

Conference Paper

The Potential of Literary Translation in Intercultural Communication: Ota Pavel's Short Stories for the Russian Reader

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Abstract

The purpose of this article is to reveal the specifics of the translation of cross-cultural texts by the Czech writer Ota Pavel. The main research methods are a description of potential difficulties and possible solutions, a comparative analysis of the translation and the original, contextual analysis, the use of analog texts to indicate the genre nature of the translated text. The main conclusions of the article are as follows: to convey the style of Ota Pavel, the translator must recreate the model of the world presented in the original text, which includes the specific features of Czech and Jewish cultures, by transmitting such characteristics of the text as slow narration, an abundance of retreats, repetitions, details, comparisons, specific Jewish humor using such translation tools as historical and cultural translation comments and compulsory translation transformations. The latter include: lexical transformations (translational transcription, tracing, lexical-semantic substitutions); lexical and grammatical transformations (explication, transformation); grammatical transformations (syntactic assimilation, division of sentences, combining sentences, grammatical replacements).

Keywords: cross-cultural texts, analog texts, contextual analysis, adaptation, translation transformations

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Received: 13 January 2020
Accepted: 22 January 2020
Published: 30 January 2020

Publishing services provided by
Knowledge E

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Selection and Peer-review under the responsibility of the 4th CTPE 2019 Conference Committee.

1. Introduction

The phenomenon of culture, "... permeates all the decisive events in the life and consciousness of people of our age" [1], and it is not surprising that in our days culture also plays a special role in the understanding of the translation process. Cultural approach to translation contemplates that the latter is one of the ways of rapprochement of different nations and cultures, an essential condition for intercultural and interethnic communication, but also a prerequisite for the unification of cultures.

In the Introduction we are trying to justify this approach to the problem of literary translation, identifying its potential in the framework of intercultural communication.

Analyzing translations from the perspective of intercultural communication, we need to introduce the concepts of intercultural dialogue and cultural distance. Facts and

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phenomena understandable to representatives of one culture can be completely non-obvious to people from other cultures. The aim of translation in this case is to achieve understanding between the two cultures, and the aim of the translator is to transfer in the most accurate way all layers of the information contained in the message from the language of one culture into the language of another, that is, to overcome cultural distance.

The concept of dialogue of cultures is quite complex and multifaceted. M. Bakhtin understands the dialogue of cultures as an opportunity for mutual understanding and the birth of diverse meanings [2], and Spengler speaks of mutual impenetrability of cultures [3].

A similar dichotomy is observed in the perception of the translation process, especially when it comes to literary translation. The question of the very possibility of translating texts is repeatedly raised. When pointing out the inevitable inaccuracy of the translation, the Russian philosopher A. A. Potebnya wrote: "It is extremely naive to think that a good translator is able to jump out of his folk skin and penetrate someone else's idea..." [4].

A poet and translator V. Y. Bryusov in his famous article "Violets in a crucible", the title of which refers to the famous phrase of the English poet P-B. Shelley, comparing a poetic translation with an attempt to throw a violet into a crucible to find out which components make up its color and smell, mentioned: "Transferring a poet's creation from one language to another is impossible, but it's equally impossible to abandon this dream" [5].

In the same article, the poet predicted that "no matter how widespread education is, no matter how widespread knowledge of foreign languages in the society is, the work of poet-translators will not stop until the "curse of the Babylonian mixing of languages" disappears (and this, of course, will never happen) and until "at least one poet lives in the sublunary world", crucibles for decomposing violets into their constituent elements will remain in poetry laboratories. And future poets, like modern ones, having recreated a new plant from these elements, will be annoyed by the fact that in fact they do not look like the flower that captivated them" [5].

Konstantin Balmont considered the translation a form of original creativity and the manifestation of the features of his own artistic style in the text of the translation to be natural [6]. I. Levy in "The Art of Translation" emphasized that in the same way as in the original literary writing, "personality" can be seen in translation [7]. Thus, one can consider any translation as an expression of the creative personality of the translator and determine the contribution of the personal style and interpretation of the translator

to the resulting structure of the work. Any translator is associated with a certain time and national culture, which will inevitably be reflected in the specifics of the addressing of the translation, and the translator becomes, to a certain degree, a co-author of the work and presents a text different from the original text as the final product.

