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“INSIGHTS INTO DICKENS’S “MARTIN CHUZZLEWIT” AND ITS TRANSLATIONS”

(with reference to Armenian and Russian Translations)

The research outlines the theoretical and practical framework of the translation of *Bildungsroman* – a special type of novel of “education” or “formation”. Based on the theorists’ assumptions that Dickens’s verbal creativity illustrated *Bildungsroman*, the article focused on the art of translation through the prism of a comparative research of Dickens’s “Martin Chuzzlewit” and its Russian and Armenian translations. The “educational” and “didactic” elements of the novel were widely represented in the work, which were transformed and interpreted in other socio-cultural realities through translations.

Key words: literary translation, comparative analysis, Charles Dickens’s “Martin Chuzzlewit”, Russian and Armenian translations, *Bildungsroman*, interpretation, linguo-cultural transfer.

Introduction

The term *Bildungsroman*, was used by K. Morgenstern in the 1820s, in modern genre theory is understood as the actual novel of education (from German *Bildung* – education) or a novel of formation. Based on the idea of K. Morgenstern, the German philosopher and critic Wilhelm Dilthey (1833–1911) developed three types of *Bildungsroman*, proposing appropriate terms for each of them: *Künstlerroman* – a novel about an artist (a representative of any sphere of art), *Erziehungsroman*

– an “educational” novel, *Entwicklungsroman* – a novel of development. Carrying out a study in this sphere, the theorist M. M. Bakhtin (1979) distinguished four types of education: 1. idyllic-cyclical, 2. biographical or autobiographical novel, 3. didactic-pedagogical novel, 4. realistic type of novel of formation. M. M. Bakhtin emphasized that in the novel of “education” the relationship between the author and the main hero-protagonist is pivotal within the spatial – temporal domain (p.188).

In classic *Bildungsroman* the protagonist’s ego is at the center of the thematic structure of the fiction. The hero passed through different cataclysms leading to the inner development – from youth to maturity, from romanticism to reality, thus adapting the character to the rich diversity of the objective world. From a narrative point of view, the protagonist of the classic *Bildungsroman* is the initiator and narrator of a fascinating story: the ruler of the plot. In classic *Bildungsroman*, the reader perceives the text through the eyes of the protagonist, which is logical, since the hero goes through the experience of formation, thereby encouraging the reader to develop and form his character constructively (Morretti, 1987).

One cannot fail to observe that Charles Dickens was a master of creating *Bildungsroman* and nearly all his verbal creativity more or less illustrate all its types. For example, Dickens’s famous work “David Copperfield” is recognized as classical *Bildungsroman*, which involves all three types: a) *Künstlerroman* (as it revolves around David Copperfield who later became a writer); b) *Erziehungsroman* (it is an “educational” novel, as some chapters of the novel dedicated to the life of boarding school and an odyssey of David); c) *Entwicklungsroman* (the novel unfolds the concept of “development or formation” with special emphasis on the “didactic-pedagogical” moment noted by M. M. Bakhtin (1979)).

The vast majority of Charles Dickens’s verbal creativity was dedicated to young heroes who passed the odyssey of personality development from childhood to social and psychological maturity. Within the framework of Victorian didactics, Dickens’s heroes –Oliver Twist, David Copperfield, Tim Cracket, Nell, Pip and others perform an educational impact on the reader.

Research Questions and Method

The aim of the microanalysis is to compare the translation of Charles Dickens’s novel “Martin Chuzzlewit” with the Russian and Armenian translations, as well as to reveal the linguo-cultural transfer of the notion of *Bildungsroman* in the translations.

The methodological approach of the study is multifaceted, as it comprises; 1. theoretical illustration of the art of translation in both Russian and Armenian realia; 2. Interpretation of the textual and extra-textual factors that influence on original and its translation; 3. Linguo-stylistic and linguo-poetic analysis of the translations through the prism of the original.

