

Artículo de investigación

FEATURES OF THE TRANSLATION OF COMPARISONS AND EMOTIONAL AND EVALUATIVE VOCABULARY FROM RUSSIAN TO ENGLISH IN AN ARTISTIC TEXT

ОСОБЕННОСТИ ПЕРЕВОДА СРАВНЕНИЙ И ЭМОЦИОНАЛЬНО-ОЦЕНОЧНОЙ ЛЕКСИКИ С РУССКОГО НА АНГЛИЙСКИЙ ЯЗЫК В ХУДОЖЕСТВЕННОМ ТЕКСТЕ
CARACTERÍSTICAS DE LA TRADUCCIÓN DE COMPONENTES Y VOCABULARIO EMOCIONAL Y EVALUATIVO DEL RUSO AL INGLÉS EN UN TEXTO ARTÍSTICO

Recibido: 5 de abril de 2019. Aceptado: 14 de junio de 2019

Written by:

Margarita Stepanovna VYHRYSYUK¹⁴²

https://elibrary.ru/author_items.asp?authorid=150002

Maria Mikhaylovna PARSHUKOVA¹⁴³

Elena Leonidovna TELITSYNA¹⁴⁴

Sofya Vladimirovna ONINA¹⁴⁵

Abstract

The article discusses various approaches to translation comparisons and emotional and evaluative vocabulary in the examples of the novels of M. Bulgakov «The Master and Margarita» and Jack London's «Martin Eden» from Russian into English and from English into Russian. There were considered the reasons of difference in translations: the acquired experience, personal experiences, different attitudes to the world. There was described the transformational theory of translation, and such a type of transformational theory as a syntactic comparison. The authors analyzed translation examples of different lexical units, and made conclusions about the most successful options for the transfer of the translated lexemes. Also the examples of emotional and evaluative vocabulary with a different intention were discussed. There were formulated judgments about differences of two translated works. The authors analyzed the translation examples of different lexical units with the aim of visual presentation of the most successful options for the transfer of the translated lexemes.

Keywords: Translation, literary text, comparison, emotional-evaluative lexicon, the

Аннотация

В статье рассматриваются различные подходы к переводу сравнений и эмоционально-оценочной лексики на примерах Романов М. Булгакова "Мастер и Маргарита «и Джека Лондона» Мартин Иден" с русского на английский и с английского на русский языки. Рассмотрены причины различий в переводах: приобретенный опыт, личные переживания, разное отношение к миру. Описана трансформационная теория перевода и такой тип трансформационной теории, как синтаксическое сравнение. Авторы проанализировали примеры перевода различных лексических единиц и сделали выводы о наиболее удачных вариантах перевода переведенных лексем. Также были обсуждены примеры эмоциональной и оценочной лексики с иным намерением. Были сформулированы суждения о различиях двух переведенных произведений. Авторы проанализировали примеры перевода различных лексических единиц с целью наглядного представления наиболее удачных вариантов перехода переведенных лексем.

¹⁴² Federal State autonomous Educational Institution of higher professional Education Tyumen State University», Tumen, Russian Federation

¹⁴³ Budgetary Establishment higher medical education Khanty-Mansiysk State medical academy, Khanty-Mansiysk, Russian Federation

¹⁴⁴ Federal State Budgetary Educational Institution of higher education «Yugra State University», Khanty-Mansiysk, Russian Federation

¹⁴⁵ Federal State Budgetary Educational Institution of higher education «Yugra State University», Khanty-Mansiysk, Russian Federation

transformational theory of translation, the syntactic comparison.

Ключевые слова: перевод, литературный текст, сравнение, эмоционально-оценочная лексика, трансформационная теория перевода, синтаксическое сравнение.

Resumen

El artículo analiza varios enfoques de comparaciones de traducción y vocabulario emocional y evaluativo en los ejemplos de las novelas de M. Bulgakov «The Master and Margarita» y «London Eden» de Jack London de ruso a inglés y de inglés a ruso. Se consideraron las razones de la diferencia en las traducciones: la experiencia adquirida, las experiencias personales, las diferentes actitudes hacia el mundo. Se describió la teoría transformacional de la traducción y este tipo de teoría transformacional como una comparación sintáctica. Los autores analizaron ejemplos de traducción de diferentes unidades léxicas e hicieron conclusiones sobre las opciones más exitosas para la transferencia de los lexemas traducidos. También se discutieron los ejemplos de vocabulario emocional y evaluativo con una intención diferente. Se formularon juicios sobre las diferencias de dos obras traducidas. Los autores analizaron los ejemplos de traducción de diferentes unidades léxicas con el objetivo de presentar visualmente las opciones más exitosas para la transferencia de los lexemas traducidos.

Palabras clave: traducción, texto literario, comparación, léxico emocional-evaluativo, la teoría transformacional de la traducción, la comparación sintáctica.

Introduction

Translation rightly refers to one of the most challenging intellect of the categories of activities, which is to transfer the words from one language to another. The intermediary in communication of the two cultures is considered to be the main difficulty, because he transmits information through the prism of the acquired experience, personal experiences, losing impartial assessment of what is happening. Linguocultural aspect is also considered to be significant.

Translation of a literary text has certain originality. The translator must take into account not only the historical period of the literary creation, but a cultural phenomenon, inherent to this era, the stylistic features typical to a particular author. However, the main role is to preserve the author's intention.

