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**VOICE CONSTRUCTIONS IN CHEKHOV'S
NOVELLA 'ПАЛАТА № 6' AND THEIR
RENDERING IN ESTONIAN TRANSLATIONS
BY ANITA SOOVIK AND FRIEDEBERT
TUGLAS**

MA thesis

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Affirmation of authorship

I confirm that I have written this thesis myself and have correctly cited the contributions of other authors. The work was written based on the thesis requirements of the Institute of Estonian and General Linguistics of the University of Tartu and is in line with good academic practices.

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ABSTRACT

The grammatical category of voice in different languages has been studied very profoundly. Many linguists study the question of grammatical voice systems through the prism of the differences and standard features of these constructions, comparing them and studying different types and subtypes in different languages around the world. There are many subtypes of passive constructions or direct equivalents in other languages. Because of the variety of voice constructions in different languages, the issue of translating voice constructions remains up to date, as there can be many ways of translating such constructions. A translator, just like the author of the text, has complete freedom when translating fiction and can reproduce the core meaning of the text in many ways following one idea — to preserve the core meaning of the written text.

This study was conducted by analysing Anton Chekhov's novella 'Палата № 6' and its two translations by Anita Soovik and Friedebert Tuglas.

This MA thesis includes an introduction, two main chapters and a conclusion. The introduction gives an overview of why the question of the grammatical category of voice is relevant. The first chapter discusses the literature dealing with the grammatical category of voice and translation studies. This part includes an examination of the types of voice systems in different languages and focuses in detail on the category of voice in Russian and Estonian in greater detail. It also gives an overview of the types of translation. The second chapter of the study provides an overview of the process of analysis and the results received while working with the texts.

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LIST OF ABBREVIATIONS

1 — 1st person
3 — 3rd person
ABL — ablative case
ACC — accusative case
ADESS — adessive case
ADJ — adjective
ALL — allative case
DAT — dative case
DINF — *-da* infinitive
FEM — feminine
GEN — genitive case
IMPERS — impersonal
IMPF — imperfect
INESS — inessive case
INF — infinitive
INFL — inflective
INSTR — instrumental case
MASC — masculine
MOD — modal
NEG — negative
NEUT — neutral
NOM — nominative case
PRED — predicate
PREP — prepositional case
PRP — present participle
PST — past tense
PL — plural
PPP — past passive participle
PRS — present tense
PRT — partitive case
QP — question particle
RFL — reflexive
SG — singular
SL — source language
TL — target language
TRANS — translative case

INTRODUCTION

The grammatical category of voice in different languages has often been a subject of debate among linguists. This topic has been studied very profoundly and has many pitfalls in the form of subtypes of passive constructions or direct equivalents.

There are a lot of studies that describe the variety of passive constructions and their alternatives. According to Siewierska (1984: 1), there is a wide variety of passive constructions in different languages: personal and subjectless passives, periphrastic and synthetic, plain and reflexive, stative and dynamic, and agentive or agentless passives. These types can overlap in different languages. Linguists study the question of grammatical voice systems comparing them with voice constructions in other languages.

The voice category changes the prominence of participants. For example, the subject in the active voice construction has the agent role, while in passive constructions, the grammatical subject undergoes the action. Passive constructions require “special use” because they change the word order in the sentence, and the active object becomes promoted to the subject. The impersonal construction indicates the performance of the activity by an indefinite animate actor. The passive and impersonal are both similar but, at the same time, different. They have different structures and positions in the sentences and do not occur in every language. The topic of passives and impersonals is especially relevant in Estonian, as it has both constructions.

Since there is a wide variety of voice constructions in different languages, there is often a question of how to translate them. Sometimes, both the source and target languages have voice constructions that are completely identical and have the same characteristics, which greatly simplifies the translation process. However, sometimes there may be no direct equivalents of one kind or another in the target language, so translators have to adapt the

translation to the reader and use the best alternatives to these voice constructions. A translator, just like the author of the texts, has complete freedom when translating fiction and can reproduce the main meaning of the text in many ways following one idea — to save the concept and key context of the written text.

Hatim and Mason (1990: 12) state that translation is a question of the translator's choice. However, this choice should always be motivated; for example, omission, additions, and alterations may be justified but only concern the intended meaning. Nida and Taber (2003: 12) state that the translation consists of reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and second in terms of style.

The present MA thesis studies the use of voice constructions in Anton Chekhov's novella 'Палата № 6' and their Estonian translations. The thesis aims to answer the following research questions:

1. What are the main equivalents of the Russian voice constructions in Estonian translations — passive, impersonal or active voice?
2. How do the two translators from different times translate Russian passive and impersonal constructions into Estonian?
3. Does the translation of voice constructions depend on the translator, or is it still a constant construction that is translated by literal (word-to-word) translation?

The main object of this analysis is the Russian novella 'Палата № 6' written by Anton Chekhov. In order to answer the research questions above, I have analysed two Estonian translations of this novella written by Anita Soovik and Friedebert Tuglas.

In this study, I seek to investigate whether the translation of voice constructions from Russian to Estonian directly depends on the rules of the Estonian language, whether translators adapt their translations to the reader, or whether they prefer using the literal

translation of passive into passive, or impersonal into impersonal. I believe that linguists and translators interested in passive constructions, voice system in general and their ways of translation will find my research valuable and relevant.

The MA thesis consists of an introduction, two chapters, and a conclusion. The first part (literature review) gives a brief overview of the literature dealing with the grammatical category of voice and translation studies. This part includes an examination of the types of voice systems in different languages, focusing in detail on the category of voice in Russian and Estonian. It also provides an overview of the types of translation that translators may have to deal with when translating voice constructions. The second part of the study (empirical part) provides an overview of the methodology used, the analysis of the data collected while working with the texts and the results of the analysis.

1. THE GRAMMATICAL CATEGORY OF VOICE

The main focus of this chapter will be on passive and impersonal voices. This section provides an overview of the passives and impersonal voice constructions in various languages. The second part of this section focuses on the two main languages of this thesis, Russian and Estonian, covering voice constructions and their equivalents in these languages.

Voice constructions cause a lot of discussion among linguists, as their domain is wide and diverse all over the world. For example, there are two voice constructions in English — active and passive. Many linguists use the English voice system as a foundation for their studies and comparison with languages. However, as mentioned above, voice constructions may differ in other languages due to language contacts and the history of their development. For example, German, Swedish, etc., have a distinction between dynamic and stative passives. As Brosig (2014: 7) claims, Mongolian has active, passive, causative, reciprocal and cooperative. According to Conrad (2003: 2), Ancient Greek also includes middle voice.

In various languages, such as Estonian and Finnish, you can find both impersonal and passive voice constructions. As Vihman (2001: 1) notes, the impersonal differs from the passive in Estonian within cross-linguistic passive paradigms. They differ from each other in transitivity and functions (the key function of impersonal is suppression of the identity of the agent, while the main function of passive is detransitivization. Vihman (2001: 2) claims that there are several reasons for considering these two constructions as separate and not to consider the impersonal as a subtype of the passive.

There are some differences between passives and impersonals. These differences become more noticeable in terms of the use of transitive verbs. For example, impersonal constructions, which include transitive verbs, retain grammatical objects. Meanwhile, “passivisation of a basic transitive yields a derived intransitive, whose surface subject

corresponds to the object of the transitive.” (Blevins, 2003: 476.). The issue of the passive and impersonal voice in Estonian is discussed more in Section 1.3.2.

1.1. The passive voice

The passive voice is a type of grammatical voice. According to Dixon (2005: 353), the passive voice is one of the options for expressing the relation between a transitive verb and its object, involving an intransitive construction with a subject, which corresponds to the transitive object. Shore (1988: 24) claims that the passive is a method of transforming a non-agent into the unmarked theme in a clause, and when the unmarked theme matches the subject in a language, then the passive also involves transforming the non-agent into a subject. Shore says that this definition is universal for passive constructions. The voice category is a verbal form that performs different alternations between the subject and the object of the action. In the active voice, a sentence has a subject and a predicate, and the subject does the action. While in the sentence in passive voice, the action object promotes the subject.