Discussion

The educational basis of Dickens's creativity, with special reference to the novels "David Copperfield" and "Martin Chuzzlewit", was previously evaluated by the Armenian literary critics. It is not in vain, that Perch Proshyan, an author of many literary works, pedagogue and literary theorist, embarked into laborious work of translating "David Copperfield" for teenagers and young people. The "educational" and "didactic" element of the novel focused on the formation of a child and adolescent hero, who was spontaneously represented natural wisdom and morality of the Victorian era. Undoubtedly, the moral and educational experience and the transfer of scientific and pedagogical culture (albeit with elements of domestication) were beneficial in the Armenian cultural space.

The novel "Martin Chuzzlewit" was translated by the Armenian priest Aghanyants in 1891. It is worth mentioning that the Armenian clergy had and still has an invaluable contribution in the sphere of pedagogy and philosophical teachings. From the ancient times the Armenian young generation was educated in schools attached to the Armenian church, as it carried out scientific and pedagogical activities and created educational and moral-instructive works for both children and adolescents. Mktrich Khrimyan (Khrimyan Hayrik – Catholicos of All Armenians 1892–1907) devoted a number of educational works, such as "Grandfather and Grandson" (1894), "Sirak and Samvel" (1887) and other works that comprehensively highlight the laws and regulations, as well as the intertwinement of mankind with the objective reality and outer world (Խրիմյան, 1992). Catholicos of All Armenians Vazgen I (1955–1994) also had an invaluable contribution in terms of introducing valuable and fundamental ideas to the educational centers in Armenia and the Diaspora.

Therefore, the "Armenianization" and/or Armenian translations of Dickens's works had their advantages in scientific, educational, literary and cultural life of Armenia through the light of sharing experience.

"Martin Chuzzlewit", which appeared under the title of "The School of Life" was translated by the priest Aghanyants from the abridged Russian version of N. Borisov in Tiflis, 1892 (censorship allowed Tiflis, May 1, 1891). In the preface it was noted that Dickens's brief Armenian translation was partly taken from the Russian journal «Отечественные Записки» – "Otechestvennyye Zapiski", published in 1843–1844. As mentioned above, the Armenian Church played a pivotal role in the field of pedagogy and philosophical teachings of the younger generation and the novel "Martin Chuzzlewit" is one of those novels of "formation" and "education" which was translated into Armenian.

Martin Chuzzlewit was Dickens's sixth novel, published in separate issues from January 1843 to July 1844. Dickens was enthusiastic for the novel. In one of the letters to his friend and adviser John Forster he admitted that "Martin Chuzzlewit" was the best of his stories (Letters 3:590). Unfortunately, the public did not agree with the assessment, as about 20,000 copies were sold (Davis, 2007).

With the hope of improving the situation, Dickens improvised and changed

the storyline by sending his main character- Martin to America. The author's strategy did not work, and Dickens started his famous "Christmas Carols" to regain his lost popularity. One cannot fail to observe that "Martin Chuzzlewit" is evaluated as the most ambiguous novel for readers and critics. The thematic plot of the novel revolves around the problem of the heredity: old greedy Martin Chuzzlewit and grandson – junior Martin Chuzzlewit had the same name to emphasize the inner plot of a family chronicle, where *trait – selfishness – greed* passed from generation to generation like a bad genealogical seed.

In the novel, young Martin had the opportunity to realize the error of his path and tried to correct it through a journey to the "New Continent" – to America. In the novel America was represented as a certain type of "purgatory" – a country of trials or challenges, a place where Martin must go to cleanse himself from mistakes. In the novel the place for purification is America – a land of symbolic possibilities and hopes, where, in the end, young Martin found his true self and individuality (Davis, 2007).

