



ТЕОРИЯ И ПРАКТИКА ПЕРЕВОДА

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TRANSLATION MULTIPLICITY AND RETRANSLATION HYPOTHESIS REVISITED: ‘FATHERS AND SONS’ IN DUTCH (TRANSLATIONS OF 1870–1919)

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This article deals with three early translations of Ivan Turgenev’s novel ‘Fathers and Sons’ into Dutch (1870, 1918 and 1919). It traces the long and complicated path of the novel to its Dutch readers. The first Dutch translation (by Goeverneur) was made through two intermediary languages (French and German) and comprises a number of deviations from the original as a result of the triple translation. The second translation (by Saalborn) takes into account the changes that took place in the Dutch language between 1870 and 1918, particularly in regard to personal pronouns. Though the title page of Saalborn’s translation reads: ‘Newly translated from Russian’, the reality is that the translator only corrects a few of the errors in Goeverneur’s translation and makes several of his own mistakes. Generally speaking, the version of 1918 contains many of the same details as the first Dutch translation of 1870. Only the third translation (by Bukowsky) is made directly from Russian and is thus more faithful to the original text. The first two translations after their initial publication were never republished. Bukowsky’s translation was republished several times until the 1980s, and successfully competed with the two post-war translations of 1949 and 1955. Thus, the three early translations of the ‘Fathers and Sons’ generally prove the Retranslation Hypothesis which is broadly discussed by European Translation Studies specialists.

Keywords: translation multiplicity, retranslation hypothesis, Ivan Turgenev, *Fathers and Sons*, translations into Dutch, intermediary languages.

I. PREAMBLE

In recent decades, an increasing number of studies, dedicated to translation multiplicity and retranslation, are being published both in Russia and abroad. The former term is frequently used in Russian translation studies [Levin, 1992; Scherstneva, 2008], the latter is more often used internationally [Koskinen, Paloposki, 2010]. Russian researchers predominantly focus their study on literary translations, while their colleagues abroad also work with non-fiction [Stanislavsky, 2016]. Despite working in both literary and non-fiction fields international researchers explore mainly fiction. This is evidenced in a special retranslation-dedicated issue of 'The Filter' translation journal [Filter, 2014]. As defined by Yuri Levin, this relatively new field of translation science recognises the possibility of having several translations of the same literary work into a single foreign language, the original version of which usually has only one textual implementation [Levin, 1992].

Translation multiplicity studies are conducted at a micro and macro-level and both can be practical and theoretical. Practical studies at the micro-level compare different translations of the same literary work into a specific language. Theoretical studies summarise this practical knowledge and establish a common archetype of retranslations and their coexistence. Retranslations can be triggered by a) internal factors and b) external factors. Internal factors may include:

- The complexity of the original work, the possibility of multiple interpretations, and the inability to create one ideal translation;
- The objective time factor: obsolescence of a) the translation language, b) the translation norms, c) the degree of familiarity of the receiving culture envoy with the original source culture; and
- The translator's own creative methods, cognitive and emotional characteristics, speech preferences, and the idiosyncrasies of information reproduction in foreign cultures. This also includes contention between the younger and older generation of translators.

External factors include the situation in the literature market, and the need to target translations to a particular group.

Researchers studying retranslation at the macro-level address a wide range of literary and social issues. These include the historical situation

generating the new translation; the perception of a particular text and its author in the receiving culture; the literary situation; and the cultural interaction and political relationship between the countries in question. According to Finnish translation scholars Kaisa Koskinen and Outi Paloposki, this field of study has great potential: ‘The study of retranslations may shed new light on a number of key issues of translation studies, from translation ethics to aesthetics’ [Koskinen, Paloposki, 2010].

Most foreign scholars in this field pay attention to the so-called ‘retranslation hypothesis’, based on an article by Antoine Berman, a French translation theorist [Berman, 1990]. Berman tries to define the concept of the ‘great translation’: it is a translation that becomes a real cultural phenomenon in the receiving culture. Berman summarises his views in the following statement:

‘While not all the retranslations are great translations, all the great translations are always retranslations’ [Berman, 1990].

