

ISSN 2522-4077 (Print)
ISSN 2522-4085 (Online)

МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ
ЦЕНТРАЛЬНОУКР АЇНСЬКИЙ ДЕРЖАВНИЙ ПЕДАГОГІЧНИЙ
УНІВЕРСИТЕТ ІМЕНІ ВОЛОДИМИРА ВИННИЧЕНКА



НАУКОВІ ЗАПИСКИ

Серія:
Філологічні науки

Випуск 164

ISSN 2522-4077 (Print)
ISSN 2522-4085 (Online)

**МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ
ЦЕНТРАЛЬНОУКРАЇНСЬКИЙ ДЕРЖАВНИЙ ПЕДАГОГІЧНИЙ
УНІВЕРСИТЕТ ІМЕНІ ВОЛОДИМИРА ВИННИЧЕНКА**

НАУКОВІ ЗАПИСКИ

**Серія:
Філологічні науки**

Випуск 164

*35-річчю факультету іноземних мов ЦДПУ
присвячується*

м. Кропивницький
«КОД»
2018

УДК 821.111'255.4'373.7=161.2

TRANSLATION OF SIMILES IN LUCY MAUD MONTGOMERY'S NOVEL ANNE OF GREEN GABLES

Tetiana TSEPENIUK (Ternopil, Ukraine)

Стаття присвячена виявленню особливостей відтворення українською мовою англійських порівнянь в романі Л.-М. Монтгомери "Енн із Зелених Дахів" та з'ясуванню проблем, які можуть виникнути при перекладі цього засобу на українську мову. Порівняння - це одна з фігур мовлення, яка часто використовується в художніх текстах. Завдяки цьому мова тексту стає виразнішою, яскравішою та жвавішою. Інколи переклад такого стилістичного засобу викликає чимало труднощів у перекладачів, що, як правило, спричинені різними лексичними системами мов, задіяних у процесі перекладу. Існує 6 стратегій, які можуть бути застосовані при перекладі таких фігур: дослівний переклад; заміна образу; описовий переклад; збереження образу із застосуванням експлікації ознак подібності; заміна образу його поясненням; і вилучення. Результати дослідження показують, що українська перекладачка застосувала всі шість стратегій при перекладі англійських порівнянь українською мовою. Проте дослівний переклад і застосування описового перекладу використовувалися частіше, ніж інші стратегії. Під час вибору відповідних стратегій перекладачі повинні враховувати такі чинники, як контекст використання, конотацію, риторичний ефект і стиль висловлювання. Це дослідження може допомогти перекладачам та студентам краще зрозуміти фігури мови та труднощі, які можуть виникати в процесі їхнього перекладу, особливо в художніх текстах.

Ключові слова: порівняння, художній текст, стратегії перекладу, дослівний переклад, вилучення, образ, фігури мовлення.

Статья посвящена выявлению особенностей воспроизведения на украинском языке английских сравнений в романе Л.-М. Монтгомери "Энн из Зелёных Крыш" и выяснению проблем, которые могут возникнуть при переводе этого средства на украинский язык. Сравнение это одна из фигур речи, которая часто используется в художественных текстах. Благодаря этому речь текста становится более выразительной, яркой и оживленной. Иногда перевод такого стилистического средства вызывает немало трудностей у переводчиков, что, как правило, вызвано различными лексическими системами языков, задействованных в процессе перевода. Существует 6 стратегий, которые могут быть применены при переводе таких фигур: дословный перевод; замена образа; описательный перевод; сохранение образа с применением экспликации признаков сходства; замена образа его объяснением; и опущение. Результаты исследования показывают, что украинская переводчица применила все шесть стратегий при переводе английских сравнений на украинский язык. Однако дословный перевод и применение описательного перевода использовались чаще, чем другие стратегии. При выборе соответствующих стратегий переводчики должны учитывать такие факторы, как контекст использования, коннотацию, риторический эффект и стиль высказывания. Это исследование может помочь переводчикам и студентам лучше понять фигуры речи и трудности, которые могут возникать в процессе их перевода, особенно в художественных текстах.