In basic manuals on the theory and practice of translation studies both the peculiarities of lexical-semantic compliance or noncompliance, and peculiarities of grammatical structure. So, A. I. Ricker emphasizes that "the great danger for the translator lies in the fact that in the English and Russian languages, there are many homonymous grammatical forms and syntactical structures, that do not coincide by its functions and importance in both languages. The same names of such forms and patterns, borrowed in Russian and English languages from Latin, should not mislead. English infinitive and

English participle differ from the corresponding Russian forms by functions, and values, without mentioning the absence in the Russian language such forms as the perfect infinitive or the present participle, which in the Russian language may correspond to either the participle, or the gerund» (Ritsker, 1981). Knowledge of the technical adequacy of grammatical constructions in different languages is not less significantly than the knowledge of mental and cultural characteristics of the language. Moreover, from time to time this knowledge are closely intertwined, as connected with the history of the emergence and formation of grammar in language, and therefore a reflection in it that can be called in some sense «spirit of the nation».

Use of language means in speech, of course, gives it expressiveness and beauty, the use of such techniques as comparing and emotionally-evaluative vocabulary helps to give the object figurality, and sometimes forcing translators to resort to different kinds of translation, to correctly convey the meaning of the text to Russian readers.

Materials and Methods.

Content of the study consists of the original text of the novel of Jack London «Martin Eden» and his translated editions ed. by E. D. Kalashnikova and R. Oblonsky and original text of the novel of M. A. Bulgakov "The Master and Margarita" and

its English versions, made by Richard Pevear and Larissa Volokhonsky, and Michael Glenny.

The methodological basis of the study was the principle of the research approach to the text - systematic - according to which the artistic text is considered as a source of diverse multi-level information from the standpoint of unity of content and form.

In the course of the analysis of the language of the artistic text, functional-stylistic and comparative-comparative approaches were integrated. In connection with these directions, the following methods were used in the work:

- 1) when gathering language material – *the method of targeted sampling*;
- 2) when describing observations of the structural and semantic features of comparisons in Russian and English – *the descriptive method*;
- 3) when comparing the classification of comparisons on a structural-semantic basis in the studied sources – *the comparative method*;
- 4) when identifying the quantitative part of the study units – *statistical method*.

Discussion

Translation of a literary text has a certain originality. The translator must take into account not only the historical period of the literary creation, but a cultural phenomenon, inherent to this era, the stylistic features typical to a particular author. However, the main role is to preserve the author's intention (Luchinskaya et al., 2018; Vassilenko et al., 2018).

In basic manuals on the theory and practice of translation studies both the peculiarities of lexical-semantic compliance or noncompliance, and peculiarities of grammatical structure. So, A. I. Ricker emphasizes that "the great danger for the translator lies in the fact that in the English and Russian languages, there are many homonymous grammatical forms and syntactical structures, that do not coincide by its functions and importance in both languages. The same names of such forms and patterns, borrowed in Russian and English languages from Latin, should not mislead. English infinitive and English participle differ from the corresponding Russian forms by functions, and values, without mentioning the absence in the Russian language such forms as the perfect infinitive or the present participle, which in the Russian language may correspond to either the participle, or the gerund» (Ritsker, 1981). Knowledge of the technical adequacy of grammatical constructions in

different languages is not less significantly than the knowledge of mental and cultural characteristics of the language. Moreover, from time to time this knowledge are closely intertwined, as connected with the history of the emergence and formation of grammar in language, and therefore a reflection in it that can be called in some sense «spirit of the nation» (Vykhristyuk, 2014).

Use of language means in speech, of course, gives it expressiveness and beauty, the use of such techniques as comparing and emotionally-evaluative vocabulary helps to give the object figurality, and sometimes forcing translators to resort to different kinds of translation, to correctly convey the meaning of the text to Russian readers.

The main purpose of translation is to achieve adequacy for this translation linguists are frequently used grammatical transformations, which are part of transformation theory of translation. **Grammatical transformations represent** syntactic adaptation (literal translation), segmentation of sentences, combining sentences, grammatical replacements (forms of a word, part of speech or part of the sentence) (Transformational theory of translation).

Transformation theory of translation originates from transformational grammar, which deals with the rules of generation of syntactic structures, characterized by common tokens and basic logical-syntactic relations. It is known that each language has its own grammatical system, so the transformation helps to convey the meaning of the structures that are absent in the target language (Transformational theory of translation).

Transformational grammar appeals with such concepts as the original structure (nuclear) and other structures that are called transforms and are derived from a number of nuclear structures or, conversely, are reduced to them. Nuclear structures contain the basic meaning of the statement and contain the main members of the sentence – the subject and the predicate: *a girl sings*. Transformations from the nuclear structure can be – *singing girl, singing of a girl, singing by a girl*.

Even if the British and Russian structures are not the same, the English sentences can be transformed into structures similar to the Russian ones.

The main task of the translator is to convey the author's intention as close as possible to the text, taking into account the peculiarities of the linguistic and cultural possibilities of the language. If possible, the authors leave the syntactic unit unchanged, such a technique is called as *syntactic adaptaion* (Vykhrystyuk et al., 2016).

