Secondary Text:

Author's Conception and Translator's Individuality

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Translation, or interpretive and language code conversion of the text, is considered as an independent complex type of speech activity which consists of such stages as perception, understanding and interpretation of the foreign-language text and actual translation, that is selection of language means for the expression of the interpretive version of the original. Considerable attention is paid nowadays to the translations of works of such literary genre as literary fairy tale. Fairy tale is a type of prosaic folklore, which is met in the folklore of various peoples. Not only have literary fairy tales grown on the basis of folklore, but they also inherited its genre characteristics, developing and transforming them. Translation as an interpretive conversion of the text is considered within the concept "secondary text". The conspicuous feature of secondary texts is the double reference of the word: to its own culture referent and to a foreign culture referent. The secondary text cannot be completely understood and appreciated without its reference to "the second plane". Subjected to analysis are the problems of preserving original pragmatics in secondary texts. The challenge of national fairy tales translation lies in the discrepancy of cultural concepts of the two nations and in considerable distinctions between the characters of Russian and British national fairy tales. The traditions of Russian national culture and the consistency of grammatical gender expression in the Russian language lead to gender shifts in the translation of English literary fairy tales.

Keywords: secondary text, literary fairy tales, category of gender, translation strategies

Introduction

Translation of works of art, in general, and of literary fairy tales, in particular, goes beyond purely literary and linguistic technique representing, to some extent, an ideological interpretation of the original text. A most important quality of a translator working with literary texts is their ability to find compliances between both languages, i.e. "to switch" the text from one language to another. One of the notions occupying the central position in modern linguistics is the concept of "secondary text" introduced into scientific language by Russian scholar M. V. Verbitskaya. The secondary text is understood as "imitation of the stylistic manner of another writer, literary work or literary movement and reproduction of the features of a functional style, or a social and psychological type of the author's speech". Secondary texts represent specific "art and speech phenomena" in

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which "one common feature is inherent: a word has double reference here—it is targeted both on the speech subject as a usual word, and on another word, in someone else's speech" (Verbitskaya, 2000, p. 7).

Literature Review

The term "secondary text" is widely used in the papers of a number of authors (Veyze, 1993; Tyulenev, 2000; Nesterova, 2005; Vladimirova 2006; Ionova, 2006; Gudkova, 2010; Shirokikh, 2010; Pervukhina, 2012; Ukanakova, 2013, etc.). To secondary texts researchers usually refer stylization, parody, narration, periphrasis (Verbitskaya, 2000), reduction (summary, abstract), paraphrase (retelling), expansion (a quote, a periphrasis with a comment) (Karasik, 1997), etc.. A. A. Lipgart claims the translation to be a secondary text, as well (Lipgart, 2007, p. 27). English literary fairy tales by O. Wilde, R. Kipling, L. Carroll, and A. A Milne translated into Russian are treated in this paper within the frames of secondary texts.

In English literary fairy tales, there is a lot of proper names and characters connected with English folklore, i.e. they are deeply rooted in national consciousness and are often not clear to Russian-speaking readers. The challenges of translation lie in the discrepancy of cultural concepts and in considerable differences between the characters of Russian and British national fairy tales. In Russian folklore, there are no such characters, therefore, there are also no related traditions, which could serve as a starting point for a translator. Moreover, there is neither associative fields, nor conceptual parallels. As a direct translation of the name does not create the character's image, the translator faces insurmountable difficulty: a total lack of full conceptual analog in the target language. The traditions of Russian national culture and the constancy of grammatical gender expression in the Russian language led to gender shifts in the Russian translations of English literary fairy tales.

In most cases, the sex of animals in the Russian and the English languages does not coincide. The interaction between sex and language is reflected in the term "gender" and in a sociocultural approach to sexes. Gender as a certain type of mentality and social behavior is considered an important aspect of literature and it appears in the form of social behavior models accelerated in a given type of culture.

The gender aspect represents a serious translation problem, which a translator is obliged to keep in mind in order to create a literary work that would be equivalent in content and equal in cultural value in the target language. Gender is not an easy category for translating from a source language in which it is absent as a grammatical form to a target language which preserves all its characteristics. The categorization of animals by gender in life significantly differs from that in literary fairy tales. Meanwhile, both the linguistic context of a language unit and the situational (cultural) context play substantial role. The latter has its own peculiar norms, disregard of which it may result in misunderstanding of the text.

