

A.N.Shalbayeva\*, A.Zh.Zhaparova

Al-Farabi Kazakh National University, Almaty, Kazakhstan

\*Corresponding author: [ashalbayeva@gmail.com](mailto:ashalbayeva@gmail.com)

### Linguo-stylistical features in fairytale texts translation

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**Abstract.** This article considers theoretical and practical issues arising in the process of transferring linguo-stylistical features of translation in fairytale texts. The urgency of this issue is determined by the growing interest in the problems of intercultural communication and the ability of a translator to adequately convey the meaning of culturally bounded words (culturonyms) into a foreign language. The purpose of this article is to identify difficulties that arise when translating culturonyms. The authors considered the most appropriate ways of translating culturonyms on the example of fairytales translations from the collection of Alexander Nikolayevich Afanasiev: Degree of transfer and preservation of the cultural potential of the source text in the translated text.

For other cultures and languages there will be many problems with the perception of information and, moreover, with the translation of a given lexical unit or concept.

Many methods and techniques are used to transfer specific vocabulary in translation practice, which are the result of centuries of linguistic contacts, and which led to the accumulation of knowledge about lexical and grammatical correspondences. In general, it can be concluded that when transformation non-onomastic cultural names, the most frequent technique is tracing. Descriptive translation, transliteration and transcription are quite common, due to the specifics of this vocabulary.

**Keywords:** translation, folklore text, culturonyms, neo-realistic realia, translation problems.

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### Introduction

The origin of translation activity as a special form of human communication has a long history. Since the time of the ancient Egyptian statehood, a need arose for people who knew more than one language and could provide inter-lingual communication between representatives of different linguistic communities, acting as intermediaries. At present, during the period of rapid development of information technologies and international relations, knowledge of the language is not sufficient for full-fledged communication, since not only the interaction of languages, but also cultures take place in the process of translation. Thus, translation should be considered not only from the point of view of the interaction of languages, but also the interaction of cultures.

A fairy tale is a very popular genre of oral folk art, an epic, prosaic, and plot genre. The tale is distinguished by a strict form, the obligatoriness of certain moments, as well as stability components. Therefore, when translating fairy tales, this feature should be considered so that those important, inherent in the nation, folk and linguistic realities do not disappear and change in the translation text. As we know, language is a living, continuously functioning and continuously changing organism, and

it interrelated in translation processes.

The process of translation means that the secondary text created in the target language reflects the original adequately, with the expressive and evaluative content of the text being conveyed to the recipient of information along with the informative part. [1; 240]

This translation task is as follows - the translator must convey not only the denotative component of the original, but also the emotive one, that is, its expressive content. At the same time, if the fairytale texts, in its original state, is filled with intracultural content, which includes such concepts as folklorism, various stylistic devices, dialectisms, then it becomes more difficult for translation.

### **The main part**

The main problem is that translator faces specific elements of external culture in the text that require a certain transformation algorithm.

Solution methods include the introduction of special terms - xenonyms (words denoting specific elements of external cultures). Borrowings that are used when translating the original into the target language are usually accompanied by explanations that reveal the meaning of the borrowed word. However, this method is effectively used only on condition that the borrowing does not conflict with the stylistic features of the original text [2; 12].

The concept of literary translation is inextricably linked with a creative approach to solving the problems of intercultural, interliterary and interlingual mediation. It is necessary to separately mention a translation of folklore. According to T.A. Kazakova, folklore (in particular, fairy tales) is a particular difficulty for translation. Texts of folk tales abound in traditional fairy formulas, fairy tales are characterized by special names of characters, which represent a kind of synthesis of name and nickname, which are informative and give a brief description of the fairytale character or note special qualities [3; 74-75].

Thus, the main difficulty in translating folklore texts lies precisely in the transfer of national and historical flair.

Translation of fairytales poses special tasks - this is the re-coding of the original, which should be accessible for the understanding of a foreign-language reader and not cause vague or complex ideas in him. However, recoding the original is not limited only to finding linguistic means that adequately express the content of the original. This includes the obligatory knowledge of the structure of the tale, traditional formulas. Expressing the content of the original by means of another language also provides for going beyond its limits, since, along with knowledge of the original language, the translator needs knowledge of the culture, life, and customs of the people in whose environment the work was created. Without this, it is impossible to convey national characteristic essence of the translated text, to avoid its incorrect or primitive understanding. In other words, in the translation of fairy tales, all aspects should be considered - both linguistic and extra-linguistic. At the same time, correct display of national specifics is a prerequisite for a culturally adequate translation.