Passive voice contrasts with active one. Passive voice is a valence-decreasing process. It means that a transitive verb syntactically turns into an intransitive verb in passive constructions. The active voice sentence includes the subject that has the agent role. Meanwhile, the passive voice sentence involves the object from the active voice that turns into the subject. Passive voice can be found in different Indo-European, Sino-Tibetan, and Hamito-Semitic languages. According to Keenan (2006), in other languages which do not have passive voice, there are different equivalents; for example, active constructions with ‘impersonal’ meaning, active constructions with an omitted subject, constructions with a verb that indicates an indefinite subject, etc.

The passive voice in different languages shares some features that help us to distinguish it from other constructions. A specific form of verb is used in passive constructions. The subject in passive constructions is not an agent. When using passive voice, the sentence's word order changes into a particular passive word order. The sentences below include the examples of the active (1a) and passive (1b) voices in Slovak and German active (2a) and passive (2b).

(1a) **Vyrábame** autá.
make.PRS.1PL car.NOM.PL
'We make cars.'

(1b) Autá sú vyrábané.
car.NOM.PL be.PRS.3PL made.PPRT
'Cars are made by us.'

(Repka, Bojo, 2022: 180)

(2a) Der Beamte hat den
the.NOM.MASC official.NOM.MASC have.PRS.3SG the.ACC.MASC
Vorschlag abgelehnt.
proposal.ACC.MASC reject.PST.MASC
'The official has rejected the proposal.'

(2b) Der Vorschlag wurde vom Beamten
the.NOM.MASC proposal.NOM.MASC was.PST.3SG by+the official.DAT.MASC
abgelehnt.
reject.PST.PPRT.MASC
'The proposal was rejected by the official.'

(Blevins, 2003: 477)

Example (1a) is written in active voice and the subject there is not explicitly expressed because the ending *-me* already indicates the agent, and then it is followed by the predicate and object. The (1b) sentence is used in the passive voice. The subject (former object of the active clause that was promoted to the subject in the passive clause), is placed at the beginning of the clause, followed by a predicate. The same description applies to the German examples, where (2a) is in active voice and (2b) is in passive.

Repka and Bojo (2022: 175) claim that there are various reasons to use passive constructions. Passive voice can be used when the identity of the actor is unknown, is

omitted, and does not need to be expressed, or the speaker does not want to reveal it, or the identity of the agent is not considered important. According to Givón (1982), there are three main functions of the passive: impersonalization, detransivization and clausal topic assignment (assignment of the topic function to a nonagent argument).

1.1.1. Subjectless passive

Passive constructions from intransitive verbs may also occur in some languages. Blevins (2003: 477) claims that the subjectless passive plays a key role in many debates because they, like personal passives, demonstrate the same variety of forms and subject demotion but show no evidence of object promotion. Such types of constructions exist in German, Dutch, Turkish, Serbian, etc. According to Blevins (2003: 478), in traditional literature, linguists often refer to subjectless passives as impersonal passives.

Blevins (2003:480) also states that the subjectless passive is a construction that can be formed from both transitive and intransitive verbs that express an activity by an agent. However, as Torn-Leesik (2016: 19) notes, while looking deeper into this construction, it can be noticed that the subjectless passive is formed mainly from intransitive verbs and does not have an overt subject with semantic content. According to Blevins (2003: 480), it is common that subjectless passives have an ‘indefinite’, ‘human’ and ‘agentive’ interpretation. The logical subject may be stated as an oblique dependent in subjectless passives. Since the intransitive only has one thematic role, the relationship between this role and the action the verb denotes is frequently subject of the prominence shift in the passive. As a result, the subjectless and passives typically express quite different communication purposes. The examples (3) and (4) show the subjectless passive in Polish and German, respectively.

- (3) *Tutaj było tańczone.*
 here was.3SG.NEUT dance.PART.SG.NEUT
 ‘There was dancing here.’

(Kibort 2004: 29)

- (4) *In der Küche wurde von vielen Leuten geraucht.*
 in the.DAT.FEM kitchen.DAT.FEM be.PST.3SG by many.DAT.PL people.DAT.PL.
 smoked.PST.PPRT
 ‘There was smoking by many people in the kitchen.’

(Blevins, 2003: 477)

As Torn-Leesik (2016: 22) notes, the prominence shift in the personal passive includes a change in the subject and object arguments. The subjectless passive involves the shift between the only argument of an intransitive verb and the activity indicated by the verb. The focus is more on activity when a subjectless passive does not use an agentive oblique. Such a shift of focus is also typical for impersonal voice constructions. The impersonals, on the other hand, which will be discussed in the next section, do not involve a change in the valency of the verb.

1.2. The impersonal

The impersonal voice constructions occur in languages such as Estonian, Celtic, Polish, etc. The definition of the impersonal voice is wide, and many linguists investigate this category from different sides. Blevins (2003:483) describes this type of voice construction as a distinctive feature of Balto-Finnic languages, which stands in contrast with the passive voice in Indo-European languages. This voice construction is obligatorily subjectless, receives an active indefinite interpretation, and involves an unspecified human agent that is covert. According to Vihman (2004: 65), the impersonal construction has two main characteristics: 1) it lacks a specified overt subject; 2) the implied impersonal agent displays a “strong predilection for human agents”. The impersonal construction indicates the performance of the activity by an indefinite animate actor. Example (5) provides an

impersonal sentence in Polish, where the focus is on the action itself, without mentioning a doer of the action. This actor remains without explicit expression in the clause. The impersonal verb here is formed by adding *-to* to the verb.

- (5) *Bito* *Piotra.*
 beat.IMPERS Peter.MASC.ACC
 ‘Peter was beaten.’

(Kibort, 2004: 13)

According to Siewierska (2008: 116-120), impersonal constructions may also be divided into four types: 1) constructions where subjects are not fully referential; 2) constructions that include expletive subjects; 3) constructions that lack overt subject; 4) constructions, in which subject has no canonical subject properties.

Impersonals and passives are often mistakenly considered to be the same or equivalent constructions due to their common communicative functions. The main function of both impersonal and passive voices is to remove the focus from the agent. And Aavik (see Vihman, 2003: 2), for example, considers impersonal to be a type of passive voice. Vihman (2001: 14) also states that although the passive and the impersonal share the functional load that is expressed by passivizing constructions, these two voice constructions are different. The reason for this is that the main functions of the impersonal are the impersonalization, as well as generalization and suppression of the identity of the agent, while the passive is used for detransitivizing.

- (6a) *Homme* *sõidan* *linna.*
 tomorrow travel.PRS.1SG town.ILLAT
 ‘I will travel to town tomorrow.’
- (6b) *Homme* *sõidetakse* *linna.*
 tomorrow travel.IMPERS.PRES town.ILLAT
 ‘One is/They are travelling to town tomorrow.’

Blevins (2003:483)

The examples (6a) – (6b) are in Estonian. In example (6a), the verb *sõidan* is in the active voice, while (6b) *sõidetakse* is in the impersonal and is formed by adding the

impersonal ending *-takse* to the stem of the verb. As Torn-Leesik (2016: 30) notes, one of the reasons to use impersonal construction is the intention of the speaker to leave the actor unspecified because it is unknown or is not very important (6b) in the context.