Individual characteristics of the author appear to be an important category of gender literature. As language by its nature reflects, first and foremost, a masculine view on the world, the difference between man and woman can be observed on different levels of language: lexical, phonetic, morphological and syntactical.

In the process of translation, the lingual embodiment of male and female fairy tale personalities finds its realization in the analysis of the peculiarities of metaphors, linguo-cultural information and epithets of the source language. It allows us to claim that creating secondary texts with gender language units employs various cognitive operations.

It is known that in order to convey the content of a source text in a secondary text either ready-made

equivalents or translational variants reflecting the translator's previous experience of the interpretation of source text are used. Personification of inanimate objects and animals has certain peculiarities. Any animal is usually presented in the fairy tale as a being of the masculine gender (*Dog, Fish, Horse, Cat, Mouse* = he), except for cases when the feminine gender is specially specified (*Lioness* = she) or typically female behavior is emphasized: in the well-known fairy tale of Aesop (*Ant* = he, *Grasshopper* = she). English words denoting strong emotions, natural disasters, natural objects and phenomena associated with power, grandeur and size, i.e. with masculinity, refer to the masculine gender (war, love, hatred, ocean, river, wind, fear, death). Words representing natural phenomena and abstract notions characterized by lack of physical strength, i.e. femininity, refer to the feminine gender (moon, hope, justice, modesty, peace). In Russian, personification depends on national cultural traditions, and it is the work of the translator to adequately transmit the pragmatics of the personage.

Research Method

In order to evaluate the quality of the products generated by the translators of English national tales into Russian, first we should make out what translation is and what specific processes of the translator's mental activity would provide the best possible reflection of the information contained in a foreign language message.

Translation is identified as the process or result of converting information from one language to another. It is aimed at reproducing grammatical and lexical features of the source language original in the target language equivalents as accurately as possible. The information contained in the original text must be retained in the translation.

The process of translation is mental. The translator decodes messages transmitted in one language and re-encodes them in another. Through the world of the senses the translator lives in, his/her perceptions are integrated as concepts, experiences are recalled through the system of memory. The concepts stored in our memories refer to entities via the conventions of the language used (See Figure 1).
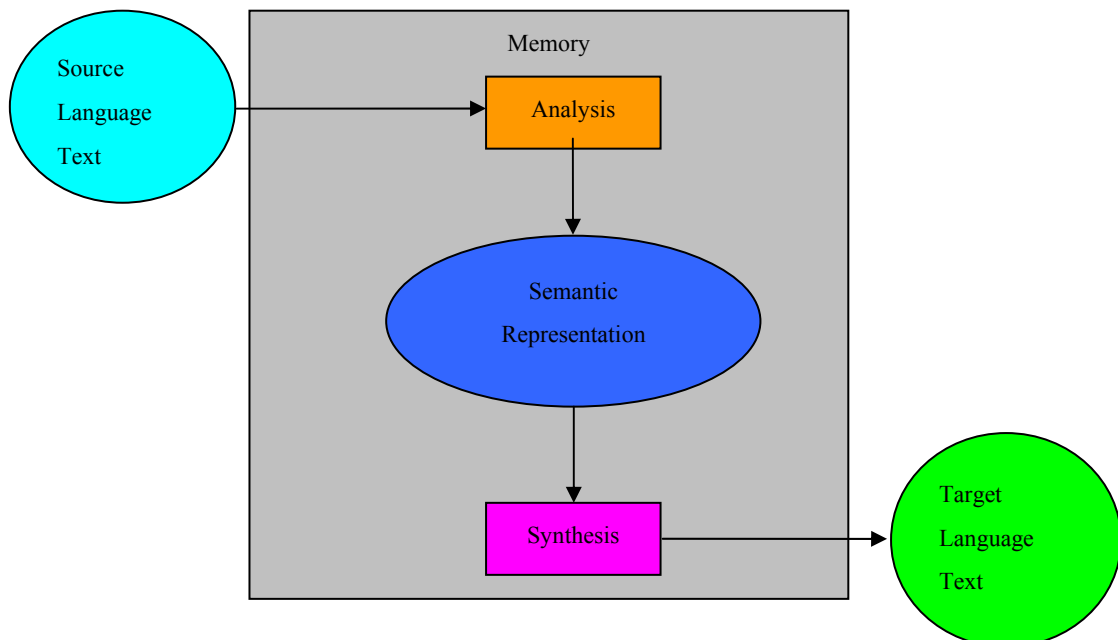

Figure 1. Translation process. Source: Adapted from Bell R., 1991, p. 21.