### **Discussion**

In translation theory, special emphasis is placed on the importance of background information in the transformation of culturally labeled vocabulary. Translation experts define background knowledge as mutual knowledge of the realities of the speaker and the listener, which is the basis of language communication. According to A.D. Schweitzer, a translator's background knowledge in addition to knowledge of the subject area of the translated text is the most important part of translation competence [4; 28]. Background knowledge is inextricably linked with the translator's thesaurus. Background information is dynamic and constantly expanding.

Transforming background information, it is important to consider that the recipient of the translation does not always have sufficient knowledge to fully understand the content, and the task of the translator is to reveal the hidden meaning.

In Russian folk tales, two groups of fabulous realities can be distinguished: onomastic realities and realities that are outside the onomastic field. Names of characters, place names, zoonyms and others belong to onomastic realities. The features of the translation of this group of fairy realities have already been considered earlier [5; 203-208].

The realities outside the onomastic field in the texts of Russian folk tales include the following lexical and thematic groups: everyday realities; items with magical properties; units of measure; banknotes; realities related to the socio-political structure and others that are not included in other groups (for example, appeals).

Moreover N.A. Dobrolyubov drew attention to the direct dependence of the fantastic on the real in Andersen's fairy tales. According to the literary critic, they "have one beautiful feature that other children's books lack: real representations take on a fantastic character in them in an extremely poetic way, but they do not frighten the Danish imagination with various beeches and all sorts of dark forces" [6; 469].

### **Methodology**

Various translation strategies are used when transferring data of realities into English. Transcription and transliteration are often used to preserve the national and cultural identity (in particular, the translation of units of measures), but in fairy texts this technique is rarely used. [7; 554] Overuse of this technique can cause problems, as many transcribed words without comment can make it difficult to understand the text. For example, бояре – boyars, верста – verst, кафтан – kaftan, пуд – pood, сенатор – senator.

Using calc method, the general semantics of the word is preserved: клубочек – ball of thread, король – king, купец – merchant, печь – oven, сажень – cord, серебряноеблюдо – silver dish. An interesting translation of the phrase краснаядевица – beautiful maiden, lovely maiden, bonny lass, beautiful and lovely. Also, there was found a bonny lass variant in one of the translations. This phrase is typical for Northern England and Scotland. The word сажень was used in the context of the measure of firewood, which in English corresponds to cord.

The descriptive method of translation is used when there is no lexical correspondence in the translating language or there is a need for clarification: вотчина – hereditary estate, лапоток – bast shoe, панихида – to have prayers said for one's soul, платочек – magic kerchief, поденщики – all the men looking for work, чернь – common folk.

In Russian fairytales, there are magical objects that, at first glance, seem to be ordinary. Name does not contain a marker of magical properties (glomerulus, handkerchief, etc.), but magical properties appear in the context. Translators additionally highlight properties of these items, for example, платочек - magic kerchief. As for translation of the word подёнщики, translator did not quite accurately retain the etymology of the word. In the tale Mountain of Gold, the translator called them "people looking for work." The main meaning of the word подёнщики is "a wage laborer with daily wages." The text did not indicate that they were looking for work, and, as a result, the main meaning of the word was lost.

Often, for the translation of culturally marked vocabulary, an approximate translation is used, an adequate analogue is selected: частокол – fence, княгиня – princess, князь – prince, сапоги-сороходы – seven-league boots, просвира – wafer, светлица – room.

Translating the word частокол, a more general meaning was used, i.e. fence, which is not entirely appropriate, because частокол is a fence made of often hammered stakes. There are other

suitable matches in English: palisade, paling. The same thing happens with the translation of the word светлица. Светлица is not just any room, it has its own distinctive features. Front room - is not any room, it has also its own distinctive features. This is a bright front room, usually located at the top of the house.

To convey the phrase добрый молодец in translations, there are the following options: brave knight, brave lad, brave youth, goodly youth, and handsome youth strapping young man. All these options convey the main features of the fairytale hero: courage, prowess, strong body, kindness of individuality. However, the use of knight is not entirely appropriate since chivalry is not a Russian reality. For this reason, the word knight will not be an adequate variant of the word молодец.

The selection of a functional analogue is also used in the case of сапоги-скороходы. Western folklore also has an analogue to the word boots, which accelerate the speed of the wearer. The functional analogue is also used to translate realities, denoting measures, for example, верста - mile.

