

TRANSLATIONS OF THE NOVEL JANE EYRE BY C.BRONTE

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Abstract: *The article made an attempt of linguistic analysis of translations of the novel by Sh. Bronte "Jane Eyre. A comparison of several translations of the novel is carried out with an emphasis on their stylistic features, as well as their comparison with the original. The paper also describes the meaning of the linguistic personality for the literary text of the translation. The influence of a linguistic personality, which is the national and cultural prototype of a speaker of a certain language, is also found in the presented translations of Charlotte Bronte's novel Jane Eyre.*

Key words: *translation, author's style, lexical problem, story line, original text, language archaization, syntactic rhythm, equivalent, anthropocentrism, linguistic personality, national and cultural prototype.*

Introduction. Charlotte Bronte is the author of brilliant and exciting novels.

The best-known novel by the author now known as Jane Eyre was first published in 1848 under the title Jane Eyre's Autobiography.

Discussions and results. The most Important fact to note when reading Jane Eyre's work is that it is written in the first person. From the first pages of the book, you can see its resemblance to a personal diary. Which we think is rare. In the 19 century, the most of works were written in the third person [1]. There is a version that the novel is based on a real story from the life of the author. The prototype of the girls school, described in the novel was the Coven bridge girls boarding school. Charlotte was sent to this school at the age of 8. She tried to convey everything that happened to her during this period of her life. It should be noted that the novel was already written in adulthood. Judging by the style of writing, thoughts and reasoning. Most likely, she kept diaries that were preserved and used in the creation of the work, because all the events are reflected in sufficient detail. There is also a version that at that time Charlotte Bronte wrote using a male pseudonym Korrer Bell. In Victorian England women were almost powerless.

It was believed that women should only deal with children and households.

Therefore, it is not surprising that she had to write under a male pseudonym and carefully hide her activities. Of course, over time, critics suspected that the novel was written by a woman. That the novel was written by woman's hand is confirmed by E. Gaskell in her book The life of Charlotte Bronte (1978), in which she examined her biography, citing, as examples, the correspondence of publishers and Charlotte herself [2]. In this book is covered almost all life of C. Bronte.

On the territory of the post-Soviet space, the work was first published in Russia in 1849 in the journal Otechestvennye zapiski. The novel has been translated several times; at the moment, there are 9 versions of the transcription. The first translation appeared just two years after the release of the novel in 1849, and the last one exactly follows the original in 1999. The common feature that all these texts have in common, with the exception of the latest one, is the abbreviations to which the translators subjected the original. Each translation differs from others not only in the principles of abbreviation of the text, but also in the translation of the title according to the name of the main character. Only three can be called full-fledged translations, of which they should be considered in more detail.

1. The translation by Irinarh Vvedensky (1849), «Дженни Эйръ».

I. Vvedenskiy, is a famous translator of XIX century, treats the novel quite freely: he allows himself to abbreviate the author, where text, it seems to him is not expressive enough. In addition, he often Russifies certain terms and concepts, as was customary in that era. Nevertheless, the translation of Vvedenskiy very accurately falls into the style, intonation and rhythm of the original, and the charming atmosphere of the text, with turns characteristic of the century before last, takes the reader to the time when the novel was first published. British rumors had clearly reached Vvedenskiy that the novel was written by another author, and indeed by a man; this is directly stated in the preface to his translation:

The English public guessed that Jane Eyre was written by the governess of MR. Teckery, to whom this autobiography was dedicated in its second edition; but some, not without reason, suspect here the participation of a completely not-female pan. Speaking of Jane Eyre's translations, it must be borne in mind that the first edition of the novel in English was accompanied by the subtitle autobiography. The publishers convinced Bronte that this way the book would vbe sold more successfully. The book was indeed an instant hit with British readers and critics alike. Although it must be admitted that its glory had a taste of scandalousness: some of the novel seemed too rude and defiant. It was believed that under the pseudonym the author is a men. The scandal was added by the second edition of the book, which C. Bronte dedicated to William Teckery, who highly appreciated the novel. Many readers, still wondering who the author was, came to the conclusion that this was the governess of Teckery, who described her affair with the writer. These rumors reached the readers of the post-Soviet space and curiously reflected in the early translations of Jane Eyre.