According to Berman, this happens because the first translator always has doubts about the success of his work. However, subsequent translations may benefit from the space that the first translation has occupied in the receiving culture. The new translations can thus demonstrate the true merits of the original to new readers.

Many researchers of specific retranslations have found that though this hypothesis does not always ring true, it has been proven correct in a great number of cases. In any case, it extends the scope of retranslation studies.

Previously discussed were the six Dutch translations of ‘Fathers and Sons’ that were published in 1870, 1918, 1919, 1949, 1955, and 1991. The personalities of each translator, as well as Turgenev’s influence over the Dutch writers, were taken into consideration. Alongside this, the methods that the six translators used to approach specific translation issues were compared. These included: translating set expressions; describing culture-specific phenomena; and preserving the distinctive speech of individual characters [Michajlova 2018; Rubtsova, Michajlova, 2019; Michajlova, 2019]. When comparing the translations with each other and with the original, we found that early translations tend to digress a long way from the original Russian text included in the Complete Works and Letters of Ivan Turgenev [Turgenev, 1981]. For this reason, we shall analyse three early translations of the novel by J. Goeverneur,

A. Saalborn, and E. Bukowsky. We will attempt to explain the reasons for these discrepancies. For this purpose, we shall need to identify the interlacing links between the translations. This paper coheres with the primary purpose of translation multiplicity studies: to answer the question of what each translator tried to introduce into the text when creating a new translation. At the same time, we shall try to discover whether the early Dutch translations of Turgenev's novel prove the 'retranslation hypothesis'.

II. TRANSLATION BY J. J. A. GOEVERNEUR (1870): FOUR LAYERS OF DISCREPANCIES BETWEEN THE DUTCH TEXT AND THE TWO VERSIONS OF THE ORIGINAL (THE MAGAZINE AND BOOK EDITIONS)

Jan Jacob Antoine Goeverneur published his translation in 1870, but under his foreword, he writes the date 'August 1869'. In his foreword, he claims that his translation is very accurate since he has used 'the German translation that Turgenev himself called excellent, which [had] been published [that] year' [Turgénjew, 1870, p. III]. The translator was alluding to the third German translation of the novel, published in Mitau in 1869. This is entitled 'Väter und Söhne' (Fathers and Sons)¹ and Turgenev spent a long time correcting the previous German translation (Stuttgart, 1865), in order to prepare this new and better version [Lukina, 2012, p. 295–296]. In the foreword to the Mitau translation, Turgenev says (in German): '...let me inform the benevolent reader, that I guarantee the accuracy of this translation. I have seldom, if ever, experienced such satisfaction in the past' [Turgenev, 1982, p. 351]².

¹ It should be mentioned that starting with this Mitau translation, edited by the writer himself, all the translations of the novel into Western European languages, that we know of, were entitled 'Fathers and Sons', rather than 'Fathers and Children' (English: Fathers and Sons; Dutch: Vaders en Zonen; French: Pères et Fils; Italian: Padri e figli; Swedish: Fäder och söner etc.) The previous three translations were: a) the French translation of 1863; b) the incomplete German version, published by the Nordische Revue Journal in 1865, translated directly from Russian; and c) the complete German version, translated from the French version mentioned above and published by the Stuttgart newspaper *Beobachter* also in 1865, which became the basis for the Mitau edition. These translations were entitled 'Pères et Enfants', and 'Väter und Kinder' (i.e. 'Fathers and Children'), respectively.

² Yet, Turgenev has later renounced his high opinion of this translation [Lukina, 2012, p. 311].

Despite Goeverneur's assurances regarding the accuracy of his translation, there are many discrepancies between his Dutch text and the Russian original. This is the usual "broken telephone effect" which occurs during the translation of any text via intermediary languages. In order to understand which field these discrepancies arose in, it is necessary to explore the history of the French and German translations, which preceded the Dutch version.

