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Giving of Words without Equivalence in the Translation of Boris Pasternak's *Doctor Zhivago*

Translation of *Doctor Zhivago*, which is the pinnacle of B. Pasternak's prose creativity, along with all of these features, also requires the translator to thoroughly understand the national character, Russian-Christian thinking, and the subtleties of Russian identity associated with patriarchal traditions. The novel, *Doctor Zhivago*, written between ten years – 1945–1955 and has led to serious polemics since the first days of its publication, with rich color, the colorful world of images, the breadth of time, and vivid scenes of historical reality. From the beginning to the end, the accompaniment of the poetry of the heroine, Yuri Andreyevich Zhivago, especially strengthens the poetic fold of his magnificent prose language.

In the novel, describing the life and worldview of Russian intellectuals, from the beginning of the twentieth century to the Great Patriotic War, the poet's biography of Dr. Zhivago focuses on the philosophy of life and death, Russian history, intellectuals, Christianity, and Judaism. The work was greeted with negative reviews in the socialist literary environment because of its unrelenting attitude to the revolution of 1917 and the later life of the country, or rather different approaches to the Soviet ideological machine. As it turned out, the novel was first published in 1958 in Italian – the Italian language and was also awarded the Nobel Prize. This translation, translated into Swedish by Doctor Jivago, and published in 1958, has long defined the attitude of the Swedish reader to B. Pasternak's creativity. The translation is accompanied by commentary on historiography and cultural and historical issues, explanations on national Slavic traditions and analysis of language material. The translated text also included additional elements: a list of heroes, a short dictionary, a description of the plot, and so on.

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In spite of all these definitions, the analysis of the content of the work, the comparison of the original with the translation, and the in-depth study of the translation text, in general, led to many misrepresentations of the language and cultural characteristics of the novel in the Swedish version. This translation, published in 1958, belongs to the well-known Swedish writer and translator S. Valmark (whose poems in Rome were translated by R. Parlond and L. Lingberg). According to literary critic S. Scot, after the publication of the translation, the Swedish literary world received a great deal of criticism, and the translator was severely criticized. In this regard, Skkot wrote that most of the shortcomings in the translation of the novel were due to Valmark's hastening of the publication. There are many such cases in the translation process [1, p. 11]. As a result, the translation of the novel was corrected in 1960 and reissued. Later, this translation was published four times (1966, 1970, 1985, 1994). According to Oksana Gennadievna Abramova and Maria Khomenko in the Swedish translation of Boris Pasternak's „Doctor Zhivago” [2, p. 83], the novel consists of two compositions – poetry and poetry (the last 25 lines of poetry) in Sweden. The first book and the second book are in the original version. In addition, as we have already mentioned, the translation includes additional elements to the composition of the novel: first of all, the list of main characters. Their names, surnames, sometimes pseudonyms, occupations, as well as the degree of kinship with each other and, in general, the important elements that determine the role of characters are included in this list. Obviously, the translator does not just follow these explanations based on the character distribution system, he had to use this method, given the difficulty of the Swedish reader accepting the Russian name.

Note that in the first translation of the novel the same year, by M. Heyward and M. Hereri, the list of heroes was also included. Sukhanova I.A. explains this: „As you know, the system of naming people in different languages was different, they differed in their style, and the dimensions of their personal names did not overlap. Therefore, the translators of the novel have presented a list of key players at the beginning of the book so that readers will not be confused. Because Russians often refer to each other by their pseudonyms or by their pseudonym” [3, p. 56]. In general, the problem of naming characters in the translation of Doctor Zhivago has been the subject of many studies. For example, let's look at Paul's name as Paul in the Swedish language, a blacksmith and guardian of book publishing. First of all, let's note that such an independence of the translator is often justified, and the work is far from national. As far as we know, there is another person in the novel – Pavel Antipov. For some reason it was named after Paul. Apparently the translator wanted to

show the social status of the two characters in this way and to determine their location in the reader's mind.

