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SYMBOLISM OF V. NABOKOV'S STORY *CHRISTMAS* IMPLIED IN SELFTRANSLATION PECULIARITIES OF ENGLISH AND RUSSIAN TEXT VERSIONS

Vladimir Nabokov is known as the Russian-American writer who was born in Russia, received his education in England, became a distinguished writer in America, and is known on the arena of world literature as one of the most prominent cosmopolitan writers with his distinguished literary style and artistic handwriting. He is also known as a literary translator. His professional path in the line of translation is marked by “harmonious interrelation of language boundaries” [8, p. 135].

Nabokov's creative art constitutes a unique multilingual literary world. Being not only a literary genius but a talented translator, Nabokov's contribution to the world literary heritage is marked by his own poems and prose works, which constitute great artistic value, and also by poetry and prose translations, as well as self-translations. Nabokov's practice is characterized by flexible synthesis of language bonds, and is represented by translations in and from English, French and Russian. Due to his work, western readers were given chance to immerse into the wonderful world of A. Pushkin, M. Lermontov and F. Tyutchev. V. Nabokov translated *The Song of Igor's Campaign: An Epic of the Twelfth Century*. His translations of poems by A. Pushkin, M. Lermontov, and Tyutchev are published in the book collection *Three Poets*. Nabokov's translations were also highly beneficial for Russian readers, who were able to “taste” the art of W. Shakespeare, T. Mayne Reid, G. Byron, Ch. Baudelaire, A. Rimbaud, W. Goethe, R. Rolland and L. Carroll. This fact proves significant scientific value of Nabokov's translation tradition. It is remarkable fact that having excellent command of foreign languages, namely being able to speak English perfectly, he admitted that when compared to Russian, English “is less colorful and rich: the difference between them resembles the difference between a semi-detached house and a mansion...” [2, p. 395].

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Conducting literary translations, Nabokov contributed to its theory update. His theoretical essays on translation reflect Nabokov's fundamentals of his literary translation strategy.

His vision of translation techniques underwent significant changes on the way of his own literary and translation development. The more he was engaged in the process, more creative and sophisticated became his translations. With time, Nabokov realized that the aim of the literary translator is to present a piece of art which reflects the inner "breath", rhythm and melody of the text. This can lead to form sacrifice. A vivid and widely recognized example of this Nabokov's translation strategy is his English version of A. Pushkin's *Eugene Onegin*. The English version of this novel in verse lacks rhythmic pattern of the original. Besides, it is accompanied by a four volume collection of commentaries which gives the details on Russian way of life and people's worldview. He devoted nearly 10 years to this masterpiece. He was courageous to present the literary and critical world with the translation which was drastically different from the classical translations. The formal difference was huge. And it was made deliberately. He admitted that despite difference in form, the created version absolutely mirrors tiny artistic peculiarities of the source text. He acknowledged that his book soaks English speaking readers in authentic Russian reality. He provided English readers with an encyclopedia of Russian life. Nabokov was very proud of his work. His translation of *Eugene Onegin* is universally recognized as the best version ever existed.

Nabokov insisted that every single work of art imposed on the translator specific artistic and literary flexibility and unique professional treatment. In his translation craft Nabokov used diverse translation techniques. In each case they were predetermined by text genre peculiarities, the level of text image system complexity, the addressee of the text, and its motif diversity. As a translator, Nabokov used the method of word-for-word translation. But his understanding of it was quite different from our traditional view. Despite Nabokov rooted for certain restriction regarding translator's work, he was strongly against word-for-word translation method traditionally viewed by scholars as a formal substitution of the

source text's elements while neglecting the imagery of the literary work [1, p. 137]. He insisted that word-for-word translation presupposes absolute loyalty not only to the word and sentence of the source text, but to the inner meaning implied. In Nabokov's opinion, translators should imply absolute semantic interpretation which does not always presuppose complete lexical or structural equivalence. The meaning of the words which function as lexical equivalents in a particular collocation could not coincide with the meaning of these words used in other different contexts, and of course, grammatical peculiarities of sentence structure, namely word order, does not usually meet the language standards of the source text. And that is natural. Thus, the main task of the interpreter is to convey the exact implied meaning of the lexical unit in order to create the necessary artistic atmosphere, and to stimulate the same emotional reaction as the source text does. The interpreter should be able to convey "all tiny details and inner melody of the source text" [3, p. 555].