Ключевые слова: сравнение, художественный текст, стратегии перевода, дословный перевод, опущение, образ, фигуры речи.

The article is aimed at identifying strategies applied by translators in translating similes from English into Ukrainian in L. M. Montgomery's novel *Anne of Green Gables* and finding out the problems that may occur while translating the similes into Ukrainian. To collect the relevant data, the whole original text of *Anne of Green Gables* novel was read thoroughly and finally examples of simile were extracted from it. Simile is one of the figures of speech that can be found in a literary text. It makes the language of the text expressive, vivid and lively. Simile is an explicit comparison usually stated by a word such as 'like' or 'as'. It can be challenging for a translator to translate this element since different languages possess different world view and interpretation on the simile. There are 6 different strategies that can be applied in translating simile. The strategies are: literal translation; replacement of the image with a different image; reduction of the simile to its sense; retention of the same image plus explicitation of similarity feature(s); replacement of the image with a gloss; and omission of the simile. The findings of the study show that all six strategies were used by the translator to render similes into Ukrainian. However, literal translation and reduction of a simile to its sense were more frequently used than other strategies. In selecting the appropriate strategies, the translators should take into consideration factors such as context of use, connotation, and rhetorical effect and register. The present study can help translators and translation students have better understanding of figures of speech and the difficulties they can pose in translating, especially in literary texts.

Key words: simile, literary text, translation strategies, literally translation, omission, image, figures of speech.

It is hard to find a language in which no use is made of figures of speech. Throughout history, humans have introduced figures of speech into their languages to make their thought more vivid and their narration more intelligible and accurate. Three of the most important and frequently used figures of speech are simile, metaphor and personification. We have selected simile to study the translation techniques in the novel by Lucy Maud Montgomery *Anne of Green Gables* in the Ukrainian translation „Енн із Зелених Дахів” by Anna Vovchenko.

There are a few scholars who have conducted researches on similes and their translation techniques. P. Pierini has discussed the nature and functions of similes. The study examines a range of similes which illustrate the translation problems posed by similes. She also defines strategies that can be applied in translating simile. Larson suggests techniques for translating simile. R. Zorivchak in her research investigated the ways Ukrainian phraseological units of comparative structure are translated into English. She investigated problems in translating similes containing nationally and culturally specific components (images). There exist some other scientific papers dedicated to the problem written by K. Mizin, L. Nazarenko, V. Vinogradov, R. Zorivchak. Still the issue hasn't lost its topicality and demands further studies regarding their nature and mechanisms of their translation seem necessary and of paramount importance.

The article is aimed at identifying strategies applied by translators in translating similes from English into Ukrainian in L. M. Montgomery's novel *Anne of Green Gables* and finding out the problems that may occur while translating the similes into Ukrainian.

Simile is rather often used in literary texts where it performs an aesthetic function and is a way to talk about something in a surprising way. By simile we mean a figure of speech which involves comparison of two different objects sharing the same point of similarity. Simile is easy to identify by the presence of comparison markers. Prepositions *like* and *as* and conjunctions *as if* and *as though* are the most frequently used markers in the English language. The available markers of simile in the Ukrainian language are *як, мов, немов, немовби, наче, неначе, ніби*. Simile has a tripartite structure consisting of *topic* or *comparandum* – the entity described by the simile, *image* or *comparatum* – the entity to which the topic is compared – which is accompanied by a comparison marker and *similarity feature(s)* – the properties shared by the topic and image. In similes *his face was now as white milk* and *його обличчя було білим як молоко* *face* and *обличчя* are topics, *milk* and *молоко* are images, *white* and *білим* are similarity features, and *as* and *як* are comparison markers. Identifying the topic and image of the similes in the source language is very important to understand similes in the target language, where the meaning in the source language must be discovered first.

We know that divergences of the two language systems involved in the translation process may pose problems to translators. Furthermore, two different cultures may use different images in expressing the same thing. This may also hinder the translator's choice of the proper correspondence in the target language. According to Larson similes cannot be translated literally since this may cause misinterpretation in the target language. Similes may also be misinterpreted when they have different point of similarity or image in other languages. This is one of the challenges that have to be faced by translators. There are also situations when translators cannot understand the real meaning of similes in the source language which may also lead to misunderstanding by the target readers.