The second compositional element in the translations is the explanation of the following names in the short dictionary: ataman, bean, curry, versta, desyatin, pood, junker, and so on. By the way, these types of lexemes should be interpreted not only in translation, but also in the Russian language, as they have long since retired from the Russian language fund; the new generation has a hard time understanding them. Of course, this issue also applies to the Azerbaijani reader. We consider it necessary to dwell on these types of words, which are often presented as words without equivalence in linguistics.

Aytakin Guliyeva in her monograph „Englishisms and Translation” interprets words without equivalence as a specific word or phrase in any nation's language [4, p. 92]. She says that such words refer to different groups of the language, and that he or she has given the people or other people an idea of their lives and lives. A. Guliyeva first of all refers to the tribes and people expressing their name. It also provides examples of some of the works that have been translated into our language to substantiate the author's view. She cites the following sentence from Maine Reed's novel *The Headless Horse*: „*Onun xarici gorkəmindən dərhal sezərsiniz ki, o, Kreol deyildir*” [5, p. 12]. Yaxud „*bu sima indi qədim asteklərin torpağında yaşayan ispan-meksika tipli insnlr üçün səciyyəvidir*” [5, p. 157] „...ikiüzlülük, kütlük, təşəxxüs, xəyanət və saxtakarlıq nəticəsində bütün anqlo-saks dünyası xəcil oldu” [6, p. 9].

The author notes that the words Creole, Asteke, Spanish-Mexican in these sentences are not translated because of the name of the people or ethnic group. In *Doctor Zhivago* we find words without sufficient equivalents that can only be explained: *Trimvarit, dekadentlik, zemstvo, favnlr, Gesoid, anoxranizm, Presni günləri, buduar, Serebryanıy bora* və s. It is worth noting that some of the words that can be translated in Azerbaijani are also kept in the Russian version, which, in our opinion, prevents this translation. For example, the fact that on page 70 the word „*xəritəçəkmə*” in the Azerbaijani language was kept as the „*katoqrafiya*” and it is a misunderstanding. Of course, these „deficiencies” of translation are the subject of a separate study, and we return to words without equivalence.

Generally, in the translated literature, the original vocabulary and non-equivalence vocabulary are presented in three groups: 1. Realities; 2. Diamond units; 3. Exoticism.

The list of words and phrases that have been used in Azerbaijani language for two years as reality is based on the structure of a particular country, the history and culture of its people, the language units, the subject of material culture, and so on. enter. Thus, many linguists use the word „real” in two

ways: denotat, that is, subject and lexical unit, or word combination. Russian scholar A.V. Fedorov treats this term as words that are not equivalent in other languages [14]. S.V. Vlahov and S. Florin consider them as a vocabulary group that expresses specific concepts belonging to another people and divides them into four groups: 1. Geographical and ethical realities; 2. Realities related to folklore and mythology; 3. Realities of the household; 4. Social and historical realities [7, p. 433].

The approach of the great linguist V.S. Vinogradov is more specific. It discredits the history of national unity, specific facts about the state structure, the peculiarities of the geographical environment of the country, the characteristic things associated with the material culture of the past and the present, ethnographic and folklore concepts [8, p. 87].