There is a diametrically opposite approach to translation, which says that the translator should neutralize his presence in the text and transfer all layers of information in the text without deviations. For instance, I.S. Alekseeva in her work "Introduction to Translation Studies", speaking about the moral principles of a translator, emphasizes that a translator is "a compiler who re-expresses an oral or written text created in one language into a text in another language. Thus, the text is inviolable for the translator. The translator does not have the right to change the meaning and composition of the text during translation, reduce or expand it at his own request." According to I.S. Alekseeva, this approach is applicable to all types of translation, both oral and written [8].

The requirements for translation combine these two approaches - to bring the text as close as possible to the reader's culture, while not depriving him of the coloring of another culture. This idea directly refers to the paradoxes of T. Savory, who noted in the work "The Art of Translation" that translation should convey the words of the original and at the same time the thoughts of the original; the translation should be read as the original, at the same time the translation should be read as the translation [9]. According to A. D. Schweitzer, this is due to the "two-polarity" of the translation, the fact that "any translated text is "bicultural" and, adapting to the culture-receptor, never can be completely separated from the original culture" [10].

In any case, the translator plays the role of a mediator between cultures, whose task is to see the text from the point of view of a reader of a different culture, to grasp which moments in the text are difficult to understand, transfer realities from one sociocultural layer to another, and apply translation transformations, if necessary.

The French philosopher Paul Ricoeur calls the translator a link between the "two masters", between the author and the reader, "the own" and "the other" [11]. He also emphasizes that talking about translator's work one shouldn't forget about the internal tension caused by the need to "soften the untranslability of someone else's text". According to Ricoeur's concept, the main problem of translation is that you need to simultaneously expropriate yourself and appropriate the "other". In general, the concept of the "other" is repeatedly encountered when it comes to the dialogue of cultures. It also becomes a key concept in Bakhtin's philosophy, since a person becomes a person and knows himself or herself only in relation to "the other" [12]. The position of the

translator between "the own" and "the other" makes translator's work so important, perhaps more important than it seems at first glance.

Features of the translator's work on a literary text may depend on the purpose of the translation. The simplest goal is to transfer the plot of the text. In this case, the main task of the translator is to reflect correctly the sequence of events in the text, the logic of the text, etc.; reproducing the artistic essence of the work is not the main task of such translation. However, even with this approach to translation, its author may encounter certain difficulties. Firstly, there are different cultural traditions, a different system of values, and a different understanding of the same situation or act. All this can make the character's behavior incomprehensible to a non-cultural reader. This is the main danger of mechanical reproduction of events without any attempt to adapt the text to another culture.

Another approach to translation is more common when we speak about literary texts with cross-cultural and geographic specifics, the purpose of which is to acquaint the reader of a different culture with the peculiarities of routine and way of life of the people, the specifics of a typical way of thinking, traditions and customs. When working with such texts, the translator is forced to follow the original as accurately as possible, to transfer and probably explain idioms, to preserve realities and their names. Of course, such texts will require extensive and what is more important well-written translator's comments. In this case, the text retains the local flavor, but the artistic imagery of the original may be lost.

The above-mentioned approaches to the translation of literary texts are rather special cases. Basically, literary texts are translated in order to allow readers of different cultures to get acquainted with the work of the writer, whose texts they cannot read in the original for different reasons.

In the first two cases, the main function of the literary text was the message function, and in the third case, the influence function is connected to it and due to this, more than ever, the national-cultural features of the text are very important. If these features are not taken into consideration, the pragmatic potential of the text will not be fully disclosed. As a rule, the author and the reader, who belong to the same culture, have a certain common repository of knowledge, historical, cultural, literary associations, and the author does not need to reproduce in the text, for example, the details of a historical event, it is enough to refer to it. If the reader is a representative of a different culture, a simple link will not be enough, you will need a comment from a translator or, possibly, a transformation of the text.

That is why it is so important that the translator knows not only a foreign language, but also a foreign culture in order to be able to reproduce the facts of the original in an understandable to a foreign reader form.

Otherwise, a situation typical of France of the 18th-19th centuries may arise when the translation did not take into account the individual stylistic features of the original and "plaire au lecteur et perfectionner son auteur" ("please the reader and improve the author") was considered one of the basic principles.

The importance of the pragmatic aspects of translation has been repeatedly emphasized by many scholars. V. N. Komissarov notes that studying the pragmatics of the text is one of the central tasks of the theory of translation and, pointing to the prospect of researching creative translation strategies, says that the analysis of the peculiarities of choosing translation options and making decisions in favor of one choice or another "will give an opportunity to look into the creative kitchen of the translator." [13] N. K. Garbovsky repeatedly mentioned the importance of understanding the translation strategy as a general line of translator's behavior that determines the nature of pragmatics and pragmatically defined translational transformations. [14].