When translating comparisons from the original text of the novel by G. London «Martin Eden» by the translators E.D. Kalashnikova and R. Oblonskaya syntactic correlations as a type of grammatical transformation were most often used. When translating 491 units of comparisons in the studied material, 249 units of comparisons were subjected to syntactic comparison.

A grammatical transformation may be a *syntactic adaptation*; here the syntactic structure of the original text is transformed into a similar structure in the translation language. This type of transformation is appropriate, if similar syntactic structures exist in both languages, foreign and translational. The syntactic assimilation can be represented by a complete correspondence of the number of language units and the order of their location in the original and the translation. Usually the use of syntactic comparison leads to some changes in structural components. For example, when translating text from English to Russian, the official words, articles, link-verbs, changes in morphological forms and lexical units can be omitted.

The structure of the syntactic assimilation divided into the following groups:

1. Adaptation, expressed by comparative construction. This type of transformation is not difficult for translators, since all original sentences can be translated without changing the comparison structure. Let's consider an example: «<...> he lurched away like a frightened horse <...>» (London, 2018, p. 6) translators E.D. Kalashnikova and R. Oblonskaya translated in the same way: 1) «<...> он отпрянул как испуганный конь» (Bulgakov, 1997, p. 5), «<...> вдруг в страхе отпрянул, точно испуганная лошадь <...>» (London, 1986, p. 7). In both examples, the authors translated the comparison with structures expressed in comparative turns, and the use of synonyms in the translation does not distort the essence of the statement itself.

In a sentence «<...> in the eyes there was an expression such as wild animals betray when they fear the trap» (London, 2018, p. 6) both

translators replaced the plural form with the singular form, translating the comparison as follows: 1) «<...> в этом взгляде все еще была тревога, как у дикого животного, опасющегося западни» (Bulgakov, 1997, p. 6), 2) «<...> взгляд настороженный, словно у дикого зверя, когда он чует ловушку» (London, 1986, p. 8).

Thus, the use of the singular is more appropriate here, thus the authors, comparing Martin Eden with one frightened animal, emphasize that in this unfamiliar situation Martin felt lonely, experienced insecurity and fear with family members Ruth. In most cases, translators tried not to deviate from the original text and translate a comparative construction with a comparative construction, there are still some exceptions. For example, the comparison in the sentence «He saw her hand coming out to his, and she looked him straight in the eyes as she shook hands, frankly, like a man» (London, 2018, p. 10). R. Oblonskaya translates literally, using a comparative construction будто мужчина: «Девушка протянула руку и, прямо глядя ему в глаза, просто, будто мужчина, обменялась с ним рукопожатием» (London, 1986, p. 11), and E.D. Kalashnikova, in translating this sentence, applied a substitute and used the adjective male handshake: «Он заметил, как прямо смотрела она ему в глаза во время крепкого, совсем мужского рукопожатия» (Bulgakov, 1997, p. 7), perhaps considering that the phrase would be more appropriate, since it softens Ruth's rough comparison with a man. Sentence «Remained the bedroom, small as the one occupied by Martin» (London, 2018, p. 5, p. 238) E.D. Kalashnikova translated as «Спальня была так же мала, как и комната, занимаемая Мартином» (Bulgakov, 1997, p. 134), and R. Oblonskaya translated this sentence as «Оставалась спальня, такая же крохотная, как комнатка Мартина» (London, 1986, p. 196). The first translator used the technique of syntactic adaptation, the second – the replacement. R. Oblonskaya in this example misses the participle *occupied*

2. Adaptation, expressed as relative comparative in the composition of a complex sentence. Let's consider an example: «<...> as if the level floors were tilting up and sinking down to the heave and lunge of the sea» (London, 2018, p. 5). This sentence was translated by the authors, using analogues: 1) «<...> словно пол под ним опускался и поднимался на морской волне, он шел за своим спутником» (Bulgakov, 1997, p. 5), 2) «<...> словно этот ровный пол то, кренясь, взмывал на волне, то уходил вниз»

(London, 1986, p. 7); «<...> *sweet and sensitive, smiling with pity and tenderness as only a spirit could smile*» (London, 2018, p. 36), 1) «<...> *улыбающееся так нежно и сострадательно, как могут улыбаться только ангелы*» (Bulgakov, 1997, p. 22), 2) «<...> *милое и чуткое, улыбается милосердно и нежно, как способна улыбаться лишь фея* <...>» (London, 1986, p. 31). In the example «<...> *and settled back slightly from the edge of the chair, holding tightly to its arms with his hands, as if it might get away from him and buck him to the floor*» (London, 2018, p. 14).

We find differences in the translation of the authors: R. Oblonskaya gives an exact translation: «*Ему полегло, он сел поудобнее, только сжал ручки кресла, словно оно могло взбрыкнуть и сбросить его на пол*» (London, 1986, p. 14), while E.D. Kalashnikova adds another simple sentence to this complex sentence as *if she feared*: «<...> *глубже уселся в кресло, продолжая, однако, крепко держаться за ручки, словно опасался, что оно уйдет из-под него и не шлепнется на пол*» (Bulgakov, 1997, p. 10), thus showing the nervous condition of Martin Eden when visiting Morse's house. Sentence «<...> *and the furtive hobo who slid in like a shadow and like a shadow hovered at the end of the bar*» (London, 2018, p. 194).