In his article *The art of translation* Nabokov expressed his vision on translation. He expressed strong disagreement on the matters of translation omissions, improper contextual meaning of the words, and the intentions of the interpreter to beautify the source text [3, p. 557]. He emphasizes the importance of imagination and feeling of style [5, p. 389]. Following Nabokov's view, the translator discovers new shades of meaning dealing with conventional concepts. He discovers meaning which exists "beyond the ordinary usage of words" [7, p. 54].

Nabokov was a very controversial and intriguing writer. In his youth he left Russia, and he was never back. He even never intended to be back admitting that *his* Russia was always with him. He was one of the few writers who after migration parted not only with motherland but with their native language. Nabokov dared to part, and he successfully did it. Many of his world known stories and novels were written in English. At the same time, he did care for his Russian readers. He wanted them to be able to "feel" his works and to live their life together with the heroes of his works. In order not to lose his bonds with his native country and people, he himself translated his prose into Russian.

Thus, the aim of the given research is to reveal deep symbolism of the story “Christmas” by V. Nabokov, and to examine self-translation peculiarities of Nabokov’s story *Christmas* on the material of English and Russian versions of the story. The comparative analysis of Nabokov’s translation techniques represented in Russian and English text versions reveals the author’s translation strategy. At the same time, by examining translation techniques of Nabokov in the story *Christmas*, we can disclose deep philosophical background of the story.

The novelty of the research is predetermined by the insufficient study of Nabokov’s self-translated prose texts. Topicality of the work is preconditioned by the interest in literary translation techniques in the modern period of wide intercultural contacts and by the demand in new approaches in the field of literary translation theory. Its practical significance is represented by the fact that Nabokov’s translation techniques are of high value in the line of literary translation practice applied in the Literary Translation courses represented in the University curriculum.

The creative art of Nabokov is well studied in Russian and English-speaking scientific tradition. Thus, researcher M. Naptsook in her work *Nabokov’s discourse: bilingualism and problems of translation* revealed the Russian and English discourse peculiarities of the writer. Y. Pogrebnyaya in her article *Dynamic character of Nabokov’s translation conception* analyzed Nabokov’s translation conception and its evolution from the preference to loose translation to the strengthening of “true” translation principles on the material of *Nikolka Persik* and *Ann in Wonderland*. V. Feschenko in the article *Self-translation of a poetic text as a type of self-communication* on the material of the collected poems *Three Russian Poets* and *The Hero of Our Time* translated by Nabokov showed that poetic translation is often a problem for the author rather than the possibility of poetic extension. At the same time, she pointed out that there were very limited cases of successful and productive self-translations, among which the author distinguished self-translations of Nabokov because he managed to create unique self-communication models. The thesis of M. Chesnokova reveals the ways metaphoric literary devices are created in self-translated texts.

The story *Christmas* was created in December, 1925 in English, and in 1929 Nabokov conducted self-translation of the source text in Russian. The title of the story is highly symbolic. It possesses deep layers of sense incorporated in it. Christmas (in Russian Рождество) is the main holiday of religious world that presupposes not only the idea of God but it is widely associated with the time of *wonders of birth*. This tiny element of meaning penetrates the deepest layers of semantic perspective of the title.

