

TRANSLATION OF INTERTEXTUAL ELEMENTS IN FICTION (ILLUSTRATED BY D. TARTT'S BOOK "THE GOLDFINCH")

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Abstract

The article deals with the translation of intertextual elements in the novel "Goldfinch" written by the modern American writer D. Tartt. A. Zavozova is the translator of the Russian version. In the book, the picture has a symbolic meaning. The main character becomes its owner after the terrorist act; it has an effect on all his life and saves the young man from depression and drug abuse. The novel contains a significant number of allusions, reminiscences and quotations that are of interest from the point of view of their translation into the Russian language. Such methods as transliteration, transcription, explanatory comments, explication, generalization, and substantiation are used in the translation of proper nouns and personal names and translation of cultural phenomena which are brightly represented in the novel. Translation of intertextual elements requires from the translator a deep understanding of the original, its broad context with the purpose of equivalent and adequate translation aiming at meeting the author's communicative intentions. Reading a novel can be difficult for an unprepared reader, as it requires his/her knowledge in the field of literature, painting, music and cinema, both classical and modern. The novel gives a chance for the reader to learn a lot of interesting facts about art and artists; enrich their knowledge and their inner world and also think about people and their choice of life and destiny. It will be useful for the reader to study additional materials, reference books, encyclopedias to understand the works of art, literature, music represented by the author and to get the same communicative effect as in the source culture.

Keywords: intertextuality, allusion, reminiscence, quotation, D. Tartt, translation.

1. INTRODUCTION

The novel *Goldfinch* written by Donna Tartt is the third popular book of the American writer – the winner of the 2014 Pulitzer Prize. It was published in 2013 in the US and two years later appeared in Russia translated into Russian by A. Zavozova.

A tragic event connected with Theodor Decker, the main character, and his mother opens the book. When they were looking at the masterpieces of the Dutch artists in the Metropolitan Museum of Art in New York there was an explosion, which led to many victims including the boy's mother but he could survive. Quite accidentally Theodor got a small picture *The Goldfinch* created in 1654 by a talented Dutch master Carel Fabritius (1622-1654), depicting a small bird sitting on its feeder, chained by its foot. "Goldfinches were popular pets, as they could be taught tricks like drawing water from a bowl with a miniature bucket.

This is one of the few works we know by Fabritius. He painted the goldfinch with clearly visible brushstrokes. He depicted the wing in thick yellow paint, which he scratched with the handle of his brush" [3]. This is the information given in the catalogue of the Mauritshuis in The Hague.

The novel by D. Tartt made us refresh our memory of the painter – "a forgotten genius", who was Rembrandt's apprentice and had worked for three years with him, and his pictures. Quite young, Fabritius

was killed during a powerful powder explosion, which demolished a whole city district, but his ten pictures are on display in the Dutch collections.

In the book, the picture has a symbolic meaning. Theodor becomes its owner after the terrorist act; it has an effect on all his life and saves the young man from depression and drug abuse.

The novel gives a chance for the reader to learn a lot of interesting facts about art and artists; enrich their knowledge and their inner world and also think about people and their choice of life and destiny.

From the point of view of translation the book provides interest by its intertextual elements: allusions, quotations and reminiscences. The devices make translator's work more complicated and troublesome and as far as the reader is concerned, they are supposed to have some background knowledge in classical and modern literature, art, music, and cinema.

2. OBJECTIVE OF THE RESEARCH

The objective of the research is to characterize intertextual elements: allusions, reminiscences, and quotations in the novel *The Goldfinch* by D. Tartt and the way they were translated into the Russian language.

3. MATERIALS AND METHODS

The material of the study is allusions, reminiscences, and quotations occurring in the abovementioned novel. In the research, the following methods are used: a continuous sampling method, registration and processing of the obtained data, observation, analysis of intertextual elements and their classification.

4. RESULTS AND DISCUSSION

4.1 Translation of Proper Nouns and Personal Names

Personal names may constitute a problem in translation. Albert Peter Vermees (2003) wrote that: "The translation of proper names has often been considered as a simple automatic process of transference from one language into another, due to the view that proper names are mere labels used to identify a person or a thing. Contrary to popular views, the translation of proper names is a non-trivial issue, closely related to the problem of the meaning of the proper name".