R. Oblonskaya translates literally: «<...> *и вороватого бродягу, что проскользнул сюда как тень и как тень маячил в конце стойки*» (London, 1986, p. 158), E.D. Kalashnikova includes a comparative construction: «*Проскользнул в кабачок как тень и маячил у дальнего конца стойки*» (London, 2014, p. 109), possible in order to avoid tautology in the Russian sentence.

3. Adaptations, expressed by comparative constructions, introduced into the structure of the sentence with verbs *remind, seem, liken, appear*. In such comparisons, the authors keep the structure of the sentence and translate comparative verbs with equivalents in Russian: «*His mind seemed to turn, on the instant, into a vast camera obscura*» (London, 2018, p. 9), 1) «*Его сознание вдруг словно превратилось в огромную камеру-обскуру*» (Bulgakov, 1997, p. 7), 2) «*Память мигом обратилась в громадную камеру-обскуру*» (London, 1986, p. 10). «<...> *but these seemed the prison-bars through which* <...>» (London, 2018, p. 33), 1) «<...> *но теперь все это казалось ей лишь тюремной решеткой* <...>» (Bulgakov, 1997, p. 20), 2) «<...> *но казались теперь тюремной решеткой, из-за которой глядит*

великая душа <...>» (London, 1986, p. 29). «*He seemed such a Boy*» (London, 2018, p. 33), 1) «*Мартин вдруг показался ей таким мальчишкой*» (Bulgakov, 1997, p. 20), 2) «<...> *и таким казался мальчишкой* <...>» (London, 1986, p. 29).

In the sentence «*He could not express what he felt, and to himself he likened himself to a sailor, in a strange ship, on a dark night, groping about in the unfamiliar running rigging*» (London, 2018, p. 17) translators give different translations: R. Oblonskaya gives a literal translation: «*He смог он выразить свои чувства – и представился себе матросом, что оказался темной ночью на чужом корабле и никак не разберется оцупью в незнакомом такелаже*» (London, 1986, p. 16), and E.D. Kalashnikova uses a comparative structure with the conjunction *точно*: «*Он чувствовал себя, точно матрос на чужом судне, который темную ночью путается в незнакомой оснастке*» (Bulgakov, 1997, p. 11). Perhaps the translator wanted to show thereby the feelings of Martin Eden's dismay at the Morse family dinner party.

4. Adaptations, expressed by complex words consisting of two parts. For example, «*He wondered if there was soul in those steel-gray eyes* <...>» (London, 2018, p. 47), 1) «*Он спрашивал себя, видна ли душа в этих иссиня-серых глазах* <...>» (Bulgakov, 1997, p. 27), 2) «*Интересно, видна ли душа в этих серо-стальных глазах* <...>» (London, 1986, p. 39). In this example, the translator E.D. Kalashnikova and R. Oblonskaya translated a complex comparison of steel-gray eyes, using a similar complex structure in Russian. For the sentence «<...> *you pig-headed Dutchman*» (London, 2018, p. 199) the translators used different translations, since there are no equivalents in Russian that can convey such a statement of the hero. E.D. Kalashnikova translated this phrase as follows: «*Голландский боров*» (Bulgakov, 1997, p. 112), replacing a compound noun with an adjective; R. Oblonskaya used expressive expression: «*Тебя бы эдак, тебя, чертова немчура!*» (London, 1986, p. 162).

5. Adaptations of comparisons expressed by nouns in the genitive case will be shown by example: «*They were the lips of a fighter and of a lover*» (London, 2018, p. 48); 1) «*Это были губы воина и любовника*» (Bulgakov, 1997, p. 28); 2) «*У него губы бойца и любовника*» (London, 1986, p. 40); «*They were lips of pure spirit*» (London, 2018, p. 77); «*Это были уста бесплотного духа*» (Bulgakov, 1997, p. 45);

«То были уста непорочной души, <...>» (London, 1986, p. 63).

In these examples, the structure of the genitive case (possessive case) in English, expressed by the ratio of nouns with the particle *of*, is also reflected in the translational publications by the structure of the genitive case.

In the following example «<...> *he saw Ruth's clear, luminous eyes, like a saint's* <...>» (London, 2018, p. 68) translation in two Russian-language editions diverges. R. Oblonskaya translates this sentence, sticking to the original sentence structure «*Совсем рядом с дерзкими вызывающими глазами этой девушки сияли ему из непостижимых глубин непорочности ясные лучистые, точно у святой, глаза Руфи*» (London, 1986, p. 56). E.D. Kalashnikova, on the other hand, misses the comparison, replacing it with a refinement, as if pausing to draw the reader's attention to Ruth's eyes: «<...> *Мартин увидел вдруг лучезарные, ясные глаза Руфи, глаза святой* <...>» (Bulgakov, 1997, p. 40).

6. Adaptations expressed by an adjective in a comparative degree: «<...> *seemed somehow to be more alive than Mr. Morse and his crony, Mr. Butler*» (London, 2018, p. 135), 1) «*В них, казалось ему, было куда больше жизни, чем в мистере Морзе и его друге мистере Бэтлере*» (Bulgakov, 1997, p. 76), 2) «<...> *но почему-то казалось, они много ближе к жизни, чем мистер Морз и его приятель Батлер*» (London, 2014, p. 109); «*The two fighters were greater brutes than they*» (London, 2018, p. 171), 1) «*Перед ними боролись два зверя, более свирепые, чем они сами*» (Bulgakov, 1997, p. 96), 2) «*Эти двое оказались еще более жестокими, чем они сами*» (London, 1986, p. 139). In these syntactic adaptations, the degree of comparison of adjectives is interpreted by Kalashnikova E.D. and Oblonskaya R. were translated into Russian by comparative adjectives *degree more, closer, more violent, more ferocious*.