During the process of translating, translator should apply translation strategies in order to solve the problems encountered. The translator must realize that the strategies used in translating a text determine whether the translation product is considered to have a good quality or less. P. Pierini states that in selecting the appropriate strategies, the translators should take into consideration factors such as context of use, connotation, and rhetorical effect and register [10, p. 33]. The scholar suggests six translation strategies:

1. Literal translation (retention of the same image).

Simile in the source language may have the same meaning in the target language which consists of equivalent lexical items. Therefore, P. Newmark [9, p. 88] proposed a strategy of reproducing the same image in the target language if the point of similarity is universal. With this strategy, the translator can translate the simile into the target language directly and produce natural simile translation.

2. Replacement of the image with a different image.

When the image of the simile does not clash with the target language culture, the translator may replace the image in the source language with a standard target language images [9, p. 89].

3. Reduction of the simile, if idiomatic, to its sense.

If the simile is idiomatic, the translator may delete it. However, the target language readers will lose the sense of simile. P. Newmark's description about deletion of the translation of metaphor

(which is implicit form of simile) is that a decision of this nature can be made only after the translator has weighed up what he thinks more important and what less important in the text in relation to its intention [9, p. 91]. This strategy can be justified only if the simile's function is being fulfilled elsewhere in the text.

4. Retention of the same image plus explicitation of similarity feature(s).

In translating simile, a translator can add any information or make the translation explicit to make it understandable by the target readers. This change is either towards more explicitness or more implicitness. If there is a risk that the simple transfer of the simile will not be understood by the majority of the target readers, the translator may translate the simile plus sense [9, p. 90].

5. Replacement of the image with a gloss.

This strategy can be applied in order to make the image, if it is added with a gloss - a note or comment added to a piece of writing to explain a different word or phrase - more understandable in the target language.

6. Omission of the simile.

This is a translation strategy when a simile is omitted to avoid unnatural translation. This strategy also allows the translator to delete simile only if it is considered unnecessary. The omission, however, retains the meaning of the source language.

M. Larson [7, p. 246] mentions the following techniques for translating simile:

1. Keep the same simile: *As white as snow* – *Білий як сніг*. Simile can be kept if the receptor language permits (that is, if it sounds natural and is understood correctly by the readers).

2. Replace another simile, but keep the original meaning: *to know like the book* - *знати, як свої п'ять пальців*. The translator will want to substitute a different simile in the source language, one that carries similar meaning as a simile in the source language [7, p. 253].

3. Keep the same simile, but spread it (bring its topic or point of similarity).

In some cases, because of different cultural features, a combination of more than one strategy is needed to convey the meaning. If the translator used two or three methods as explanation, paraphrasing or adaptation, translating would be simpler and the message rendered in a better way [6]. P. Pierini's strategies being more detailed we'll use them while analyzing simile translation techniques in the investigated novel and its translation.

The novel *Anne of Green Gables* written by Lucy Maud Montgomery is a classic book, beloved by millions of children and adults. Since its publication in 1908, chatty, freckled-faced Anne Shirley, a little girl with a flair for drama, has found many kindred souls in legions of readers. Translated into numerous languages and adapted to stage and screen, this is a classic story of an amusing orphan who innocently charms her way into the affections of even the most obstinate of characters and brings vibrancy into the lonely, but quiet lives residing at Green Gables. Ukrainian readers got their chance to get acquainted with the novel and its characters in 2015 when it was published by Urbino Publishers.

The language of this novel is rather rich; the descriptions of the nature and characters are second to none. The use of stylistic devices and other literary techniques gives the colourful shade and sparkle to the language of the author and her creation. Words, phrases, word-combinations, idiomatic expressions all these tell-tale signs of language make the discourse more interesting and worth reading. At the same time, as Anna Vovchenko says, it was not an easy task to render all the lexical and stylistic peculiarities of the novel into the Ukrainian language. Nowadays in all spheres the era of simplification prevails and language is not an exception. That's why it was necessary to write as easy as possible at the same time trying not to violate the author's individual style [1]. Let's consider the examples of simile usage and the ways there are rendered into Ukrainian.