1.3. Voice constructions in Russian and Estonian

1.3.1. The passive voice in Russian

The passive voice system in Russian is complex; it includes various types of constructions and is classified in different ways. The first classification divides Russian passives into two types: reflexive and periphrastic. The choice between these two types of passive constructions depends on the aspect of the verb: whether it is perfective or imperfective. The reflexive passive is formed by adding the reflexive postfix *-ся* and is mostly used with imperfective verbs. In contrast, the periphrastic passive is formed using the auxiliary verb *быть* ‘to be’ and the past passive participle of the lexical verb. Imperfective verbs can only be used in reflexive passive (7b), while perfectives can be found in both reflexive (7c) and periphrastic (7d) passive constructions; example (7a) shows the active voice of the same sentence.

(7a) *Ученик открывал книгу.*
 student.NOM open.PST.IMPF book.ACC
 ‘The student was opening a/the book.’

(7b) *Книга открывалась учеником.*
 book.NOM opened.IMPF.RFL student.INSTR
 ‘The book was (being) opened by a/the student.’

(7c) *Книга открылась учеником.*
 book.NOM opened.PF.RFL student.INSTR
 ‘The book was opened by a/the student.’

(7d) *Книга была открыта учеником.*
 book be.PST open.PF.PPP student.INSTR
 ‘The book was opened by a/the student.’

However, the issue of perfective verbs in passive constructions is controversial and has become a frequent topic of discussion among linguists. For example, Levine (2010, 41) analyses perfective passive constructions, such as in (7e), as instances of middle passives. Other linguists, such as Isachenko (1960: 362) and Paducheva (2001:53), claim that it is impossible to form passives from perfective verbs. According to Janko-Trinickaja (1962: 148), passives with perfective verbs can occur in past and future tense. At the same time, Vinogradov (1973: 497) claims that perfective passives can be formed only in future tense. Harrison (1967: 18) states that perfective reflexive verbs can be used in passive voice.

(7e) *Книга открылась.*
 book.NOM opened.PF.PST.FEM.RFL
 ‘The book opened.’

There is no agent in example (7e) and this is why many linguists state that perfective verbs cannot form passive voice constructions as they do not involve passivisation.

Another classification of passives in Russian involves two types of passive voice constructions: constructions with present passive participles and constructions with past passive participles. According to Endahwarni and Malik (2019: 255), the passive participle demonstrates the object of the action performed by the doer. The passive participle can only be formed from transitive verbs. Such constructions with passive participles involve the use of the doer of the action, expressed by noun/noun phrase or pronoun in the instrumental case without a preposition and can answer the following questions: *кем?* ‘by who’, *чем?* ‘with what’. Passive participles in Russian have full and short forms. For example: *приготовленный* ‘which cooked’ — *приготовлен* ‘cooked’.

(8a) *Мастер неправильно установил этот телевизор.*
 technician.NOM.SG incorrectly install.PST.MASC this.MASC.ACC
 television.ACC.MASC
 ‘The technician installed this television incorrectly.’

(8b) *Этот телевизор был установлен*
 this.NOM.MASC television.NOM.MASC be.PST.MASC install.PF.PPP.MASC
мастером неправильно.
 technician.INSTR.SG incorrectly
 ‘This television was installed incorrectly by the technician.’

Example (8a) provides a sentence in the active voice. The short forms, like *установлен* in example (8b), are used predicatively. Passive voice in Russian has grammatical functions and can be used when the agent is unknown or not important and when there is a need to focus on the action or on the patient of the action.

1.3.2. Impersonal constructions in Russian

Russian language has constructions that express the meaning of the impersonal voice, and their domain is very broad. Klonova (2010: 512) claims that the impersonal constructions in Russian are used for various reasons: for describing the environment, meteorological events, or describing a result of the situation without focusing on the agent. According to Bunčić (2020, 299), two main types of impersonal constructions can be highlighted in Russian — third singular impersonal (with intransitive verbs) and third-person plural impersonal constructions (“indefinite-personal sentences”). However, the latter type became a subject of various disputes between linguists.

1.3.2.1. The third singular impersonal

The third singular impersonal construction is a basic active construction with impersonal meaning in Russian. This type of construction is used to describe general facts and statements, physical state, mental activity, volition, weather conditions, etc. The verb in such constructions is used in the third person by adding the suffix *-тся*, which indicates a reflexive action. According to Chahine and Guiraud-Weber (2020: 8), such impersonal

constructions describe a predisposition to action with a dative experiencer and are expressed with intransitive verbs.

(9) *Ему здесь хорошо спится.*
 he.DAT here well sleep.REFL.3SG.
 ‘He sleeps well here’

(10) *Смеркается.*
 grows-dark.3SG
 ‘It is growing dark.’

(Chahine, Guiraud-Weber. 2020: 5)

The example (9) is a construction with the impersonal verb *спится* that is used in neutral gender for describing the person’s feelings and state. The dative pronoun *ему* points to the experiencer of the action. The (10) impersonal construction refers to the environmental change.

1.3.2.2. Third plural impersonal

The third plural (“indefinite-personal sentences”) is one type of construction with impersonal meaning in Russian that causes a lot of disputes among linguists. According to Siewierska and Papastathi (2011: 583) third plural impersonals are used in Russian very frequently. For example, Chahine and Guiraud-Weber (2020: 13) do not consider third plural sentences without subjects as impersonals and believe that these constructions belong to one of the branches of sentences with indefinite subjects — constructions with zero subject. They also claim that such constructions are often misinterpreted as impersonal, but they are not impersonal, as the verb in the third person plural in such constructions refers to a human subject, which can be defined by the situation. Vinogradov (1954: 5-12), Nikitina (2011) and Paducheva (2012) regard the third plural impersonal in Russian as indefinite-personal sentences. At the same time, Plungjan (2011: 223) uses the term “impersonal” when describing third plural constructions. Bunčić (2020: 298-302) also assures that the third

plural impersonal is one of the types of impersonal constructions. The Russian third plural impersonals are formed by a verb used in the third person plural without any overt subject.

(11) *На улице громко говорили.*
 at street.PREP loudly talk.PST.3PL
 ‘There was loud talk in the street.’

(12) *В этом супермаркете продают фермерское молоко.*
 in this.PREP supermarket.SG.PREP sell.3.PL.PRS. farm.NEUT.ACC. milk.ACC
 ‘In this supermarket, they sell farm milk.’

Such constructions can be translated in various ways depending on the context. I used both “*there is...*” and English active voice translation with the pronoun “*they*”.

1.3.3. The passive voice in Estonian

Estonian has a periphrastic personal passive voice construction. It is also called resultative or stative passive. According to Erelt et al (2007), personal passive is a passive adjectivisation, which is analysed as a predicative construction. Such constructions include an overt subject in the nominative case and demonstrate the patient’s state that is a result of the action. As Vihman (2001: 9) claims, the Estonian passive almost always expresses a resultative state rather than a dynamic event with the patient topicalised. Viitso (1998: 112) describes Estonian passive as the construction that involves the transformation of the object into a subject and the replacement of the active verb with the passive verb form. Personal passive constructions can be formed only with transitive verbs.

The personal passive in Estonian is formed with the auxiliary verb *olema* ‘to be’ and the *-tud/-dud* participle. In such sentences, the active subject is deleted and replaced with the former object, which is used in the nominative case together with the auxiliary verb *olema* that is used in person and number (14):

(13) *Ma lugesin seda raamatut.*
 I read.1SG.PST this.SG.ACC book.SG.PRT
 ‘I read this book.’

- (14) *See raamat on loetud.*
 this.SG.NOM book.SG.NOM to be.3SG.PRS read.PPP
 ‘This book has been read.’

Estonian also has a *saama*-passive (15), which is formed by using the verb *saama* ‘get, become’ and the *da*-infinitive of the main verb. The *saama*-passive constructions, unlike the resultative passive, are more dynamic and tend to express the process rather than the result.

- (15) *Patsiendid said arsti käest noomida.*
 patients.NOM.PL get.PST.3PL doctor.GEN from reprimand.DINF
 ‘The patients got reprimanded by the doctor.’