Some biographical notes came to prove that Dickens had returned from a journey to the United States and Canada just six months before he began writing "Martin Chuzzlewit". The fact is that when Dickens first wrote about his impressions in "American Notes", American readers and literary critics were outraged and disappointed by the travelogue. The American sections of the novel "Martin Chuzzlewit" are supposed to be the answer to American readers – Dickens wanted to "settle scores" with American critics and Americans. From the travelogue "American Notes" it was obvious that Dickens's impressions of his journey to the United States were not always positive. The author was greatly impressed by Boston, the city where his journey began and which he described as beautiful and elegant. But Dickens's protagonist – young Martin, sailed straight into New York. The literary critic Metz (2001) pointed out that Dickens was not particularly enthusiastic about New York, as it was the city where his impression about the New World was outlined (p. 216) and Martin's first stop in New York signaled that the subsequent portrait of the United States would not be particularly positive.

According to Morgentaler (2008) the novel portrayed America as "wild" both geographically and culturally, where hypocrisy and selfishness cannot be a rare phenomenon. For example, Martin is persuaded to buy a piece of land in the prosperous city of Eden, where he could work as an architect. Instead, the symbolically named "Eden" turned out to be a fever-infested swamp where both Martin and Mark got sick (pp. 348-357).

It was rather barren of interest, to say the truth; and the greater part of it may be summed up in one word. Dollars. All their cares, hopes, joys, affections, virtues, and associations, seemed to be melted down into dollars. Whatever the chance contributions that fell into the slow cauldron of their talk, they made the gruel thick and slab with dollars. Men were weighed by their dollars, measures gauged by their dollars; life was auctioneered,

appraised, put up, and knocked down for its dollars. The next respectable thing to dollars was any venture having their attainment for its end.

<https://www.gutenberg.org/files/968/968-h/968-h.htm#link2HCH0016>

Разговор, по правде сказать, не отличался занимательностью и большую часть его можно было свести к одному слову — доллары! Все их заботы, надежды, радости, привязанности, добродетели и дружеские связи, казалось, были переплавлены к доллары. Что бы ни попадало в медленно кипевший котел их беседы, они усердно подсыпали в эту кашу доллары. Людей ценили на доллары, мерили долларами; жизнь продавалась с аукциона, оценивалась и шла с молотка за доллары. После долларов больше всего уважались всякие дела, помогающие их нажить.

The novel was translated into Russian by N. Daruzes (1899–1982), a proficient translator of English and French literature. Her translations are notable for their bright linguo-stylistic palette and professionalism, which were highly appreciated by literary critics and writers, and became canonical for target readers and for comparative scientific analysis. The above-mentioned extract that represents the idol of the “New World” – the dollar, revealed the uniqueness of Russian translator to feel polyphonic texture of the passage and the author’s intention. The Russian version was translated due to the awareness of “background knowledge”, “global vertical context” and “the linguo-cultural aspects” of the material. The culturally marked units were translated with nuanced generalized approach by preserving the stylistic texture for the benefit of the natural smoothness of the target text.

Further observations on the comparative analysis of translations revealed that the only Armenian translation (Tiflis, 1892) of “Martin Chuzzlewit” is an abridged version, where the strategies of additions and/or omissions were used to convey the plot of the novel in accordance with Armenian culture, tradition and way of thinking. The purpose of the Armenian translation/retelling is to shape the worldview of the younger generation, and from time to time the translator interpreted the narrative to make the text more accessible to the unprepared target readers. Let’s discuss the Armenian abridged version,

Բայց ասեմ, այսպէս մի շարք այնպիսի եկուորներ ունինք, որոնք մասամբ իրանց, մասամբ էլ դժբախ հանգամանքների շնորհիւ Երրոպայում որ և է գործի կայելու ամեն յոյսից զրկուած՝ եկել են մեզ մօտ, այն հասարակ յուսով, որ Ամերիկայի փողոցներում ոսկի է շաղ րուած, իսկ իւրոյ պատրան ինքն իրան թորում է ցանկացողի բերանը: Այդ թշուառականները ծանր հնով են րուծում իրանց սխալները. մշտարն կարօրութեան մէջ են ընկնում, միևնոյն ժամանակ, բոլորովին խաբուած իրանց ականկալութեանց մէջ, կորցնում են հոգու արիութիւնը,