In the following example «<...> *and decided that his was better, far better, than the average*» (London, 2018, p. 246). R. Oblonskaya translates this sentence, fully saving the structure: «<...> *и решил, что его мелочишки лучше среднего уровня, куда лучше, – и однако их не покупали*» (London, 1986, p. 201), and E.D. Kalashnikov replaces the members of the sentence, making Martin Eden the main character here, not his work: «*Он по-прежнему находил, что сам пишет гораздо лучше*» (Bulgakov, 1997, p. 139). В следующем примере «*They*

had been young when love was young, and they were wiser than convention and opinion and all the new-born things» (London, 2018, p. 212). R. Oblonskaya also provides an equivalent translation.: «*Молоды они были в той далекой древности, когда молода была любовь, и оттого они мудрее условностей, убеждений и всего прочего, что появилось позднее*» (London, 1986, p. 173) unlike E.D. Kalashnikova, who replaced the comparative adverb *wiser* with the noun *wisdom*: «*Он родился в те давние времена, когда родилась сама любовь и силе его древней мудрости уступали все тонкости и ухищрения позднейших веков*» (Bulgakov, 1997, p. 119), possibly considering that this substitution will help give a different meaning to the proposal and will make Martin Eden wiser in the eyes of the reader.

7. Adaptation, expressed in the syntax with conjunctions *as... as* translated in the following way: «<...> *and an ambition as big as your love and as futile as your ignorance*» (London, 2018, p. 140), 1) «*Самолюбие такое же сильное, как твоя любовь, и такое же безнадежное, как твое невежество*» (Bulgakov, 1997, p. 78), 2) «<...> *и мечта, огромная, как эта любовь, и бесплодная, как твое невежество*» (London, 2014, p. 113). «*So he bolted his breakfast, a sickly, sloppy affair, as rapidly as they*» (London, 2018, p. 180); 1) «*Поэтому он так же торопливо, как и они, проглотил свою порцию*» (Bulgakov, 1997, p. 101), 2) «*Так же наспех, как они, он проглотил дрянное водянистое варево* <...>» (London, 1986, p. 147). In the above examples, the authors gave the *as...as* construction an equivalent construction так... как in the Russian language..

But the sentence «*And I have been as blind as a bat!*» (London, 2018, p. 222) the interpreters translated in different ways: E. D. Kalashnikov translated this sentence literally: «*Значит, я был слеп, как летучая мышь!*» (Bulgakov, 1997, p. 125), R. Oblonskaya missed the comparison in the translation and gave it the following statement: «*Эх я, слепой крот!*» (London, 1986, p. 182) possible with the greatest expressiveness.

8) the adaptation of complex adjectives with the formant *like*. This formant is not characteristic of compound words of the Russian language, so translators can translate it in different ways. For example, in the sentence «*He slept seven hours of heavy, animal-like sleep*» (London, 2018, p. 184) by E. D. Kalashnikova translated the noun with the adjective formants: «*Он проспал семь часов тяжелым животным сном*»

(Bulgakov, 1997, p. 103), R. Oblonskaya used the noun in the genitive: «Он спал семь часов тяжелым сном животного» (London, 1986, p. 150).

The reverse situation is in the following example: the comparison *animal-like eyes* in the sentence «<...> *the large features and burning, animal-like eyes of Cheese-Face*» (London, 2018, p. 167) E. D. Kalashnikova translates as a noun in the genitive case: «И горящие как у зверя глаза» (Bulgakov, 1997, p. 94), and R. Oblonskaya translates like an adjective «<...> *выделись ему крупные черты, горящие звериные глазки Чурбана*» (London, 1986, p. 136).

In the example «*The eyes, weasel-like and cruel, were looking at him complainingly*» (London, 2018, p. 40) the comparison *weasel-like* was given more accurate by R. Oblonskaya, compared the eyes of the son-in-law with the eyes of a ferret – «*Глазки зятя, злобные, точно у хорька, впились в него с неудовольствием*» (London, 1986, p. 34). E. D. Kalashnikov has been replaced the complex noun by adjectives *злые* and *хищные* – «*Сейчас злые и хищные глазки смотрели на Мартина неодобрительно*» (Bulgakov, 1997, p. 24).

9) adaptation in the form of comparison expressed by nouns in the instrumental case: The sentence «<...> *a scant five feet four, greasy-featured, with the chest of a squat*» (London, 2018, p. 252) translators E.D. Kalashnikova and R. Oblonskaya translated identically using the genitive case: 1) «И рядом маленького квадратного человечка с обрюзгшей физиономией и грудной клеткой кузнеца» (Bulgakov, 1997, p. 142), 2) «<...> грудная клетка точно у коренастого кузнеца-коротышки, <...>» (London, 1986, p. 208).

In this paragraph differences were observed, possible cause is in difficulty to find a structure in the language for the replace the genitive in relative constructions.