Translation confined to a written language is a term with three distinguishable meanings: (1) translating, the process; (2) a translation: the product; and (3) translation: the abstract concept that encompasses both the process of translating and the product of that process (Bell, 1991, p. 13). The definition of translation implies that the main objective of a translator is producing the same meaning or message as intended by the original author in the target language text.

The equivalence relation between the source and target texts is generally considered the most relevant feature of a quality translation. This notion of "sameness" is often understood as an equivalence relation. But the principle that a translation should have an equivalence relation with the source language text is problematic because translation is a matter of subjective interpretation of translators of the source language text. Thus, producing an objective effect on the target text readers, the same as that on the source text readers is an unrealistic expectation. In our opinion, we should not strive for equivalence, but for adequacy: there is a set of translation strategies aimed at getting a text in the target language, which is adequate to the source language.

Alongside specifically lexical or grammatical strategies, i.e. transformations, the translation techniques contain rather general strategies based on the assessment of cultural, genre and stylistic properties of the original text. According to Lawrence Venuti, the prominent American translator, historian and translation theoretician, there exist two types of general translating strategy: domestication and foreignization. These strategies concern both the choice of text to translate and the translation method. Their roots are traced back by Venuti to Schleiermacher and his 1813 essay *Über die verschiedenen Methoden des Übersetzens*. The phenomenon of domestication involves "an ethnocentric reduction of the foreign text to target-language cultural values". L. Venuti sees domestication as dominating Anglo-American translation culture (Venuti, 1995, p. 21). This entails translating in a transparent, fluent and "invisible" style in order to minimize the foreignness of the target text. Domestication further covers adherence to domestic literary canons by carefully selecting the texts that are likely to lend themselves to such a translation strategy.

Foreignization, on the other hand, "entails choosing a foreign text and developing a translation method along lines which are excluded by dominant cultural values in the target language" (Venuti, 1998, p. 242). The foreignizing method aims at registering the linguistic and cultural difference of the foreign text, sending the reader abroad. L. Venuti considers the foreignizing method to be "an ethno deviant pressure on the values on the target culture" (Venuti, 1995, p. 20). The foreignizing method of translation comes through in the inclusion of foreignizing elements in a bid to make the readers realize they are reading a translation of a work from a foreign culture.

The analysis of the key characters of English literary tales will help reveal the motivation of the author in the choice of the characters' gender and track the socio-cultural differences of genders in the Russian and English languages. The choice of the animal's gender in English literary fairy tales is dictated by the author's conception or depends on long cultural traditions. Taking into account the deep typological and socio-cultural distinction in languages, translators should avoid an attempt of projecting Russian stereotypes onto the gender categorization of the English personages. As the analysis of the translated texts has shown, in case of discrepancy in genders in the two languages some authors of the secondary texts (translators) keep the original gender, some others adapt the source text for the standards of the Russian language. The author's message, however, can be misinterpreted.

The analysis of the gender shifts in the texts translated into Russian reveals a curious picture: the male character in the translated version turns sometimes into a female character. Depending on the author's potential, the gender categorization of animals is based either on the original cultural values, or on the culture of the target language. In such cases, only a mechanical approach to the image transfer of the character is found.

Results

We shall consider the indicated problems on the examples of famous English fairy tales translated into Russian. Oscar Wilde's fairy tales win the first position in popularity: they are remembered because of their unusual, very living, sensual and emotional characters.

In the tender story of love and egoism *The Nightingale and the Rose*, the main personage, *The Nightingale*, is conceived by the author as a female character. The context shows that *The Nightingale* is romantic and ready to sacrifice her life for the sake of the happiness of a young man in love, as a mother would do for the sake of her child. However, in the Russian version translated by M. Blagoveschenskaya, *The Nightingale* is presented as a male character due to the grammatical belonging of the word "nightingale" to the masculine gender in Russian. Nightingale in Russian culture is associated with courage and wisdom: it is a strong creature, able to solve the entire problems, but in the story he suffers, sobs, sings a song of love and dies:

> Соловей еще сильнее прижался к шипу, и острие коснулось, наконец, его сердца, и все тело его вдруг пронзила жестокая боль. (Уальд, О. Соловей и Роза. Skazayka.ru)

> (Compare the original: "Nightingale pressed closer against the thorn, and the thorn touched her heart, and a fierce pang of pain shot through her.")