(Erelt 1993: 31)

According to Torn-Leesik (2009: 83), there are also voice constructions in Estonian with agentive *poolt* ‘by’ (16). This phrase can also be used in personal passives, even though it is not that natural for Estonian. Such *poolt* phrases can also be expressed in the elative or adessive cases in personal passive constructions. However, they are not frequent in passive voice constructions.

- (16) *Toit oli ostetud minu ema poolt.*
 food.NOM.SG be.PST.3SG buy.PPP my.GEN.SG mother.GEN.SG by
 ‘Food was bought by my mother.’

1.3.4. The impersonal voice in Estonian

As Vihman (2001: 2) notes, the impersonal construction in Estonian has a syntactically absent but semantically present agent and the impersonal predicate, which is expressed by a verbal affix without agreement with any overt NP in person or number and encodes an impersonal actor. There are special markers for present and past impersonal forms. Present impersonal voice is formed by adding *-takse*, *-dakse*, and *-akse* to the stem of the verb (17b). The negative forms involve adding *-ta* or *-da* to the stem of the verb. Past impersonal forms are *-ti*, *-di* and negative forms *ei* plus *-tud*, *-dud* participle (18b). Examples (17a) and (18a) are used in active voice.

(17a) *Me peseme käsi enne sööki.*
 we.NOM. wash.1PL.PRS hand.PRT before meal.PRT
 ‘We wash hands before eating.’

(17b) *Enne sööki pestakse käsi.*
 before meal.PRT wash.IMPERS.PRES hand.PRT
 ‘Before eating, one washes hands.’

(18a) *Nad ei oodanud meid pulma.*
 they.NOM. NEG wait.PST we.PRT wedding.ILL
 ‘They did not expect us at the wedding.’

(18b) *Meid ei oodatud pulma.¹*
 we.PRT NEG. expect.IMPERS.PST wedding.ILL
 ‘One did not expected us at the wedding.’

The impersonal clause is subjectless. According to Erelt (2007: 102), the object is not promoted to the subject. It describes an action performed by an indefinite human agent and can also be derived from intransitive clauses. Siewierska (1984: 96) claims that the tendency of impersonal being associated with intransitives and passives with transitives is not accurate. In Estonian, impersonalisation can be applied to both intransitive and transitive verbs.

According to Torn-Leesik (2016: 24), the Unaccusativity Hypothesis of Perlmutter (1978) distinguishes impersonals from passives. According to this hypothesis, intransitive verbs are divided into unergatives and unaccusatives. Unaccusative verbs like *fall*, *be*, *die*, *etc.* lack logical subjects (agents) and instead select logical objects (undergoers), while verbs like *talk*, *run*, *dance*, *etc.* are associated with logical subjects. Comrie and Keenan (1977) suggest that passivisation involves the demotion of logical subjects. So, if the passive demotes a logical subject, this means that an unaccusative predicate cannot be a base for any passive clause (Perlmutter & Postal 1984:107). The reason is that unaccusatives do not have any logical subject to demote. However, both unergative (19) and unaccusative (20) verbs can be impersonalised in Estonian.

¹ Examples (17a) — (18b) are constructed.

- (19) *Prügimäele tullakse ja jäädakse.*
 landfill.ALL come.IMPERS.PRES and remain. IMPERS.PRES
 ‘One comes to the landfill and stays there.’

(Torn-Leesik, 2009: 77)

- (20) *Pärast suurt söömist kaalutakse nii mõnigi kilo rohkem.*
 after big.PRT eating.PRT weigh.IMPERS.PRES SO several kilo more
 ‘After a big feast, one weighs several kilos more.’

(Torn 2002:97)

1.4. Translating voice constructions

Many researchers describe the process of translating in different ways. For example, Nida and Taber (2003: 12) state that the process of translation involves recreating the closest natural equivalent of the source language message in terms of meaning and style by means of the target language. The translators must be familiar not only with both languages they work with but also with their cultural features. This is needed to transfer the meaning and main idea of the source language to the target audience clearly. According to Bassnett (1980: 2; 2002: 11), one of the tasks of translation is to reproduce a source language (SL) text into the target language (TL) so as to ensure that the surface meaning of the texts in both languages is approximately similar and to preserve the structures of the SL as accurately as possible but to avoid serious distortion of the TL. So, it is crucial for the translator to avoid the total match of grammatical constructions and style, as it may lead to incorrect and inappropriate translations.

According to Hatim and Mason (1990: 12), translation is a question of the translator’s choice, i.e. the translator has the freedom to choose the way of interpreting the meaning of the original text. However, this choice should always be motivated; for example, omission, additions, and alterations may be justified but only concerning the intended meaning. So, translators can use their own words to render the text following the main goal: to transfer the key idea of the text effectively. The translator also has the freedom to adjust

the text, add some information in order to explain it to the target audience, and skip some constructions or information that will not affect the main idea of the text. All these steps can be implemented through different translation techniques that include paraphrasing, footnotes, grammatical and lexical transformations, etc.

Newmark (1995: 5) notes in his study that translators have to render the meaning of a text into the target language following the way that the author intended the text. Translators should “feel” the author’s intention and correctly transfer it into the translation to pass all the main ideas of the text. “In addition, they need subject-specific knowledge to be able to transfer the terminologies accurately and clearly, as well as a working knowledge of translation theories in order to know what to do, when, and why” (Ali, 2019: 20).

Larson (1998: 3) states that the process of translation also involves studying the lexicon, grammatical structure, communication, and cultural context of the source language text, as well as analysing it so as to determine the meaning and successfully transfer it into the target language.

1.4.1. Types of translation

The categorisation of translation is described by many researchers in different ways. For example, Newmark (1988: 68) divides translation into three types: word-to-word, one-to-one and free translation. Word-to-word translation is a type of translation approach in which each word in the source language text is transferred to the target language text without considering the meaning of the original text or cultural and linguistic differences between SL and TL. Meanwhile, one-to-one translation is the method which involves the interpretation of the meaning of the SL text while considering cultural and linguistic differences. One-to-one translation is considered to be the most appropriate translation method. Newmark also believes free translation is rather a free interpretation of text than a

translation. So, technically, he highlights word-to-word and one-to-one as the main types of translation.

On the other hand, Nida (1964: 78) suggests that there are two types of translation: formal equivalence and dynamic equivalence. The first type aims to transfer the message, its form and context and match the source to the target language as much as possible. However, the dynamic equivalence follows the equivalence effect. According to Nida, such a type of translation involves the equivalence of the message and content in both languages, saving complete naturalness of expression.

Catford (1965: 20) highlights two types of translation: total and restricted translations. The total one involves the replacement of the grammar and lexis of the source language by the equivalent grammar and lexis in the target language, with “substantial replacement of source-language phonology/graphology by target-language phonology/graphology.” Restricted translation, on the other hand, involves the translation that can be performed only at the phonological or graphological level or only on the level of grammar or lexis.

However, this MA thesis focuses on the above-mentioned two types of translation: literal (word-to-word) and free. According to Newmark (1988: 69), literal, or also called word-to-word translation, is a translation that transfers source language grammar and word order, as well as the primary meanings of all the source language words, into the translation. Such translation is usually effective when translating very brief and neutral sentences:

English: *He works in the house now.*

French: *Il travaille dans la maison maintenant.*

(Newmark, 1988: 69)

As Newmark (Newmark, 1988: 70) claims, literal translation usually splits into several categories: one word to one word, one phrase to one phrase, one clause to one clause,

and one sentence to one sentence. It is a basic translation type. However, it is not flexible and, in many cases, it cannot express the main idea.

Many theorists tend to believe that translation is more a process of explanation, reformulation of the main ideas and interpretation than a transformation of the words and literal translation. The translation process is rather more about the translation of words considering their syntactic, collocational, and cultural contexts than translating the word alone.