The French translation of Turgenev's novel, which served as the basis of the Stuttgart translation into German, was adapted from the magazine version published in February 1862 in 'Russky Vestnik' ('The Russian Messenger'); rather than from the separate edition of the novel published in September of the same year by the Moscow Printing House of V. Grachev³ [Lukina, 2012, p.298–300]. It has been established that Turgenev made some changes in the novel when preparing to publish the separate Russian edition. However, most of these changes did not make it into the French text [Lukina, 2012]. Thus, Goeverneur's text should be compared with at least four versions of the novel: a) the Russian magazine edition; b) the separate Russian edition included in the Complete Works and Letters of Ivan Turgenev; c) the French translation of 1863, and d) the German translation of 1869.

What immediately catches the eye when comparing the above texts is a purely formal variance: the division into chapters. Both the Russian versions of the novel have 28 chapters, while all three early translations in question have only 26 chapters. Chapters XX and XXI, and XXV and XXVI have been combined. This combination is perhaps an inadvertent mistake of the French translator which was then automatically included in subsequent versions.

The differences in meaning between the first Dutch translation and both Russian versions, can be divided into four 'layers': 1) discrepancies occurring because the French translation was based on the differing February and September Russian versions; 2) discrepancies occurring when the novel was translated from Russian into French; 3) discrepancies occurring when the novel was translated from French into German; and 4) inaccuracies made by Goeverneur when translating the novel from German into Dutch.

Some examples of the variations, which occur in the different 'layers', are provided below.

³ This book edition of the novel is considered to be the canonical text. It is reproduced in all later publications, including the *Complete Works and Letters* of Ivan Turgenev published by the Academy of Sciences [Turgenev, 1981].

1. Deviations resulting from the differences between the two Russian versions of the novel⁴

Example 1a (deviation from the final version)

In the very first sentence of the magazine edition of the novel the author calls Nikolay Petrovich Kirsanov «барин лет сорока пяти» ('a landlord approximately forty-five years old') [Turgenev, 1862, p. 597]. In the final version, he becomes «барин лет сорока с небольшим» ('a landlord in his early forties') [Turgenev, 1981, p. 7]. Goeverneur's text reads: 'een man van **vijf en veertig jaren**' [Turgénjew, 1870, p. 1]

Example 1b (deviation from the final version)

In Chapter VIII, where the author describes how Pavel Petrovich met Fenechka, the girl is compared to a mouseling in the magazine version:

О Феничке, которой тогда минул уже семнадцатый год, никто не говорил и редкий ее видел: она жила тихонько, **как мышонок в норке**... [Turgenev, 1862, p. 507].

(Nobody ever spoke of, and hardly ever saw Fenechka, who had already turned seventeen: she lived quietly **like a mouseling in a hole**...)

This comparison was omitted in the final version:

О Фенечке, которой тогда минул уже семнадцатый год, никто не говорил, и редкий ее видел: она жила тихонько, скромненько... [Turgenev, 1981, p. 39].

(Nobody ever spoke of, and hardly ever saw Fenechka, who had already turned seventeen: she lived quietly and humbly...)

The image of a mouseling in a hole has been preserved in the Dutch translation:

'Om Fenitschka, schoon zij reeds volle zeventien jaren telde, bekommerde zich niemand; zij leefde stil en rustig, **als een muisje in 't nest**' [Turgénjew, 1870, p. 61].

Example 1c (deviation from the magazine edition)

In Chapter XXV (Goeverneur's Chapter XXIII), where Bazarov describes his duel with Pavel Petrovich, his description is shorter in the magazine edition; while in the final novel the character, feeling awk-

⁴ The same deviations occur in the French and German translations, but for the sake of brevity, we will not discuss them here.

ward, adds two more phrases on how he got affected by the “feudal” spirit of the Kirsanov estate.

The magazine version:

Аркадий <...> принужденно улыбнулся.

— Вот я и отправился к «отцам»,— так заключил Базаров,— и на дороге завернул сюда... [Turgenev, 1862, p. 634]

(Arkady... smiled forcedly.

— So, I went to ‘the fathers’ — concluded Bazarov — and on the way came over here...)

The final version:

Аркадий... принужденно улыбнулся, а на сердце ему и жутко сделалось и как-то стыдно. Базаров как будто его понял.