10) adaptations expressed with negative comparisons: In the sentence «*What you want is the magnificent abandon of life, the great free souls, the blazing butterflies and not the little gray moths*» (London, 2018, p. 351) Jack London uses the negative comparison that is also a negative one in translated editions: «А вам нужна, великая, самозабвенная любовь, вам нужна свободная душа, сверкающий красками мотылек, а не серая моль»

(Bulgakov, 1997, p. 200), «Вам нужно великодушное бесстрашие перед жизнью, души крупные и свободные, ослепительно яркие бабочки, а не какая-то серенькая моль» (London, 1986, p. 291). Similarly, in the sentence: «*But you'll find these fellows intelligences and not bourgeois swine*» (London, 2018, p. 376). «*Настоящие интеллигенты, а не буржуазные свиньи*» (Bulgakov, 1997, p. 214). «*Но люди они незаурядные, не то что свиньи-буржуа*» (London, 1986, p. 311), perhaps because the translators in their editions want to focus on the denial, thereby giving greater expression to expression, and therefore differences in translation comparisons here were not revealed.

11) adaptations expressed with adjectives formed of nouns

For example: «*To go from the door to the head of the bed was a zigzag course*» (London, 2018, p. 239). Данное предложение переводчики перевели по-разному: Е.Д. Калашникова перевела его буквально This sentence was translated by the translators in different ways: E. D. Kalashnikova translated it literally: «*Чтобы от двери дойти до изголовья кровати, надо было совершить сложный зигзагообразный путь*» (Bulgakov, 1997, p. 135), R. Oblonskaya replaced adjective by adverb: «*От двери к изголовью кровати приходилось идти зигзагами*» (London, 1986, p. 196), thus simplifying the statement and making it more suitable to describe a tiny room of Martin Eden.

In the given sentence «*Kreis and Hamilton were like a pair of cold-blooded*» (London, 2018, p. 383) adjective *cold-blooded* was translated differently. E.D. Kalashnikova translated the adjective literally: «*Крейс и Гамильтон напоминали хладнокровных дикарей*» (Bulgakov, 1997, p. 218), R. Oblonskaya replaced the word with an equivalent meaning by the epithet *свирепые дикари*: «<...> *Крейс же и Хамилтон, точно два свирепых дикаря, выискивали, куда бы побольнее кольнуть и ударить*» (London, 1986, p. 317). Both adjectives are synonymous and they do not change the meaning of the original adjective.

Thus, the total number of comparisons in the translation which the authors used syntactic similarity, has 309 units of comparison, of which 186 units were translated by the authors syntactically the same, in other cases translators have used other types of transformation. E.D. Kalashnikova used syntactic adaptation in 249 units of comparison, and R. Oblonskaya – 244. It

follows that, the authors still tried to follow the syntax of the original work.

It is assumed the translator to have an adequate vocabulary, knowledge of idioms translating a literary text and can comprehend the essence of the original text, speaking not a maker new product, but a co-author of the existing work.

For clarity of axiological vocabulary translation, we turned to the statements selected from the original text of the novel of M. Bulgakov «The Master and Margarita» and its two translations by Michael Glenny and Richard Pevear and Larissa Volokhonsky respectively, which contain emotional and evaluative vocabulary.

Let us consider a few examples with negative intentions. *Гражданин ростом в сажень, но в плечах узок, худ неимоверно и физиономия, прошу заметить, глумливая* (Bulgakov, 1998, p. 2) – *The man was seven feet tall but narrow in shoulders, incredibly thin and with a face made for derision* (Bulgakov, 1998, p. 3) / *A citizen seven feet tall but narrow in shoulders, unbelievably thin, and, kindly note, with a jeering physiognomy* (Bulgakov, 1967, p. 18). There are differences in the given translations. The word *face, лицо* - а, мн. лица, лиц, лицам, ср. 1. Передняя часть головы человека. Черты лица. Румяное л. Знакомое л. Измениться в лице. (о резкой перемене в выражении лица). В л. говорить (прямо, открыто. Знать кого-н. в л. (по внешнему виду). Лицом к лицу встретиться (вплотную). Лица нет на ком-н. (испуган, расстроен). На одно л. кто-н. с кем-н. (очень похожи). На лице написано что-н. у кого-н. (1) видно по выражению лица. На лице написано разочарование; 2) сразу понятен, ясен кто-н.). С лица некрасив (внешне; прост.). Лицам в грязь не ударить (удачно сделать что-н., показав себя с лучшей стороны) (Dictionary Ozhegov) refers to neutral vocabulary and does not have stylistic marks unlike *physiognomy, ФИЗИОНОМИЯ*, -и, ж. (разг.). То же, что лицо (в 1 и 2 знач.). Неприятная, лукавая, смешная ф. Ф. города, местности (перен.). II при. физиономический, -ая, -ое (устар.). Let us try to perform the replacement in the source text by neutral word "face": *Гражданин ростом в сажень, но в плечах узок, худ неимоверно и лицо, прошу заметить, глумливое*. In the case of neutralization there is not only intentions change to insult or ridicule, but the perception of the hero, his further actions, that significantly changes the general conception of the author.