The translation by Vvedenskiy was first published in journal Otechestvenniy zapiski. It edequately conveys the content of the original work. The translation contains 38 chapters which is the same as the number of millichapters of the original text. I. Vvedenskiy divides the entere text of the work into 5 parts with non-through numbering. Presumably, this is due to the fact that the translation was published in different issues of journals and thus additionally structured.

The translation of I. Vvedenskiy at one time was subjected to quite serious criticism by Soviet translators for its free manner, however, it should be remembered that at that time such treatment for a foreign text was the norm: the translator, first of all, sought to make it accessible and exciting for his compatriots. In particular, he replaces English names with those familiar to the reader, and Helen becomes Елена and Barbara- Варвара; characteristic also of appeal барин, барыня, барышня and Миллькотской уезд. Despite all the edits made by Vvedenskiy edition and the essence of the novel and its main storylines, they do not change. But it is worth noting that sometimes the translators omits the reasoning of of the main character, which is important for understanding her character and beliefs, - for example, Jane's reflections on women's prescribed behaviors and roles. Perhaps Vvedenskiy considered that the issues of women's equality and such doubts were too revolutionary for the society of the middle of the XIX century. Vvedenskiy explained his free treatment of the original by the fact that, in his opinion, the author does not deserve anything else; he mentions this in a letter to the editor of the journal Otechestvenniy zapiski (1851): the novel Джесси Эйр, is really not translated, but redone by me. And this I am now ready to announce in confidence to a learned editors of a literary magazine. Apparently, He thought that Jane Eyre was a typical women's book; therefore, he periodically replaces the appeal to readers used by the author with читательница (in one case even favorable). Supportive readers will be separately pleased with old expressions, for example, Буду ли я иметь удовольствие видеть сегодня..., это я имела честь заметить вам, для его орлиных очей, делать фальшивые тревоги ЕТС.

2. The translation by Vera Stanevich, poems in translation of T. Kazmichova and B.Leytina (1950). V. Stanevich created the first complete translation of the novel in XX century. This text,

titled *Джен Эйр* (without the letter й in *Джейн*, still the most popular and has gone through many editions. Many generations of readers grew up on this translation and like it for the lightness, wit and poetry of the language. Translation of V.Stanevich carefully preserves the author's style, storylines and descriptions. However, it is still not free from some omissions. In particular, excessive sentimentality is often leveled in Soviet translations, and discussions on the topic of religion are not at all accidental for C. Bronte like for the priest's daughter – they are censored. Where religious fragments are not omitted, V.Stanevich softens them by resorting to a more general form. The number of chapters of the translated text corresponds to the original. The frame structure of chapters is not broken, the translator follows the author exactly. Among the abbreviations of religious passages, the following can be noted in the dialogue between Jane Eyre and her new friend At the Loud scholl Helen Bernce, the translator omits one fragment of the text. The whole conversation on the topic of forgiving one's offenders is based on an appeal to Christian principles. And the translator includes this in her story. However, Helen's statement was released that everyone should strive for death, as a purification of the soul and spiritual perfection: ...perhaps again to be communicated to some being higher than man-perhaps to pass through gradations of glory, from the pale human soul to brighten to the seraph! In other cases, such passages are not cut, but are transmitted with less fervor: as in conclusion, No woman was ever nearer to her mate than I am: ever more absolutely bone of his bone and flesh of his flesh, was translated like, Ни одна женщина в мире так всецело не принадлежит своему мужу, that reduces the solemnity and removes the biblical connotation. V.Stanevich also shortens the last paragraph, where St. John reflects on his imminent demise. Such digressions somewhat change the character of the heroine, who loses a fair amount of her loftiness and exaltation.