In the novel, transcription or transliteration is used to translate into Russian; the name in the source language is replaced by the name in the target language according to its graphic rules. For example:

*Orange corduroys and a haircut like **Darth Vader's** helmet* [5, p. 241]. –Оранжевые вельветовые штаны и стрижка, как шлем **Дарта Вейдера** [1, p. 479].

The name of Darth Vader – one of the heroes of the super-popular film *Star Wars* is familiar to many people in the world. Due to this fact the translator does not give any comments concerning the personal name.

In some cases the translator uses the method of addition, explication helping the reader to understand which English book the character is from:

*Funny to meet him after hearing so much about him. Like meeting a character in a book. I'd always pictured him as **the Artful Dodger in Oliver** – oh you know – the little boy, the urchin* [5, c. 302]. – До чего странно было его увидеть после стольких твоих рассказов. Я его вечно представлял себе таким **Ловким Плутом из «Оливера Твиста»** – ну, знаешь, маленьким таким мальчишкой, голодранцем? [1, c. 599].

In the original book, the name *The Adventures of Oliver Twist* by Charles Dickens is shortened to *Oliver* as the English reader is very well familiar with the novel and its character Jack Dawkins, a pickpocket more commonly known by the nickname the "Artful Dodger". In the Russian language, we have a full name of the novel.

The method of explication the translator uses in the cases when we deal with the names belonging to other cultures: Japanese, American or Canadian. For example:

*"Yeah, right," shouted an obnoxious boy whose hair was gelled and combed stiff like a **Dragon Ball Z** character* [5, c. 125]. – Да-а, коне-ечно, – проорал мерзотный пацан, волосы у которого были зачесаны назад и стояли от геля торчком, будто у анимэшного персонажа из **«Жемчуга дракона»** [1, c. 251].

Dragon Ball is one of the most successful Japanese manga and series of all time. It was created by Akira Toriyama in 1984 and has been very popular in Japan and the West but in Russia it has not achieved enormous popularity. And the translator comments that it is a character in the Japanese anime.

The next example is connected with the name of Thomas Edward Lawrence, a hero of the First World War, English army officer and diplomat. He was renowned for his liaison role during the Sinai and Palestine Campaign and the Arab Revolt against the Ottoman Empire which earned him international fame as Lawrence of Arabia. In 1962, a film of American-English co-production devoted to him was released.

*The twilights out there were florid and melodramatic, great sweeps of orange and crimson and **Lawrence-in-the-desert** vermilion, then night dropping dark and hard like a slammed door* [5, с. 124]. – Сумерки тут были цветастые, театральные – гигантские всполохи оранжевого, пунцового, киношно-киноварного – «**Лоуренс Аравийский**», да и только, – и за ними разом, будто дверь захлопывали, обрушивалась ночь [1, с. 249].

The original name of *Lawrence of Arabia* is not likely to be known for the Russian reader; due to this fact the translator gives additional information in the sentence explaining that it is connected with the film but she does not make any comments about the character. The reader is supposed to find some additional information if there is need for them in comprehending the meaning of the author's idea.

In 1983, in the US a widely famous crime drama *Scarface* was released. The main character Tony Montana was played by American actor and filmmaker Al Pacino whose character became a powerful drug lord. Telling about himself the main character of *The Goldfinch* says:

*I was like **the Scarface** of our school!* [5, с. 290]. – Я был как школьный **Тони Монтана!** [1, с. 576].

Using the metonymy the translator transfers the title of the film onto the hero's name as for the Russian reader the scar face is not likely to be associated with Tony Montana only.

We come across an intertextual element "*Maxfield Parrish clouds*" in the description of the picture. The translator uses the equivalent "перришевские облака". In our opinion, the translation will cause some difficulties in understanding if the reader does not have an original text to clarify the meaning. The name of M. Parrish is, unfortunately, unknown to the average Russian reader; and the adjective "перришевские" formed from the proper name of the artist is nonequivalent. The translation "облака в стиле художника Максфилда Пэрриша" will be easy to comprehend and will probably encourage the reader to apply to the net to find some pictures of the painter and see the clouds which, as a rule, are large, undulated, spherical and dominate taking a large space of the canvas.

