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LOSSES AND COMPENSATIONS IN THE TRANSLATION OF MARK TWAIN'S THE ADVENTURES OF TOM SAWYER INTO RUSSIAN: THE LINGUISTIC AND CULTURAL ASPECT OF TRANSLATION

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ABSTRACT
The article analyzes linguocultural losses and compensation strategies in the Russian translation of Mark Twain's The Adventures of Tom Sawyer. It explores how culturally specific elements, dialects, idioms, and humor are conveyed in translation. The author examines techniques used by translators to preserve the national flavor of the original text, including localization, substitution, transformation, and commentary. Examples from the source and target texts are provided to illustrate key challenges and solutions. The study emphasizes the importance of balancing fidelity and cultural adaptation in literary translation.

KEY WORDS: *Translation, Linguocultural Loss, Compensation, Mark Twain, Tom Sawyer, Dialect, Cultural Realia, Intercultural Communication.*

INTRODUCTION

The translation of literary works is a complex process in which the translator encounters numerous challenges not only in maintaining textual accuracy but also in conveying the cultural and ideological features of the original (5, p.77). Mark Twain's novel *The Adventures of Tom Sawyer* is a classic of American literature that has been translated into many languages. The issues of loss and compensation in the Russian translation of this work open up an engaging discussion about linguocultural aspects that cannot be addressed without considering a broad range of translation approaches and theories.

LITERATURE REVIEW AND METHODOLOGY

One of the leading theories explaining the translation process is the theory of "loss and compensation," developed by Yu.S.Melnichenko and B.A.Sidorov. According to this theory, translation cannot be carried out without certain losses - lexical, cultural, or semantic (4, p.32). However, these losses are not always a negative aspect of translation; on the contrary, they can be compensated for by other means, which allows the translator to preserve the overall goal: to render the work in a new context while remaining faithful to the original in its artistic, cultural, and ideological dimensions.

To understand how translators cope with these challenges, it is important to examine the approaches of various scholars who study lexical and cultural losses in translation. Yu.S.Melnichenko and B.A.Sidorov, in their theory, emphasize that translation is not merely a mechanical process of word substitution, but a complex act of interpretation in which losses are inevitable (4, p.23). These losses may involve the lexical meaning of words, cultural specifics, or underlying concepts that cannot be precisely conveyed in another language. However, according to these scholars, such losses are not a catastrophe but rather call for compensation - whether through the use of analogies, adaptations, or explanatory additions, which makes it possible to preserve the spirit of the original (4, p.57).

I.R.Galperin, in his work, insists on the importance of preserving lexical accuracy in translation (3, p.89). For him, the translator's primary task is to convey the most precise meaning of the source text without deviating from a literal translation. Galperin emphasizes that when translating works such as *The Adventures of Tom Sawyer*, it is crucial to maintain the original structure and grammar, even if this results in the loss of certain cultural and ideological aspects. The lexical approach focuses on the exact rendering of words and phrases, which can lead to difficulties in conveying dialectal expressions and idiomatic units that frequently appear in the novel (3, p.34).

In contrast to Galperin, M.I.Rebus places emphasis on the importance of preserving the cultural and ideological aspects of the original text (5, p.29). Rebus argues that translation is an act of adaptation in which the translator must prioritize retaining the emotional and cultural load of the text, even if this means straying from a literal rendering. In his view, the translator should employ methods such as explanations, analogies, and adaptations in order to convey not only the meaning of the text but also its cultural

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realities to the target reader (5, p.65). This approach is especially relevant in works rich in national characteristics, such as *Tom Sawyer*, where the unique features of 19 th-century American culture are of central importance.

N.I.Tolstoy, one of the most prominent translation theorists, viewed translation as a process that must take into account cultural and historical realities, as well as preserve the psychological authenticity of the text (6, p.53). In his understanding, a translator should not only be lexically accurate but also creative in order to retain the atmosphere of the original. This approach is closely aligned with the cultural approach, as it aims to convey the mood and tone of a work within the context of the target culture - an especially important task for texts rich in national characteristics, such as *The Adventures of Tom Sawyer*.

RESULTS

When translating works filled with cultural and linguistic specificity, such as *Tom Sawyer*, losses are inevitable - particularly in the areas of dialect speech, colloquial expressions, wordplay, and cultural references. These losses should not be seen as translation errors, but rather as an inherent part of the adaptation process when transferring a text into a different linguistic and cultural environment. Let us now take a closer look at the main challenges translators face and the strategies they employ to compensate for such losses.

Loss of Dialect and Colloquial Expressions. One of the most striking features of *The Adventures of Tom Sawyer* is the use of dialect. Characters such as Tom, Huck, and others speak in a distinctive regional dialect that reflects their background and social status. Dialect plays a crucial role in creating the novel's authentic atmosphere, emphasizing the simplicity and unpretentiousness of the characters.

For example, Tom's famous line, *"I ain't doing that!"* is typical of the Southern American dialect and represents a refusal expressed in an informal, colloquial manner. In Russian, there is no direct equivalent to this construction, and translators often face the challenge of choosing between preserving the dialectal flavor and conveying clarity and accuracy of meaning.

