

LINGUOSTYLISTIC ANALYSIS OF THE ORIGINAL AND DUBBED TRANSLATION OF ENGLISH FILM ADAPTATION OF THE NOVEL “ANNA KARENINA” BY L. TOLSTOY

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Summary

The article considers the translation of the feature film “Anna Karenina” from the point of view of linguistic and cultural identity of English and Ukrainian languages. Much attention is paid to the difficulties of translation of linguostylistic devices, in particular, phraseological units, proper names, similes, epithets, metaphors, and allusions.

As a result of the research, the author came to the conclusion that an adequate translation of phraseological units requires a good knowledge of phraseological units of both source and target languages, the necessity to be aware of the main ways of their translation and skillfully use them in practice. In the research phraseological units were grouped into phraseological remodeling, phraseological unities, phraseological combinations, and phraseological phrases.

The distinctive feature of proper names translation is that all they, in fact, save their original sound images. Translation of film’s proper names is done with a help of transliteration, transcription, transposition and loan translation.

Simile usually directly compares two things. The similes from the film can be translated with a help of direct equivalent, addition, omission, generalization and concretization.

Metaphors are usually translated with a help of corresponding metaphors or metaphors with other images in the target text.

Allusion assumes covert or indirect reference to an object or circumstance from an external context. Biblical texts are the source of allusions in the analyzed film.

Keywords: phraseological units, culture specific words, metaphors, allusions, similes, rendering.

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1. Introduction

This article considers aspects of translation of a feature film as a special kind of translation activity. Film translation is an up-to-date material for investigation, since despite the rapid development of translation activity in film industry, there is a number of problems connected with dubbing, voice acting, and subtitling of foreign products.

The relevance of the chosen topic is defined by the orientation of modern linguistic studies towards complex investigation of special features of translation of English film texts into Ukrainian, their structural characteristics, as well as the realization of a series of linguistic means and pragmatic functions in such texts.

The aim of the study is to define linguistic stylistic features of the English film adaptation of the Ukrainian dubbed version of the L. Tolstoi novel “Anna Karenina” through the detailed analysis of such features.

The English feature film “Anna Karenina” written based on the novel by L. Tolstoi is characterized by an interesting and specific theatrical production with the original approach to Russian classics. The film presents a broad picture of customs and everyday life of the nobles of Saint Petersburg and Moskov of the second half of the XIX-th century. The film emphasizes the internal state of the main characters which is closely related to the change of season. The biggest part of the film takes place on the stage with a lot of decorations and bright clothes. The unique character of the film’s language is reflected in the words of every of its characters. Oleksii Karenin, for example, often gave examples from biblical stories when he talked to Anna concerning her further future. Anna Karenina also used culture specific words that looked like exoticisms in the English version of film. Oleksii Vronskiy and Kostiantyn Levin often made reference to biblical texts. Some researchers in the field of translation use the concept “exoticism” as the absolute synonym to the term “culture specific word”. Exoticisms or culture specific vocabulary are those lexemes in the language that define the words of everyday life and social life that are characteristic to certain nation, country, area” (*A. Smyrnytskyi, 1996: 181*). R. Zorivchak calls culture specific vocabulary one of the most dangerous “traps” with which the translators should deal if they want to render the author’s style by means of other language in as truthful, correct and accurate way as possible” (*R. Zorivchak, 1989: 38*).

In the course of our research, we have found out that the text of translation underwent some changes during the dubbing of the film. A great number of phrases from the English version of “Anna Karenina” were completely substituted or reduced. It can be explained by the fact that the translator tried to use close to the context phrases in accordance with the original version. It was aimed at creating impression as if the audiovisual text was done in the language of translation. To achieve the necessary result – to get the phrases of original and dubbed version of the similar length – the Ukrainian translator sometimes disregarded the content.

2. Translation of culture specific words

Analysing the film, we have seen that culture specific words play an important role there. They help to show the film viewers the atmosphere of the end of XIX-th century that was typical to the Imperial Russia. We have analysed the culture specific words from the film based on the classification of S. Florin and S. Vlahov. We have also traced the use of Russian-English and Ukrainian-English adaptation.

S. Florin and S. Vlahov state that the following means of rendering culture specific words are distinguished in translation practice (*S. Vlahov, 1980: 186*):

transcription assumes the mechanical transferring of sound form of the word from the source language to the target language by graphic means of the latter one with the greatest approximation to the original form;

- transliteration presupposes graphic transferring of the word form from the source language to the target language;
- culture specific word translation (or substitution) occurs in those cases when transcription (or transliteration for one or another reason is impossible or unwanted).