4.2 Translation of Cultural Phenomena

Translation of cultural phenomena is associated with certain difficulties as some events connected with culture, literature, music, religion; some political or economic aspects in the development of a source culture are unknown for the recipient in a target culture. In this case a translator may interpret the phenomenon with the purpose of helping the reader to understand what the author means.

For example, the word combination *the Jesuit martyrs* – "*Russian: святые иезуиты*" is believed to be unknown to the average reader, so in the target language we have "*канадские мученики*" – "*Canadian martyrs*":

*He also seemed unhealthy in some clammy, ill-defined way, with black-circled eyes and a pallor that made me think of **the Jesuit martyrs** depicted in the church murals I'd seen on our school trip to Montreal: large, capable, death-pale Europeans, staked and bound in the camps of the Hurons* [5, с. 64]. – Его темные круги вокруг глаз и бледность напомнили мне о **Канадских мучениках**, чьи изображения я видел на церковных фресках во время поездки с классом в Монреаль – крупные, смысленные, мертвенно-бледные европейцы, которых гуроны связали и посадили на кол [1, с. 132].

Canadian martyrs were eight Jesuit missionaries from Sainte-Marie among the Hurons. They were ritually tortured and killed in the mid-17th century in Canada, during the warfare between the Mohawk people and the Huron. They have subsequently been canonized and venerated as martyrs by the Catholic Church.

The reminiscence of the poem "*Sea Fever*" by J. Mansfield is used by D. Tartt in the novel. The definition of the reminiscence is a "memory, or a story about past events, or something that brings to mind another thing. It is often used as a narrative technique in fiction and poetry as well as in memoirs and autobiographies" [3].

...I must go down to the seas again, for the call of the running tide

Is a wild call and a clear call that may not be denied;

And all I ask is a windy day with the white clouds flying,

And the flung spray and the blown spume, and the sea-gulls crying.

A. Zavozova uses classical translation of Mansfield's poem done by a famous Russian poet and translator Samuil Yakovlevich Marshak:

...Опять меня тянет в море, и каждый пенный прибой

Морских валов, как древний зов, влечёт меня за собой.

Мне нужен только ветреный день, в седых облаках небосклон,

Летящие брызги, и пены клочки, и чайки тревожный стон [4].

The main character of the novel was spluttering unconsciously losing the meaning of what he was saying since he was mentally disturbed because of using drugs:

Raving about the flung spray and the blown fume and all that – the wild green Atlantic – absolutely flying [5, p. 235]. – Нес что-то про **летящие брызги и пены очки**, про дикий и зеленый океан – отъехал он капитально [1, с. 468].

The original word combination '*the blown spume*' translated by S. Marshak as "пены клочки" becomes meaningless in Theodor's speech: '*the blown fume*'; in the Russian version also meaningless "*пены очки*". By this, the author emphasized the hero's unhealthy condition. In addition the translator uses generalization changing "*the Atlantic*" into "*ocean*" which does not affect the idea of the sentence.

Another example of poetic reminiscence in the novel is connected with Y.W. Yeats's poem "*Lapis Lazuli*" devoted to Harry Clifton [7]. The lines are given in the translation by famous master of English poetic translation Grigoriy Kruzhkov. In the below given examples G. Kruzhkov uses semantic and syntactic variation which is typical for poetic translation:

a) **All things fall and are built again... /**

Все гибнет – творенье и мастерство...

б)...Their eyes mid many wrinkles, their eyes,

Their ancient, glittering eyes, are gay [5, с. 377], [7].

...Но в сетке морщин глаза их юны,

В зрачках их древних мерцает смех [1, с. 443], [7].

On the basis of the analysis made we have come to conclusion that deep penetration to the original, broad knowledge of the subject and background in literature, music and art will help the translator to convey the idea and achieve a desirable communicative effect in the target culture.

CONCLUSION

Having described the translation of proper names and cultural phenomena in the novel "*The Goldfinch*" by D. Tartt we must conclude in general that translation of intertextual elements requires from the translator a deep understanding of the original, its broad context aiming at equivalent and adequate translation meeting the author's communicative intentions. And the readers must do their own work: to study additional materials, reference books, encyclopedias to understand the works of art, literature, music represented by the author and to get the same communicative effect as in the source culture.

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