Let us consider next example. *Еще более побледнев, он вытаращил глаза и в смятении подумал: «Этого не может быть!»*. (Bulgakov, 1998, p. 2). Here there are also differences in the translations: *Paling even more, he stared and thought in consternation: "It can't be!"* (Bulgakov, 1998, p. 3) / *Turning paler still, he goggled his eyes and thought in consternation: "This can't be!"* (Bulgakov, 1967, p. 18). In Russian there is a word «вытаращить»: ТАРАЩИТЬСЯ, -щусь, -щишься; несов. (прост.). 1. (1 и 2 л. не употр.). О глазах: широко раскрываться от удивления, страха. 2. на кого-что. Смотреть, широко раскрыв глаза (неодобр.). Что ты на нее таращишься? сов. вытаращиться, -щусь, -щишься. То stare: 1) пристально глядеть, вглядываться; уставиться (at, upon - на) (New big English-Russian dictionary. 2012), to goggle: 1. таращить глаза; смотреть вытаращенными глазами. The second translation is better, because it does not change the author's idea.

«– Изумительно! – воскликнул непрошенный собеседник и, почему-то воровски оглянувшись и приглушив свой низкий голос, сказал...» (Bulgakov, 1967, p. 40). «'Astounding!' cried their unbidden companion. Glancing furtively round and lowering his voice he said...» (Bulgakov, 1997, p. 6). «'Amazing!' exclaimed the uninvited interlocutor and, casting a thievish glance around and muffling his low voice for some reason, he said» (Bulgakov, 1997, p. 32). According to Ozhegov's dictionary «ВОРОВСКИЙ, нареч. (разг.). Как свойственно вору, исподтишка и мошеннически». The word «воровски» does not contain a negative sense, and «исподтишка», «мошеннически» contain the negative context. In the translation of Michael Glenny the adverb «furtively» (Cambridge Dictionary) means secretly, quietly, that allows the reader to understand just how character performs the action not passing stylistic the image laid out by the author in the hero. Turn to the translation of Richard Pevear and Larisa Volokhonskaya, the linguists use literal translation «thievish» that can be translated «воровски», but this word will characterize the hero like a person who is capable to steal something. It looks controversially that Mikhail Bulgakov exactly described his character to the reader.

Let us consider another example. «– Ну, «Нашу марку», – злобно ответил Бездомный (Bulgakov, 1998, p. 44). «ЗЛЮБА, -ы, ж. Чувство злости, недоброжелательства к кому-н. Питать злобу против кого-н. Пишет злобой кто-н. на кого-н.». 'Well, then

" Our Brand ",' replied Bezdomny, irritated (Bulgakov, 1997, p. 8). 'Okay – Our Brand,' Homeless replied spitefully (Bulgakov, 1967, p.36). Turn to the explanation of the words "irritated" and "spitefully". The both definitions seem to be appropriate so they have a negative mark, but they differ in nature of emotions. «Irritated» means annoyed, while «spitefully» – angrily. Based on the above information the obvious choice is the second translation. It is worthy to pay attention to the emotional and evaluative vocabulary, marked a positive intention.

«Нет, вы не ослышались, – учтиво ответил Берлиоз, – именно это я и говорил». (Bulgakov, 1967, p. 40). Толковый словарь дает нам такое определение: УЧТІВЫЙ, -ая, -ое; -ив. Почтительно-вежливый. У. посетитель. У. поклон. Учтиво (нареч.) ответить. 'No, you were not mistaken,' replied Berlioz courteously. 'I did indeed say that.' (Bulgakov, 1998, p. 6). 'No, you did not hear wrong,' Berlioz replied courteously, 'that is precisely what I was saying' (London, 1986, p. 32). The English word «courteously» fully gives an original meaning of author's intention. In the given example we can note a good choice of English equivalent, clear to the reader of both cultures and allows to obtain a desired view of a particular character.

In the sentence «Доказательство Канта, – тонко улыгнувшись, возразил образованный редактор, – также неубедительно» (Bulgakov, 1998, p. 42) there is an interesting figure of speech «тонко улыгнувшись». 'Kant's proof,' objected the learned editor with a thin smile, 'is also unconvincing' (Bulgakov, 1998, p. 7). 'Kant's proof,' the learned editor objected with a subtle smile, 'is equally unconvincing' (Bulgakov, 1967, p. 34). Let us compare the given variants of translations. "Thin" literally means «тонкий», "subtle" is translated «crafty» as one of the meanings, it reports the intention of the author to emphasize the level of the character education, so the word "thin" according to the explanatory dictionary has also definitions like insight and intelligence.

In next sentence there are also different translations of the same word. – У меня нет постоянного жилища, – застенчиво ответил арестант, – я путешествую из города в город (Bulgakov, 1967, p. 54). According to the translation of Michael Glenny: 'I have no home,' said the prisoner shamefacedly, 'I move from town to town' (Bulgakov, 1997, p. 12). According to the translation of Richard Piver

and Larisa Volokhonski: 'I have no permanent home,' the prisoner answered shyly, 'I travel from town to town' (Bulgakov, 1967, p. 43). Turn to the word explanation «застенчиво»: ЗАСТѢНЧИВЫЙ, -ая, -ое; -ив. Стыдливо-робкий, смущающийся. З. Ребѣнок. Shamefacedly is interpreted as uneasily, shyly is translated humbly.