Russian and English versions of the story *Christmas* are interrelated with the plot continuity – Sleptsov came back to his estate on the eve of the main religious holiday. And here starts the opposition between the main hero and the time the story takes place: after the grief he had faced, Sleptsov didn't believe in wonders *any more*. But the author proves that Christmas magic does exist. It is illustrated by the final passage of the story when Sleptsov “sentenced himself” to death: “...death,” Sleptsov said softly, as if concluding a long sentence...” [6, p. 136]. And miracle happens – cocoon which had been believed to be dead suddenly penetrated with life, and a gorgeous butterfly “resurrected”. That was the time of Sleptsov's revival. Sudden appearance of the butterfly out of lifeless cocoon symbolizes the revival of the soul of Sleptsov's deceased son. In Slavic religion the image of butterfly is directly connected with the phenomenon of human soul. Butterflies represent the souls of past away people; a butterfly is also the symbol of immortality, revival, religious resurrection, and magic transformation. It is the only creature which is transformed from an ugly caterpillar into a weightless flying angel. In Slavic mythology the stages of butterfly transformation represent life, death, and resurrection. That is why a butterfly is often painted in Jesus Christ's hand. The same meaning is implied in the story of Nabokov. The stages of butterfly growth are compared with the growth of masculine human nature: “it became a winged thing imperceptibly, as a maturing face imperceptibly becomes beautiful” [6, p. 136]. Butterfly is the symbol of Sleptsov's son revival and his body resurrection into different physical state – free from human sufferings which flies from his earth existence in order to approach the God.

Deep meaning is also implied in the surname of the main hero. It has Russian roots. In English Nabokov uses transliteration (Sleptsov). At the same time, Nabokov deliberately chose such a surname because it is telling both in Russian and English. It contains allusions to the hero's inability to observe reality. Sleptsov (Слепцов) is the person who is desperately distracted and frustrated. But the miracle takes place at the end of the story, and he butterfly which appears out of lifeless cocoon makes the hero "wake up".

As it was mentioned, Nabokov conducted self-translation of the story *Christmas* from English into Russian. Thus, in the first sentence ("After walking back from the village to his manor across the dimming snows, Sleptsov sat down in a corner, on a plush-covered chair which he never remembered using before" [6, p. 131] («Вернувшись по вечеряющим снегам из села в свою мызу, Слепцов сел в угол, на низкий плюшевый стул, на котором он не сживал никогда»)) [4, p. 184] in Russian version it is stated that the hero sat on the chair he had never sat before. In the original English version, it is stated that Sleptsov sat on the chair "which he never remembered using before" [6, p. 131]. In Russian version Nabokov uses translation technique of sense transformation, which accumulates the general sense implied, but at the same time highlights the subtext – the described chair symbolizes the grief Sleptsov had never faced before. He "sat in the corner, on the plush chair, as in a doctor's waiting room" [6, p. 131]. This fact is extremely symbolic as it hints the reader that the situation he faces is fatal. He is completely lost and frustrated, and he doesn't know how to overcome it, and to live with it. This view is also proved by the structure of the Russian sentence in which the word "never" (никогда) obtains the final position. It highlights the author's intention to mark it as the sentence comment.

In the abstract where Sleptsov's sufferings after funeral are depicted ("Not your brother but a chance acquaintance, a vague country neighbor to whom you never paid much attention, with whom in normal times you exchange scarcely a word, is the one who comforts you wisely and gently, and hands you your dropped hat after the funeral service is over, and you are reeling from grief, your teeth chattering, your eyes blinded by tears")

[6, p. 131] / «Не брат родной, а случайный неприметный знакомый, с которым в обычное время ты и двух слов не скажешь, именно он толково, ласково поддерживает тебя, подает оброненную шляпу, – когда все кончено, и ты, пошатываясь, стучишь зубами, ничего не видишь от слез») [4, p. 184] morphological translation transformation and descriptive translation techniques are used.