The word wafer (Russian *облатка*) means a rounded flat cake made from unfermented dough, which is used in Catholic rituals and can be perceived as a functional analogue of the prosvira (prospora) used in Orthodox divine services, but in this case, the national color is partially lost. [5; 200-203]

Stylistic ambiguity can be traced in the theme of Andersen's fairy tales. One of the central and endlessly recurring themes is the theme of love, the struggle of light human feelings with dark forces ("The Persistent Tin Soldier", "Thumbelina", "Wild Swans", "The Snow Queen", "The Little Mermaid", etc.). The content of fairy tales is filled with a whole range of human feelings and moods: kindness, mercy, admiration, pity, irony, compassion, and most importantly – love. This force moves the sea, the mountains, the ice blocks, conquers grief and separation, brings back to life the doomed to death.

The theme of love makes all fairy tales an indivisible, turning them into a kind of hymn to humanity, selflessness, courage and heroism of a person. So, for example, the little mermaid ("The Little Mermaid"), the staunch tin soldier and his paper bride sacrifice their lives for the sake of high love, the brave Gerda was ready to freeze in the snow kingdom to save her brother, and the blue violets, red marigolds, daisies, hyacinths, crocuses and lilies of the valley did not spare their lives "sweetly danced and kissed, which is just a sight to see!" ("Flowers of little Ida").

## Results

The fairy tale "The Snow Queen" shows with special vividness this great power of genuine human feelings: love and tenderness, courage and perseverance, friendship, relationships between everything: people, animals, plants, mythological creatures. For the sake of saving her brother, little Gerda "...walked around half the world barefoot! And this power is hidden in her heart..." [8; 1]

The heroes of Andersen's fairy tales, helpless and humiliated in appearance, are full of courage and great moral strength. So, the Little Mermaid in the fairy tale of the same name, living at the bottom of the sea, dreaming of real love, dreams of living on the surface of the Earth which is more beautiful than a fantastic underwater kingdom: "None of the sisters were so drawn to the surface as the youngest, the quiet, thoughtful little mermaid, who had to wait for more than others. Every night she spent in front of the open window, looking up through the dark blue water, where fish were splashing their tails and fins. The moon and the stars were visible to her, and although they shone very pale, they seemed much larger through the water than they did to us. And if a dark cloud seemed to glide under them, she knew that it was either a whale swimming by, or a ship with a lot of people on it, and, of course, it never occurred to them that below them a pretty little mermaid was reaching for the ship with her white hands..." [9; 1]

## Conclusion

Thus, it should be emphasized that specifics of the semantics of this vocabulary for a native speaker of the Russian language is quite understandable and does not require additional awareness, since information or an image in this culture is completely natural and associated with a specific topic, but at the same time, it can have a minimal character of universality. This means that for other cultures and languages there will be many problems with the perception of information and, moreover, with the translation of a given lexical unit or concept.

To transfer specific vocabulary in translation practice, many methods and techniques are used, which are the result of centuries of linguistic contacts, and which led to the accumulation of knowledge about lexical and grammatical correspondences. In general, we can conclude that when transformation neonomastic cultural names, the most frequent technique is tracing. Descriptive translation, transliteration and transcription are quite common, due to the specifics of this vocabulary.

Since the translation of realities is considered on the example of Russian folk tales, it is necessary to adhere to the following requirements: to adequately transfer the text to the Target Language without semantic distortion; preserve the national and historical flavor; to have a pragmatic and aesthetic impact on the recipient of the translation.

In the conditions of constant contact and interaction of cultures, translation is a source of information that reveals the uniqueness of cultural values, customs, and traditions, promotes mutual understanding. Therefore, translation, in particular the translation of the text of fairy tales, is a linguo - cultural process. On the one hand, it involves linguistic activity, and on the other, it serves the purpose of names and names, unlike many borrowed foreign words, in that when they are transmitted in another language, they mostly retain their original sound appearance.

But in some cases, for example, when translating proper names in a literary text, the main thing for the translator is to convey the meaning, but the idea and semantic load, which is important for the context and the character. This is because it is important that the translated version of the text has the same effect on the reader as the original has on the reader of the source language. We believe that one of the most important tasks of translating a Russian fairy tale is to preserve the unique melody, imagery, and poetry of the language. The grammatical rules of Russian and English are very different, so, for the translator, to solve this problem, it is necessary to build the text of a fairy tale by analogy with an original source, but keeping the appropriate ideas, if we deal with special nicknames, names, realias, or expressions.

