

UDC 811.531

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**LINGUISTIC AND CULTURAL FEATURES OF THE TRANSLATION OF
"THE TALES OF IVAN THE FOOL AND HIS TWO BROTHERS"
(RUSSIAN DISCOURSE AGAINST THE BACKGROUND OF KOREAN)**

Аннотация: статья посвящена лингвокультурным особенностям перевода сказок Льва Николаевича Толстого. В статье мы рассматриваем перевод "Сказки об Иване-дураке и его двух братьях" на корейский язык. Статья раскрывает специфику передачи русской ментальности, русских обычаев в корейском языке. Важно правильно донести читателю мысль, которую закладывал в произведение автор.

Ключевые слова: сказка об Иване-дураке и его двух братьях, корейский язык, Л.Н. Толстой, русская ментальность, перевод.

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ЛИНГВОКУЛЬТУРНЫЕ ОСОБЕННОСТИ ПЕРЕВОДА "СКАЗКИ ОБ ИВАНЕ-ДУРАКЕ И ДВУХ ЕГО БРАТЬЯХ" (РУССКИЙ ДИСКУРС НА ФОНЕ КОРЕЙСКОГО)

***Annotation:** the article is devoted to the linguistic and cultural features of the translation of fairy tales by Leo Tolstoy. In the article we consider the translation of "The Tale of Ivan the Fool and His Two Brothers" into Korean. The article reveals the specifics of the transmission of Russian mentality, Russian customs in the Korean language. It is important to correctly convey to the reader the idea that the author put into the work.*

***Key words:** The Tale of Ivan the Fool and His Two Brothers, Korean, Leo Tolstoy, Russian mentality, translation.*

L.N. Tolstoy began to write fairy tales and fables for peasant children who came to study at his school in Yasnaya Polyana. In works for children, the writer laid down fundamental moral standards and deep morality. Thus, he tried to expand the horizons of his students, to show them the world in all its diversity. Fairy tales, both authorial and folk, occupy an equally important place in Korean linguistic culture. Korean schoolchildren continue to assimilate the folk life meanings embedded in fairy tales even in high school, studying not only autochthonous, but also foreign fairy tales. So, in the third year of study, South Korean schoolchildren comprehend folk wisdom from the fairy-tale discourse of L. N. Tolstoy, one of the most famous Russian writers for the Korean audience. The opportunity to read his beautiful fairy tales in their native language to children is provided by their professional translation, which takes into account as much as possible the ethnolinguistic and cultural traditions of Russian folklore reflected in the author's fairy tales.

Literary translation of a text is a special type of transmission of interpreted information. The task of such a translation is to adequately, without losing the

aesthetic impact of the original, convey the author's idea to the reader in their native language. It is important to convey emotiveness, expressiveness, metaphor and multifaceted architectonics of the artistic style of the Russian language. To this end, the author of the translation is trying to adequately convey to the Korean reader the “hidden” meanings of words, “underwater semantic currents”, features of the Russian language game (the original synonymic palette of the translated text is an especially important component of it). An analysis of Korean translations of L. Tolstoy's fairy tales shows how important it is to convey the cultural component of the translated text. After all, the words denoting Russian realities must be passed through the “ethnoculturological prism” of the corresponding discursive environment.

The environment, according to A. V. Bondarko, is interpreted as “a set of language elements that play the role of an environment in relation to the original system, in interaction with which it performs its function” [2, p. 134]. The content of the concept of "environment", in the interpretation of N.F. Alefirenko, is predetermined by the duality of the picture of the world [1, p. 40], since it includes objective reality and its subjective reflection in our consciousness, i.e. reality and the ideal (semiotized, inner) world of man. The duality of the picture of the world presented in fairy tales, in our understanding, is created by the functional interaction of the language (system) and the cultural and discursive environment in which this system is implemented. The value-semantic dominants of Russian and Korean ethnic consciousness often differ significantly, which makes it difficult for Korean schoolchildren to understand the primordially Russian picture of the world presented in L. Tolstoy's fairy tales.

For example, the “happy trinity”, a phenomenon typical of Russian culture, becomes an important aspect of translation. So, in the fairy tale of L. N. Tolstoy, it is three brothers, three states. However, in Korean literature there is a rather negative "cult of numbers": the population of East Asia (including South Korea) is wary of the number four - the name is consonant with the word "death". That is why, when

translating, the phenomenon of the “happy trinity” is accompanied by a cultural-discursive note.

Adaptive translation involves the effective use of the phenomenon of discourse as a linguo-cognitive formation, which includes not only linguistic, but also extralinguistic factors. Discourse is considered to be a broader concept than the text with which the translator directly works. The value of the discursive factor for preserving the ethnolinguistic aura of the translated fairy tale is determined by the fact that in the discourse the text of the fairy tale is combined with various extralinguistic factors that represent the ethnocultural values inherent in fairy tales. If we follow Yu. 48]. And yet, the discourse, which is based on the concept that forms it (cognitive category), remains within the framework of text linguistics.

The concepts-uniques of two different ethno-linguistic consciousnesses (Russian and Korean) are of particular difficulty for translation. The cognitive-discursive features of the translation of the fairy tale by L. N. Tolstoy can be traced on the example of the fairy-tale image of Ivan the Fool, well-known in Russian ethnic consciousness.

To do this, it is advisable to use the concept of linguocultural types, recognizable by the carriers of the ethnolinguistic culture of images. Such types are the basic vectors of the value-semantic originality of the culture of a particular ethnic group. A linguocultural type is a stereotypical generalization of the properties of a typed personality. At the same time, the concepts of stereotype and type should not be equated. Characterization is associated with specific representatives of a particular group, the value characteristics of which are expressed during typification.