So, we can conclude that it is necessary to expand and deepen the strategies of literary translation, since it is necessary to take into account the creative and professional aspects of the activities of the translator. That is, it is necessary to consider the translation option not only as successful or unsuccessful, free or word for word repeating the original, you also need to understand how in each particular case the translator achieved the preservation of the pragmatic potential of the original. We can talk about the need to identify a set of conditions that ensure the efficiency of the translation process using a comparative analysis of the text translated into different languages to identify mechanisms for adequate translation.

It is especially difficult for us to realize the pragmatic potential of texts created at the intersection of several cultures, for example, texts by Romain Gary, which include the realities of Russian, Polish and French cultures, by Andrei Makin, created at the intersection of Russian and French cultures, by Ota Pavel, including features of Czech and Jewish cultures. The list can be continued.

2. Material of the Research

The material of our study is the texts of the Czech writer Ota Pavel. Ota Pavel (Otto Popper) is a well-known Czech prose writer and journalist, whose work, unfortunately, is practically unfamiliar to the Russian reader. Based on his works, the films *The Death*

of Beautiful Roe Deer (Forbidden Dreams) and The Last Butterfly about the Holocaust in the Czech Republic were shot. Ota Pavel's creativity is diverse - for the most part, sports reports, feuilletons and stories with a sports theme, landscape sketches, notes about fishing. The pinnacle of the writer's work is the cycle "The Purple Hermit," the first part of which "The Death of Beautiful Roe Deer," consisting of seven short stories about the life of the father of the writer Leo Popper, we translated into Russian. We were aware that the reader of the translated text will never coincide with the reader of the original in the perception of the text, therefore, communicative losses are inevitable, and sought to minimize them. In the article, we outline the main areas that, in our opinion, allowed us to do this.

3. Research Methodology

The main research methods, the results of which are presented in the article, are the description of potential difficulties while translating and possible solutions, comparative analysis of the translation and the original, contextual analysis, the use of analog texts to indicate the genre nature of the translated text (Ota Pavel "Death of the beautiful roe deer" and I. S. Turgenev "Notes of the hunter").

4. Description of the Research

Ota Pavel's short stories depict the pre-war period, the wartime in the Czech Republic and the first years after the Second World War. A representative of a different culture, getting acquainted the Czech world, feels the traditional leisureliness and smoothness of the course of life. This is reflected in the construction of the texts, in particular in such characteristic as temporality. Slow narration is achieved due to the abundance of retreats, repetitions, details, comparisons. A characteristic feature of such descriptions is a mixture of romantic and "mundane" details, due to which a certain comic effect appears in the text. Landscape and portrait descriptions are particularly interesting in this regard: *A tak tatínek sháněl rybník. Měl o tom svou představu hluboké, jímavé duše. Rybník obklopený nakloněnými vrbami, sem tam srdcovitý stulík se žlutými kalichy květů a ve vodě prosluněné paprsky plavou kapři jak telata. Za touto představou tatínek přímo letěl jako včela za pylem. / Dad was looking for a pond. He had his own cherished dream, deeply rooted in a longing soul. The pond surrounded by inclined willows, on the surface of which there are egg capsules with heart-shaped leaves and yellow bowls of flowers, and in the water, in the sunshine, carps swim, as big as calves.*

Dad was ready to fly after this dream, like a bee after pollen;... *měl za ženu paní Irmu, kterou si vůbec nezasloužil. Paní Irma se totiž strašně líbila mému tatínkovi. Na židovku měla nezvyklé blond vlasy a modré oči, potom překrásně vymodelovaná ňadra, jež se vypínala pod působivými látkami jako atlas nebo šantung, a pevný oblý zadeček. Ztepilostí se vyrovnala klisnám ze stáje svého muže a ve tváři jí ležel oduševnělý výraz vzdělanosti* /... the wife of the general director Mrs. Irma, who he did not deserve, really liked my father. She had blond hair and blue eyes unusual for a Jewess, besides that, her bulges in the chest area and roundness of the buttocks were highlighted by such exquisite fabrics as satin or shantung. The slender figure of Mrs. Irma made us recall the mares from her husband's stables. An inspired expression, which could only be the result of good education and upbringing, laid on her face.

When encountering detailed descriptions of nature, we sought to convey all the specifics of descriptions as accurately as possible, without omitting details. The Russian reader has the experience of reading and interacting with such texts. We can recall I.S. Turgenev, whose slowness and smoothness of narration is well known. In addition, in both cases we are dealing with cyclic formations. The presence of such reader experience helps to make the Czech text closer to the Russian reader.