N. Khudiyev also combines lexical and semantic terms in five groups, translated into our language through translation literature. 1. Realities related to the national music of his people. 2. Realities related to religious ceremonies and traditions. Livestock realities. 5. Military areas – industry, national ethnos and so on. realities related to the fields [9, p. 44] There are many interesting elements in the novel: „Китай извлекает пользу из феодально-теократической отсталости Монголии, влияя на ее лам и хутхут. Япония опирается на тамошних князей крепостников, по монгольски – хошунов. Красная коммунистическая Россия находит союзника в лице хамджилса, иначе говоря, революционной ассоциации восставших пастухов Монголии» [11, p. 318]. Azerbaijani translation: „Çin Monqolustanın lama (dini tələqin edən) və xutuxlarına (müqəddəs) təsir göstərərək, onun feodal-teokratik geriliyindən xeyir götürür. Yaponiya oradakı təhkimçilik tərəfdarlarının knyazlarına, monqolca desək, xoşunlara söykənir. Monqolustanın qiyamçı çobanlarının inqilabi assosiyasiyasının, başqa sözlə desək, xamcilslərin simasında Qırmızılardan kommunist partiyası özünə müttəfiq axtarır» [10, p. 659]. Apparently, this little piece has enough realities. But these facts must be presented as they are, their distortions make it difficult to understand the text. For example, the first page of Doctor Jivago has such a sentence: „Был канун Покрова”, that is, Pokrov’s eve. First of all, let us note that the translator for some reason added the word „Pokrov” in the translation as „Pokriv” and added the holiday. Of course, without the explanation of this reality, it is impossible for the reader to understand it, we read in translation: „Şərqi slavyan xalq təqvimində bu bayram qışla payızın görüşü kimi qeyd edilir. Təqvimə əsasən 1 (14) oktyabr tarixində keçirilir” [10, p. 7].

Consider another reality: „Kazanski günləri başlamışdı, biçinin qızğın çağı idi”, in original «Была Казанская, разгар жатвы» [11, p. 17]. In our opinion, these

sentences do not say to the modern Russian reader or to the Azerbaijani reader. In Russian it should be explained, and in Azerbaijani it should be explained. The translator writes: „Kazanski günləri – slavyan təqviminə görə, „Müqəddəs Məryəm Kazan ikonasi”nın təqdimedilmə günü bayramı (1579), 8 (21) iyula təsadüf edir və həmin gün kəndlilər kütləvi taxıl biçininə başlayırlar” [10, p. 10]. Or „Taran-tas-üstüörtülü minik arabası”. There are enough realities in Doctor Zhivago, a classic novel. But there is another issue to be considered here. As the novel „Doctor Zhivago” was published in the late 1980s, when the ideology of communism prevailed in the world, many realities were interpreted from the point of view of the dominant ideology of that time, which, in our opinion, should be considered. Let’s look at the term „Pauperism” in Nikolai Nikolayevich’s language on page 13 of the translation of the novel into Azerbaijani: „Kapital-ist ölkələrində istismar nəticəsində zəhmətkeşlərin kütləvi yoxsullaşması”. This is the approach of the Soviet ideology, which is important in new publications.

As for the onomastics in the novel, this issue is not so relevant in the translation into Azerbaijani as compared to European languages. Onomastics, which is interpreted as a combination of special nouns, requires that laws and regulations be given to the language units in that area. Onomastic units are transmitted by the transliteration or transfonolitization method, that is, the text written on the basis of one alphabet system by means of another alphabet system and sound. Person, surname, river, city, country, country, mountain, etc. special names such as, are translated and translated. It is true that translation of „Doctor Zhivago” from Russian to Azerbaijani does not require transonoliterations, since the fact that Azerbaijan has been with Russia for 200 years solves the problem of Russian onomatological units in the Azerbaijani language. For example, Maria Nikolayevna, Ivan Ivanovich Voskoboynikov, Nikolay Nikolayevich Pavel, Yuri Andreyevich, Larisa Fedorovna, Orenburg, Ural, Moscow and others. The names in Russian and Azeri are almost indistinguishable. At the same time, we come across a distortion of names in the translation of the novel by Job Qiyas. First, let’s take a look at the Russian version of the sentence: Как это напоминало Антибы и Бордгеру! In the Azerbaijani version (*Buralar ona necə də Antıblə Bordgeri xatırladırdı!*) the translator is listed for some reason Bordgeri as *Bordgert*.

One of the key words in the translation process is exoticism. As you know, every language has a lot of words about the specifics of its way of life, traditions and history. These words are of national character, national character and distinguishing character. They are often called „exotic words” or „exotic vocabulary” in linguistics. The exotic vocabulary is often found in translations and original works from other countries. Often they are divided into several groups according to their semantic indicators: 1. Applicants: e.g. *qospodin, mis-*

ter, baron. 2. Clothing names: *kaftan*, 3. Dining names: *borş, sup* 4. Dish names: *çaynik, samovar*, 5. Name of the place of residence. *kottedj, palace* 6. Monetary units, *çervon, rubl*, etc. We can also add birds, trees, and game names here. *Mongolia*.