A striking example of an ethnocultural type can serve as the Russian image of Ivan the Fool, a fairy tale character in the work of L. N. Tolstoy, and the South Korean image of Ondal the Fool. Based on the works of V.I. Karasik, we consider these linguocultural types as a kind of concepts, the content of which is not only a reflection of generalized, stable ideas about the carriers of the Russian and Korean national mentality, but also the characteristics of a typed personality as a

representative of a certain ethnosocial group, which readers recognize by specific verbal and non-verbal behavior [4, p. 310].

The image of the simple peasant who inherits nothing but ends up with everything exists in two cultures. The word "fool" in connection with the name is an epithet and has several meanings. Why do we still consider Ivan a fool?

Ivan could be called a fool because of his position in the family. Ivan was always the third son, who had nothing left by inheritance, therefore, he "remained in the cold." In other sources, the authors indicate that the addition to the name "fool" is a talisman that allows its bearer to pass tests with victory [6, p. 42]. This is the image of Ivan in "The Tale of Ivan the Fool and His Two Brothers" by L. N. Tolstoy.

In Korean culture, there is also the image of Ivan the Fool, although he carries the characteristic features of the already South Asian ethnic group. Here you can see significant differences both on the phonetic background (even when using the transliteration technique, the name "Ivan" in Korean will sound differently - in this language there is no sound [v], it is replaced by the sound "p / b" (ㅍ)), as well as in the image as a whole. The Russian Ivan the Fool is still correlated with the Korean character Ondal (온달), which is quite skillfully used by translators.

The name Ondal is typical for the peasant name-word of the Asian region, as well as Ivan for Russian peasants. The image of Ondal appeared in folklore from a historical prototype and began to "roam" from one folk tradition to another. By examining several translations of the fairy tale about Ivan the Fool into Korean, we found that some translators, for example, Chun In Sun, use the adaptation technique - they use images that are closer to the native speakers of the recipients' language. One example of such adaptation is the image of Ondal [5, p. 23].

In Russian culture, Ivan is a fool and is not ashamed of it. Everything is simple with him: "Where do we fools know, we strive more with our hands and hump" - "바보인 우리가 어찌 그런 걸 다 알겠는가. 우리들은 무엇이나 대체로 손과 등으로 하고 있지" - he works and earns his living from it. In Korean culture, Ondal is a fool, but he does not deny the opportunity to become smarter. He

is helped in this by the princess, who in childhood was reproached with the stupid Ondal: “Ondal walked the streets in torn clothes and worn-out shoes, but he always smiled, so people, looking at Ondal, thought he was a fool” [5, p. 38]. Ivan and Ondal correlate with their simplicity of thinking, which surprises the rest of the characters.

First of all, Ivan and Ondal take care of their parents. In L. N. Tolstoy’s fairy tale, two older brothers leave home immediately after receiving an inheritance, while Ivan stays with his sister to help his parents run the household: “Ivan left with one old mare to continue to be a peasant - to feed his father and mother” - “그리고 이반은 예나 다름없이 늙어빠진 암말 한 마리로 농사를 지어 아버지와 어머니를 봉양하게 됐다”. Ondal also does not leave his mother in trouble: the princess meets him in the forest when he is looking for elm bark for his mother's dinner. The morality of these heroes touches every thoughtful reader.

Ivan and Ondal were considered fools, but they become important people in their states. Ivan rules the whole state, and Ondal becomes the best warrior of his country. Thus, the heroes who did not receive an inheritance at a young age ended up acquiring much more.

There is another important element of both original discourse and subsequent translation into Korean in the two tales. This is an image of werewolf, evil spirits. He is presented in the fairy tale as a force that stands in the way of the heroes, which seeks to change their lives. In L. N. Tolstoy we meet devils who want to ruin the life of three brothers: “The old devil became annoyed that the brothers did not quarrel in the division, but parted for love. And he clicked three seas ” - “큰 도깨비는 이 형제들이 재산을 분배함 있어 있어 있어 있어 말다툼을 하지 의 좋게 헤어진 것이 뇌골스러웠다스러웠다. 그래서 그는 작은 도깨비 셋을 큰소리로 불렀다.” In the Korean folk tale, Ondal considers the princess to be a werewolf fox, a characteristic image of evil spirits in the Korean mythological consciousness. Ondal and Ivan the Fool manage to defeat evil spirits in a fairy tale,

once again proving their superiority over other heroes. It would seem that Ondal and Ivan are considered fools, but they behave smarter than the rest of the characters.

Ethno-cultural types, despite ethnic differences, allow us to see common features in these types, which allows us to speak, regardless of cultural uniqueness, about some universal component of each ethnic consciousness. This helps to create "points of contact" between the two peoples, necessary for the translation of mental and communicative connections. Using the types of Ondal and Ivan, the translator enables readers to deeply and penetratingly comprehend the moral morality of a fairy tale on the images autochthonous to them.

Thus, the search for correlated types of different ethnic cultures, despite their behavioral differences, predetermines the translator's success in his work on source texts. Adaptation in such translations is especially important, since it allows readers of a different linguistic culture to penetrate deeper into the world created in the author's fairy tale by the writer or folklore narrative. Adaptive translation allows the discursive consciousness of another ethnic group to present the original text without undesirable speech and thought failures. Thanks to such work, translations of L. N. Tolstoy's fairy tales attract the Korean reader.

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