The description of the interior details and dishes of Czech cuisine was of great difficulty. We were faced with a certain number of gaps, since Russian dishes do not always repeat Czech ones and were forced to resort to lexical-semantic substitutions and translation explanations.

For example, in the third chapter of the work we find a rather detailed description of the cellar in the village house and the food that is stored in it: *Ve sklepě stály kamenné hrnce s naloženými rybami v octě a cibuli, a když je človíček vzal, tekla mu šťáva mez prsty a padaly z toho hamťavé drobky, dělalo se mu mdlo před očima i za očima, jak to bylo dobrý. Pak tam stály kastroly s naloženým srnčím a visely pletence pražských buřtů od Macešky a stály tam bandasky se smetanou a konve s mlíkem. A pekl se chléb a koláče.* / In the basement, there were stone pots of fish in vinegar filling with onions. When someone took out the fish, the juice flowed between his fingers and small tasty pieces fell, it was so good, that he had a "black veil" on his eyes. Then there were pans with pickled roe meat, hung rings of Prague sausages from Matseshka, followed by cans of sour cream and jars of milk. In addition, they baked bread and made sweet cakes.

For the Russian reader, the phrase *pražský chbuřtů od Macešky* (literally: Prague sausage from Matseshka) may seem unclear. We assume that due to compensation, the reader is able to extract from the context the understanding that Matseshka is one

of the producers of meat products in Prague in the first half of the 20th century, but nevertheless we think it is not superfluous to provide this phrase with a translation commentary.

Another difficulty is the word *koláče*. At first glance, it might seem logical to translate this word with the Russian word "kalach," but this will not be the right translation solution, since *koláče* is a sweet bun that resembles a Russian "shanga" or an open sweet cake with filling. We refused the word "shanga" when translating, because in the Russian tradition this is not always a sweet dish, and we chose "sweet cake" as a translation option.

It is obvious that the reader perceives not only the text, but also the "image of the world, manifested in the word" [15]. One of most difficult tasks facing the translator is to convey the image of this world. The Czech world of Ota Pavel is an idyllic space, the world of a lost childhood paradise. In the center of this paradise is Karel Prošek's white house under the red roof. Here, a human is together with the world of nature, and time flows imperceptibly. Like any idyllic space, this world is separated from the alien outer world by a border. It is no coincidence that Karel Prošek carries people from one bank to another, and the river turns out to be the border that separates this idyllic place not only from the external hostile world, but also from the world of death. In the finale of the short story, this hero is compared to Charon, and the river with Lethe: ... *na břehu vyhrávala kapela píseň o věrném převozníku a jeho dávali ve velké černé rakvi na jeho nejstarší m ud ud ud ud Ne ne t už ze všeho rozum a brečel jsem jak nikdy v životě. Ležel v té rakvi s krásnými knírky pod nosem, bledý jak sama tetička smrt. Vezli ho na druhou stranu a řeka pod námi plynula, jako plyne milióny let, a mě nemohli utišit.* / A song about a faithful ferryman was played on the shore, they put him into a big black coffin, and the coffin - on the oldest boat, on which he transferred dozens of his dead friends to the country of oblivion. I was already old enough; I understood everything and cried like never before in my life. He lay in a coffin with a beautiful mustache under his nose, pale as the death itself. He was taken to the other side, a river flowed beneath us, dividing us forever.

In the original text, the phrase *Nezabudická strana* is found, literally it can be translated as Forget-me-not country. Forget-me-not in the culture of many nations is a flower of memory and fidelity. However, it is not customary to call the afterlife that way in Russia. Therefore, we were forced to use a transformation --synonymous translation (here and after, the concept of translation transformation and their classification is given according to V. N. Komissarov) and to call the afterlife more familiar - a country of oblivion.

In the idyllic world of Ota Pavel, people and animals understand each other, and the nature surrounding them is beautiful, but the novel is no coincidence called "Death of the beautiful roe deer." There is death in this world, and the image of this paradise exists only in the consciousness of a child who, growing up, understands that the paradise is lost forever.