— Да, брат, — промолвил он, — вот что значит с феодалами пожить. Сам в феодалы попадешь и в рыцарских турнирах участвовать будешь. Ну-с, вот я и отправился к «отцам», — так заключил Базаров, — и на дороге завернул сюда... [Turgenev, 1981, p. 160]

(Arkady... smiled forcedly and felt weird and ashamed at heart. Bazarov seemed to understand him.

— Yes, brother — he said — see what living with the feudal lords does. You become a feudal lord yourself and start taking part in the knight tournaments. So, I went to ‘the fathers’ — concluded Bazarov — and on the way came over here...)

This longer version entered Goeverneur’s text through the French and German translations:

— Ja, ja, zeide hij, zoo gaat het, als men onder een adellijke dak woont, men neemt zelf de gewoonten der middeleeuwen aan, men wordt een ruziemaaker [Turgénjew, 1870, p. 281].

2. Deviations resulting from the changes made by the French translator

When the novel was translated into French, the translator not only made a number of inadvertent inaccuracies, as is usual in translation but also made several additions to the text aimed at the French audience. An example arises in Chapter VII in the description of the young Pavel Petrovich Kirsanov⁵. When describing his reading preferences,

⁵ See [Lukina, 2012, p.305].

the translator informs the French reader that Pavel was particularly fascinated by Chateaubriand, who was fashionable in France at the time.

Example 2

Павел Петрович ни одного вечера не проводил дома... и прочел всего пять, шесть французских книг [Turgenev, 1981, с. 30]

(Pavel Petrovich never spent a single evening at home... and read only five or six French books.)

Paul ne passait jamais les soirées a la maison; ...et n'avait lu en tout que cinq ou six brochures **de Chateaubriand** [Tourgueniev, 1863, p. 47].

Paul brachte die Abende nie zu Hause zu...seine Lektüre jedoch beschränkte sich im ganzen auf fünf oder sechs Broschüren **von Chateaubriand** [Turgenjeff, 1900, p. 42].

Paul bracht zijne avonden nooit thuis door...zijne lectuur beperkte zich na-genoeg tot vijf of zes brochures **van Chateaubriand** [Turgénjew, 1870, p. 61].

3. Deviations occurring in translation from French into German

Example 3

When Turgenev first introduces Bazarov's father to the reader, he accentuates his 'thin Roman nose' and the 'military frock coat' which he wore. Bazarov the Elder served in the Army as the senior regimental physician, which corresponded to officers of Class VIII or IX in the Table of Ranks. The same details are preserved in the French translation but turn into 'a snub nose' and 'a soldier's coat' in the German text. The father of the main character gets the same degraded characteristics in the first Dutch translation.

...Аркадий... увидел на крыльчке господского домика высокого, худощавого человека, с взъерошенными волосами и **тонким орлиным носом**, одетого в старый **военный сюртук** нараспашку [Turgenev, 1981, p. 150].

(...on the porch of the small manor house, Arkady saw a tall slim man with dishevelled hair and a **thin Roman nose**, who was wearing a wide-open, old, **military frock coat**.)

...Arcade...aperçut, sur le perron de la maison seigneuriale, un grand homme maigre, aux cheveux hérissés, au **nez mince et recourbé**, vêtu d'une vieille **capote militaire**... [Tourgueniev, 1863, p. 174]

...Arkad bemerkte...auf der Vortreppe des Herrebhayuses einen grossen, magern Mann mit emporstehenden Haaren und **kleiner Stulpnase** in einem alten **Soldatenpaletot** [Turgenjeff, 1900, p. 170].

...zag Arcaad op de stoep van het heerenhuis een lang mager man met stijf opstaand haar en kleinen **wipneus** in een ouden **soldatenpaletot** [Gouverneur, 1870, p. 184].