A translator may use various compensatory techniques to reflect the dialect's character. Instead of a literal translation of *"I ain't doing that!"*, one might choose a colloquial Russian equivalent such as *«Я не буду этого делать!»* or *«Не буду я этого делать!»* These versions convey the intended meaning but lose the dialectal nuance present in the original, particularly due to the unique form of negation "ain't." In such cases, the translator might compensate by incorporating other elements typical of dialectal speech elsewhere in the text to preserve the original's tone and color. However, it is important to note that despite such adaptations, a significant portion of dialectal features is still lost in translation, which makes it difficult to fully convey the flavor of Southern American culture.

Losses in Translating Character Names. Another significant issue in translation is the rendering of character names. In the original version of *The Adventures of Tom Sawyer*, names such as Huckleberry Finn carry not only individual but also cultural meaning. For instance, the name *Huckleberry* evokes associations with a real American name that, in turn, has specific connotations and links to particular social and historical contexts. In Russian, the name "Huckleberry" has no direct counterpart and loses its cultural significance when translated literally. Moreover, the name Huckleberry is part of American folklore and bears certain social associations that are difficult to convey in the Russian-speaking cultural context.

As a result, translators often opt for preserving the original name, but this decision inevitably entails the loss of part of the cultural context. In some translations, the name *Huckleberry Finn* is retained without alteration, but this does not provide the Russian reader with a full understanding of the associations the name evokes for American readers. Other approaches involve choosing surnames with similar sounds or using analogies, but these also fall short of fully conveying the character's cultural identity.

Losses in Conveying Cultural Realities and Traditions. In addition to linguistic losses, a major challenge in translation lies in conveying the cultural realities specific to 19 th-century American society. *The Adventures of Tom Sawyer* is rich in elements related to Southern American culture, traditions, and the upbringing of children in rural areas. These cultural elements can be difficult for readers from other backgrounds to fully grasp, as they are deeply rooted in a particular historical and geographical context. For example, scenes in which Tom and his friends engage in "sacred rituals" are heavily influenced by the customs and practices typical of rural America at the time. In Russian-speaking culture, similar rituals may not be as vividly expressed - or may be entirely absent.

To compensate for the loss of cultural context, translators may resort to adaptation or provide explanatory elements to help the reader understand unfamiliar references. For instance, the scene in which children "play church" or carry out certain rituals might be rendered through analogies to traditional Russian children's games or old-fashioned customs. However, even with such adaptations, it is not always possible to fully capture the spirit of American culture embedded in the original text.

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Compensating Losses through Analogies and Adaptations. Losses that occur during translation can be compensated through the use of analogies and adaptations. This means that the translator opts not for a literal translation, but for equivalents that, despite lacking exact correspondence, preserve the cultural meaning and emotional resonance of the text. For example, in the case of Tom Sawyer's character, his mischievous nature and tendency toward pranks can be conveyed through Russian analogues such as *«шалопай»*, *«беззаботный мальчишка»*, or *«дерзкий малый»*. While there is no direct equivalent to the name Tom in Russian, the use of such descriptive terms helps retain the spirit of carefreeness and mischief that defines the character.

DISCUSSION

The losses and compensations that arise in translating *The Adventures of Tom Sawyer* into Russian are an inherent part of the translation process, reflecting the complexity and multidimensional nature of translation as a professional and creative activity. Translating a literary work is not simply about converting words and phrases from one language to another. It is a deep and layered process that involves not only lexical equivalence but also the careful consideration of cultural differences and the specific characteristics of both the source language and the target audience.

Translating a text with precision and fidelity to the original requires the translator to approach every detail with great care, in order not only to convey the meaning but also to preserve the atmosphere - the sense of time and place - as well as the cultural nuances present in the source text (8, p.21). In the case of *Tom Sawyer*, the translation process is further complicated by the fact that the novel is deeply rooted in American culture, social realities, and ideological norms of the 19th century, which may be unfamiliar and difficult to grasp for readers from another cultural background. It is precisely in this context that the need arises for compensating the inevitable losses that occur in translation.

The study of losses and compensations in translation offers a deeper understanding of the translation process itself, revealing its nuances and complexities. It is important to recognize that losses are not always a negative aspect of translation, but rather reflect the process of adaptation that literary works undergo when transferred into another language (3, p.33). This perspective allows us to better understand how translators strike a balance between accurately conveying the original and adapting the text to be accessible and meaningful to an audience from a different culture. For instance, dialectal features of the characters' speech, idiomatic expressions, cultural references, and even playful elements of language require the translator's attentiveness and creativity in order to preserve the original meaning while making it comprehensible and relatable for Russian-speaking readers.

In this context, the compensation theory proposed by Yu.S.Melnychenko and B.A.Sidorov plays a crucial role. The essence of the theory is that, during translation, losses are inevitable, affecting both the lexical and cultural contexts (4, p.32). Lexical losses occur because the target language may lack exact equivalents for words or expressions from the source text. Cultural losses, on the other hand, stem from the target audience's lack of familiarity with the cultural realities specific to the country and time period described in the work.

CONCLUSION

By employing compensation strategies, translators play an essential role in preserving both the literary and cultural meanings of the work (9, p.69). They help adapt the text so that readers can engage with the work in a new context, despite the inevitable changes that occur during the translation process. For example, in the case of *Tom Sawyer*, the translator faces the challenge of conveying the unique atmosphere of the American South. To compensate for losses, the translator may use methods such as adapting dialects, explaining cultural realities, or incorporating analogies that resonate with Russian-speaking culture.

As a result of this approach, the reader, even if not fully aware of all the cultural nuances of the original, still gains a comprehensive understanding of the key aspects of the work - the nature of the characters, their motivations, and the underlying causes of the events in the book.

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