Let us consider the following examples of culture specific words from the film “Anna Karenina”:

- 1) “Oh, my little **Kotik**.”– «O, mii **komuky**».

This example illustrates the Russian-English adaptation. The Russian word «котик» was translated with the help of transliteration.

2) “As though I’d leave this restaurant and steal **a roll** from a baker’s shop.” – «Це все одно, що я поїв би в ресторані, а потім **калач** у булочній вкрав би».

3) “All right, go on, then. Have you stopped stealing **bread rolls**?” – «Гаразд, продовжуй. Ти вже не крадеш **калачів**?»

Ukrainian-English adaptation is exemplified in the two examples above. The translator used the word «калач» on purpose instead of the word «булочка» so as to stylistically colour the plot of the film and to make the process of film watching more interesting to the viewers. Therefore, the transformation of substitution was chosen for translation.

4) “C **abbage soup**?” – «Це **ци**?»

This example illustrates Russian-English adaptation and the choice of substitution.

5) “I have to eat off Pierre’s **crockery**.” – «Я маю їсти з П’єрових **черепків**?»

This is the example of English-Ukrainian adaptation. To create the specific effect on the viewer the translator replaced the word combination «фаянсовий посуд» by the word «черепки».

6) “Damn you, Kostya, you love Kitty and you can’t forgive her because, fi rst, you **funked it**, then you **bungled it**, then you ran away from an **eighteen- year- old girl** who was made a fool of by **a uniform**. It’s Kitty I’m sorry for – not you.” – «Отямся, Костя, ти любиш Кітті. Любиш, але не вибачаєш, бо, по-перше, ти **злякався**, потім все **зіпсував і дременує від дівчини, зачарованої мундиром**».

In the above example the translator used creative approach to translate personification. He chooses the word «форма» instead of the word «мундир».

7) “**Princess Ekaterina!**” – «**Мадемуазель Кітті!**»

8) “How is that, **master**?” – «Як це, **пане**?»

The two examples above illustrate Ukrainian-English adaptation. Substitution was used in translation.

Taking into account all the abovementioned, we can come to the conclusion that linguistic cultural adaptation assumes the “substitution of unknown things by known ones” and it is used with the purpose of defining the way of reaching the same communicative effect in both source- and target films. The consideration of the concept of linguistic and cultural adaptation requires special attention to culture specific words that constitute a real problem for translators.

3. Translation of phraseological units

In the course of our study, we have selected 40 phraseological units. Some of them are analysed in the examples below. The analysis of the feature film “Anna Karenina” was done based on the classification of phraseological units by V.V. Vynogradov. Under this classification we have considered phraseological remodeling, phraseological unities, and phraseological combinations. Below there are examples of the analysed phraseological units.

1) “And now she’s come up with a princess for you.” – «А тепер вона **вполювала тобі княжну**».

In this example we can see that the translator replaces the loan translation of the phrase «вона з’явилась із княжною» by the phraseological unit «вполювала княжну». The translation acquired some emotional coloring. This is the case of phraseological combination.

2) “So you’d rather accept your fate?” – «То ти **обираєш нести цей хрест**?»

The translator does not use the direct equivalent of the English phraseological unit «приймати долю» and substitutes it for the more Ukrainian phraseological unit «нести хрест». It helps the viewer better understand the burden of possible future sufferings and trials. The phraseological unit in this phrase was translated into Ukrainian with the help of phraseological equivalent.

3) *"I'd rather end up wishing I hadn't than end up wishing I had."* – «Краще жаліти про те що зробила, ніж про те, на що не наважилась».

In this example the translator avoided direct translation and used cliché instead.

4) *"The brotherhood of man!"* – «За рівність і братерство!»

For the translation of this slogan the translator did not use the direct equivalent «за братерство людей» on purpose instead he chose more traditional Ukrainian set expression «за рівність та братерство» which is considered to be a phraseological phrase.

5) *"You would be blowing on the embers of a fire which must be allowed to die."* – «Ви можете роздмухати з жару вогонь, а я можу його погасити».

To stylistically color the phrase and strengthen the effect on the recipient the translator changed the second part into «а я можу його погасити». According to the classification of Vynogradov V. this phraseological element belongs to phraseological unity.

6) *"I sent him away and it's as if I'd shot myself through the heart!"* – «Його прогнати все що вистрелити собі в серці».

This example illustrates direct translation of the English phrase. It is the example of phraseological combination.