Literal translation of the simile:

1) *Now my hair is a glorious black, black as the raven's wing* [8, p. 25]. - *Я кажу сама собі – у мене волосся чорне й блискуче, ніби воронове крило* [3, с. 22].

2) *Mrs Thomas said that they were a pair of babies and as poor as church mice* [8, p. 45]. - *Пані Томас казала, що вони були, наче двоє дітлахів. І бідні як церковні миші* [3, с. 45].

3) *I can't help imagining that perhaps, just as we get to the middle, they'll crumple up like a jackknife and nip us* [8, p. 29]. - *Весь час уявляю, що коли ми доїдемо до середини, вони*

складуться, як ножики, і ми застрягнемо [3, с. 26].

While translating these sentences the translator resorted to literal translation of similes as the images used in them are easily understood by Ukrainian readers and in Ukrainian there exist similar comparative constructions that retain the same meaning as the original ones.

Replacement of the image with a different image:

Anne flew up like a rocket [8, p. 101]. - *Енн підскочила як вихор* [3, с. 107].

This example demonstrates the use of a different image in the Ukrainian translation. The English simile used in the meaning “to do something suddenly and dramatically” [13] In the Ukrainian language there exists a simile *як (неначе і т. ін.) вихор* which has the meaning *дуже швидко* [4]. Thus, the meaning of the similes in the two languages coincides.

Reduction of the simile to its sense:

1) *Gossamers glimmered like threads of silver among the trees and the fir boughs and tassels seemed to utter friendly speech* [8, p. 66]. - *Поміж деревами сріблясто мерехтіли нитки павутиння, а ялинові гілки й шишки, здавалося, весело про щось розмовляли* [3, с. 68].

2) *He's such a funny-looking boy with that big fat face, and his little blue eyes, and his ears sticking out like flaps.* [8, p. 226]. - *Він такий кумедний, із гладким лицем і крихітними синіми оченятами, ще й вуха відстовбурчені, аж звисають* [3, с. 248].

In these examples the translator reduced the idiomatic meaning of the similes and rendered the meaning of the simile instead of translating it literally. However, the sentences hadn't lost their picturesque in describing the place and the appearance of the boy in the second example. Besides, in the Ukrainian language there are no such established similes so their literal translation may have sounded unnatural.

3) *But Ruby Gillis she saw him writing something on her slate and when Prissy read it she blushed as a red as a beet and giggled* [8, p. 105]... - *Але Рубі Джилліс якось бачила, що він їй щось написав на грифельній дошці, а коли Пріссі прочитала, то вся зашарілася й почала хихотіти* [3, с. 111-112]...

The simile *as a red as a beet* has the meaning “to redden in the face (blush), typically due to embarrassment” [12] which fully corresponds to the meaning of the Ukrainian traditional similes *червоний як буряк/рак*, though the translator decided not to use either of them in translation, having used instead the verb *зашарілася* in the meaning “почервоніти, вкритися рум'янцем” [5]. We think that the use of this verb instead of the simile makes the sentence sound milder and softer.

Retention of the same image plus explicitation of similarity feature(s):

Anne could run like a deer, however [8, p. 110] ... - *Втім, бігала вона прудко, мов лань* [3, с. 118].

The English simile is used the meaning “to run very quickly in a state of fear, panic, or confusion” [11]. In the Ukrainian language we observe the change of image of a masculine *deer* into the feminine noun *лань*, which is quite reasonable as it refers to the girl. The noun *лань* in Ukrainian is used to refer to a tender woman and it also contains the seme of fear, panic, or confusion in the comparative construction, moreover, the translator also added the adverb *прудко* to clarify the situation.

The next example demonstrates the use of the **replacement of the image with a gloss** technique:

Marilla was fond of morals as the Dutches in Wonderland, and was firmly convinced that one should be tacked on to every remark made to a child who was being brought up [8, p. 62]. - *Марілла любила мораль, як Герцогиня з „Аліси в Країні Чудес”, і була твердо переконана, що її повинна в собі містити кожнісінька заувага, звернена до вихованки* [3, с. 64].

