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Abstract: The article deals with the attempts to translate the title of the famous novel by E.M. Forster as a work, in which the new modernistic maintenance, though traditionally impossible for the Victorian novel is hidden under the customary placing of heroes and subject reasons (male and female relationship, love, marriage). The purpose of the article is to reveal the essence of the novel which helps to give a correct translation of its name into Ukrainian language.

Keywords: translation, poetics of name, autobiographic influences, homoeroticism, structure of the novel, interpretation of heroes, Modernism.

Устінова Т. Роман Е.М. Форстера "Найдовша подорож": проблема перекладу

Анотація: В статті робиться спроба перекладу назви знаменитого роману Е.М. Форстера як роману, в якому проглядають нові модерністичні тенденції, неможливі для вікторіанського роману. Ці тенденції «приховані» за традиційною побудовою сюжету та змалюванням героїв (відносини чоловіка та жінки, кохання, шлюб). Мета статті – розкрити сутність роману, що допоможе запропонувати правильний переклад його назви українською.

Ключові слова: переклад, поетика назви, автобіографічний вплив, гомоеротика, структура роману, інтерпретація героїв, модернізм.

Устинова Т. Роман Э.М. Форстера “Самое долгое путешествие”: проблема перевода

Аннотация: В статье осуществляется попытка перевода названия знаменитого романа Э.М. Форстера как произведения, в котором просматриваются новые модернистические тенденции, невозможные для викторианского романа. Эти тенденции «спрятаны» за традиционным построением сюжета и описанием героев (отношения мужчины и женщины, любовь, брак). Цель статьи – раскрыть суть романа, что поможет предложить правильный перевод его названия на украинский язык.

Ключевые слова: перевод, поэтика названия, автобиографическое влияние, гомоэротика, структура романа, интерпретация героев, модернизм.

E.M. Forster's position on the literary map of the twentieth century has always been a problem. Some aspects of his work were researched by the scholars (P.K. Bakshi, A.S. Hennings, John Colmer, B.B. Finkelstein). But critics did not reach the same conclusion about Forster's belonging to a literary direction. Hence the relevance of this review, as Forster is such transitional figure between Victorian novel and Modernism that makes his work both interesting for analysis and complex for translation. The goal of this study is to identify the main points of

discussion that has caused the problem of events coverage; one of the problems is to analyze the modernist trends of the novel "The longest journey" (1907) and suggest the correct translation of its name into Ukrainian language.

This work is considered to have a strong autobiographical element in particular similarity between the hero and the writer.

The name of the novel comes from the line of the poem by Percy Bysshe Shelley "Epipsychidion" (1821), a mysterious name, the subject of many interpretations, one of which – "what in the soul"). The poem not only gives the name for the novel, there are several references to it in the text.

Carola M. Kaplan notes that the title of E.M. Forster's novel, as well as Shelley's poem proclaims the central problem of the text: love to one person and the exclusion of others. The researcher agrees, that name can be interpreted as Forster's criticizing of marriage, including marriage of his autobiographical hero Rickie because this marriage denies and betrays a deep, hidden Rickie's homosexuality [1, p. 52]. The problem that confronts Rickie – the knowledge of his own nature, "reality." One of the realities of his nature W. Stone calls the latent homosexuality [2, p. 192-193]. Rickie's marriage breaks up because he renounces his own nature.

A.S. Hennings thinks the poem is a keynote, leading to some fundamental issues in the novel, such as whether to seek unity in marriage at any cost? Forster described the marriage of Agnes and Rickie unhappy. So, the answer is obvious: marriage is not always the right decision and does not always meet the emotional expectations [3, p. 40].

In W. Stone's opinion, the motive of Agnes and Rickie's marriage is designed specifically to give a lesson to people of both sexes [4, p. 202]. According to B.B. Finkelstein, Forster describes a marriage as a prison for a woman in his first novel "Where Angels Fear to Tread"; and in "The Longest Journey" it is a prison for both sexes, especially for men, because it separates marriage from fraternity and friendship, particularly from friendship with

homosexual overtones that occurs in the first novel between Philip and Gino [2, p. 35].

Taking into consideration the fact that the phrase "the longest journey" is synonymous with "marriage" in P.B. Shelley's poem, N. Royle suggests a reader to note that Forster's novel could be named "Marriage". Then some moments considered as poignant misogyny in the text are clear. But both the poem "Epipsychidion" by Shelley, and "The Longest Journey" by Forster bring to the condemnation not only marriage, but love only to one person, more precisely, to one woman. The dedication of the novel "Fratribus" ("To Brothers") makes clear that the book is addressed to men. This appeal is part of the reference to a group of young people in Cambridge to which Forster joined in his final student year in 1901. But more generally, this indicates the deeper level in the novel is philosophical and polemical about relations between men and importance of male friendship [5, p. 22-23]. According to P.K. Bakshi, Forster emphasizes the intensity of friendship and brotherhood, testing them against heterosexual love and marriage [6, p. 103]. The structure of the novel develops the contrast between true unity, represented by Rickie and Ansell's friendship and between fake union represented by the marriage of Agnes and Rickie.

The expression "the longest journey" means "marriage" in Shelley's poem:

... it is in the code
Of modern morals, and the beaten road
Which those poor slaves with weary footsteps tread,
Who travel to their home among the dead
By the broad highway of the world, and so
With one chained friend, perhaps a jealous foe,
The dreariest and the longest journey go [7, 246].

The translation of E.M. Forster's novel should take this fact into account. Thus, Konstantin Balmont translates the poem into Russian as:

<...> я к секте той не примыкал,
Чья заповедь - с одним или с одной
Делить под рабским игом путь земной,
Как будто мудрость или красота
Всех остальных - забвенная тщета,
И учит современная мораль
Терпеть неизлечимую печаль,
Пока в цепях с тобой за шагом шаг
Плетется друг или ревнивый враг,
А скучный длинный путь ведет во мрак [8, 148].