The translation was first published in 1950 in Goslitizdat and since then it has been reprinted almost annually. The total number of publications, judging by what could be found, is about forty or more. The first publication was accompanied by an afterword Z.Grajdanskaya. In addition to the biography of the writer, it is somewhat pretentious and not entirely accurate factually. It contains obligatory quotations from K. Marx's brief digression into history of the struggle of English workers for their rights and a detailed ideological analysis of all the theses of the novel, which is typical of the Soviet school of translation.

V.Stanevich conveys the realities and especially the intonation of the original quite accurately, but there are also small mistakes. For example, not quite correct translation of the word, window-seat - сиденья в оконном эрке, for which there really is not Russian equivalent. During a reception at Mr. Rochester's house, Jane tries to remain unnoticed and avoid the attention of the guests and therefore settles in a window niche – and in translation, on the contrary, it turns out that she shocks the audience by sitting on the windowsill. The choice of vocabulary and syntactic rhythm, the text smoothness characteristic of Soviet translations make V. Stanevich's translation fascinating and enjoyable reading — even the issues here work for greater integrity of the novel. Nevertheless, deviations from the original somewhat change the character of the heroine.

There is an edition of the translation by V.Stanevich, the omissions in which were restored by I. Gurova. This work was published once in 1990 as part of the three-volume edition of *The Bronte Sisters*. It should be noted that the publication is unique, including the fact that the text becomes available to the reader for the first time in an untouched form. Readers familiar with V. Stanevich's translation claim that I.Gurova's inserts stand out stylistically from the rest of the text.

I.Gurova, without a doubt, knew the text of V. Stanevich well; sometimes there is a feeling that in her choice of words she goes from the opposite, trying not to use even more successful versions of her predecessor. Compare «его славное солнце клонится к закату» in the work of V.Stanevich and «его дивное солнце спешит к закату» in the work of I.Gurova; «мне суждено испытать» and «меня ожидают до конца наших дней». Similar examples are the following: «С

ЭТИМИ МЫСЛЯМИ Я НЕ СЧИТАЛА НУЖНЫМ БОРЬСЯ, НИЧТО НЕ МЕШАЛО ИМ ОКРЕПНУТЬ И ПРИНЕСТИ СВОИ ПЛОДЫ» by V.Stanevich and «Таким мыслям я предела не клала: пусть себе созреют и приносят свои плоды, если это возможно» by I.Gurova. According to these examples, it can be seen that the variants of I.Gurova are more verbose, some cases are complicated by archaization; the use of words such as «себе» and «свои» looks like a replay; уточнения типа «если это возможно» могут показаться излишними - но, что характерно, это почти дословная передача оригинала; clarifications like «если это возможно» may seem superfluous, but, characteristically, this is verbatim transfer of the original: «...these thoughts I did not think to check; they might germinate and bear fruit if they could». All philosophical and religious arguments are accurately conveyed.

Another lexical problem arises when it comes to translating the word «master», which Jane calls Mr. Rochester. I. Vvedensky is true to himself here and calls him «барин», but only in the direct speech of the characters; in other cases, he uses «мистер Рочестер» or uses descriptive constructions. V.Stanevich translates «master» as «хозяин», which is closer to the original in the transfer of Jane's dependent position relative to Rochester - not only in the material sphere, but also in the spiritual. I.Gurova, in turn, uses the more neutral word «патрон». Its use in the meaning of «master, lord» is just typical for the middle of the 19th century, but it translates the relationship between the characters into a somewhat businesslike plane and does not so much emphasize the dependence of the heroine and her attachment to Mr. Rochester.