The image *the Dutches in Wonderland* refers to the novel “Alice in Wonderland” and it is easily recognized by the source language readers. Though the novel is translated into Ukrainian and a lot of children have read it still there may have been some difficulties in understanding this allusion. That's why the translator decided to give the full name of the novel.

Omission of the simile:

1) *She had looked on so many unlovely places in her life, poor child; but this was as lovely as anything she had ever dreamed* [8, p.38]. - *Вона, бідолашка, встигла у своєму недовгому*

житті побачити чимало похмурих і незатишних місцин, тому такої краси, як тут, навіть уявити собі не могла [3, с. 37].

2) *Geraldine was a queenly blonde with hair like spun gold and velvety purple eyes.* [8, p. 194]. - Джеральдіна була **вродлива, мов королева**, з пишними золотавими кучерями й оксамитово-пурпуровими очима [3, с. 213].

In the first example the simile is not translated into the Ukrainian language. Nevertheless, the sentence sounds rather expressive. In the second example we observe the omission of simile *hair like spun gold* but this loss is compensated by the use of simile **вродлива, мов королева** which makes the translation equivalent to the original.

Conclusions. The aim of this study was to examine the Ukrainian translation of *Anne of Green Gables* to investigate the strategies used for translation of similes. The findings of the study show that all six strategies suggested by P. Pierini were used by the translator to render similes into Ukrainian. However, literal translation and reduction of a simile to its sense were more frequently used than other strategies.

The present study can help translators and translation students have better understanding of figures of speech and the difficulties they can pose in translating, especially in literary texts. The prospects for further research may lie in a detailed analysis of the ways of rendering other figures of speech in *Anne of Green Gables* into Ukrainian.

REFERENCES

1. Анна Вовченко: Планую випустити другу і третю книгу про «Енн»: [Електронний ресурс]. – 05. 02. 2018. - Режим доступу: <https://wz.lviv.ua/interview/122302>
2. Зорівчак Р. П. Фразеологічна одиниця як перекладознавча категорія / Роксоляна Петрівна Зорівчак. — Л.: Вища школа, 1983. — 173 с.
3. Монтгомері Л.-М. Енн із Зелених Дахів / Люсі-Мод Монтгомері; пер. з англ. Анни Вовченко. – Львів: Урбіно, 2015. – 320 с.
4. Словник української мови. Академічний тлумачний словник (1970-1980): [Електронний ресурс]. – 05. 02. 2018. - Режим доступу: <http://sum.in.ua/s/vykhor>
5. Словник української мови. Академічний тлумачний словник (1970-1980): [Електронний ресурс]. – 05. 02. 2018. - Режим доступу: <http://sum.in.ua/s/zasharitysja>
6. Fadaee E. Translation techniques of figures of speech: A case study of George Orwell's "1984" and "Animal Farm"/Elahesh Fadaee//Journal of English and Literature Vol. 2(8), 2011. – P. 174-181.
7. Larson M. L. Figurative propositions/metaphors and similes. In Meaning-based Translation: A Guide to Cross-language Equivalence/M. L. Larson. - Lanham, Mar.: University Press of American, 1984. - P 246-255.
8. Montgomery L. M. *Anne of Green Gables and Anne of Avonlea* / L. M. Montgomery. – Wordsworth Classic, 2008. – 527 p.
9. Newmark P. *Approaches to Translation*/Peter Newmark. - Oxford: Pergamon Press, 1981.
10. Pierini P. Simile in English: From description to translation / P. Pierini // CÍRCULO de Lingüística Aplicada a la Comunicación (clac) 29, 2007 – P. 21-43.
11. The free dictionary: [Електронний ресурс]. – 05. 02. 2018. - Режим доступу: <https://idioms.thefreedictionary.com/be+like+a+deer+caught+in+the+headlights>
12. The free dictionary: [Електронний ресурс]. – 05. 02. 2018. - Режим доступу: <https://idioms.thefreedictionary.com/go+as+red+as+a+beetroot>
13. The free dictionary: [Електронний ресурс]. – 05. 02. 2018. - Режим доступу: <https://idioms.thefreedictionary.com/rise+like+a+rocket>

ВІДОМОСТІ ПРО АВТОРА

Тетяна Цепенюк – кандидат філологічних наук, завідувач кафедри теорії і практики перекладу Тернопільського національного педагогічного університету імені Володимира Гнатюка.