Based on the information above, we can come to a conclusion that the translation of phraseological expressions in feature films is not a simple task for a translator since most of them are not translated word for word but regarded in reinterpreted way. The principle of phraseological connection implies the substitution of one phraseological unit for another one. Phraseological remodeling, in its turn, implies semantically undivided phraseological units which holistic meaning is unmotivated and is not formed out of the meanings of words-components. Our study has shown that phraseological units from the film "Anna Karenina" were translated with the help of a phraseological combination, phraseological unity, and phraseological phrase.

4. Translation of proper names

Approximately 50 proper names were observed in the film. We have analysed some of them in our research paper. The analysis of proper names translations was based on the rules according to which they can be translated with the help of transliteration, transcription, transposition and loan translation. Our research has shown that almost all of the used proper names were translated with the help of transcription. Let us consider the following examples:

1) *"The Shcherbatskys are giving a soiree this evening. Get there early before the crowd."* – «У Щербатських як раз гостини. Іди раніше поки там не людно».

2) *"Nearer to Princess Betsy at Tsarskoe Selo."* – «Вона хотіла бути ближче до княгині Бетсі і Царського Села».

3) *"Princess Sorokina and her daughter."* – «Княгиня Сорокіна з дочкою».

4) *"Princess Myagkaya!"* – «Княгиня Мягкая!»

5) *"Only the other day, I hear Vasya Pryachnikov fought a duel with Kvitsky and killed him."* – «Днями я чула, що Вася Пряшніков викликав на дуель Квітського і вбив».

6) *“He’s in Moscow, he’s staying at the Unicorn in Khitrovka.”* – «Він у Москві, у готелі **«Єдиноріг»** на Хітровці».

The last example shows the combination of two ways of translation of proper names. The word “unicorn” was translated with the help of loan translation, the word “Khitrovka” was transcribed.

5. Translation of similes

In the course of practical analysis, we have selected 60 similes from the film. The number of similes appeared to be the highest to compare with other stylistic means. By their character these were mostly simple similes. The translation of several of them we are considering below.

1) *“You look like a capitalist!”* – «Дивись, **ти капіталіст на вигляд**».

In the above example we can see that the translator does not make any changes in the structure of the translated sentence.

2) *“You sound like a magistrate.”* – «Не говори так з нею, **наче на судовому засіданні**».

To simplify the understanding of the phrase the author does not use its direct equivalent: «Ти це кажеш як мировий суддя». It happens because magistrates do not function in Ukraine since 1918. Therefore, the viewers of the film will hardly understand at least approximate meaning of this word combination. This is the reason for the translator’s choice.

3) *“Oh, to be your age again... surrounded by that blue mist, like mist on the mountains.”* – «Ваш вік – це щастя, але все навколо, **то не в блакитному тумані**».

The individual approach to translation can be traced in the above example. The translator used omission of the word “гори” and addition of the word «блакитному».

4) *“Getting serious about a married woman is like carrying your pack in your arms.”* – «А серйозне захоплення замужньою жінкою – **це ноша у твоїх руках**».

In the above example we would provide a translation of the original simile “like carrying your pack” as a «зайвий клопіт», based upon the dictionary definition instead of «ноша», offered by the translator.

5) *“I’m like a starving beggar who has been given food.”* – «Я **немов голодний жебрак, якому дали хліба**».

In case with translation of the phrase “starving beggar”, the translator also uses direct equivalent; however, in the second part of the sentence he is resorting to concretization by substituting the word «їжа» for more ordinary one «хліб».

6) *“Stiva, you know...he doesn’t change...like all men, I suppose.”* – «А Стіва, ти знаєш, його не змінити, **мабуть, вони всі такі**».

The above example illustrates the use of generalization as a method of translation.

7) *“As though I’d leave this restaurant and steal a roll from a baker’s shop.”* – «**Це все одно, що я поїв би в ресторані, а потім калач у булочній вкрав**».

The simile in this example was translated by the direct equivalent.

Based on the material analysed, we can make a conclusion that the adequate translation of similes requires a good understanding of the situation, certain knowledge of culture, customs and traditions that are present in both languages. Among the used translation methods were the following: direct equivalent, addition, concretization, generalization and omission.

6. Translation of metaphors

The study of metaphors in our research was based on the classification of G. Tori. According to this classification metaphors can be translated by equivalent metaphors, by other (non-equivalent) metaphors, periphrases, or they can be left without translation. In the film there were selected 38 metaphors four of which are considered below.