Fragments depicting idyllic spaces are present in almost all short stories. These fragments create the points of the highest emotional stress in the text and require special attention of the translator. At the same time, they form the key opposition in the text: harmony, good, life - disharmony, evil, death. This contrast is most vividly indicated in the novel "The Death of Beautiful Roe Deer": *A pak vidět tu chalupu znamenalo vědět, že ještě stojí a bude asi stát, až tu němci nebudou, a že tu bude pak i Karel Prošek a možo poli ži žid poli a čtvrtžidi.* / Now to see this house meant to understand that it still stands and will stand here when the Germans are no longer there, and Karel Proshek will remain and, possibly, we, Jews, half-Jews and quarter-Jews will remain.

The soft humor of Ota Pavel, which hides the excruciating pain of a hero who is considered a subhuman just because he is Jewish, the absence of direct accusations of the Nazis and the thought that their whole family could repeat the fate of his grandmother who was burned in Auschwitz, - all this characterizes the peculiarities of the attitude towards the reality typical for Jewish people, who courageously and patiently endured the difficulties of the life and bitter humor helped them to cope with these difficulties. (*Můj tatínek těžce nesl, že nesměl na Křivoklát, a nebýt naší maminky, které se bál jen o trošku míň než Adolfa Hitlera, už dávno by tam zajel* / My dad was worried that he hadn't been to Krzivoklat, and if not for our mom, who he was afraid a little less than Adolf Hitler, he would have gone there a long time ago").

The world in the perception of Leo Popper looks solid, there is no division into spiritual and material, the prudence of the salesperson is combined with the poetry of his nature, the concern that there is always food in the house, with a penchant for adventures. Such integrity in the perception of the world is a characteristic feature of world understanding, typical for Jews. This is reflected in the text, where spiritual and material concepts appear in the same row: *Byl jsem už tak starý, že jsem věděl, že nepohřbívám jenom strejdu Proška, ale celé své dětství a všechno, té rakvi byla i pravá anglická meruna, studené podmáslí, nakládané ryby a srnčí, pes Holan, pražské buřty a gramofonová deska "Tisíc mil"*. They could not console me in any way, but I knew that I was burying not only uncle Proshek, but also all my childhood, and everything that was connected with it. In the coffin, there was also a real English ball, cold buttermilk,

pickled fish and roe deer, dog Kholan, Prague sausages and a gramophone playing "A Thousand Miles".

One of the points that may seem illogical to the Russian reader will be the appeal of the father of the main character to German songwriting, his knowledge of the German language.

In the third story of the book, the father of the protagonist, hiding from Wehrmacht soldiers, sings a German song: "Der elefant von indien, der kann loch nicht findien." Later, in the novel "Carps for the Wehrmacht" we notice that in dialogs with the police he uses German.

It should be noted that knowledge of the German language and German culture by a Czech person is not unusual. Germany had a huge impact on the Czech culture; the Germanization of the country was enormous.

The study of the national language, culture and history began only at the beginning of the 19th century, and the first studies were written and published in Latin and German. Russian and Soviet historian M. K. Lyubavsky in his work "History of the Western Slavs" noted: Czech scientists "... at first were sure of the final triumph of Germanism and were skeptical of intentions to revive Czech nationality." [16].

Thus, it is quite logical that Leo Popper, the father of the protagonist, knows the German language. However, the Russian reader may not have any background information about the Czech culture and that is why a certain translator's explanation will be necessary.

However, not all situations have such a transparent explanation; some require contextual analysis and special comments. In this regard, we can highlight a number of difficulties that are directly related to the realities of the historical period. Starting from the third story of the text, the author plunges us into the realities of the Second World War. We assume that a certain part of Russian readers do not already understand such culture-specific elements as the protectorate of Bohemia and Moravia, the Terezín stamps, the history of the destruction of Lidice, all these realities must be provided with a translation commentary at the end of the text.

The next difficulty was connected with the archaism of the text, and to highlight this specific feature when translating we tried to choose outdated words. In the first chapter, there is a combination of words *obchodní cestující*, which can be translated as a sales representative; we chose another option - a commercial traveller, since this word refers to the field of outdated lexicon.

Another characteristic feature of the texts is their fullness with toponyms. It seems to us important to preserve the features that geographical names bring to the text, filling the novels with details. This did not allow us to abandon any toponyms in the translation process and use a generalization or descriptive translation.

The first difficulty in translating the toponyms was the lack of knowledge of Czech geographical names by Russian readers. When translating fragments of the text relating to the description of the provincial Czech Republic, we needed to translate the names of small villages, towns, rivers, castles: *Můj tatínek Leo obvykle odpověděl, že právě letos nemáme dost peněz, a dokazoval, že podle jeho názoru je to na Berounce u Křivoklátu o moc lepší.* / My dad Leo usually answered that that year we didn't have enough money, and claimed that, in his opinion, at Berounka, near Krsivoklat it was much better.