1.4.2. Translation of voice constructions

Biryukova (2012: 261) claims that a lot of problems can arise during the process of translation. For example, difficulties can appear because of grammatical and lexical differences between languages. There are grammatical constructions that do not have their direct equivalents in the TL, and the grammatical category of voice is one such phenomenon. This factor is one of the reasons why some translators can employ various changes in the text in order to provide adequacy in translation. Translating the voice constructions, especially passive voice, requires thorough research and comparison in both languages — source and target ones. According to Widya (2013: 37), voice constructions involve both clause and verb phrase levels. It can be one of the reasons why translators should avoid word-to-word translation and employ more suitable variants of translation: modulation (, shift or transposition, or expansion. While translating voice constructions, a translator should consider the grammar system of the TL and choose the most suitable and comprehensible variant for the target audience. It can be passive, impersonal, or even active construction.

Beekman and Callow (2003: 30) state that there are cases when translators translate voice constructions automatically without considering the linguistic features of both SL and TL, which leads to unnatural texts and misunderstandings among readers. Baker (1985: 12)

claims that the main thing a translator must keep in mind when translating voice constructions is the frequency of active, passive, and other voice constructions in the SL and TL and their functions and style values in both languages.

2. ANALYSIS OF THE VOICE CONSTRUCTIONS IN CHEKHOV'S 'ПАЛАТА № 6' AND TWO TRANSLATIONS BY SOOVIK AND TUGLAS

This chapter is divided into five sections: purpose and motivation, methodology, data, results, and discussion. This chapter aims to give an overview of the data, its analysis conducted while working on the thesis, and the results received after the analysis and calculations. The chapter will focus on the aims of the MA thesis, describe every step of the analysis in detail, and provide a detailed overview of some examples from the data with explanation and comparisons. This chapter also includes statistics on the results of the analysis.

2.1. Purpose and motivation

This thesis aims to investigate what are the main equivalents of Russian passive and impersonal constructions and whether translators adapt their translations to the reader or whether they prefer using the literal translation of passive into passive or impersonal into impersonal.

This MA thesis is based on the analysis of the voice constructions in Anton Chekhov's novella 'Палата № 6' by Anton Chekhov and two Estonian translations: one by Anita Soovik (2021) and another by Friedebert Tuglas (1945). The novella 'Палата № 6' was chosen for this thesis because it is known that Anton Chekhov used a lot of passive voice constructions and constructions with impersonal meaning for describing nature, environment, buildings, state of the person, and atmosphere. The reason for choosing translations by Anita Soovik and Friedebert Tuglas is the lack of Estonian translations of this novella by other translators. Anton Chekhov has a lot of short stories and novellas, and

almost all of them are translated into Estonian. However, it is almost impossible to find one story or novella that is translated by two different translators. Estonian translators tend to translate those Chekhov's texts that have not been translated by others yet.

As it is mentioned earlier, the main purpose of this thesis was to answer three research questions:

1. What are the main equivalents of the Russian voice constructions in Estonian translations — passive, impersonal or active voice?
2. How do the two translators from different times translate Russian passive and impersonal constructions into Estonian?
3. Does the translation of voice constructions depend on the translator, or is it still a constant construction that is translated by literal (word-to-word) translation?

When analysing the original Russian text, it has been observed that the author tends to use a huge number of voice constructions in his novella. Anton Chekhov used these constructions to describe the nature, buildings, and state of the person or things. In most of the cases, these voice constructions were the means to focus on the action or the result of the action, rather than on the doer. As noted in sections 1.1.—1.2., the main function of the passive and impersonal is to put the focus on the action itself, not on the patient.

2.2. Methodology

The first step was to read the original text in Russian. All the examples of the use of the passive and impersonal voice were collected in separate tables. Following this step, the translation by Anita Soovik was checked for the translation of the examples that have been collected from the Russian text. Then, the translation by Soovik was checked once again separately in order to find other examples of the use of voice constructions that were not included in the Russian text. Once both the original text by Chekhov and the translation by

Soovik were checked, the analysis of the translation by Tuglas began, following the same steps as with the translation by Soovik: finding corresponding translations and other examples of voice constructions. Thirty-six pages of the Russian original were analysed, which corresponds to 57 pages of Estonian translation by Soovik and 38 pages of Estonian translation by Tuglas.

As a result, 3 separate tables were created for each text in Google Sheets: Russian original and two translations. Each of the tables consists of 57 examples with voice constructions. These sentences are analysed according to the following parameters (Table 1):

Table 1. Analysis parameters.

Variable	Value
Voice of the verb	active, passive, or impersonal
Form (for Russian text)	third singular, third plural, reflexive, inflective <i>be</i> verb + participle, or active
Verb form	single or periphrastic
Tense	non-past, past, or tenseless
Position of the patient	precedes the verb, follows the verb, or not expressed
Agent	expressed or covert in the clause

The tables with examples also include the row for the examples and for special comments. All three tables have special calculations on the number of occurrences of all the variables that are included in the tables. The full list of examples can be found in Appendix 1.

2.3. Data

Most of the examples in the thesis' data differ from each other in at least one parameter (variable). The collected data includes various combinations of the voice constructions and their translation. For example:

- Impersonal — Impersonal — Impersonal;
- Passive — Active — Impersonal;
- Active — Impersonal — Active;
- Passive — Impersonal — Active;
- Impersonal — Impersonal — Action noun;
- Passive — Impersonal — Impersonal;
- Passive — Active — Active;
- Passive — Passive — Passive;
- Impersonal — Active — Impersonal;
- Active — Impersonal — Impersonal;
- And other combinations.

The first example from the data represents the combination of the constructions impersonal — impersonal — impersonal. According to the collected data, it is noticeable that the translators used word-to-word translation of the impersonal clause while working with these constructions and followed the pattern used by the author of the original text (21a) in Russian.

Chekhov (original text):

(21a) *Ест и пьет он машинально, когда дают.*
 eat.3SG.PRS and drink.3SG.PRS 3SG.MASC.NOM mechanically when
 give.3PL.PRS
 'He eats and drinks mechanically when it is allowed.'

Soovik (Estonian translation):

(21b) *Sööb ja joob ta masinlikult, kui antakse.*
 eat.3SG.PRS and drink.3SG.PRS 3SG.NOM mechanically when give. IMPERS.PRS
 'He eats and drinks mechanically when it is allowed.'

Tuglas (Estonian translation):

(21c) *Ta sööb ja joob masinlikult, kui antakse.*
 3SG.NOM eat.3SG.PRS and drink.3SG.PRS mechanically when give. IMPERS.PRS
 ‘He eats and drinks mechanically when it is allowed.’

The impersonal construction is preserved in both translations (21b) — (21c): the voice of the verb is impersonal, it has a single verb form in a non-past (present) tense, the patient is not expressed, and the agent is covert in the clause. It is important to note that the verb in the original sentence is personal: it is in the third person plural. However, the construction itself expresses the function of an impersonal voice. The doer of the action is not mentioned here because it is not important. Moreover, there is no overt agent in the sentences before. The focus of the sentence is on the action.

Examples (22a) — (22c) demonstrate the voice constructions chain passive — active — impersonal. Example (22a) includes the verb *продать* used in the passive voice — *были проданы*, which is translated by Soovik (22b) with active voice, while Tuglas (22c) uses impersonal voice.

Chekhov (original text):

(22a) *Дом и вся движимость были проданы с молотка ...*
 house.NOM.SG and all.NOM.SG movable-property.NOM.SG be.PL.PST
 sell.PL.PPP from hammer.GEN.SG
 ‘The house and all movable property were sold at auction...’

Soovik (Estonian translation):

(22b) *Maja ja kogu vallasvara läks haamri alla...*
 house.NOM.SG and all.NOM.SG movable-property.NOM.SG go.SG.PST
 hammer.GEN.SG under
 ‘The house and all movable property went under the hammer...’