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**А.Н.Шалбаева, А.Ж Жапарова**

*Әл-Фараби атындағы Қазақ Ұлттық Университеті*

*(E-mail: ashalbayeva@gmail.com, asemzhan@mail.ru)*

### **Ертегі мәтіндері аудармасының лингво-стистикалық ерекшеліктері**

**Аңдатпа.** Мақала аударманың лингвистикалық және стилистикалық ерекшеліктерін, ертегі мәтіннің аудару барысында туындайтын теориялық және практикалық мәселелерін қарастыруға арналған. Бұл мәселенің өзектілігі - мәдениетаралық коммуникация мәселелеріне қызығушылықтың артуымен, атап айтқанда, аудармашының мәдени таңбаланған сөздердің (мәдениатаулардың) мағынасын шет тіліне адекватты жеткізе алуымен анықталады. Мақаланың мақсаты - мәдени атауларды өзге тілге тәржімалау кезінде туындайтын қиындықтарды анықтау. А.Н. Афанасьев жинағынан алынған халық ертегілері аудармаларын мысалға ала отырып, мәдениатауларды аударудың ең адекватты тәсілдері қарастырылған: аударылған мәтіндегі түпнұсқа мәтіннің мәдени әлеуетін беру және сақтау дәрежесі.

Әр түрлі мәдениеттер мен тілдер үшін ақпаратты қабылдау кезінде көптеген қиындықтар туады, әсіресе белгілі бір лексикалық бірлікті немесе тұжырымдаманы аудару барысында.

Аударма практикасында нақты лексиканы аудару үшін ғасырлар бой тілдік байланыстардың нәтижесінде жиналған лексикалық және грамматикалық сәйкестіктер туралы білімдердің көптеген әдістері мен тәсілдері қолданылады. Жалпы қорытып келсек, ономастикалық емес мәдени атауларды аудару кезінде ең көп пайдаланылатын әдіс- калькалау әдісі болып табылады. Сипаттамалық аударма, транслитерация және транскрипцияда осы топ сөздерінің ерекшелігіне байланысты жиі кездеседі.

**Түйін сөздер:** аударма, ертегі мәтін, мәдени атаулар, ономастикалық шындық, аударма мәселелері.

**А.Н. Шалбаева, А.Ж Жапарова**

*Казахский национальный университет имени аль-Фараби, Алматы, Казахстан*

### **Лингво-стилистические особенности перевода текстов сказок**

**Аннотация.** Данная статья посвящена рассмотрению теоретических и практических вопросов, возникающих в процессе передачи лингвистических особенностей перевода в сказочном тексте. Актуальность данного вопроса определяется возрастающим интересом к проблемам межкультурной коммуникации, и, в частности, к способности переводчика адекватно передавать значение культурно-маркированных слов (культуронимов) на иностранный язык. Целью данной статьи является выявление трудностей, возникающих при переводе

культуронимов. На примере переводов народных сказок из сборника А.Н. Афанасьева рассматриваются наиболее адекватные способы перевода культуронимов, степень передачи и сохранения культурного потенциала исходного текста в переводном тексте.

Для разных культур и языков существует множество проблем с восприятием информации, тем более с переводом определенной лексической единицы или понятия.

Для передачи специфической лексики в практике перевода используются многие методы и приемы, которые являются результатом многовековых языковых контактов и привели к накоплению знаний о лексических и грамматических соответствиях. В целом можно сделать вывод о том, что при передаче неономастических культуронимов наиболее частым методом является калькирование. Описательный перевод, транслитерация и транскрипция также довольно распространены из-за специфики данной группы слов.

**Ключевые слова:** перевод, сказочный текст, культуронимы, неономастические реалии, проблематика перевода.

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#### Сведения об авторах:

**Шалбаева А.Н.** – Әл-Фараби атындағы Қазақ ұлттық университеті, Шетел филологиясы және аударма ісі кафедрасының магистранты, Алматы, Қазақстан.

**Жапарова А. Ж.** – к.э.н., «Шетел филологиясы және аударма ісі» кафедрасының доценті, Әл-Фараби атындағы Қазақ ұлттық университеті, Алматы, Қазақстан.

**Shalbayeva A.N.** – Master’s student of the Department of Foreign Philology and Translation Studies, Al-Farabi Kazakh National University, Almaty, Kazakhstan.

**Zhapparova A. Zh.** – Ph.D., Associate Professor of the Department of Foreign Philology and Translation Studies, Al-Farabi Kazakh National University, Almaty, Kazakhstan.