One of the characters of fairy tale *The Happy Prince* called *Swallow* acts like a brutal man, and the character called *Reed*, on the contrary, creates a typically feminine image.

> Shall I love you?—said the Swallow, who liked to come to the point at once, and the Reed made him a low bow.

> (a) Ты мне позволишь любить тебя?—спросила Ласточка напрямик, не привыкнув ходить вокруг да около, и Тростничок ответил ей низким поклоном (Translated by V. Chukhno, 1901, ru.quotesbox.org).

> (b) Хочешь, я полюблю тебя?—спросила Ласточка с первого слова, так как любила во всем прямоту; и Тростник поклонился ей в ответ (Translated by K.Chukovskiy, 1912, VseSkazki.su).

However, the dialogue above can puzzle Russian readers due to the apparent discrepancies between the tradition for Russian culture feminine image of *Swallow* (*Ласточка*) and her masculine actions and the communicative behavior of the English character with the same name. Likewise, it is hard to imagine Russian *Камыш* (*masc.*) to be a flirtatious girl called Reed.

The authors of more recent translations managed to find the solution of the problem—they used the analogy-based transformations that allowed them to achieve adequate representation of the gender roles of both characters in the Russian variant of the fairy tale *Счастливый принц*. The characters were called *Скворец* (*Swift*) and *Тростинка* (*Cane*):

> Скворец был влюблен в прекрасную Тростинку (Translated by P. V. Sergeev & G Nuzhdin, skazk.ru>print/71821).

In the story *The Remarkable Rocket*, translated into Russian by T. Ozerskaya and Z. Zhuravskaya (oscar-wilde.ru), the characters are fireworks intended for the entertainment of the guests at the wedding celebration of a young prince and a princess. The 12 characters of the tale, namely *The Little Squib*, *The Roman Candle*, *The Catherine Wheel*, *The Rocket*, *The Cracker*, *The Bengal Light*, and *The Fire-Balloon* are skillfully employed by the author to criticize such human failings as vanity, selfishness, arrogance and imprudence.

The main character of the tale, *The Rocket*, appears to be a selfish person, who likes boasting, being in the limelight and showing affected manners. The author uses the masculine third-person pronoun *he* to refer to this character:

> He always coughed before he made any observation, so as to attract attention. (oswcar-wilde.ru)

The analysis of the lexico-semantic fields of the dictemes in the text has shown that this personage bears the qualities typical of men rather than of women, but in Russian translation *The Rocket* is a female character due to the feminine grammatical gender of the word раке таin the Russian language.

The discrepancy between the original text and the one translated into Russian is also observed in the images of therest characters. *The little Squib*, a naive and imprudent personage, turns into *Маленькая Петарда* associated with Christmas and New Year celebrations in Russian culture, while *the Cracker* ("He was something of a politician, and had always taken a prominent part in the local elections, so he knew the proper Parliamentary expressions to use") (oscar-wilde.ru) turns into *Хлопушка*, a cute party cracker used by children on holidays. The complexity of the notions of femininity and masculinity as well as men and women's social roles in different cultures can also be seen in the following examples: the father of the frog family, the *Frog*, brave and daring in the tale, appears to be *Маленькая Лягушка* (of the feminine gender in Russian); angry monster, *the Pike*, frightening *the Frog* ("He is a perfect monster, and would have no hesitation in breakfasting of them") (oscar-wilde.ru) turns into an ordinary river fish in the Russian variant of the text. Since the author created *the Goose* as a female character and *the Dragonflyas* a male character, they appear in the target text in these very roles.

The traditions of national culture and constant expression of the category of gender in the Russian language have transformed the masculine image of *Owl*—a character of English fairy tale *Winnie-The-Pooh and All, All, All* written by A. A. Milne—into the feminine image of *Old Lady Owl* (*старушка Сова*). Consider the original text:

> But Owl went on and on, using longer and longer words, until at last he came back to where he started, and he explained that the person to write out this notice was Christopher Robin. (Milne, 2016, p. 4)

Not less beloved and well known in Russia are the characters of L. Carroll's fairy tale *The Adventures of Alice in Wonderland*. In this case, the paramount importance has been given to such translation technique as transposition of names. The choice of names is based upon a wide range of associations familiar to Russian readers, which helps them to convey all the details of the characters' temper and behavior.