Thus, when comparing two translations of the 19th century, one can also find examples when I.Gurova's solutions turn out to be more correct. Consider the episode in which Jane shows her watercolors: «Все морское пространство тонуло в полумраке, сквозь мглу проступал лишь передний план, или, вернее, ближайшие волны, так как земли не было видно. <...> я придала <...> всю ту выпуклость и четкость, на которую был способен мой карандаш» by V.Stanevich and «Даль тонула в сумраке, как, впрочем, и передний план, а вернее-ближайшие вздымающиеся волны, так как суши не было. <...> я придала <...> всю ту выпуклую четкость, на какую была способна моя кисть» by I.Gurova; the original text: «...all the distance was in eclipse; so, too, was the foreground; or rather, the nearest billows, for there was no land. <...> I had touched with <...> as glittering distinctness as my pencil could impart». Here V.Stanevich makes a semantic mistake, because in the original it is clearly stated that the foreground was in the same fog as the distant one. Another mistake is a «pencil» instead of a «brush»: contrary to the usual translation of the word «pencil», its first, now obsolete meaning is just an «artist's brush», it is more appropriate where we are talking about watercolors. In general, it can be noticed that both translators make about the same number of minor mistakes.

3. Translated by Irina Gurova «Jane Eyre»(1999). I.Gurova began working on «Jane Eyre» back in the late eighties — then she translated fragments that were not included in the translation by V. Stanevich. The full translation of her authorship was published already at the turn of the 19th century, and its main feature is the absence of omissions and maximum compliance with the original work. I.Gurova follows Sh .Bronte is practically word for word, which sometimes leads to the appearance of syntactically overloaded, calcifying constructions. There are almost no semantic errors in the text, and I.Gurova's translation can be safely recommended to those who want to get acquainted with the text of «Jane Eyre» without edits and get to know the heroine as the author intended her to be. When creating her translation, I.Gurova is guided primarily by her personal principle of maximum accuracy and observes the modern trend in the transfer of proper names closer to their sound: Jane, Blanche Ingram, Mason. Careful adherence to the syntax of the original often feels like heaviness and excessive archaism, but still today it is the most complete text of the translation. Yes, the image of the heroine and the overall impression of the novel subtly change: they seem to move further away from us in time, but also gain additional depth.

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In the context of this article, it is necessary to mention another version of the translation of the novel. This translation by the authorship of V. Vladimirova was made in 1893 and was first published in a separate book entitled «Jenny Eyre, the Lowood Orphan. Novel-autobiography». The translator shortens the text, and the fragments he skipped often contain meanings that are important for understanding the novel. The rest of the existing translations are rather retellings that have undergone strong cuts. In particular, the very first, a month before the translation by I.Vvedensky, a retelling with elements of translation by an anonymous author, with the title «Jenny Ir: Autobiography», was published in the St. Petersburg magazine «Library for Reading». In 1850, the magazine «Sovremennik» published another anonymous retelling of the novel with elements of translation under the title «Jane Eyre, a novel by Correr Belle». In 1857, the magazine «Library for Dachas, Steamships and Railways» published «Jenny Eyre, or Notes of a Governess» - a retelling with elements of translation, made by S.Koshlakova. Finally, in 1901, another abridged translation was published, entitled «Janie Eyre, the Story of My Life». In our work, an attempt is made to compare and linguistically analyze fragments of the above translations of the novel by Sh. Bronte. For example, this is how the first phrase of the novel sounds in each of the translations under consideration:

1). Translated by I.Vvedensky: В тот день нельзя было гулять. Поутру мы бродили около часа по мокрым тропинкам чахлой роши; но вскоре после обеда (мистрис Рид, когда нет гостей, обедает рано) небо, при холодном ветре, заволоклось мрачными тучами, разразившимися проливным дождём, и, разумеется, в такую погоду слишком-безрассудно было переступить за порог дома.

2). Translated by V.Stanevich: В этот день нечего было и думать о прогулке. Правда, утром мы еще побродили часок по дорожкам облетевшего сада, но после обеда (когда не было гостей, миссис Рид кушала рано) холодный зимний ветер нагнал угрюмые тучи и полил такой пронизывающий дождь, что и речи не могло быть ни о какой попытке выйти еще раз.

