Besides they use invective vocabulary. Men are more likely to use the imperative mood and women tend to use subjunctive mood. Women in general prefer bookish style and men use more simple grammatical structures. Women are more likely to stick to the original, and men allow themselves creativity and authority [Kavinkina, 45].

The analysis of language personality of the translator demonstrates that the female translator Rosamund Bartlett is a British writer, scholar, translator and lecturer who is most recently the author of her book 'Tolstoy: A Russian Life' and translator of 'Anna Karenina'. She has also written a biography of Chekhov, and published translations of his short stories and letters. Her professional life is closely connected with Russia, in particular with Anton Chekhov. She has lectured on Russian literature. She is a Trustee of the Anton Chekhov Foundation, for which she is currently overseeing the Early Chekhov Translation Project. As a result, while translating the Chekhov's work she is more inclined to stick to the original, often by means of a detailed interpretation. She often illustrates the stylistic structure of Chekhov's phrases, which is not typical for the English language; nonetheless we feel the Chekhov's intonation in her translation.

Whereas the male translator Ronald Wilks studied the Russian language and literature at Trinity College, Cambridge, after training as a Naval interpreter, and later Russian literature at London University. He has translated many works from Russian for Penguin Classics, including books by Gorky, Gogol, Pushkin, Tolstoy and Chekhov. We are under the impression that the Naval Army had a great influence on his language personality. In a nutshell, the most typical feature of war discourse is brief statements, shortening, abridgement. Thus Wilks prefers to reduce the length of the original text and summarize the main idea. The notable example is the following:

A. Chekhov – Их было только двое: **ветеринарный врач Иван Иваныч** и учитель гимназии Буркин.

R. Bartlett – *There were only two of them: the veterinary surgeon Ivan Ivanych and the schoolteacher Burkin.*

R. Wilks – *They were Ivan Ivanych, the vet, and Burkin, the schoolteacher.*

Noticing Wilks's tendency to use creativity and freedom in choosing equivalents, we marked that he compensates Ukrainian 'tavern' as in word-

play, although in Russian these are two different words (*tavern-pumpkin*): he creates a new word similar in sound to *the pumpkin*, but the root of the word is a pub: *Pubkin*.

A. Chekhov – У хохлов тыквы называются кабаками, а кабаки шинками.

R. Wilks – Ukrainians like calling pumpkins ‘pubkins’, that’s the way they talk there.

R. Bartlett – Ukrainians used the Russian word for tavern to mean pumpkin, and they had another name altogether for taverns.

Wilks’s speech is characterized by the military sphere of communication: conciseness, and concreteness of language, accuracy and clarity, which provides a logical sequence of presentation, the orderliness of constructions, a clear demarcation of one thought from the other, the simplicity of perception of the given information.

There is an illustration of how the narrator describes the situation where an artist had drawn an exact caricature, presenting the main hero Belikov and his beloved Varenka ‘The Lovesick Anthropos’:

A. Chekhov – Выражение схвачено, понимаете ли, удивительно.

Wilks finds a perfect idiom that was popular in 19th century in the Victorian age of England.

R. Wilks – It caught him to a tee, amazing.

R. Bartlett – And, you know, his expression had been caught brilliantly.

We see that in the original version the author used an indefinite-personal structure in a sentence («шумят»). In order to better understanding Wilks used a two-member sentence, where the word ‘students’ is the subject of the sentence. Thus, in this case syntax is different in the target language: the subject is present in the sentence, and consequently the phrase is easier to understand.

A. Chekhov – Очень уж шумят у нас в классах.

R. Wilks – The students are terribly noisy in class.

According to Kavinkina’s classification man prefer simple grammatical structures. Nevertheless, military discourse is characterized by numerous complex parallel structures including infinitive and gerund constructions. With this in mind, we admit that Wilk’s professional occupation had an influence on the choice of the grammatical structures of his sentences.