Special attention deserves the episode where Sleptsov's arrival after the funeral is presented. English version contains explanatory element ("after the funeral service is over" [6, p. 131] which is hidden in the Russian version into the subtext level (meaning *when everything was over* – «когда все кончено») [4, p. 184]. This fact is very important as it proves that Western reader gets the meaning of what had happened at the very beginning of the story, while Russian text discloses this piece of information only at the very end of the second part of the story. Meanwhile, only hints are given. Omission of lexical elements in the Russian text exaggerates the role of subtext implied, and strengthens the semantic inner layer of the story, stimulating active role of a reader.

Russian passage of home description surroundings ("The same can be said of inanimate objects" [6, p. 131] / «С мебелью – то же самое») [4, p. 184] contains a detailed description of the room if compared to original text which presents general statement.

In the English passage which depicts Sleptsov's house ("The wing was connected by a wooden gallery, now encumbered with our huge north Russian snowdrifts, to the master house, used only in summer" [6, p. 131] / «Флигель соединен был деревянной галереей – теперь загроможденной сугробом – с главным домом, где жили летом») [4, p. 184] the author's highlights Russian national context of the scene by saying that the house was surrounded by "*our*" Russian snowdrifts. These details are omitted in the Russian version. More over, "the stoves of white Dutch tile" [6, p. 131] represented in English text are interpreted with Russian reality equivalents «белые изразцовые печки» [4, p. 184].

Description of Sleptsov's servant Ivan reveals that he is "the quiet, portly valet, who had recently shaved off his mustache and now looked like his late father, the family butler, brought in a kerosene lamp..." [6,

p. 131] / тихий, тучный слуга, недавно сбривший себе усы», который «внес запровавленную, керосиновым огнем налитую, лампу...» [4, p. 184]. Nabokov uses translation omissions in Russian text version pointing out that Ivan does not wear moustache, and now resembles his elderly father. The fact of resemblance is omitted in the Russian version. Active reader understands that what Sleptsov feels about his servant's appearance is extremely painful for the main hero, as any time he glances at Ivan his consciousness provokes him to acknowledge that he had moustache when his son was alive. The overwhelming grief grabs his heart.

In the passage where Sleptsov silently suffers over his loss ("Sleptsov raised his hand from his knee and slowly examined it" [6, p. 131] / «Тогда Слепцов поднял руку с колена, медленно на нее посмотрел») [4, p. 184] Russian text contains deep levels of meaning hidden in the subtext. At the same, time English version "gives hints" to the reader on the inner meaning conveyed by Sleptsov's glance: he word "examine" is used to emphasize the necessary meaningful elements. Moreover, in Russian version of the episode where Sleptsov is trying to accept the situation happened by looking at his hand ("A drop of candle wax had stuck and hardened in the thin fold of skin between two fingers" [6, p. 132] / «Между пальцев к тонкой складке кожи прилипла застывшая капля воска» [4, p. 184] English text contains explanatory elements Russian version lacks: "a drop of *candle wax*" had stuck between his fingers.

In the description of winter landscape ("The creamy white mounds of what were flower beds in summer swelled slightly above the level snow in front of the porch, and further off loomed the radiance of the park, where every black branchlet was rimmed with silver, and the firs seemed to draw in their green paws under their bright plump load" [6, p. 132] / «Перед крыльцом чуть вздувались над гладким снегом белые купола клумб, а дальше сиял высокий парк, где каждый черный сучок окаймлен был серебром, и елки поджимали зеленые лапы под пухлым и сверкающим грузом») [4, p. 185]. Nabokov adapts the description of Russian surroundings to English speaking readers, taking into account the peculiarities of the recipient's cultural background. He also brilliantly visualizes the text.