3). Translated by I.Gurova: Пойти гулять после обеда в тот день было никак нельзя. Утром мы около часа бродили по садовым дорожкам среди оголившихся кустов, но к обеду (миссис Рид, если не было гостей, обедала рано) ледяной зимний ветер нагнал такие хмурые тучи и захлестал таким дождем, что ни о каких прогулках и речи быть не могло.

The original text: There was no possibility of taking a walk that day. We had been wandering, indeed, in the leafless shrubbery an hour in the morning; but since dinner (Mrs. Reed, when there was no company, dined early) the cold winter wind had brought with it clouds so sombre, and a rain so penetrating, that further outdoor exercise was now out of the question.

The translation of the following well-known phrase from the conclusion, despite its brevity, also gives an idea of the style of translators:

1). Translated by I.Vvedensky: Читательница, я вышла за него. Свадьба наша была спокойна и тиха; он да я, пастор да причётник, были единственными свидетелями и действующими лицами.

2). Translated by V.Stanevich: Читатель, я стала его женой. Это была тихая свадьба: присутствовали лишь он и я, священник и причетник.

3). Translated by I.Gurova: Читатель, я вышла за него замуж. Церемония была самой скромной: в церкви были только мы с ним, священник и причетник.

The original text: Reader, I married him. A quiet wedding, we had: he and I, the parson and clerk, were alone present.

V.Stanevich uses slightly archaic «пребольно», «ею», «тотчас», «сударыня» etc. - such vocabulary immerses in the atmosphere, but does not overload it. The text is perceived as modern, especially for the reader brought up on Russian classics, namely, it served as a standard for translations of the Soviet period [3]. V. Stanevich successfully uses a negative technique: avoids too

modern words, except for one case - the nickname of Mr. Rochester's dog. She translates «Pilot» as «Пилот», and it looks like a translator's false friend: this word came into use with the development of aeronautics in the early 20th century, in the middle of the 19th century, the word «pilot» was used in the meaning of «проводник, вожак, кормчий, лоцман». Just the latter option is chosen by I.Vvedensky and I.Gurova. As for the translation of proper names, V.Stanevich has them archaized and correspond to the norm of classical Russian literature. It is worth noting that she softens consonants more often, for example «Темпель, Брокльхерст», and her variant «Мэзон» is far from the English pronunciation of «Mason». In the latest reprints of the translation by V. Stanevich, the name of the main heroine is brought to the modern norm.

Summing up it should be noted that it is literature serving as a bridge between people and countries. In turn, the translation of a literary text is a speech-making activity. We are talking about a subjective beginning, which allows us to trace the author's and the translator's thoughts are contrasted within the framework of one statement[4]. Thus, the translation represents a new reading of the work. The translator's own vision, which differs from the opinion of the author of the original work, is expressed in his works. This position may be caused by affiliation to various cultural and linguistic communities of the author and translator. Consequently, the author's goal is to express himself through his attitude to reality in his work. In turn, for the translator, the priority is to understand why the author expressed exactly this attitude to the surrounding reality, and convey it[5]. At the same time, it is important that the author is correctly interpreted. We believe that among the translations of Sh.Bronte's novel «Jane Eyre» analyzed by us, V.Stanevich's work is the most adequate. Literary translation is a convincing advantage of V.Stanevich's work. Moreover, her translation is characterized by ease of writing and wit, the absence of ponderous biblical texts and monotonous descriptions. The Russian-language version of the text preserves the subtleties of the description of landscapes and weather, so the novel reliably conveys the mood, emotions and feelings of the heroine, the background for which Sh.Bronte chooses such descriptions.

Conclusion. The narrative strategies of the original text are fully preserved. The exception is some inaccuracies in the aspect of the organization of sentences and the chosen vocabulary, which, however, does not subject the original narrative structure to fundamental changes. Accordingly, V.Stanevich's translation of the novel «Jane Eyre» by Sh.Bronte is the closest to the original source.

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