

RENDERING ENGLISH MODAL VERBS INTO THE RUSSIAN TRANSLATION

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Abstract: The comparative analysis between the original and its translation allows us to draw interesting conclusions both morpho-syntactically and semantically-lexically. The comparison of the source and target language gives us chance to find out identical units, characteristic features of internal mechanisms of the languages. The article tries to find out the ways of translation of English modal verbs from English to Russian. In most cases the English text is characterized by compactness and compression while the Russian language appeals to details, and modal verbs are filled with the extensive lexical or syntactic constructions by the translator.

Keywords: Modal verbs, original, translation, comparative analysis

Introduction

The phenomenon of translation has long attracted the attention of scientists, psychologists, literary critics, linguists. Marghania (2006) claims that "literary translation must be understood as a dialogue of cultures". As it is well known, literary translation is an art and carries a certain emotional-aesthetic load.

Review of the Literature

In the article we have tried to study such an interesting and controversial issue among linguists as the issue of rendering English modal verbs into Russian translation. According to Shanski and Tsikhonov (1987: 235) "The difference of opinion in the description of modal words is explained mainly by the fact that they have not been properly researched yet ... and need to be studied carefully". The authors mean Russian modals, but the same can be said about English modal verbs as well. "Modal category - is a complex grammatical category in English, and it is quite problematic in terms of translation into Russian" (Ilushkina, 2015: 74).

There are groups of modal and semi-modal verbs in the English language. Modal verbs are: can, could, may, might, will, would, shall, should, must. Semi-modal verbs include: have (got) to, be supposed to, had better (Biber, Johansson, Leech, Conrad, Finegan, 2007: 358-484). According to Kaushanskaia, et al. (2008) there are two categories of modals: modal verbs and modal expressions. The author names above mentioned modals as well as ought, need and dare. Modal expressions are *to be + infinitives* and *to have + infinitive forms* (Kaushanskaia, Kovner, Kodjevnikova, Prokofeva, Rainece, Skvirskaia, Tsirlina, 2008 : 145). Modal verbs give a certain meaning to a sentence, such as: obligation, certainty, possibility, impossibility, assumption, probability, etc. (Swan, 2002 : 334-336). They are extensively used in the English language (Biber, Johansson, Leech, Conrad, Finegan, 2007: 358-484). Modal verbs, unlike other verbs, are characterized by a lack of forms and are usually found in one or two forms (Carstairs-McCarthy, 2002 :40). By the term modal verb in the article we mean the classification presented by Kaushanskaya.

In general, modality in Russian is conveyed with grammatical terms (*наклонение*), with special intonation, lexical means - modal lexemes and particles. It is known that with the help of a modal word category, the speaker expresses his attitude towards the content of the expression, for example in Russian: безусловно, возможно, очевидно, вероятно, etc. Modal words, as a special lexical-grammatical word category, are identical with different parts of speech. For example: 1) with

pouns: истина, ложь, правда... 2) with adjectives: (не) правильный, (не) ложный, (не) возможный ... 3) with adverbs: сомнительно, уверенно ... 4) with verbs: мочь, хотеть, желать, долженствовать, etc. It should be noted that in this case, parts of speech lose their nominative function and play the role of modal lexemes in the sentence (Shanski, Tsikhonov, 1987 : 235).

For research purposes we have used an English novel "The Last Leaf" written by O. Henry and its Russian translation made by the famous translator of French literature N. Daruze. The translation of English modal verbs into Russian indicates the translator's individual perception of the text. It is known that the final result depends on the translator's taste, the specific features of the language.

Analysis of the Data

The study of the data revealed that in some cases English modal verbs are rendered with modals in the Russian translation. For example:

1) I **must** have this picture ready tomorrow.

Я **должна** сдать эти иллюстрации завтра.

2) I **must** call Behrman to come up here.

Мне **надо** позвать бермана.

3) And now I **must** see another sick person in this house.

А теперь я **должен** навестить ещё одного больного , внизу.

4) I **need** the light; I can't cover the window.

Мне **нужен** свет, а то я спустила бы шторы.

5) You **don't have to** buy anything for me," said Johnsy.