Conclusion

Comparison as one of the basic means of creating images can be used in texts not only as an independent stylistic device, but also in combination with other stylistic methods, forming convergence or comparative complexes, thereby providing images with even greater stylistic expressiveness (Ostrovskaya et al., 2015).

Since the comparison in the sentence can be expressed in different ways: in the form of a word, a combination of words, phrases, and even a sentence, there is no consensus among scholars about whether the comparison belongs to either trails or stylistic devices.

Despite the fact that the translators tried to translate the novels most closely to the original text, retaining all of the structures, however, many comparative constructions do not coincide with the original, this is primarily due to the different world-view translators, as well as different periods in which the transfer is made. These differences allowed the translators to give the text personality, and to express your vision in a work by a word, its characters and events, therefore translations are not always identical to the original (Zelenskaya et al., 2018; Karabulatova et al., 2018).

Thus, despite the nature of the translated units and their emotionally-estimated color, it is important to follow the original author's intention respecting the lexical and grammatical structure of the language from which the translation is made.

References:

- Bulgakov, M.A. (2008). The Master and Margarita. M.: Profizdat.
 Bulgakov, M.A. (1967). The Master and Margarita. Translated from the Russian language by Michael Glenny. London: Collins and Harvill Press.
 Bulgakov, M.A. (1997). The Master and Margarita. Translated from the Russian language by

Richard Pevear and Larissa Volokhonsky. Penguin Books.

Cambridge Dictionary [Electronic resource]. URL: <https://dictionary.cambridge.org/ru/%D1%81%D0%BB%D0%BE%D0%B2%D0%B0%D1%80%D1%8C/%D0%B0%D0%BD%D0%B3%D0%BB%D0%BE%D1%80%D1%83%D1%81%D1%81%D0%BA%D0%B8%D0%B9/furtive?q=furtively> (date of base 10.02.2019).

London, J. (1986). Martin Eden. M.: Prosveshcheniye.

London, J. (2014). Martin Eden (series Adapted reading. English). SPb: Karo.

London, J. (2018). Martin Eden: the novel. Moscow: Publishing house "E".

Luchinskaya, E.N., Karabulatova, I.S., Tkhorik, V.I., Zelenskaya V.V., Golubtsov, S.A. (2018).

New aspects of intercultural communication discourse modeling in the context of globalization and migration. *Opción*, 34(85), 789-800. ISSN 1012-1587/ISSNe: 2477-9385: Vassilenko, A.P., Karabulatova, I.S., Vasilishina, E.N., Tukaeva, R.A., Barabash, V.V. (2018). The conceptual sphere of fiction in the Russian and English world picture. *Opción*, 34(85), 825-839, ISSN 1012-1587/ISSNe: 2477-9385.

New big English-Russian dictionary. (2012). [Electronic resource]. URL: <https://slovar-vocab.com/english-russian/big-new-vocab.html> (date of base: 09.02.2019).

Ostrovskaya, T.A., Karabulatova, I.S., Khachmafova, Z.R., Lyaucheva, S.A., Osipov, G.V.

(2015). The Discourse of the Russian Elite in the ERA "Liquid" Modernity as a Problem of Ethnic, Social and Cultural Security. *Mediterranean Journal of Social Science*, 6(3), 147-154.

Ozhegov, S.I., Shvedova, N.Yu. Russian definition dictionary. [Electronic resource]. URL:

<http://www.classes.ru/all-russian/russian-dictionary-Ozhegov-term-11323.htm>. (date of base 09.02.2019).

Ritsker, A.I. (1981). Textbook of translation from English into Russian. M.: Moscow.

Transformational theory of translation [Electronic resource]. URL: <https://infopedia.su/18x6c9d.html> (access date: 12.09.2018).

URL: <https://dictionary.cambridge.org/ru/%D1%81%D0%BB%D0%BE%D0%B2%D0%B0%D1%80%D1%8C/%D0%B0%D0%BD%D0%B3%D0%BB%D0%BE%D1%80%D1%83%D1%81%D1%81%D0%BA%D0%B8%D0%B9/furtive?q=furtively> (date of base 10.02.2019).

Vykhrystyuk, M.S., Petrova, T.A., Tokareva, E.Y. (2016). Russian language and communication functions in modern world // International multidisciplinary scientific conference on social sciences and arts sgeom 2016. Anthropology, archaeology, history & philosophy. Conference proceedings. Volume II. 24-30 august, 2016. Albena, Bulgaria.

Vykhrystyuk, M.S., Vyuzhanina, A.Yu., Nazmieva, E.A. (2014). Peculiarities of representation of the concept of "death" in English phraseological units. *Filologicheskiye issledovaniya*, 11(7), 1622-1626.

Zelenskaya V. V., Golubtsov S. A., Karabulatova I. S., Kanon I. A., Kasyanova Z. S.. Innovative Discourse in the Formation of a Modern Ethno-Cultural Environment. In the: *Astra Salvensis*, 2018, Vol.6, #12, p.753-766; Karabulatova Irina Sovetovna, Lyausheva Svetlana Aslanovna, Nagoy Angela Aslanovna, Rozhkov Alexander Yurievich, Studenikina Elena Stanislavovna. The problem of "Our / Others" in the discourse of intercultural communication and the new challenges of globalization and migration. In the: *Interciencia Journal*, #43 (8), 2018, ISSN 0378-1844, pp.177-192.