A. Chekhov – Я даю вечеринку, и дамы требуют, чтобы я непременно пригласил и Беликова и Вареньку.

R. Wilks – If I gave a party, the ladies would absolutely insist on my inviting both Belikov and Barbara.

Military vocabulary also includes the use of stable phrases:

A. Chekhov – Я должен буду доложить господину директору содержание нашего разговора... в главных чертах.

R. Wilks – I shall be obliged to report the contents to the Head... the main points anyway.

R. Bartlett – I will have to report the contents of our discussion to the principal... in general terms.

Taking into consideration Wilks's soldiery past, we mark his tendency using military terms:

R. Wilks – *With all his moaning and whining, he **terrorized** us so much that we had to give in.*

A. Chekhov – *Своими вздохами, нытьем, он **давил** нас всех, и мы уступали.*

R. Bartlett – *He oppressed us all so much with his sighs and his moans.*

The repetition of the word «case» in the following example is not accidental, as it appears to be the means of rhythmic organization. Chekhov deliberately introduces different accessories. It highlights the main trait – Belikov's obsession to hide in different cases. Bartlett translated all the accessories with one and the same word 'case', which is very important for phonetic expression. We admit she works with the text more sensitively, more carefully. On the other hand Wilks let himself deviate from the original text, and introduced Belikov's accessories with different synonyms: *holder, pouch, case, cover*. In this example, Wilks longs for the adequate translation, choosing the exact equivalents, using the traditional English collocations, although altering the author's idea. Wilks follows the rules of the military translation, which is characterized by the careful interpretation of the semantic structure.

As a literary translator Bartlett is committed to a more poetic translation. Therefore, her translation is abundant in stylistic devices, so she shows the fidelity of the original text.

A. Chekhov – *И зонтик у него был в **чехле**, и часы в **чехле** из серой замши, и когда вынимал перочинный нож, чтобы очинить карандаш, то и нож у него был в **чехольчике**; и лицо, казалось, тоже было в **чехле**, так как он всё время прятал его в **поднятый воротник**.*

R. Bartlett – *He had a **case** for his umbrella, and a **case** for his watch made of grey suede, and when he took out his penknife to sharpen his pencil even that had a **little case**; his face also seemed to be in a **case**, because he kept it hidden in his **raised collar**.*

R. Wilks – *He kept this umbrella in a **holder** and his watch in a grey cham-
ois leather **pouch**. And the penknife he used for sharpening pencils had its own **little case**. His face seemed to have its **own cover** as well, as he kept it hidden inside his **upturned collar**.*

Finally, our main purpose was to analyze the language of the translators. We can conclude that Rosamund Bartlett's translation has a literary style, suggesting a lot of stylistic devices. Translation of Ronald Wilks has an unbiased objectivity. The central issue addressed here is the relationship between the author and the translator.

The study evinces valuable information about different gender models, which translators can perform due to the leading tendencies, altering in modern culture and society. Therefore, the traditional translations of Anton Chekhov made in the 20th century are different from the works of contemporary translators. Furthermore, we should also take into consideration personal characteristics of the translator: nationality, occupation, age, sex, an

epoch he is working in, his cultural identity. In conclusion, the occupation and professional interests had a great impact on the translators' language. Regarding Wilks's soldiery past, we mark his tendency to use military terms. Bartlett being a lecturer of the Russian literature is more inclined to stick to the original text often by means of a detailed interpretation. She often illustrates the stylistic structure of Chekhov's phrases.

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Marina V. Laskova, Ayuna S. Kugultinova (Rostov-on-Don, Russian Federation)

The Influence of the Language Personality of the Secondary Text's Author on the Literary Text: Gender Aspect

The purpose of this research is to show the influence of the translator on the literary text during the process of interpreting the original text into the target language. The article briefly summarizes the latest theory in the linguistic area: performative theory of gender. Through analyzing the men and women's speech classification the article gives an account of the language personalities of the translators, who interpreted the literary works of the Russian author Anton Chekhov. This research provides valuable information about different gender models, which translators can perform due to the leading tendencies, altering in modern culture and society.

Key words: *gender linguistics, translation theory, autonomy of an individual, language personality of the translator.*

Marina V. Laskova – Ph. D. of philology, professor, Head of translation and information technologies in linguistics dpt. Institute of philology, journalism and cross-cultural communications, Southern Federal University.
Email: mvlaskova@sfnu.ru

Ayuna S. Kugultinova – post-graduate student of translation and information technologies in linguistics dpt. Institute of philology, journalism and cross-cultural communications, Southern Federal University.

Phone: 8-951-496-61-75; e-mail: ajuna93@yandex.ru