Вина покупать больше **не надо**, - отвечала Джонси, пристально глядя в окно.

The connotations of the English modal verbs (must, need, don't have to) are translated into Russian modal verbs: **должна, должен, нужен, не надо**.

The following examples were revealed during the study of the Russian translation:

1. «**Предположим**, сборщик из магазина со счётом за краски, бумагу и холст повстречает там самого себя...»

2.- У неё один шанс... ну, **скажем**, из десяти,- сказал он, стряхивая ртуть в термометре.

3. Да ведь ещё сегодня утром доктор говорил мне, что ты скоро выздоровеешь... **позволь**, как же он сказал?...

4. Его фамилия Берман. **Кажется**, он художник.

sentences found in the translated text contains modal verbs such as: предположим, скажем, позволь, кажется and do not correspond to the modal verbs in the original. The translator uses a free translation method to convey the source language, the sentences are modified, but the subtext is identical to the original. Modal lexemes are not syntactically related to other lexemes in the sentence structure, do not perform the function of a sentence member, are only related to other members by intonation and express the modality of the whole expression. The Russian text is perceived as identical to the psycho-emotional connotation of the original. As for the translation of the modal verbs in the original, it should be noted that Daruze, as it was expected when translating a fiction, used appropriate syntactic-semantic constructions acceptable for the Russian language. Cases of authorial texts are also often found. We think that translation is based on one of the methods of translation, so-called generalization, in which instead of specific lexeme found in the source language, the author uses other lexemes and syntactic constructions of the Russian language. Example 1: If people don't want to live, I **can't** do much for them.

Вся наша фармакопея теряет смысл, когда люди начинают действовать в интересах гробовщика.

The underlined words are not presented in the source language. However, the sentence expresses the main idea of the original.

Example 2: And then I **can** sell my picture, and then I **can** buy something more for you to eat to make you strong;

Попробуй съесть немножко бульёна и дай твоей Сьюди закончить рисунок, чтобы она **могла** сбить его редактору и купить вина для своей больной девочки и свиных котлет для себя;

Despite the free translation, the modal verb I *can* - *могла* is used for contextual matching. With the following syntactic constructions the translator tries to produce an equivalent forms and to keep closeness to the original and hence, preserve the identical psychological reaction caused by the original. For example:

1) “**Couldn’t** you work in the other room?”

Разве ты не можешь рисовать в другой комнате?

2) When the last one falls, I **must** go, too.

Когда упадёт последний лист, умру.

At the expense of lexical and grammatical transformations added by the translator, more art is acquired in the translated version. In the case of the given examples, the modal verbs *could* and *have to* in the original have been modified using the free translation method. For example:

1) One morning the busy doctor spoke to Sue alone in the hall, where Johnsy **could** not hear.

Однажды утром озабоченный доктор одним движением косматых седых бровей вызвал Сью в коридор.

2) She **could** smell it.

Сю застала Бермана, сильно пахнущего можжевельными ягодами...

3) As it grew dark, they **could** still see the leaf hanging from its branch against the wall.

День пошёл, и даже в сумерки они видели, что одинокий лист плюша держится на своём стебельке на фоне кирпичной стены.

4) What does an old tree **have to** do with you?

Какое отношение могут иметь листья на старом плюще...

In general, the loss of elements in a text is common in the translation process. For example:

1. We’ll make it as easy for him as we **can**.

2. No one **could** see him.

3. The man **might** walk down that street and suddenly meet himself coming back, without having received a cent!

4. No, I **will not** come up and sit while you make a picture of me.

The given phrases are not found in the translated text, but the identical information is preserved, the missing stylistic aspects are restored by other lexical-semantic means characteristic of the Russian language.

Conclusion

In conclusion, the comparison of the novel “The Last leaf” by O’Henry and its Russian translation revealed the specificity of translating English modal verbs into Russian, the translator's individual views on the text, and important linguistic and stylistic developments. The translated text, due to its genre-stylistic peculiarities, coincides with the original. We agree with many linguists and translators that one cannot translate word by word, phrase by phrase, sentence by sentence in isolation, because word-for-word translation would completely damage the denotative-connotative structure of the original and its completeness.

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