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LEXICAL SPECIFICS OF THE TRANSLATION OF THE STORY «ALICE IN WONDERLAND» BY LEWIS CARROLL (IN THE COMPARISON WITH ITS GERMAN AND UKRAINIAN TRANSLATION)

Стаття присвячена дослідженню лексичних особливостей оповідання «Аліса у країні Чудес» та аналізу специфіку використання усталених виразів, які з роками стали невід'ємною частиною мови.

Ключові слова: усталений вираз, прикметник, переклад.

Статья посвящается изучению лексических особенностей рассказа «Алиса в стране Чудес» и анализирует специфику использования устойчивых выражений, которые с годами стали неотъемлемой частью языка.

Ключевые слова: устойчивое выражение, имя прилагательное, перевод.

The article analyses the lexical specific of the story «Alice in Wonderland» and highlights the set expressions which, as the years go by, have become integral part.

Key words: set expressions, adjective, translation.

The article is devoted to the specifics of the usage and translation of the adjectives in the way of comparing the original text of the novel «Alice in wonderland» by Lewis Carroll with its German and Ukrainian translation.

Language as the independent unit is full of historical events which are implemented in it. It seems that nothing else except the history can find itself in the language, can change it, develop and enrich it with numerous set expressions. But we still have a possibility to grand this role to the literature paying no attention to the author, plot and even the country where it has been written. It can play with words and sentences creating unusual phrases and making them wide-spread and full of bright pictures of the world. But language is enriched not just with set expressions, which are fully or partly expunged from the text but also with adjectives, which in the connection with the noun or with the help of unexpected grammar construction can gain the most incredible form and meaning. Talking about the grammar construction we should remember the difference between the way of the English, German and Ukrainian adjectives' forming.

So, the interest of the influence of the literature on the language forms the urgency of the chosen theme.

The aim of the proposed theme is to highlight key moments of the story «Alice in Wonderland» in comparison with its Ukrainian and German translation. The article has the following tasks:

- to distinguish the aspects which will serve as the model of analyzing;
- to highlight the peculiarities of the story itself;
- to analyze the given examples in the frames of the proposed model comparing the original text with its translations.

The biggest part of expressions is closely associated with the certain character of the story. Talking about «Alice in Wonderland» it is to be said that such characters are *the Cheshire cat (Cheshire-Kater/Чеширський кіт)*, *the white rabbit (das weiße Kaninchen/білий кролик)*, *the mad hatter (der Hutmacher/Канелюшник)* and *the march hare (der Faselhase/Шалений Заєць)*.

In the frames of our theme we can separate three main aspects to be examined:

- specially done grammar mistakes;
- game of the words which forms the phrases with unexpected meaning;
- set expressions which became a part of the language as a phraseological unit;

So we will start with grammar mistakes which have been done to implement a special emotional atmosphere or to highlight the definite moment of the passage. In the mentioned story there is just one case which answers the underlined purpose.

• «*Curiouser and curiouser!*» Cried Alice (*she was so much surprised, that for the moment she quite forgot how to speak good English*)» [3, p. 29].

• «*Verquere und verquere!*» rief Alice (*Sie war so überrascht, daß sie im Augenblick ihre eigene Sprache ganz vergaß*)» [2].

• «*Все дивасніше й дивасніше!* вигукнула Аліса (*з великого зачудування вона раптом забула як правильно говорити*) [1].

The English language as well as the German one has almost the same specific of the comparison of adjectives (they both use endings -er and -est). But in English language almost all complex words or words with two syllables get the word «more/less» in the comparative form and the word «the most/the least» in the superlative one. So, in the first example we can see unusual grammar form for the English language (the author explains the reason of such process). The right variant will sound like «*more curious and more curious*». However in German variant such kind of mistake was omitted but the translator made another thing. In the German translation the word «*curious*», which means «*strange*» or «*unusual*» has been completely changed into the word «*verquer*» which means «*topsy-turvy*», «*the wrong way round*» and «*upside down*». It, together with ending -er, creates unbelievable effect. In the Ukrainian translation can be seen unusual for the language form of the adjective «*дивасніше й дивасніше*» when the right form is «*дивніше й дивніше*».

The second kind of specificity of the story is the game of words which can be often met in the works of the author.