4. Deviations, occurring during translation from German into Dutch

Example 4a

Gouverneur's extreme ambition to follow the German text resulted not only in Germanistic sentence structure but also in a number of distinct, rhetoric mistakes. An example is the translation of the term of endearment «голубчик» (my dear), used by Bazarov's mother:

— Ах, Василий Иванович, — пролепетала старушка, — в кои-то веки батюшку-то моего, **голубчика-то**, Енюшеньку... [Turgenjev, 1981, p. 106]
(— Oh, Vasily Ivanych — murmured the old lady — at long last, my dear boy, my Yenyushenka...)

In French this word was translated as 'pigeon chéri' (literally 'my dear pigeon'):

— Ah! Vassili Ivanovitch, répondit la vieille au milieu de ses sanglots. Dire que le voilà, notre Eniouchenka, notre **pigeon chéri!** [Tourgueniev, 1863, p. 174]

In the German text 'pigeon' is replaced by a complex word 'Herzblatt', which means 'my darling', but if translated component by component can mean 'a heart leaf'.

'Aber Wassili Ivanowitsch!' erwiderte die Alte fortschluchzend, 'wenn ich denke, das er da ist, unser Eniuchenka, unser **Herzblatt!**' [Turgenjeff, 1900, p. 171]

Gouverneur calques the German word and uses the word 'harteblad':

...als ik denk dat hij daar weer is, onze Eniuchenka, ons **harteblad!** [Turgénjew, 1870, p. 185].

This word is absent from modern Dutch language dictionaries, and in Van Dale's dictionary of 1898 [Van Dale's..., 1898] it is explained as a botanical term: HARTEBLAD, o. (-eren), (plantk.) zaadlob; i.e. 'a seed loaf'.

Example 4b

The other variations between the German and the Dutch texts occurred because of the translator's negligence. This can be seen in the following sentence. In the Russian, French and German translations, after a long ride on the dusty roads Arkady wants to shake the dust off himself, and in the Dutch translation off his father:

— Дай же отряхнуться, папаша, — говорил несколько силлым от дороги, но звонким юношеским голосом Аркадий, весело отвечая на отцовские ласки, — я тебя всего запачкаю [Turgenev, 1981, p. 11].

(— Let me shake the dust off **myself**, Dad, said Arkady in a voice, hoarse from travel but still youthful and clear, responding to his Father's endearments, otherwise, I will make you dirty all over.)

— Laisser-moi **me** secouer, papa, disait Arcade d'une voix un peu enrouée par la fatigue, mais sonore et jeune, tout en répondant joyeusement aux caresses paternelles; je vais te couvrir de poussière... [Tourgueniev, 1863, p. 9]

— Glaube mir, **mich** abzuklopfen, Papa, sagte Arkad mit von Ermüdung etwas heiserer, aber wohhklingender Stimme, freudig die vaterlichen Liebkosungen erwidern, "ich bedecke dich ja mit Staub [Turgenjeff, 1900, p. 7].

— Laat mij **u** wat afkloppen, papa, zeide Arcaad, des vaders liefkozigen met hartelijkheid beantwoordende; ik maak u daar immers een stof... [Turgénjew, 1870, p. 7].

Thus, Goeverneur's translation is largely a calque of the German text, which was, in his eyes, a guarantee of accuracy. The Dutch translator omitted only some insignificant descriptions. However, the descriptions that he scrupulously translated — for example, of Bazarov's father — became so distorted by the double translation, that it would be best if the reader did not see such a mutilated portrayal.

III. THE HYBRID 'NEW TRANSLATION FROM RUSSIAN' BY ARNOLD SAALBORN (1918)

The front page of the second Dutch translation of 'Fathers and Children' claims that this is 'a new translation from the Russian language'. The translator, Arnold Saalborn, had a Russian father and some command of the Russian language. His desire to create the new translation was clearly triggered by seeing the changes that had occurred in the Dutch language. It had been more than 48 years since the first translation had been published. These changes affected the second person pronouns: instead of the

old “gij” (second person informal/formal, **u** in the objective case) there came into use pronouns “jij” (second person singular, informal) and “u” (second person, the subjective case, formal). There were also changes to the case system of nouns (the objective case mostly stopped being used, its meaning usually being substituted by prepositions and a change in word order) [Rubtsova, Michajlova, 2019]. Saalborn took these language changes into account and his translation reads as more modern and contemporary than that of Goeverneur.