և աղքատությանն ու նախատիկնքի մէջ շաղախուած՝ քիչ է մնում, որ իրանց ցաւալի գոյութեանը վախճան դնեն փողոցներում: Շատ սականերն այդ ողորմելիներից միջոց են գրնում հայրենիք դառնալու: Ամերիկան այս բանում հարկաւ մեղավոր չէ, բայց կան շատ գործակալներ, որոնք երոպական երկրներում խաբում են թեթևամիտներին, ոսկէ հանքեր խոստանալով նոցա մեր կողմերը: Բացի դրանից այս ողորմելիներին հրապուրում է և այն, որ քանի մի չքաւոր գաղթականներ յիրաւի մէծ կարողութիւն են ձեռք բերել մեզ մօտ: Բայց սոքա լոկ բացառիկ դէպքեր են, իսկ բոլոր յոյսերը դիպուածի վերայ դնելը՝ վերին աստիճանի անմարտիւն է: Ես այն կարծիքի եմ, որ թէ Երոպայում և թէ Ամերիկայում միաբնասկ կարող է ելք գրնել իր համար ամեն մարդ, ով հասարակ կամք ունի և սիրում է աշխատել:

(Վէպ երիտասարդների համար Դիկկենսի «Մարտին Չուզլվիտ» վեպից համառօտեց Ն. Բօրիսով, թարգմանեց Գիւտ Քահ. Աղանեանց, Թիֆլիս, սպարան Մ. Շարաձեի, 1892, էջ 98-99)

The Armenian abridged version illustrates some contextual modification of the plot by representing the utopian image of the American Dream. In the Armenian fragment Martin was introduced with the realistic situation of immigration in the late 19th century. In some fragments the translator used the method of cultural transfer by using Armenian colloquial phraseological units. For example, in the context many immigrants, due to difficult circumstances, lost all hope of acquiring descent work in Europe, came to the New World with the expectation that gold was scattered on the streets of America, and “the fattest piece will fall into their mouth” (*Ամերիկայի փողոցներում ոսկի է շաղ ցուած, իսկ իւղոյր պարտոն ինքն իրան թորում է ցանկացողի բերանը*). In the end those unfortunate people suffered from their mistakes, fell into constant depression due to disappointment, lost their spirit and hope towards future and kept on living in poverty and shame. However, the narrator emphasized that it was not just the fault of America, as there were many agents who deceived innocent people in European countries, promising them “gold mines”. But those were only exceptional cases, and the narrator on behalf of the American immigrant expressed the opinion that every person who had a strong will and motivation, could find a way out both in Europe and America.

A life-educational excerpt, where there is a noticeable instruction for the future generation, that a working person will find his/her reward in any place. This passage is emphasized for educational purposes and is typical to *Bildungsroman*, as it is explained to young generation that the path of life is paved and created by each person. It is not in vain, that even the title of the story was changed in Armenian as “The School of Life”.

In one of his articles in the journal “Ardzagank” (1892, N100), Nikoghayos Karamyan – a famous pedagogue and literary critic of the Gevorkian Seminary of Etchmiadzin, underlined the need and relevance of translating the novel “Martin

Chuzzlewit”. The literary critic noted that the novel can “inculcate” psychological stability in young people, and generally, Dickens’s novels also have the ability to educate the hearts and minds of people and strengthen their confidence towards future. Though some literary critics believed that Dickens’s works were far from a realistic picture of the world and ignore the socio-cultural relations as a normative course of life, N. Karamyan emphasized the opposite. He stated that realistic novels might have been deconstructive for the young generation, as their soul is good-natured and optimistic. Literature should not create a pessimistic generation, it should balance the equilibrium between pessimism and optimism (Փարթամյան, 1975). Unfortunately, this novel was not fully translated into Armenian and did not find its unique place in the Armenian society till nowadays.