Some person names can also be attributed to exotic lexicons: *İvan, Kolya, Yura, Aqafya*. Exotic vocabulary is often replicated by the repetition and repetition of words in one or another country.

Most translations of Dr. Zhivago in European languages take into account such realities and are explained after the main text.

In addition, the translation must also include other components – information, content, style, emotional-expressiveness, and aesthetic nature of the work.

In general, we should consider some of the linguocultural features in addition to considering the phenomenon of equivalence in the context of differences in the translation of Doctor Zhivago. Such an approach is important in the modern translator and promotes the complete presentation of the material. If we approach the work of art as a mediator in the blend of cultures, the linguistic aspect of translation will go to the forefront. The symbolic emblems of culture presented by the tradition of addressing and naming human beings will become an important research object that will reveal the national-cultural specificity of the artistic text of the foreign culture.

One of the problems that has arisen in the translation of Boris Pasternak's novel „Doctor Zhivago” is anxiety. The book, „Death, Death and Excitement” reveals that anxiety is a perception of unresolved conflicts between structural elements of personality [12, p. 65].

G.B. Jakovenko and H.F.Tarasova have worked on this problem in detail in Boris Pasternak's article „Doctor Jivago” on the lexical transfer of excitement and their translation into English. They note that in the novel lexical units expressing intermittent timing between lexical means of excitement play an important role. During the analysis of lexical units, lexemes with „no” roots, which describe the time of day, are more common. Most of these lexemes are represented in the novel by name. For example,

Ночью Юру разбудил стук в окно [11, p. 16].

During the night the boy, Yura, was wakened by a knocking at the window

The translation uses grammatical transformation.

The phrase by B. Pasternak as „Gecə pəncərənin döyülməsi Yuranı oyatdı” has been translated into English as „Gecə ərzində oğlanı, Yuranı pəncərənin döyülməsi oyatdı” The sentence was translated into Azerbaijani as „Gecə

pəncərə döyüləndə Yura oyandı". As it turns out, the translation into the Azerbaijani language is preserved, but the psychological state is not reflected. Or,

Поезд стоял на какой-то ночной остановке.

The train was standing still.

This translation uses lexical transformation [13].

All the words are stored in the translation into Azerbaijani: *Qatar hansısa gecə stansiyasında dayanmışdı*. Apparently no lexical unit in the Azerbaijani language has disappeared. But the English translation is not complete – *qatar sakitcə dayanmışdı*. There is no word on the night.

Many sentences contain grammatical errors. For example, the Russian version of the novel contains the following sentence: Лара лежала на спине, закинув руки назад и положив их под голову [11, p. 30]. Let's look at the translation: „*Lara əllərini başının altında çarpazlayıb arxası üstə yerində uzanmışdı*” [10, p. 40]. As it turns out, the word „in place” is never used in the translation.

In short, an analysis of the translations of the novel „Doctor Zhivago” shows that every translator who aims to translate this work, along with high talent, has a history, ethnography, sociology, geography, religion, philosophy, and so on. have some knowledge in the field. Otherwise there will be a dry and dumb copy of the work, not a perfect translation.

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Abstract

The main task that translators face today is to not only to perfectly understand the language of the original, but also to convey the spirit of the work with its creative and artistic thinking. Therefore, the translator must be able to distinguish between literary, artistic expression and ordinary words.

Keywords: translation, composition, realities, onomastic units, exoticism, ideology

Подача слов без эквивалентности в переводе «Доктора Живаго» Бориса Пастернака

Резюме

Главная задача переводчиков сегодня это не только отлично понять язык оригинала, но также и передать его дух и творческие, а также художественные взгляды. Поэтому переводчик должен быть в состоянии различить литературное и художественное выражение от обычных слов текста.

Ключевые слова: перевод, состав, факты, онамастик единицы, экзотика, идеология