Tuglas (Estonian translation):

(22c) *Maja ja kogu liikuv vara müüdi oksjonil...*
 house.NOM.SG and all.NOM.SG movable.NOM.SG property.NOM.SG
 sell.IMPERS.PST auction.ADESS.SG
 ‘One sold the house and all movable property at auction...’

It is important to note, that the verb in the original sentence (22a) is a part of the Russian idiom *продать с молотка*, which means ‘to sell something at an auction’ (the metaphor *с молотка* comes from the process of selling things at an auction, where a hammer is used for confirming the transaction by striking the surface). Soovik (22b) used active voice in her translation, following the word-to-word translation pattern. In this case, it was possible to use this type of translation because the same idiom exists in Estonian, too: *haamri alla minema*. Tuglas translates this passive construction with the impersonal voice, involving the paraphrasing process: he omitted the idiom and just interpreted its meaning — *müüdi oksjonil* (were sold at auction). Example (22a) has an inflected *be* verb + participle, used in past tense with the patient *дом и вся движимость* that precedes the verb, and covert agent. Example (22b) represents the active voice sentence with single verb form in the past tense, where the patient *maja ja kogu vallasvara* precedes the verb. Meanwhile, Tuglas, in his translation (22c), used the impersonal voice construction in single verb form, past tense, with the patient *maja ja kogu kogu liikuv vara* that precedes the verb, and the agent is covert.

Examples (23a) — (23c) represent the chain passive — active — passive. The example from the original text (23a) includes the passive construction, which is expressed with the personal verb *встречается* ‘is met’ (third-person singular). In this sentence, the verb construction *встречается* itself can be confused with the personal construction that expresses the function of impersonal voice (see section 1.3.2.1. third singular impersonal). However, there is an agent *обществом* ‘by society’ in the instrumental case mentioned after the predicate. So, the verb *встречается* in the Russian original is a reflexive passive verb.

Chekhov (original text):

(23a) ... *всякое насилие* ***встречается*** *обществом* *как*
 any.NOM.SG violence.NOM.SG encounter.3SG.PRS society.INSTR.SG as
разумная *и целесообразная* *необходимость...*
 reasonable.NOM.SG and expedient.NOM.SG necessity.NOM.SG
 ‘...every act of violence is met by society as a reasonable and expedient
 necessity...’

Soovik (Estonian translation):

(23b)... *ühiskond* ***tervitat*** *kõiksugust* *vägivalda* *kui*
 society.NOM.SG welcome.3SG.PRS various.PART.SG violence.PART.SG like
mõistlikku *ja* *otstarbekohast* *paratamatust*...
 reasonable.PART.SG and appropriate.PART.SG necessity.PART.SG
 ‘...when society welcomes all sorts of violence as a reasonable and appropriate
 inevitability...’

Tuglas (Estonian translation):

(23c)... *seltskond* *iga* *vägivalda* ***võtab*** *vastu* *nagu*
 society.NOM.SG every.GEN.SG violence.GEN.SG accept.3SG.PRS towards like
mõistlikku *ja* *otstarbekohase* *paratamatuse*...
 reasonable.PART.SG and appropriate.PART.SG necessity.PART.SG
 ‘...society accepts every violence as a reasonable and appropriate
 inevitability...’

Both Soovik (23b) and Tuglas (23c) use active constructions while translating this sentence. The verb forms *tervitat* and *võtab vastu* are in the present tense and follow the original text. In all the three examples, the agents *обществом*, *ühiskond*, and *seltskond* are expressed. However, the patients in (23a) and (23c) precede the verb, while in (23b) the patient follows the verb. It can be assumed that both translators decided to use active voice while translating this clause in order to keep the focus on the doer of the action as it occurs in the Russian example.

The next combination of constructions is impersonal — impersonal — impersonal, which is represented by the examples (24a) — (24c). Even though all these three constructions belong to the chain with the same voice, they have different features. For example, sentence (24a) from the original text involves the personal reflexive verb *позволяется* ‘is allowed to’ (third-person singular) in the present tense that can be interpreted as a personal voice construction in this case. However, this construction carries an impersonal meaning because the agent here is unknown and not important, and there is no agent related to this verb mentioned in the original text before.

Chekhov (original text):

- (24a) *Из всех обитателей палаты № 6 только ему одному **позволяется** выходить из флигеля и даже из больничного двора на улицу.*
 out-of all.ACC inhabitants.ACC.PL ward.GEN.SG № 6 only he.DAT.SG
 one.DAT.SG allow.3SG.PRS.REFL go-out.INF from wing.GEN.SG and even from
 hospital.GEN.SG yard.GEN.SG onto street.ACC.SG
 ‘Of all the inhabitants of Ward No.6, he alone is allowed to leave the wing and even the hospital yard to go outside.’

Soovik (Estonian translation):

- (24b) *Kõigist palat nr 6 asukatest **lubatakse** ainult temal majast lahkuda ja isegi haiglaõuelt tänavale minna.*
 all.ELAT.PL ward.NOM.SG nr 6 inhabitant.ELAT.PL allow.IMPERS.PRS only
 he.ADES.SG building.ELAT.SG leave.DINF and even hospital-yard.ABL.SG
 street.ADES.SG go.DINF
 ‘From all the residents of Ward No. 6, one allows only him to leave the house and even go from the hospital yard to the street.’

Tuglas (Estonian translation):

- (24c) *Kõigist palat nr 6 elanikest **on** ainult temal **lubatud** majast väljuda ja isegi haiglaõuest tänavale minna.*
 all.ELAT.PL ward.GEN.SG nr 6 inhabitant.ELAT.PL be.3SG.PRS only he.ADES.SG
 allow.PPP building.ELAT.SG leave.DINF and even hospital-yard.ELAT.SG
 street.ADES.SG go.DINF
 ‘Of all the residents of Ward No. 6, only he is allowed to leave the house and even go from the hospital yard to the street.’

Soovik, in her Estonian translation (24b), uses the verb *lubatakse* in the impersonal voice and present tense with the patient that follows the verb and covert agent. Meanwhile, Tuglas (24c) translates the Russian personal verb with the Estonian passive verb *on lubatud*, which holds the feature of the impersonal voice as the clause lacks object-to-subject promotion. It is the past tense form, followed by the patient with a covert agent. Both translators follow the structure of the original text and preserve the impersonal meaning of the clause.

The combination impersonal — active — impersonal is represented by examples (25a) — (25c). The original sentence (25a) involves the personal verb *видят* ‘(they) see’

(third person plural) like in the example (21a). This construction with this personal verb has the function of impersonal voice and is used to keep focus on the action and patient.

Chekhov (original text):

(25a) *Свежих людей редко видят в палате № 6.*
 fresh.ACC.PL people.ACC.PL rarely see.3PL.PRS in ward.PREP.SG № 6
 ‘One rarely sees fresh people in Ward No. 6.’

Soovik (Estonian translation):

(25b) *Värskaid nägusid kohtab palatis nr 6 harva.*
 fresh.PRT.PL face.PRT.PL meet.3SG.PRS ward.INESS.SG nr 6 rarely
 ‘S/he meets fresh faces in Ward No. 6 rarely.’

Tuglas (Estonian translation):

(25c) *Teisi inimesi nähakse harva palatis nr.6.*
 other.GEN.PL people.GEN.PL see.IMPERS.PRS rarely ward.INESS.SG nr. 6
 ‘One rarely sees other people in Ward No. 6.’

Soovik (25b) used the active voice verb *kohtab* with an omitted agent in her translation. She follows the main pattern of the original text: it is a single verb form used in the present tense; the patient precedes the verb. Tuglas (25c) translated the Russian sentence using an Estonian direct equivalent: the verb *nähakse* is used in the impersonal voice, present tense; the patient precedes the verb, and the agent is omitted too.