• «*But do cats eat bats, I wonder?*» And here Alice began to get rather sleepy, and went on saying to herself, in a dreamy sort of way, «*Do cats eat bats? Do cats eat bats?*» and sometimes, «*Do bats eat cats?*» for, you see, as she couldn't answer either question, it didn't much matter which way she put it». [3, p. 25]

• «Und Katzen fressen doch Spatzen?» Hier wurde Alice etwas schläfrig und redete halb im Traum fort. «Fressen Katzen gern Spatzen? Fressen Katzen gern Spatzen? Fressen Spatzen gern Katzen?» Und da ihr Niemand zu antworten brauchte, so kam es gar nicht darauf an, wie sie die Frage stellte» [2].

• «От лише... чи їдять коти кроміє? Тут Алісу почав змагати сон, і вона вже бубоніла собі під ніс, немов крізь дрімоту: «Чи їдять коти кроміє?.. Чи їдять коти кроміє?..». Часом виходило щось таке: «Чи їдять кроміє котів?..», бо коли не знаєш відповіді на питання, то байдуже, з якого боку його ставити» [1].

So, in the English variant except a game of words we can see that the translators to keep the rhythm have substituted the word «bats» for «spatzen» (sparrow) in the German language and «кром» (mole) in the Ukrainian one.

• «I wish I hadn't cried so much!» said Alice, as she swam about, trying to find her way out. 'I shall be punished for it now, I suppose, by being drowned in my own tears! That WILL be a queer thing, to be sure! However, everything is queer today» [3, p. 33].

• «Ich wünschte, ich hätte nicht so sehr geweint! « sagte Alice, als sie umherschwamm und sich herauszuhelfen suchte; «jetzt werde ich wohl dafür bestraft werden und in meinen eigenen Thränen ertrinken! Das wird sonderbar sein, das! Aber Alles ist heut so sonderbar» [2].

• «I чого було аж так ридати? – бідкалася Аліса, плаваючи тудисюди у пошуках берега. – За те мені й кара!.. Ще потону у власних сльозах! Ото була б дивина! Щоправда, сьогодні – все дивина» [1].

In the English passage there is the phraseological unit «be drowned in tears». But the Ukrainian translation as well as in the German one is mostly based on the word-for-word translation thus the mentioned phraseological unit cannot be seen in these passages.

The next aspects we are to pay attention to are set expressions. Some phrases or word-combinations become a part of the language as an independent unit and gain not just unpredictable meaning but also the specific emotionality.

This aspect is suitable just for the English language (the Source Language of the story):

1) «mad as a March hare» (it means that a person is completely mad or irrational);

• «божевільний/шалений» (the Ukrainian language has no equivalent connecting the original set expression but in the process of translation the English variant can be fully translated and get the following form «божевільний/шалений, як березневий засць» but this set expression has not rooted the Ukrainian language itself);

• «verrückt als der Faselhase» (the German language has no equivalent and in the process of translation this set expression may be omitted);

2) «as mad as a hatter» (it is a synonym to the previous set expression and means that a person is completely insane);

The Ukrainian and German languages do not have set expressions which are connected with the names «der Hutmacher» and «Капелюшник» thus in the texts can be met both variants which are translated with the help of word-for-word rendering and which change the word-combination with the phrase of the Target Languages «verrückt» in German and «божевільний/шалений» in Ukrainian.

3) «grin like a Cheshire cat» (this one refers to a person who have a broad fixed smile on his/her face);

The Ukrainian language has no adequate equivalent because this passage has no background as it is in the Source Language, but if it is needed the translator can use word-for-word translation and receive the following variant – «но-сміхатися як Чеширський кіт». In the German language there is no fully or partially used equivalent.

4) «to be the White Rabbit» (it can be used speaking about a fussy person).

This phrase did not find any repercussion in the Ukrainian language as well as in the German one.

Having analyzed all above mentioned aspects it is possible to say that the biggest part of emotionally marked units can be met in the Source Language of the story as a result of background associations what cannot be said about the Target Languages. The Ukrainian and German languages implement all aspects of the discussed passages but only in accordance to the features of the translated language (some cases do not allow the translator to make the translation faithful because of the fact that every language has its own grammar and lexical specifics). Turning to the set expressions which were observed in the article we can see that they have not found any equivalents because of the absence of the links between the Source Language and Target Languages. So, summing-up we can underline that the biggest role in the process of translation is played by the background and social peculiarities.

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