1) “*And you yourself you still have your vigour.*” – «*А ти ще молодий, твоя кров ще грає*».

Phraseological phrase «you still have your vigour» was not translated with the help of loan translation «ти все ще енергійний». The translator has chosen the second way instead, i.e., the translation of metaphor by means of other metaphor which is clearer and more understandable to the Ukrainian recipient.

2) “*I’m not sure my nerves can stand another Alexei at this moment.*” – «*Я боюся другої появи Алексія мої нерви не витримують*».

3) “*Her heart told her no.*” – «*Її серце так сказало*».

The two cases above illustrate the translation of phraseological units with the help of Ukrainian equivalents.

4) “*Agafia! If you opened up in Moscow, l’Angleterre would go out of business.*” – «*Агіфія, відкривайте ресторан у Москві, тоді Англія одразу прогорить*».

The phraseological word combination “go out of business is not translated by the direct equivalent «збанкрутіти», instead the translator used emotionally coloured lexeme «прогоріти».

7. Translation of epithets

Having analysed the film, we have observed 40 epithet constructions. The illustrated below examples show that most of them were translated with the help of direct Ukrainian equivalents.

1) “*I have no peace to give. There can be no peace for us – only misery or the greatest happiness.*” – «*Для нас не буде спокою. Тільки муки або найвище щастя*».

2) “*...compared with old-fashioned Moscow.*” – «*...порівняно з нудними старосвітськими москвичами*».

3) “*An impure love is not love, to me.*” – «*Нечиста любов для мене не любов*».

4) “*It is a torment to me that I have brought you under the same roof as this unfortunate – this fallen – and in your precious, in your delicate condition.*” – «*Це кошмар для мене, що я привів тебе під один дах із цією нещасною пропацією та ще й у твоєму делікатному становищі*».

5) “*Stiva’s remorse is from the soul.*” – «*Душа Стіва у щирому каятті*».

In the last example the translator turned the English phrase “remorse is from the soul” into epithet construction «щирому каятті».

8. Translation of allusions

The feature film «Anna Karenina» is characterized by the use of a number of symbols and allusions that can be grouped due to their specific features. The film abounds by the symbols of light, names, horse racing, rail road, iron, nature, and the symbol of a man.

The smallest details of the novel include the candle that lights up and fades. It is the sign of light and darkness, i.e., life and death of Anna Karenina. The key scene of the film is the horse racing scene. Kord is a symbolic name of the jockey and the trainer of Vronskiy. Everything that is connected with jumps can be considered from different angles. On the one hand, it is the symbol of Anna's fate expectation and the parallel with the dead horse of Vronskiy, Fru-Fru. On the other hand, it is the symbol of spiritual destruction of the imperial Russia. The comparison takes place with the help of ancient allusions concerning the collapse of Rome at times of the decline. It also symbolizes the change in Vronskiy's character; love makes him better and free.

One of the most important symbols of the novel is the symbol of the railway. It starts and ends the story of Anna Karenina. During the episode of acquaintance of Anna and Oleksii Vronskiy the person that hooks the cars at the railway station dies. It is the symbol of an inevitable and tragic fate of the heroine. The suicide of the heroine, which is according to the idea of the author, a sign of God's Judgement, becomes the payback for the betrayal of her husband. Not accidentally the epigraph to the novel is the quote from the biblical book of "Deuteronomy", that is «Мнѣ отмщеніе, и азъ воздамъ» in Church Slavonic translation.

The space between the two episodes on railway platforms illustrates the whole life of Anna Karenina. Anna, Vronskiy and Karenin became eternal travelers. Vronskiy meets Anna for the first time at Moskov railway station, and this is the place where Koznyshev meets him for the last time. Vronskiy declares his feelings for Anna at the deserted railway station during a snowstorm. Even Karenin's son, Seriozha plays with railway. It becomes the symbol of a future iron age in the novel.

The images of nature are opposed to the coming iron age. They help to reveal the smallest worrying and emotions of heroes, and to show the horizons of their further development. Therefore, strong winds, snowstorms, and blizzards are connected with Anna Karenina, they are snowstorms of passion, blizzards of anger and despair. All the details of the novel are thoroughly thought of and interrelated. Symbols not only give the characteristics to heroes and circumstances, but they also allow to define and understand their smallest details.

The film also provides examples of allusions of nonlinguistic character. One of such allusions was the allusion to the names of characters. The author named the main character of the novel Anna Arkadiivna not accidentally. The purpose of Karenina is to give happiness as well as to be happy herself. Her name means full of grace, and her middle name means the country of happiness. Moreover, they are harmoniously combined. Hence, the main story of the novel is about the slow loss of the name and loss of "grace".