Conclusion

The accumulation of certain theoretical and practical materials gives an opportunity to conclude that the translation of *Bildungsroman* can be based on the principle of spatial-temporal domain and linguo-cultural perception of the target culture. The translation of Dicken’s novels met the target culture requirements (with special reference to *Bildungsroman*) which is noticeable in the Armenian version of novel interpretation. Yet, as we have seen both the Russian translation and the Armenian abridged version have their own undeniable merits. The translators help the target reader in cognizing the aim of creativity in the axiological estimation and appreciation on the basis of the concept of the “shared world-view”.

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Լուիզա Գասպարյան

ՀՀ ԳԱԱ Մ. Աբեղյանի անվան գրականության ինստիտուտի գիտաշխատող,
Սանկր Պետերբուրգի պետական համալսարանի արտասահմանյան
գրականության պարունության ֆակուլտետի դոկտորանտ,
Դաշնություն,
բանասիրական գիտությունների թեկնածու
Էլ. հասցե՝ luisa.gasparyan83@gmail.com

ԶԱՐԼՁ ԴԻՔԵՆՍԻ «ՄԱՐՏԻՆ ՉԵՂՎԻԹ» ՎԵՊԸ ԵՒ ԴԻԱ ԹՎՐԳՄԱՆՈՒԹՅՈՒՆՆԵՐԸ (ռուսերեն և հայերեն թարգմանություն)

Հոդվածի առանցքում *Bildungsroman*-ի, այն է՝ «կրթության» կամ «ձևավորման» վեպի թարգմանության տեսական և գործնական ուսումնասիրությունն է: Գրականագետների տեսապատմական ուսումնասիրությունների հենքի վրա բացահայտվում է, որ Չ. Դիքենսի վեպերի մեծ մասը ներկայացնում է դասական *Bildungsroman*: Սույն հետազոտությունը կենտրոնանում է Չ. Դիքենսի «Մարտինա Չեղվիթ» վեպի ուսումնասիրության և դրա ռուսերեն և հայերեն թարգմանությունների համեմատական վերլուծության վրա: Ակնհայտ է, որ Դիքենսի վեպում լայնորեն ներկայացված են կրթական և դիդակտիկ տարրերը, որոնք թարգմանությունների միջոցով վերամեկնաբանվում կամ ենթարկվում են փոփոխության՝ համաձայն թարգմանվող տեքստի սոցիալ-մշակութային իրոյթի:

Հիմնաբառեր. գրական թարգմանություն, համեմատական վերլուծություն, Չարլզ Դիքենսի «Մարտինա Չեղվիթ» վեպ, ռուսերեն և հայերեն թարգմանություններ, *Bildungsroman*, մեկնաբանություն, լեզվամշակութային փոխանցում:

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РОМАН ДИККЕНСА «МАРТИН ЧАЗЛВИТ» И ЕГО ПЕРЕВОДЫ (русский и армянский перевод)

В статье рассматривается теоретико-практическое исследование художественного перевода *Bildungsroman* – романа «воспитания» или «формирования». Литературные критики отмечают, что некоторые романы Диккенса иллюстрируют классический *Bildungsroman*. В исследовании выявляется искусство перевода *Bildungsroman* через призму сравнительного анализа романа Диккенса «Мартина Чезлвит» с русским и армянским переводами. Образовательные и дидактические элементы романа были широко представлены в произведениях Диккенса, которые посредством переводов трансформировались и интерпретировались в других социокультурных реалиях.

Ключевые слова: художественный перевод, сопоставительный анализ, «Мартин Чезлвит» Чарльза Диккенса, русский перевод, армянский перевод, *Bildungsroman*, интерпретация, лингво-культурный трансфер.

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