In line with the tradition existing in the English folklore, poetry and fairy tales, generic names are conceptualized, if necessary, within the masculine gender (with the exception of particular cases). It is for this reason that the majority of translators kept using this translation method, and most characters in the Russian texts

appeared to be of the masculine gender: *The Lion, The Unicorn, The March Hare, and The Griffin*. Other characters' names, such as *The Caterpillar, The Pigeon, The Mouse*, and *The Fawn* were replaced by entire Russian analogues of the feminine gender (e.g. *The Caterpillar—Гусеница*).

At first sight, we can assume that the fact that in the very beginning of the text the author replaced the proper name *The Caterpillar* by the personal pronoun "it", which could have enabled the translator to interpret this creature as a being of both masculine or feminine genders. Thus, the translation of the name *The Caterpillar* as *Гусеница* could be regarded as adequate. However, throughout the whole fairy tale, Alice, when addressing this character, called it *sir*:

> Well, I should like to be a little larger, *sir*, if you wouldn't mind, said Alice… (Lewis, 2012. Ebook #11)

The author of this secondary text, translator V. Nabokov, failed to find the appropriate equivalent of the masculine gender (e.g., *Шелкопряд*) and, hence, he made use of the transformation omission. The translator could have replaced *sir* by *madam* but he did not do that, which may be regarded as a translation failure rather than intentional transformation justified by the lack of the equivalent.

Another translator of *The Adventures of Alice in Wonderland*, B. Zahoder, managed to keep to the gender identity of *The Caterpillar*: he called it *Червяк* (*Worm*). The masculine gender of *The Caterpillar* was also supported by the context (…*at last the Caterpillar took the hookah out of its mouth*). This phrase indicated that the character smoked shisha, which in those days was typical of men only.

Another personage in the fairy tale is *White Rabbit*. At the beginning of the story, this character is referred to as *it*, a pronoun of the neutral gender. However, with the development of the plot and the increase of this character's significance in Alice's environment, the personage acquires the position of the *he*.

There are two cats in the story—the characters with features and functions: *Dinah*, Alice's favorite, and *The Cheshire Cat* (*The Cat only grinned when it saw Alice*). As far as *Dinah* is concerned, the context contains indications of the feminine gender: *Dinah* was a gentle, loving and careful she-being. The situation with *The Cheshire Cat* is more ambiguous: there is no direct indication of this character's gender and the personage is always referred to as *it*. However, attentive reading of the fairy tale discloses the masculine gender of *The Cheshire Cat* by means of another heroine's remark, the *Queen of Hearts*, who considers him rough and cunning: "'Off with his head!', she said without even looking around" (Lewis, 2012. Ebook #11).

Most ridiculous metamorphosis with the image of Panther Bagheera occurs in the Russian version of *The Jungle Book* by Rudyard Kipling. Let us subject to analysis what Rudyard Kipling and the two authors (N. Dazures and E. Chistyakova-Ver) of the secondary text *Книга Джунглей* were guided by. The main character of the story is *Mowgli*, a boy raised and brought up by wolves, and his sex is clearly identified. *Mowgli*'s enemies, *Shere Khan* and *Tabaqui* feature unusual blood thirstiness and meanness. It seems natural that these characters are depicted as males, since the propensity for physical force and aggression is significantly stronger in males than in females. Their aggression is innate as a biologically appropriate instrument for protection of their rights to life, territory and breed. Confronting his foes *Mowgli* relies on the wisdom and courage of his teachers *Baloo* and *Bagheera*. *Baloo*, a brown bear, is described as mentor of wolf cubs. All the masculine traits of his push us to the conclusion that this character's sex is also male.

The image of panther *Bagheera* is worth a separate analysis. The original description of the hero contains the interchange of the proper name *Bagheera*, personal pronoun *he* and possessive pronoun *his*. It becomes quite clear that the character is a male.