It seems to us insufficient to leave these names unexplained, therefore we use a number of translation transformations. To convey the name of the castle and the river, we chose a translational transcription, so the pronunciation of the word remained as close as possible to the original -- Berounka and Krshivoklat. We were forced to abandon the k / c alternation when declining, since such a replacement is not typical for the Russian language; instead of Berounka - na Berounce in the original text in the translation we had Berounka -- on the river Berounka. It also seemed logical to us to use lexical additions, replacing the original na Berounce in the Czech text with on the river Berounka in the text of our translation, u Křivoklátu with by the castle Krshivoklat.

It should be noted that castle Krshivoklat is a relatively well-known sight and there is a generally accepted translation of this toponym, but in some cases, we did not have an opportunity to rely on already existing translations. For instance, in the text such settlements as Luh, Kouřimec, Emilovna are mentioned. In all cases, for the translation of these toponyms, we used a translational transcription, in the first case supplemented with a lexical addition - the town of Luh, in the second and third cases we used compensation, allowing the reader to extract the missing elements of meaning from the context: *... šel lesem na vzdálený Kouřimec a na Emilovnu a po cestě si bubnoval paličkami na ten červený bubínek* /... went down into the forest to distant Kurzhimets and Emilovna, drumming sticks on the red drum.

The second difficulty associated with the translation of toponyms is the lack of background knowledge associated with the name of a place. In his work, Ota Paul calls the city of Kladno "black." The name itself is most likely familiar to Russian readers, but very few people know that the city of Kladno is a mining town. To transfer this information to readers, we used the method of explication. This technique is rarely used in translation, since its minuses are verbosity and cumbersomeness, but in our

opinion, its use was justified in this case, since we were able to include a rather short explanation in the text: *Ráno ho maminka našla sedět u studny podnapilého. Hrál na hřebec sentimentální písničky o svém černém Kladnu.* (Literally: In the morning, our mother found him sitting at the well drunk. He played sentimental songs about his "black" Kladno on the comb) / In the morning, our mother found the dad tipsy sitting at the well, he played sentimental songs on the comb about his "black" city Kladno, where coal is mined.

References to proper names are found throughout the text. These are the names of artists, politicians, and athletes. Many of them are familiar to the Czech reader, but not to the Russians. In some cases, the construction of the narration allows the reader to understand the details without translation explanations. For example, in the second chapter, the author tells the story of the friendship of Leo Popper and the famous Czech artist Vratislav Nekhleba. We can conclude that for most Russian readers the surname Nekhleba does not have any associations, at the same time, the text provides sufficiently detailed explanations that allow the reader to find out all the necessary information. Nevertheless, it seems useful to leave a translation commentary, perhaps at the end of the text. We use this strategy in most of the cases. A different approach is required when a proper name, due to its phonetic features, has a number of associations for the Czech reader. For example, the name of the general director of the company "Electrolux" -- Koralek is translated from Czech as "ball." When a name is transferred to Russian through transcription, this association disappears. Since the association would have been lost by a direct transfer of the name, and we considered the change of the director's name inappropriate, we had to use a contextual addition: *Díval se na jeho bezvousou kulatou tvář za stolem, viděl jeho hlavu zarámovanou v obrazech, v kaži o na něho křičelo: Korálek, Korálek, Korálek* (Literally: He looked at his hairless round face at the table, at his framed portraits shouting in every office: Koralek, Koralek, Koralek) /He looked at his hairless round face at the table, at his portraits in every office, looking at him from everywhere, and everything in him shouted: "Ball (in Russian "шарик") -- Koralek, ball -- Koralek."

5. Results and Conclusions

Thus, the transfer of the style of the original, taking into account the peculiarities of its perception by the Russian reader, requires the implementation in the following areas:

- recreation of the model of the world presented in the original text;

- recreation of the vision of the world typical for Czech and Jewish cultures by transferring such characteristics of the text as slow narration, abundance of retreats, repetitions, details, comparisons; combination of romantic and mundane details in the same sentence; specific Jewish humor
- creating an illusion of the depicted time;
- toponymic detailing;
- translation comments, historical and cultural;
- compulsory translation transformations: lexical transformations (translational transcription, tracing, lexical-semantic substitutions); lexical and grammatical transformations (explication, transformation); grammatical transformations (syntactic assimilation, division of sentences, combining sentences, grammatical replacements).

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