In Russian text version where it is stated that “<...> and yesterday Sleptsov had taken the coffin – weighed down, it seemed, with an entire lifetime – to the country, into the family vault near the village church” [6, p. 133] / ... и вчера Слепцов перевез тяжелый, словно всю жизнь наполненный гроб, в деревню, в маленький белокаменный склеп близ сельской церкви» [4, p. 185], Nabokov makes descriptive translation additions when it comes to the translation of nationally-specific semantic units. He deliberately omits all the adjectives which denote the authentic material from which Russian churches are built (it is stated that the sepulcher where his son was buried was made of white stone) as there no English equivalents for these semantic elements. At the same time, translation additions are presented in the Russian version as they are highly informative for the Russian reader. In Slavic culture such a special type of white stone was one of the most widely used building materials in Ancient Rus’ in the XII–XV centuries. Apart from this, for the Russian recipient a white sepulcher denotes not only the color and the place of burial but implies strong roots of Sleptsov’s family.

In the passage of Russian landscape description (“Somewhere far away peasants were chopping wood – every blow bounced resonantly skyward – and beyond the light silver mist of trees, high above the squat izbas, the sun caught the equanimous radiance of the cross on the church” [6, p. 133] / «Где-то очень далеко кололи дрова, – каждый удар звонко отпрыгивал в небо, – а над белыми крышами придавленных изб, за легким серебряным туманом деревьев, слепо сиял церковный крест») [4, p. 186], Russian text has semantic omissions. Nabokov knew there was no need in additional explanation on Russian lifestyle for Russian readers. Such details presented only in English text version. Nabokov uses transliteration to render the authentic Russian word “izba” (“a small house”) and adapts it to the grammatical rules of plural form used in English. In comparison with other scenes where he mostly uses descriptive translation techniques, the usage of transliteration proves that the word “izba” was known to the English reader.

In English text passage where Sleptsov enters his son’s room (“He went into the room which had been his son’s study in summer, set the

lamp on the window ledge and, breaking his fingernails as he did so, opened the folding shutters, even though all was darkness outside” [6, p. 133-134] / «Войдя в комнату, где летом жил его сын, он поставил лампу на подоконник и наполовину отвернул, ломая себе ногти, белые створчатые ставни, хотя все равно за окном была уже ночь») [4, p. 186] Nabokov omitted the color of the walls.

When the father is looking through his son’s personal possessions (“In the desk he found a notebook, spreading boards, supplies of black pins and an English biscuit tin that contained a large exotic cocoon which had cost three rubles” [6, p. 134] / («В столе он нашел тетради, расправилки, коробку из-под английских бисквитов с крупным индийским коконом, стоившим три рубля»)) [4, p. 187] it is stated in English text that he had found one notebook (not several as it is in Russian version). Russian version also lacks “black pins” which are mentioned in English version. In the episode where the author describes the way the boy prepared butterflies for drying (“He would first pin the carefully killed insect in the cork-bottomed groove of the setting board, between the adjustable strips of wood, and fasten down flat with pinned strips of paper the still fresh, soft wings” [6, p. 134] /.... пробивал мохнатую спинку черной булавкой, втыкал бабочку в пробковую щель меж раздвижных дощечек, распластывал, закреплял полосами бумаги еще свежие, мягкие крылья»)) [4, p. 187]. English text lacks the color of the pin the boy used. Russian version doesn’t contain author’s commentary on the way a butterfly should be caught not to harm her beauty. This fact allows us to assume that collecting butterflies was a widely known activity for Russian people. At the same time this hobby was not common in Western world.

Describing his son’s collections of butterflies Nabokov uses generalized translation techniques in Russian version: (“They had now dried long ago and been transferred to the cabinet – those spectacular Swallow-tails, those dazzling Coppers and Blues, and the various Fritillaries, some mounted in a supine position to display the mother-of-pearl undersides” [6, p. 134] / «Теперь они давно высохли – нежно поблескивают под стеклом хвостатые махаоны, небесно-лазурные мотыльки, рыжие

крупные бабочки в черных крапинках, с перламутровым исподом») [4, p. 187]. In the English text passage which depicts the way Slapstov's son learnt the names of the butterflies it is not mentioned that his son had pronunciation difficulties: ("His son used to pronounce their Latin names with a moan of triumph or in an arch aside of disdain" [6, p. 134] / «И сын произносил латынь их названий слегка картаво, с торжеством или пренебрежением») [4, p. 187]. The last sentence of the third part of the story ("And the moths, the moths, the first Aspen Hawk of five summers ago! ») is omitted in the Russian version.