“The longest journey” is translated as „путь земной” and „длинный путь”. So one should translate the name of Forster’s novel into Russian and Ukrainian keeping at least a hint of poetry. The Russian version «Самое долгое путешествие» is not appropriate, it does not keep in touch with Shelley. It would be possible to translate it into Russian as «Бракованное путешествие» and into Ukrainian as «Шлюбна подорож». But one should keep in mind first translating Shelley.

Dedication to brothers is a reference to Forster’s close connection with the philosophical brotherhood in Cambridge. A.S. Hennings believes such dedication to be a subtle hint of homosexuality or male relationships and friendships that can be an alternative for some people. Recognizing the fact that repressed homosexuality is significant in the semantics of the novel, the researcher at the same time warns of interpreting it as the basic idea (message) of the novel [9, p. 40-42].

The beginning of the novel responds to Forster’s manner to initiate a story: the author represents almost all the main characters in the first chapter during a dispute between the Cambridge students. The most important of them is Stewart Ansell, a friend of Rickie Elliot, the main character. His speech begins novel.

Stewart Ansell is immersed in philosophy, he has a habit to draw a circle inside a square: "Ansell was sitting alone with a piece of paper in front of him. On it was a diagram – a circle inside a square, inside which was again a square") [9, p. 135]. This symbol is repeated throughout the book, and, as C. Summers notes, indicates Ansell's interest of disclosing reality [10, p. 61].

The most critics agree that Ansell is a Rickie's potential lover. When Rickie represents Agnes, with whom he married later, Ansell refuses to acknowledge her existence. The fact that Agnes does not exist for Ansell, according to N. Page, is a way to point out the lack of her "individual moral nature" [11, p. 56-57].

By this rejection of Agnes Ansell declares war to women, demonstrating a kind of "homosexual jealousy" [2, p. 41]. In a letter to Rickie he calls him "a person who has not to marry," because he is not suitable for this, he was created in order to love many people ("You are not a person who ought to marry at all. You are unfitted in body: that we once discussed. You are also unfitted in soul: you want and you need to like many people, and a man of that sort ought not to marry") [9, p. 191]. Rickie gives the answer: "You've written to me, 'I hate the woman who will be your wife,'" and I write back, "Hate her. Can not I love you both?") [9, pp. 192]. Rickie's question "Can not I love you both?" reveals to the reader his high spirit: no one can divide real friends, and his future wife did not even want to separate them.

W. Stone sees in Ansell's war announcement a kind of sexual jealousy, partly hate to female, and in his denial of the marriage relationship the critic finds a connection with the play "Man and Superman" (1905) by Bernard Shaw [4, pp. 199].

The protagonist of the novel, Frederick Elliot, a student at Cambridge, a lame young man, called Rickie. His father gave him this nickname because of his inherited lameness, Rickie's name means "rickety", "unsustainable".

A certain autobiographical element is present in Rickie's stories about "intimacy with nature", which are almost identical to Forster's early stories,

Rickie's story reminds Forster's famous work "Other Kingdom". This type of character is quite traditional. He has something of Stephen Dedalus by James Joyce, and lameness and poor taste for women censors him to Philip Carey ("Of Human Bondage" by William Somerset Maugham). He hates memories about his father and loves memories of his mother, has a certain literary talent, a great love to beauty and fear of practical life. He is an average sensitive young man from novels.

B.B. Finkelstein believes Rickie's situation is similar to the situation of many modern heroes: he is out of a sense of reality and gripped by forces he does not understand. Because of this, the researcher calls Rickie a main character, but not a hero [2, p. 37].

Unexpected twist of the plot happens in the first part, it is the death of Gerald, Agnes's fiancée, which occurred just before the marriage. Many critics have expressed dissatisfaction in a way which Forster disbands this character, reporting at the beginning of the chapter: "Gerald died that afternoon" [9, p. 163]. The announcement of the death in the sentence of four words at the beginning of the fifth chapter was considered by the researchers as unnatural treatment of the characters. We think it again connects the novel with Shelley's poem, hinting that marriage is a failure, nevertheless it happened or not, it's always a tragedy.

Since Gerald's death Agnes and Rickie entering into new relationships. It was Gerald's death that has made them interdependent.

Rickie's love to Agnes was interpreted by the critics as "disguised love to the deceased mother" (C. Kaplan), or as his passion for Gerald (J. Bristow, P.K. Bakshi, C. Summers), or as passion to Gerald's love to Agnes (R. Stall).

P.K. Bakshi gives the example that in any sexual association between Rickie and Agnes Rickie recalls her together with Gerald [6, p. 117].

In the tenth chapter one more leading protagonist appears, Stephen, a mixture of a pagan god and a modern hooligan.

This "famous pagan" is called the most interesting character in the book after Rickie. He is Rickie's brother, though his addition. Stephen is Forster's attempt to describe "a child of nature", as Gino in "Where Angels Fear to Tread". Both, Stephen and Gino are full of life and violent brutality.

P.K. Bakshi calls such manifestations of rudeness a sign of homoerotic desire, as in Gino; it hints at the man's sexual energy. Stephen is a mixture of Greek, pagan and rough qualities and embodies a homoerotic ideal for Rickie [6, p. 107].

Thus, the novel can be regarded as the embodiment of modernist content completely new and "forbidden" in Victorian literature; but it is the embodiment happens in traditional, classical novelistic form. So we can talk about a new modernist poetics. However, ultimately, more generally consider about modernism one can only after further study of Forster's creative work.

We emphasize on E.M. Forster's connection with classical literature and as it is seen in our research the translation of his novels should be done taking it into account.

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