Comparing Saalborn’s text with the Russian original and Goeverneur’s translation, it is noticeable that many of the inaccuracies that occurred in the 1870 text have been eliminated. For instance, the references to Chateaubriand (see Example 2a above) and the ‘seed lobes’ (see example 4a above) have been omitted. However, this translation still has a number of mistakes that Goeverneur had previously rendered correctly, despite the triple translation via two mediator languages (Example 5).

Example 5

In one of the episodes of Chapter III, Nikolay Petrovich tells his son how poorly his hired labourers work but hopes that everything will turn around one day:

...ну и настоящего старания все еще нету. Сбрую портят. Пахали, впрочем, ничего. **Перемелется — мука будет** [Turgenev, 1981, p. 13].
(...and there is still no real diligence. They keep botching harnesses, but they ploughed well, though. **All the things will go right in the end (literally: Everything will be ground into flour).**)

In Goeverneur’s translation Turgenev’s set phrase is rendered as ‘Gradually everything will get better’:

En dan arbeiden ze niet met den rechten ijver en dragen geen zorg voor ‘t gereedschap. Maar toch is ‘t zaad nu in de grond. **Zoetjes aan zal het wel beter worden** [Turgénjew, 1870, p. 13].

Saalborn, who obviously did not know the Russian phraseology and grammar well enough, understood the set expression literally: “The grain has been ground. Now they will have flour”:

En dan werken ze niet met echten ijver. En vernielen de spannen der paarden. Zij ploegen ook, maar hoe? **Er is gemalen. Meel zal er wel zijn** [Toergenev, 1918, p. 11].

On the other hand, on almost every page of Saalborn's translation we run into direct borrowings from Goeverneur's translation: Nikolay Petrovich is described as a 45-year-old (p. 1); Fenechka is still compared with a mouse (p.50), and Bazarov the Elder still has 'a snub nose' and wears a 'soldier's coat'. When dealing with the hard parts, Saalborn blindly follows his predecessor, who had borrowed the descriptive translation from the German text, which, in turn, was borrowed from the French. This can be seen in the description of Arkady's grandmother, who was married to a general of the Patriotic War of 1812 and was a typical 'commander matron'. In all four translations, the expressive "матушка" (matushka, a title of respect and affection, normally used to address a mature woman or a priest's wife) has been omitted. It is said that the behaviour of Madame Kirsanova the Elder was similar to the behaviour of the other wives of senior officers.

Example 6

Родительница его <...> принадлежала к числу «матушек-командирш»... [Тургенев, 1981, с.7]

(His mother...was one of those 'commander matrons'...)

Zijne moeder...verloochende in niets het optreden, dat de vrouwen der hoogere officieren onderscheidend kenmerkt [Turgénjew, 1870, p.2].

Zijn moeder...onderscheidde zich bij haar optreden in niets van andere hoofdofficiers vrouwen [Toergenef, 1918, p. 2].

In other words, Saalborn's translation can be seen as a hybrid translation. In some instances, it brought the text closer to the Russian original that was published in September 1862. In others, it distorted it, but generally, it relies on the achievements of its predecessor. This hybrid quality is further demonstrated by the division of the chapters: Saalborn, as well as Goeverneur, has merged Chapters XXV and XXVI into one, but otherwise follows Turgenev's original division.

IV. THE TRANSLATION BY ELSE BUKOWSKY (1919)

The translation by Else Bukowsky was published only a year after Saalborn's translation, and yet it is a fully independent text. The text is divided into 28 chapters, as in the Russian editions of the novel. It bears virtually no similarity to the magazine version of the novel. In the first phrase Nikolay Petrovich is described as 'een heer van ongeveer 40 jaar' (a for-

ty-something year old man) [Toergenjew, 1919, p. 11] and Fenechka is not compared to a mouse, but is depicted as living ‘by herself and lonely’ (zij leefde afgezonderd en eenzaam, [Turgénjew, 1919, p.69–70]). Bukowsky has translated by herself all the hard parts that Saalborn borrowed from Goeverneur. For example, she found a good expression, ‘a female general’, to describe Arkady’s grandmother, the ‘commander matron’:

Zijn moeder...was een echte ‘Generaalse’ [Toergenjew, 1919, p. 12]

Nikolay Petrovich’s story about the poor performance of the hired labourers on his farm (Ch. III), has been abbreviated, but without distortions. The set phrase ‘everything will be ground into flour’ (= all things will go right in the end) is rendered by a phrase with a similar meaning ‘Well, let’s see what comes out of it all’:

Enfin, we zullen zien wat ervan komt [Toergenjew, 1919, p.23].

The description of Bazarov the Father (Ch. XX) in Bukowsky’s version is also much closer to the original than in the first two Dutch translations. He got back his ‘Roman nose’ (arendsneus, [Toergenjew, 1919, p.189]) and ‘a military frock coat’ (uniformjas, [Toergenjew, 1919, p.189]), which her predecessors had changed to ‘a snub nose’ and ‘a soldier’s coat’.

On the technical side, it is evident that Bukowsky readily uses two forms of transformation in trying to produce a more natural Dutch text: a) she splits the long sentences into two or more successive ones; and b) abbreviates the text by omitting repetitions and consistently dropping consecutive attributes where there are more than two of them:

Example 7

...и вот мы видим его в мае месяце 1859 года, уже **совсем седого, пухленького и немного согрбленного**: он ждет сына, получившего, как некогда он сам, звание кандидата... [Turgenev, 1981, p. 10]

(...and then we see him in May of 1859; he is plump and slightly hunched, his hair is already completely grey, and he is waiting for his son, who was awarded the candidate’s title, just as he did himself one day.)

...zodoende ontmoeten we hem nu, in mei 1859, reeds **geheel vergrijsd en enigszins gebogen door de ouderdom**, wachtende op zijn zoon die, zoals hij zelf indertijd, nu de titel van kandidaat heeft gehaald [Toergenjew, 1919, p. 15].

Generally speaking, in Bukowsky’s text, there are no instances of an absence of understanding of the Russian text that can be seen in Saal-

born's translation. However, in many cases, her text lacks Turgenev's psychological nuances, which account for much of the charm of the original. A fragment of Chapter III can illustrate this. When the father tells Arkady about his extramarital affair with Fenechka, Arkady tries to persuade him not to be ashamed and not to apologize.

Example 8

...и чувство снисходительной нежности к доброму и мягкому отцу, смешанное с ощущением какого-то тайного превосходства, наполнило его [Аркадия] душу.

— Перестань, пожалуйста, — повторил он еще раз, невольно наслаждаясь сознанием собственной развитости и свободы.

Николай Петрович глянул на него из-под пальцев руки, которою он продолжал тереть себе лоб, и что-то кольнуло его в сердце... Но он тут же обвинил себя [Turgenev, 1981, p. 15].

(‘...and the feeling of patronising affection for his kind and soft-hearted father, mixed with the feeling of some secret supremacy, filled his [Arkady's] soul.

— Stop it, please, — he said again, unintentionally enjoying the sense of his own maturity and freedom.

Nikolay Petrovich stared at him through his fingers, with which he kept rubbing his forehead, and something stung him in the heart... But he immediately blamed it on himself.’)

...en een oneindige tederheid voor zijn goede, zachte vader vervulde hem en tevens een gevoel van tevredenheid over zichzelf en zijn vrije ideeën.

— Ja, laten we over wat anders praten, zei Arkadji.

Nikolai Petrovitsj keek hem aan door zijn vingers heen, waarmee hij nog steeds over zijn voorhoofd en ogen streek. Hij voelde zich nog niet op zijn gemak, maar gaf zichzelf van alles de schuld [Toergenjev, 1919, p. 26].

The word-by-word translation of Bukowsky's Dutch version runs as follows:

‘...and endless affection for his kind and soft-hearted father filled him, together with the sense of satisfaction with himself and his liberal views.

— Yes, let's talk about something else, said Arkady.