Description of the night in English version lacks comparison with owl's wings which was added in the Russian text: "The night was smoke-blue and moonlit; thin clouds were scattered about the sky but did not touch the delicate, icy moon" [6, p. 134] / «Ночь была сизая, лунная; тонкие тучи, как совиные перья, рассыпались по небу, но не касались легкой ледяной луны» [4, p. 187]. In the passage when the servant brought in the Christmas tree, and Sleptsov "seeing the Christmas tree on the table, asked absently: "What's that?" [6, p. 135] / «увидя на столе елку, <...> спросил рассеянно, думая о своем: – Зачем это?» [4, p. 187]. English sentence is shortened (it is not stated that he was thinking over something at that time). In the passage when Ivan insisted gently to leave the Christmas tree on the table: "It's nice and green. Let it stand for a while" [6, p. 135] / – Зеленая. Пускай постоит... ») [4, p. 188]. English text contains more descriptions of the image of the tree ("it was nice and green") [6, p. 135].

When Sleptsov found a book which his son had read: ("<...> read Goncharov's *Frigate*, a deadly bore" [6, p. 135] / читал скучнейшую «Фрегат Палладу» [4, p. 188]. English version contains additions which inform the Western reader that it is a book written by Russian writer I. Goncharov. These explanation elements are omitted in Russian version.

In the final passage when butterfly is resurrected out of the "dead" cocoon ("<...> and there, on the wall, instead of a little lump of life, instead of a dark mouse, was a great *Attacus* moth like those that fly, birdlike, around lamps in the Indian dusk" [6, p. 136] / «...и на стене уже была – вместо комочка, вместо черной мыши, – громадная ночная бабочка,

индийский шелкопряд, что летает, как птица, в сумраке, вокруг фонарей Бомбея») [4, p. 189] English text contains Latin explanation on the type of the butterfly. Russian text doesn't possess these details.

Thus, Nabokov's story *Christmas* is highly symbolic. Deep symbolism penetrates every literary detail of the text. As a talented translator Nabokov preserved deep symbolism and style of the source text in its Russian version. Russian version of the story *Christmas* is a semantic and contextual equivalent of the original English version. Nabokov rendered all tiny semantic nuances and intonations. It was successfully achieved by his professional translation abilities to distinguish the peculiarities of the target language, national mentality, cultural background, and unique capabilities to create the necessary visual image in the consciousness of the recipient. Substantial level of cultural adaptation of the Russian artistic reality used in English version, is represented by translation omissions of nationally-oriented elements as they didn't stand any difficulty for Russian readers.

Despite the original version is written in English, and Russian culture served as a receptive side, comments and additions are presented in English version of the story. Nabokov uses descriptive and explanatory elements which penetrate English text tissue in a very natural way. All the actions take place in Russia, the main hero is also Russian. Nabokov aimed to make Russian reality closer to the American reader. We assume that the main aim of Nabokov was to involve western reader into national cultural surroundings of life in the Russia of XVIII century.

The conducted comparative analysis of Russian and English versions of Nabokov's story *Christmas* proves profound professional translation skills of Nabokov. The created Russian version of the story confirms to high translation standards, proves careful and attentive attitude towards each artistic detail aiming at providing adequate reality responding to the visual and emotional depth which possesses the original text. Nabokov uses the principle of semantic equivalency by thorough representation of associative and syntactical peculiarities of the source text which leads to semantic "mirroring" of the two versions. Nabokov also aimed at precise semantic interpretation which was achieved by several lexical,

morphological, and syntactic transformations. The writer professionally resolved the problem of semantic equivalency of the two texts.