In the following examples, the pattern impersonal — impersonal — active can be found. Chekhov (26a) used the construction with the personal verb *жаловались* ‘(we/they) complained’ to express impersonalization again. The classification of this clause is impersonal because there is no agent mentioned neither in the clause, nor in the text before. The agent is omitted here because of the lack of information or because there is no need to mention the doer of the action, as the focus here is mainly on the action itself.

Chekhov (original text):

(26a) *Жаловались, что житья нет от тараканов,*
 complain.3PL.PST that life.GEN.SG NEG from cockroach.GEN.PL
клопов и мышей.
 bedbug.GEN.PL and mouse.GEN.PL
 ‘(They) complained that there is no living because of cockroaches, bedbugs, and mice.’

Soovik (Estonian translation):

(26b) *Kurdeti, et prussakad, lutikad*
 complain.IMPERS.PST that cockroaches.NOM.PL bedbug.NOM.PL
ja hiired ei lase elada.
 and mouse.NOM.PL NEG let.PRS live.DINF
 ‘One complained that cockroaches, bedbugs, and mice don't let live.’

Tuglas (Estonian translation):

(26c) *Kaebasid, et tarakanid, lutikad ja*
 complain.3PL.PST that cockroach.NOM.PL begbug.NOM.PL and
hiired ei lase elada.
 mouse.NOM.PL NEG let.PRS live.DINF
 ‘They complained that cockroaches, bedbugs, and mice don't let live.’

The Russian personal verb *жаловались* is translated by Soovik (26b) with the means of word-to-word translation. She used the impersonal voice in the past tense: *kurdeti* ‘one complained’. At the same time, Tuglas (26c) translated Russian construction with active voice *kaebasid* ‘(they) complained’ and omitted agent. The other characteristics — past tense, no expressed agent and patient — are preserved. It is important to note that there is no agent mentioned in Tuglas’ text before, so he followed Chekhov’s pattern and omitted the agent as there is a personal ending *kaeba-sid* that indicates the third plural person.

The next sentences (27a) — (27c) are the examples of the chain impersonal — impersonal — action noun. Chekhov, in his text (27a), used the verbs *могут* + infinitives *отнять* and *украсть*. The verb *могут* belongs to the group of personal verbs with impersonal meanings.

Chekhov (original text):

(27a) ...*что-то такое, чего он никому не*
 something.NOM.SG such.NOM.SG what.GEN.SG he.NOM.SG nobody.DAT NEG
показывает, но не из страха, что могут отнять или
 show.3SG.PRS but not from fear.GEN.SG that can.3PL.PRS take-away.INF or
украсть, а из стыдливости.
 steal.INF but from embarrassment.GEN.SG
 ‘...has something that he doesn't show to anyone, not out of fear that they might take or steal it, but out of shame.’

Soovik (Estonian translation):

(27b) ...*midagi sellist, mida ta kellelegi*
 something.PART.SG such.PART.SG that.PART.SG 3SG.NOM someone.ALL.SG

ei näita, aga mitte hirmust, et võidakse ära võtta
 NEG show.PRS but not fear.ELAT.SG that be-able-to.IMPERS.PRS take-away.DINF
või varastada, vaid häbelikkusest.
 or steal.DINF but embarrassment.ELAT.SG
 ‘...something that he doesn't show to anyone, not out of fear that one might
 take or stole it but out of embarrassment.’

Tuglas (Estonian translation):

(27c)...*midagi, mida ta kellelegi ei näita,*
 something.PART.SG that.PART.SG 3SG.NOM someone.ALL.SG NEG show.PRS
kuid seda mitte äravõtmise või varastamise kartusel,
 but this.PRT.SG not taking-away.GEN.SG or stealing.GEN.SG fear.AD.SG
vaid häbelikkuse pärast.
 but embarrassment.GEN.SG because-of
 ‘...something that he doesn't show to anyone, but not out of fear of one taking
 or stealing it, but out of embarrassment.’

Therefore, Soovik (27b) uses the present tense form of impersonal voice *võidakse* + *-da* infinitives *ära võtta* and *varastada* while translating this construction, thus using word-to-word translation. However, Tuglas (27c) decided to translate literally, not following the morphological pattern of the original sentence and used action nouns *äravõtmise* and *varastamine* in his translation. It can be assumed that Soovik followed Chekhov's style and preserved the impersonal meaning of the clause when Tuglas used a transposition and changed the impersonal construction with action nouns in order to make it more appropriate for the target audience.

The next group of examples (28a) — (28c) belongs to the combination passive — impersonal — impersonal. The Russian sentence (28a) is a good example of Russian passive voice construction. The verb *был отдан* ‘was given’ is a periphrastic passive, formed from the inflective *быть* ‘to be’ verb + participle and used in the past tense. The patient in this clause precedes the verb, while the agent is omitted.

Chekhov (original text):

(28a) *Через неделю после похорон Сергея старик*
 in week.ACC.SG after funeral.GEN.PL Sergey.GEN.SG old-man.NOM.SG
отец был отдан под суд за
 father.NOM.SG be.PST.MASC give.PPP.MASC to court.ACC.SG for
подлоги и растраты...
 falsification.ACC.PL and embezzlement.ACC.PL
 ‘A week after Sergey's funeral, the old father was handed over to court for

falsification and embezzlement...’

Soovik (Estonian translation):

(28b) *Nädal pärast Sergei matuseid anti vana*
 week.NOM.SG after Sergey.GEN.SG funeral.PRT.PL give.IMPERS.PST old.NOM.SG
Gromov võltsimise ja raiskamise eest
 Gromov.NOM.SG counterfeiting.GEN.SG and embezzlement.GEN.SG for
kohtu alla....
 court.GEN.SG under
 ‘A week after Sergei's funeral, one handed over old Gromov to court for
 counterfeiting and embezzlement...’

Tuglas (Estonian translation):

(28c) *Nädal pärast Sergei matuseid anti vana*
 week.NOM.SG after Sergey.GEN.SG funeral.PRT.PL give.IMPERS.PST old.NOM.SG
Gromov võltsimise ja pillamiste pärast
 Gromov.NOM.SG counterfeiting.GEN.SG and squandering.GEN.SG for
kohtu alla....
 court.GEN.SG under
 ‘A week after Sergei's funeral, one handed over old Gromov over to court for
 counterfeiting and squandering.’

Both Soovik's (28b) and Tuglas' (28c) translations involve the use of Estonian impersonal. Both translators use the verb *anti* in past tense, with the patient that precedes the verb and no mentioned agent. In this case, translators followed the rule of interpreting the meaning by means of the most suitable constructions for the target audience.

Sentences (29a) — (29c) represent the chain passive — active — passive. In the original text (29a), Chekhov used periphrastic passive voice construction *были растасканы* ‘were scattered’. This construction is used in the past tense. The patient precedes the verb, and the agent is expressed: *мальчишками* ‘by boys’.

Chekhov (original text):

(29a) *...и книги его, сваленные хозяйкой в сани*
 and book.NOM.PL he.GEN pile.PPP.NOM.PL hostess.INSTR.SG into sleigh.ACC.PL
под навесом, были растасканы мальчишками.
 under shed.INSTR.SG be.PST.PL scatter.PPP.PL boy.INSTR.PL
 ‘...and his books, piled by the landlady into the sleigh under the shed, were
 scattered by the boys.’

Soovik (Estonian translation):

(29b) *...ja tema raamatud, mis perenaine välja saani*
 and 3SG.NOM book.NOM.PL which hostess.NOM.SG outside sleigh.GEN.SG

hoiule viis, olid poisikesed laiali tassitud.
 storage.ADES.SG carry.PST.3SG be.PST.3PL boy.NOM.PL scattered carry.PRP
 ‘...and his books, which the landlady took out to the sleigh for storage, had been scattered by the boys.’