Nikolay Petrovich looked at him through his fingers, with which he continued rubbing his forehead and eyes. He was still feeling awkward, but he blamed it on himself.’

By omitting the repetition about ‘maturity and freedom’ and missing the perfect aspect of the verb ‘кольнуло’ (stung), the translator fails to

understand the true reason for Nikolay Petrovich's chagrin. In the original, he is upset at the end of the conversation, because he has lost the sole contact with his son, while in the translation he still feels ashamed of his extramarital affair: the same feeling as at the beginning of the conversation with his son.

V. CONCLUSION

We have traced the long and complicated path that the famous Turgenev novel followed on its way to Dutch readers. It is evident that not all the variations between the translation and the original result from deliberate decisions made by the translator. Some variations occur because of inaccuracies accumulated during multiple translations via various mediator languages.

The retranlations of 'Fathers and Children' in 1918 and 1919 were partly triggered by the objective time factor, and partly by the creative idiosyncrasies of the translators. Over the 48 years between the first and second translations, some significant changes occurred in the Dutch language. These changes affected the old second person pronoun "gij" which transformed into "jij" en "u", and the case system of the noun. Saalborn took these language changes into account and his translation sounds less stilted and outdated than Goevernateur's. From the point of accuracy, Saalborn's translation has a compounded, or hybrid, character. He has corrected some of the mistakes made by his predecessor and he, himself has made his own mistakes. He did not have enough confidence in his own potential and when coming to the more challenging sections he blindly copied the existing translation.

The fact that there were a number of diverse varieties between the original and the translation of 1918, inspired another translator, who really had an excellent command of the Russian language, to start her own independent translation. There is a good reason for this translation being republished several times until the 1980s and competing successfully with the two post-war translations of 1949 and 1955 [Waegemans, Willemsen, 1991, p. 336–337].

In this way, the three early translations of 'Fathers and Children' generally prove the retranslation hypothesis. The first translation of 1870 was just a poor replica of the German text, the second of 1918 was a step forward, but only the third translation was worth republishing.

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**ЕЩЕ РАЗ О ПЕРЕВОДЧЕСКОЙ МНОЖЕСТВЕННОСТИ
 И ГИПОТЕЗЕ ПОВТОРНОГО ПЕРЕВОДА:
 «ОТЦЫ И ДЕТИ» В НИДЕРЛАНДАХ (ПЕРЕВОДЫ 1870–1919 гг.)**

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В статье рассматриваются три ранних перевода романа И. С. Тургенева «Отцы и дети» на нидерландский язык: 1870, 1918 и 1919 годов. Прослеживается сложный путь романа к нидерландскому читателю: первый перевод был выполнен Й. Гувернером через два языка-посредника (французский и немецкий) с учетом двух версий тургеневского текста (журнальной публикации февраля 1862 г. и отдельного издания сентября того же года) и содержит множество неточно-

стей, накопившихся при трехкратном переводе. Как и в предшествующих ему французском 1863 г. и немецком переводе 1869 г., этот перевод имеет иное разделение на главы, чем русский оригинал. Второй перевод учитывает изменения в нидерландском языке, произошедшие за 48 лет, в частности в области личных местоимений, а также исправляет некоторое количество недочетов, допущенных в переводе 1870 года. Однако вопреки указанию на титульном листе о том, что читателю представлен «новый перевод с русского языка», А. Заальброн явно опирается на труд своего предшественника и переносит в свой текст множество использованных Й. Гувернером описательных переводов «трудных мест». Лишь третий перевод действительно сделан непосредственно с русского оригинала и наиболее близок к нему. Именно этот перевод переиздавался вплоть до 80-х годов XX века и десятилетиями успешно конкурировал на издательском рынке с двумя послевоенными переводами 1949 и 1955 г. Таким образом, три ранних перевода «Отцов и детей» в целом подтверждают гипотезу повторного перевода, широко обсуждаемую зарубежными исследователями в данной области.

Ключевые слова: переводческая множественность, гипотеза повторного перевода, И. С. Тургенев, *Отцы и дети*, нидерландские переводы, языки-посредники.

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