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Анотація

**О.В. Гулевіч. Символізм оповідання В. Набокова «Різдво»,
представлений особливостями автоперекладу твору
(на матеріалі англomовної та російськомовної версій оповідання)**

Мета дослідження – виявити роль символів і дослідити особливості перекладу оповідання В. Набокова «Різдво» на матеріалі англomовної та російськомовної версій оповідання. Порівняльний аналіз техніки перекладу Набокова, представленої англomовною та російськомовною текстовими версіями, виявляє особливості стратегії та технік перекладу Набокова як перекладача своїх оповідань. У той же час, досліджуючи техніку перекладу, використану Набоковим при створенні російськомовної версії оповідання «Різдво», ми можемо виявити глибокий філософський підтекст твору.

Новинку дослідження зумовлює недостатнє вивчення автоперекладних прозаїчних текстів Набокова, представлених у порівняльному аспекті. Актуальність роботи обумовлена інтересом сучасних учених до літературної техніки перекладу художніх творів, тісними міжкультурними та

міжлітературними контактами, а також появою нових підходів у сфері теорії літературного перекладу. Практичне значення дослідження полягає у тому, що техніка перекладу Набокова демонструє високий рівень художньої та перекладацької майстерності Набокова. Техніки, застосовані Набоковим при перекладі оповідань, входять у програму курсу «Художній переклад», який займає важливе місце в учбовому плані підготовки спеціалістів-перекладачів у вищих навчальних закладах.

Оповідання Набокова «Різдво» надзвичайно символічне, тому передати при перекладі усю глибину підтексту є досить складним завданням. Літературна геніальність та художня майстерність Набокова виявилася у тому, що він зумів створити російськомовну версію оповідання, яка є семантичним і контекстуальним еквівалентом оригінальної англійської версії. Набокову вдалося передати найменші семантичні нюанси та відтворити у перекладі інтонацію оригінальної версії завдяки тому, що він враховував особливості національного менталітету і культурного фону читача тієї мови, на яку здійснювався переклад. Набоков також зумів створити необхідне візуальне зображення у свідомості реципієнта перекладної версії оповідання. Набоков-перекладач застосовував механізм культурної адаптації національних особливостей світосприйняття читача приймаючої культури, що забезпечило успіх оповідання. Набоков застосовував описові й пояснювальні техніки перекладу. Незважаючи на те, що оригінальною версією розповіді є англійська, коментарі та необхідні короткі текстові доповнення представлені саме в ній. Це пояснюється тим, що, оскільки дія оповідання відбувається в Росії, Набоков намагався зробити російську реальність ближче до американського читача. Можна припустити, що Набоков хотів дати західному читачеві можливість відчувати національно-обумовлені особливості життя в Росії кінця XVIII в.

Ключові слова: автопереклад, символізм, Набоков, Різдво, техніка перекладу.

Аннотация

Е.В. Гулевич. Символизм рассказа В. Набокова «Рождество», представленный в особенностях автоперевода произведения (на материале англоязычной и русскоязычной версий рассказа)

Цель настоящего исследования – выявить глубокий символизм рассказа В. Набокова «Рождество», представленный в оригинальной англоязычной и переводной русскоязычной версиях произведения. Сравнительный анализ переводческих техник и приемов, использованных Набоковым в процессе автоперевода рассказа, выявляют авторские особенности переводческой стратегии, которой придерживался автор-переводчик. Кроме того, исследование переводческих приемов, использованных Набоковым при создании

русскоязычной версии рассказа «Рождество», позволяет раскрыть глубокий философский подтекст рассказа.

Новизна исследования предопределена фактом недостаточной изученности прозаических текстов Набокова, при создании которых писатель выступил в качестве переводчика своих собственных произведений.

Актуальность работы определяется интересом к искусству художественного перевода на современном этапе развития общества, расширяющимися межкультурными и междисциплинарными контактами между странами, а также необходимостью совершенствования переводческих стратегий в сфере теории художественного перевода.