From the moral point of view the image of Karenina is contrasted with another hero of the novel, in particular, Kostiantyn Dmytrovych Levin. His surname resonates with the author's name. Levin's name means sustainability, and the middle name means something related to the Goddess Demetra. The relation to this goddess is also traced in Anna's middle name. Arkadiia means ancient celebrations in honor of the ancient Greek goddess Demetra. This is the reason why these characters have the same starting points, but each of them makes his/her own choice in their lives. The chosen surnames can reveal real people that became prototypes of characters of both the novel and the film. For example, L. Tolstoi's friend Obolenskiy became the

prototype for Oblonskyi, Korsakov became the prototype for Korsunskyi, and Miliutin became the prototype for Mahotina.

However, the main sources for film's allusions are biblical books and plots. Since the beginning of the film one can notice that the main characters constantly refer to God and remember him. We have analysed the translation of allusions in our study based on the classification of D. Diuryshuna, D. Papkina and N. Fateieva. In accordance with this classification allusions are divided into direct (quotation) ones and indirect (consequential) ones. There were analysed 95 units of allusion. Some of them are considered below.

1) "God go with you!" – «*Ну, з Богом!*»!

2) "For God's sake!" – «*Запади Бога!*»!

The above examples illustrate direct Ukrainian equivalents to English set expressions.

One of the main characters, Karenin often used phrases from the biblical plot. Once having a serious conversation with his wife, he said:

3) "But sin has a price, you may be sure of that." – «*Та в гріха є ціна. Можеш бути певна.*».

This phrase got the direct equivalent in translation.

Having dinner together with Anna's brother, Karenin expressed his thoughts concerning his attitude to lovers.

4) "Thou shall not covet thy neighbour's wife." – «*Не жадай жінки ближнього свого.*».

This example is taken from 10 Commandments of the God's Law and is translated by the borrowing.

5) "Oh God forgive me. It's the end of everything – I've got nothing left now, only you. Remember that." – «*О Господи, тепер я втратила все. В мене залишився тільки ти один пам'ятай про це.*».

In the above example the translator omitted the phrase "forgive me" for the purpose of a more natural dubbed translation.

6) "Do you think I would let you have my son? You are depraved, a woman without honour. I thank God the curse of love is lifted from me." – «*Гадаєш я допущу тебе до свого сина? Ти розпусна, цілком безчесна жінка і я дякую Богові, що він звільнив мене від любові до тебе.*».

7) "You know you can't go to the theatre? For heaven's sake!" – «*Ти ж знаєш, що в театр не можна. Бога ради, Анна, я благаю.*».

In the last two examples the translator used the method of equivalent translation.

9. Conclusions

As a result of our research, we have come to the following conclusions. One of the most difficult aspects of linguistic and cultural adaptation in film translation is rendering of culture specific words. Culture specific words from the film "Anna Karenina" were classified according to S. Florin and S. Vlahov classification, and it was found out that most of them were translated with the help of substitution. We have also traced two types of adaptations, among them Russian-English and Ukrainian-English adaptations.

Functional features of mechanisms of creation of phraseological units in translation are connected with the processes of their functioning, actualization and interrelation with other linguistic units, their linguistic behavior in the context that modifies the content of the unit in which its syntagmatic connections are realized. Phraseological units from the feature film

“Anna Karenina” were translated with the help of phraseological combinations, phraseological unities, and phraseological phrases.

The difficulties of translation of proper names are connected with different alphabet of English and Ukrainian languages. The proper names of the film were mostly translated by transliteration, transcription, transposition and loan translation.

One of the popular linguistic means of the film was simile. It was used to find out similarities or differences between two objects or people. Similes were mostly translated by direct equivalents, addition, omission, concretization, and generalization.

Metaphors constituted some other difficulties for translation. However, many of them were translated by corresponding metaphors, some metaphorical expressions were rendered by metaphors with different images, still others were translated by periphrases or were omitted in translation.

Epithets of the film are characterized by high intensity of compositional character. They were mostly translated by corresponding equivalents.

The translation of allusions is of special importance because the scope of understanding of authors ideas directly depends on their interpretation. Mythological and biblical stories, historic events, literature, and nonverbal art are the main sources of allusions. Allusions from the film “Anna Karenina” were taken from biblical stories. The names of main characters were referred to nonlinguistic allusions.

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