Наукові інтереси: художній переклад, методика викладання іноземних мов і перекладу, семантико-стилістичний аналіз художніх текстів.

<i>DOROTA NOWICKA. DAS ÜBERSETZEN VON QUELLEN ZUR REGIONALGESCHICHTE ALS EINE PROJEKTORIENTIERTE UNTERRICHTSMETHODE FÜR GERMANISTIKSTUDENTEN</i>	542
<i>НАТАЛІЯ РУДНИЦЬКА. ХУДОЖНІЙ ПЕРЕКЛАДІ ІДЕОЛОГІЧНО МОТИВОВАНА КАНОНІЗАЦІЯ В СРСР</i>	547
<i>ВІКТОРІЯ СТАВЦЕВА. ІСТОРИЧНІ АЛЮЗІЇ АНГЛОМОВНОГО МЕДІАДИСКУРСУ США ТА СПОСОБИ ЇХ ПЕРЕКЛАДУ УКРАЇНСЬКОЮ МОВОЮ</i>	553
<i>БОГДАН СТАСЮК. УКРАЇНСЬКА МЕЛВІЛЛІАНА: ОГЛЯД СТАНУ ПРОБЛЕМИ</i>	558
<i>TETIANA TSEPENIUK. TRANSLATION OF SIMILES IN LUCY MAUD MONTGOMERY'S NOVEL ANNE OF GREEN GABLES</i>	563
<i>ОКСАНА ШАПОШНИК. ЛЕКСИКО-СТИЛІСТИЧНІ ЗАСОБИ ВЕРБАЛІЗАЦІЇ ВТОРИННИХ СВІТІВ ФЕНТЕЗІ: ПЕРЕКЛАДОЗНАВЧИЙ АСПЕКТ</i>	568
<i>ЛАРИСА ЯРОВА, ЯНА ГРЕБЕНЮК. АНАЛІЗ СПОСОБІВ ПЕРЕКЛАДУ ЦИТАТ У РОМАНІ ДОННИ ТАРТТ «ТАСМНА ІСТОРІЯ» УКРАЇНСЬКОЮ МОВОЮ</i>	573
<i>РУСЛАНА ГОНЧАРУК. ВІДТВОРЕННЯ КОНЦЕПТУ «ДОЛЯ» В УКРАЇНСЬКИХ ПЕРЕКЛАДАХ ПОЕТИЧНИХ ТВОРІВ Г. ГЕЙНЕ</i>	578
<i>ІРИНА КОБИЛІНСЬКА. ХАРАКТЕРНІ ПЕРЕКЛАДАЦЬКІ ПОМИЛКИ У ТЕКСТАХ ГЛОБАЛЬНОГО ІНФОРМАЦІЙНОГО СУПРОВОДУ ТА МАРКЕТИНГУ ПРОДУКЦІЇ (НА МАТЕРІАЛІ НІМЕЦЬКОЇ ТА УКРАЇНСЬКОЇ МОВ)</i>	582
<i>АНАСТАСІЯ МАРКЕЛОВА. ОСОБЛИВОСТІ ВІДТВОРЕННЯ ЕТНОСИМВОЛІВ ЗООНІМІЧНОГО ХАРАКТЕРУ У ПЕРЕКЛАДАХ ПОЕЗІЙ ВАСИЛЯ СТУСА І ВАСИЛЯ СИМОНЕНКА АНГЛІЙСЬКОЮ МОВОЮ</i>	586
ПРОБЛЕМИ ВАРІАТИВНОСТІ МОВИ В ДІАХРОНІІ. РЕЦЕНЗІЯ НА МОНОГРАФІЮ ІННИ ЦАРАЛУНГІ	591