> Everybody knew Bagheera, and nobody cared to cross his path; for he was as cunning as Tabaqui, as bold as the wild buffalo, and as reckless as the wounded elephant. But he had a voice as soft as... (Kipling, 2008, p. 11)

But the adversative conjunction *But* reveals contradictions between the specificities of *Bagheera*'s behavior, and his unusually soft voice. However, the contradiction in the description of the character did not attract the attention of the translators E. Chistyakova-Ver and N. Daruzes: they omitted the conjunction and intentionally eliminated the conflict in the description of the character. As a result, the translators built up a different image of *Bagheera*, having turned him into a beautiful, graceful, wise and courageous she-cat. In order to support their personal vision of *Bagheera*, the secondary text authors of the Russian version substituted the opposite feminine image for the original masculine one. It is obvious, though, that R. Kipling conceived this character as a male. The image of *Bagheera* embodies the archetype of knight of noble blood, which was widely portrayed in the epic and folk traditions of many Eastern peoples, for example, *Knight in Tiger's Skin* by Shota Rustavely, the XII century prominent Georgian public official and poet. Bagheera's life is also archetypical—the story tells readers that he was born in captivity, his mother was killed, and when the panther matured, he finally managed to escape. However, the translators decided to change his gender, probably due to the fact that in the Russian language, there are no masculine analogues for the word "panther" (the feminine gender in Russian), and the very name of the character was perceived as feminine. As a result, due to such transformations the original concept was considerably distorted.

Conclusion

The analysis of the empiric material has shown that all the translators of the English literary tales under study have chosen the strategy of domestication for interpreting the imaginary characters and events in the original texts   in order to "leave the reader in peace, as much as possible, and to move the author towards him" (Venuti, 1995, p. 21). In the process of translation, they used various options to solve the problems with grammatical gender, but his/her individuality always manifested itself in the secondary text and proved to depend on their artistic perception, talent, and unique ways of selecting language means. One of those means is to avoid the use of gender-related pronouns (i.e. omission as a translation transformation). However, such transformations are not always suitable for the names of animals in literary fairy tales, where animals are characters. In such situations, it is possible to replace a generic word with a specific word of the proper grammatical gender to restore the logics of the situation (*ласточка—скворец, камыш—тростинка*).

Table 1

Gender Shifts in the Translations of English Literary Fairy Tales Into Russia.

№	Author and fairy tale	Author's conception of the personage	Translator's failure	Appropriate equivalent
1	O. Wilde, "*The Nightingale and The Rose*"	*The Nightingale* (female)	*Соловей* (male: Russian grammatical gender)	No variant
2.	O. Wilde, "*The Happy Prince*"	*Swallow* (male)	*Ласточка* (female: Russian grammatical gender)	*Стриж = Swift* (male: Russian grammatical gender)
3.	O. Wilde, "*The Happy Prince*"	*Reed* (female)	*Камыш* (male: Russian grammatical gender)	*Тростинка = Cane* (female: Russian grammatical gender)
4.	O. Wilde, "*The Remarkable Rocket*"	*The Rocket* (male)	*Ракета* (female: Russian grammatical gender)	*Патрон = Patron* (male: Russian grammatical gender)
5.	O. Wilde, "*The Remarkable Rocket*"	*The Little Squib* (male)	*Маленькая Петарда* (female: Russian grammatical gender)	No variant
6.	O. Wilde, "*The Remarkable Rocket*"	*The Cracker* (male)	*Хлопушка* (female: Russian grammatical gender)	No variant
7.	O. Wilde, "*The Remarkable Rocket*"	*The Frog* (male)	*Лягушка* (female: Russian grammatical gender)	No variant
8.	A. A. Milne, "*Winnie-The-Pooh and All, All, All*"	*The Owl* (male)	*Старушка Сова* (female: Russian grammatical gender)	No variant
9.	L. Carroll, "*Alice in Wonderland*"	*The Caterpillar* (male)	*Гусеница* (female: Russian grammatical gender)	*Червяк* (male: Russian grammatical gender)
10.	R. Kipling, "*The Jungle Book*"	*Bagheera* (male)	*Багира* (female: Russian grammatical gender)	No variant

The translators resorted to various translation techniques: transposition, omission, addition, substitution and the usage of equivalents. By means of lingual—cultural analysis of the primary and secondary texts, it is possible to state which linguistic and non-linguistic elements of the original text were kept unchanged or omitted; substituted for or dealt with in a specific way.

Anyway, the necessity of preserving the pragmatics of the original text determines the use of various transformations. But it should be always born in mind that the information received and the sensations experienced by a foreign culture communicant have to be identical and similar to those which the native speaker of an original work of art takes.

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