Практическая значимость исследования заключается в возможности использовать переводческие приемы и техники, к которым прибегает Набоков, на лекционных и практических занятиях по курсу. Перевод художественного текста является важной частью подготовки специалиста-филолога, выпускника вуза.

Рассказ Набокова «Рождество» – произведение глубоко символическое. Будучи гением литературы и обладая исключительным переводческим талантом, Набоков сумел создать русскоязычную версию рассказа, которая семантически и контекстуально эквивалентна оригинальной англоязычной версии. Писателю-переводчику удалось передать все тончайшие нюансы смысла и интонации подлинника благодаря тому, что он сумел учесть особенности языка перевода, специфику менталитета, культурные особенности принимающей культуры. Кроме того, Набоков мастерски визуализировал повествовательное событие в принимающем сознании реципиента. Должный уровень культурной адаптации исходного текста позволил приблизить описываемую реальность к сознанию читателя принимающей культуры. Набоков использовал техники описательного перевода, элементы пояснений, при этом данные элементы гармонично вписываются в текст перевода. Несмотря на то, что оригинальной версией рассказа является англоязычная, комментарии и необходимые краткие текстовые добавления представлены именно в ней. И это не случайно: события разворачиваются в русской глубинке, главный герой также русский. В рассказе четко выражен славянский национальный колорит. В силу этих особенностей рассказа Набокову-переводчику пришлось прибегнуть к некоторым переводческим трансформациям, которые, в соответствии с теоретическими установками Набокова, служат созданию семантического эквивалента оригинала (при возможной незначительной формальной разнице текстовых версий). Можно предположить, что Набоков хотел дать возможность западному читателю прочувствовать национально-обусловленные особенности жизни в России конца XVIII в.

Ключевые слова: автоперевод, символизм, Набоков, Рождество, техника перевода.

Summary

A. Hulevich. Symbolism of V. Nabokov's story "Christmas" implied in self-translation peculiarities of English and Russian text versions

Thus, the aim of the given research is to reveal deep symbolism of the story "Christmas" by V. Nabokov, and to examine self-translation peculiarities of Nabokov's story "Christmas" on the material of English and Russian versions of the story. The comparative analysis of Nabokov's translation techniques represented in Russian and English text versions reveals the author's translation strategy. At the same time, by examining translation techniques used by Nabokov in the story "Christmas", we can disclose deep philosophical background of the story. The novelty of the research is predetermined by the insufficient study of Nabokov's self-translated prose texts. Topicality of the work is preconditioned by the interest in literary translation techniques in the modern period of wide intercultural contacts and by the demand in new approaches in the field of literary translation theory. Its practical significance is represented by the fact that Nabokov's translation techniques are of high value in the line of literary translation practice applied in the Literary Translation courses represented in the University curriculum.

Nabokov's story "Christmas" is highly symbolic. Being a literary and translation genius, Nabokov brilliantly created Russian version of the story "Christmas" which is a semantic and contextual equivalent of the original English version. Nabokov rendered all tiny semantic nuances and intonations. It was successfully achieved in the process of translation by his abilities to take into account and to render into another language the peculiarities of the target language, mentality, and cultural background of the receiving nation. He also possessed unique capabilities to create the necessary visual image in the consciousness of the recipient. Sufficient level of cultural adaptation of the course text allowed Nabokov to create the artistic reality which created special sense of inclusion in the minds of readers. He uses descriptive and explanatory elements of translation which penetrate the text tissue in a very natural way. Despite the original version is the English one and Russian culture served as a receptive element, comments and additions are presented in English version of the story. Moreover, all actions take place in Russia, and the main hero is also Russian. Peculiarities of Slavic nation are represented in the story. It means that Nabokov used the above mentioned translation transformations used by Nabokov served to make Russian reality closer to the American reader. We assume that the main aim of Nabokov was to

involve western reader into national and cultural surroundings of life in the Russia of the XVIII century.

Key words: self-translation, symbolism, Nabokov, Christmas, translation technique.

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