Tuglas (Estonian translation):

(29c) *...ja tema raamatud, mis perenaine oli kuuri alla saani viinud, poisikeste poolt laiali tassitud.*
 and 3SG.NOM book.NOM.PL which hostess.NOM.SG be.PST.3SG shed.GEN.SG
 under sleigh.PART.SG take.PRP boy.GEN.PL by scattered carry.PRP
 ‘...and his books, which the landlady had taken to the shed under the sleigh, were scattered by the boys.’

Soovik (29b), in her translation, used active construction *olid tassitud*, which is used in the past perfect tense. Tuglas (29c) used periphrastic passive voice construction while translating: *olid tassitud*. Tuglas used agentive *poolt* ‘by’. As I mentioned in Section 1.3.3., such constructions are not typical for the Estonian language, but sometimes they can occur in passive voice constructions. It is worth considering the time when this translation was made. Tuglas translated Chekhov’s novellas in 1945, so it can be assumed that he was probably working with the old version of the language.

The last combination is impersonal — impersonal — impersonal. As can be noticed, all three examples (30a) — (30c) are used in the impersonal voice: Russian text includes the personal verb *называется* with the impersonal meaning, and Estonian texts involve impersonal voice verbs *nimetataksegi* and *kutsutaksegi*.

Chekhov (original text):

(30a) *По-моему, это, собственно, и называется жизнью.*
 in-my-opinion this actually and call.3SG.PRS life.INSTR.SG
 ‘In my opinion, this, actually, is called life.’

Soovik (Estonian translation):

(30b) *Just seda minu meelest nimetataksegi eluks.*
 exactly this.PRT.SG my.GEN mind.ELAT.SG call.IMPERS.PRS life.TRANS.SG
 ‘Exactly, that is what one calls life, in my opinion.’

Tuglas (Estonian translation):

(30c) *Minu arvates just seda kutsutaksegi eluks.*
 my.GEN.SG think.PRP.GEN.SG exactly this.PRT.SG call.IMPERS.PRS life.TRANS.SG
 ‘In my opinion, exactly that is what one calls life.’

Translators followed the author's style here and used verbs in the present tense with the patient that follows the verb and covert agent.

2.4. Results

Following the calculations collected after the complete analysis of the examples, I show the results using charts. Figure 1 presents information on the distribution of voice constructions in three texts: the Russian original by Chekhov, the Estonian translation by Soovik, and the Estonian translation by Tuglas. According to the data collected during the process of analysis, it can be concluded that the share of impersonal constructions in both Estonian translations is higher than in the Russian text. The use of impersonal constructions in all three texts prevails over the number of passive voices and other constructions.

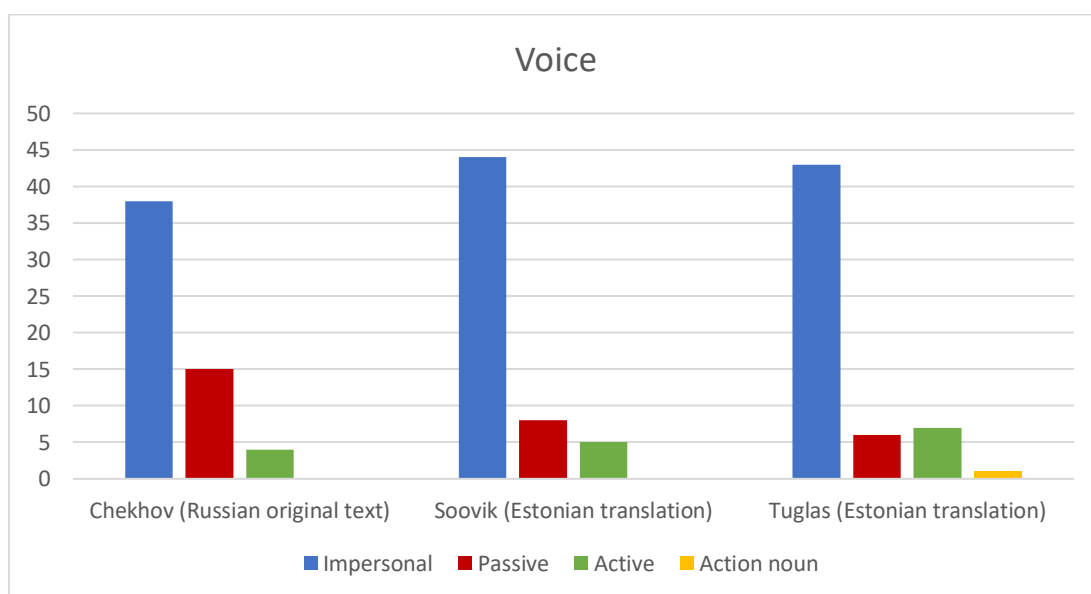


Figure 1. Distribution of voice constructions in the analysed texts.

It can be noted that there is the same number of impersonal constructions in both translations (44, to be precise). However, the number of impersonal constructions in the Russian original is lower — 38. The number of passive constructions in the Russian original is the highest — 15. However, Soovik's and Tuglas' translations contain 8 and 6 passive

sentences, respectively. There are also 4 active voice constructions in the Russian examples, 5 in Soovik's, and 7 in Tuglas's translations².

Figure 2 presents the results that were collected while analysing verb forms. The results of the analysis are the following: voice constructions in Russian original text include 48 single and 9 periphrastic verb forms; Soovik uses in her Estonian translation 43 single verb forms and 14 periphrastic. The use of these forms in Tuglas' Estonian translation is almost similar to Soovik's: 44 single and 13 periphrastic verb forms.

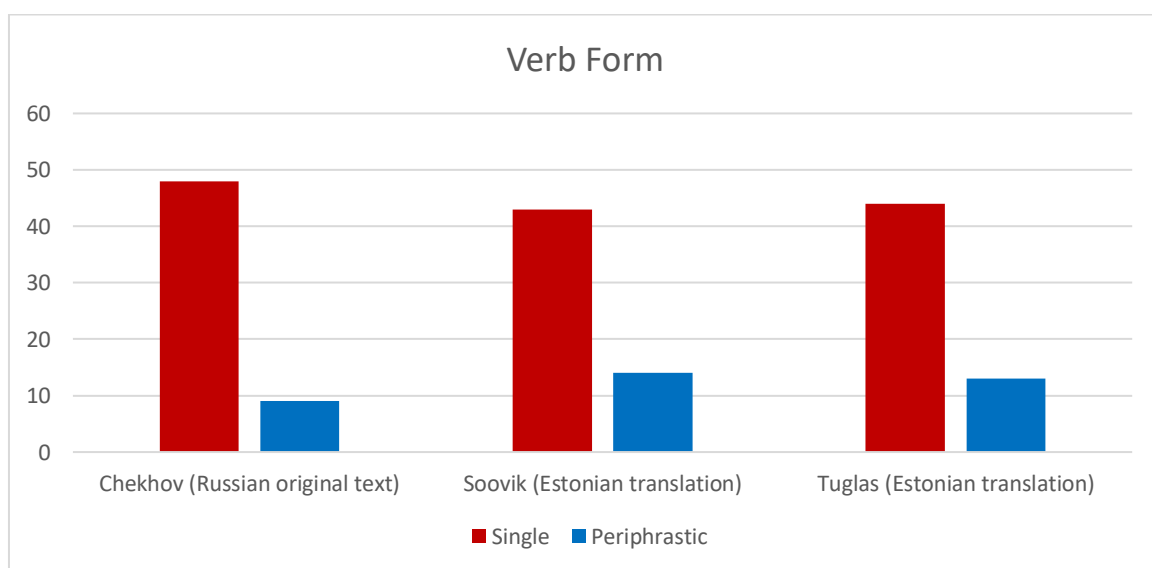


Figure 2. Distribution of verb forms in the analysed examples.

The next chart, Figure 3, presents the results of the calculations based on the variable “Tense”. This variable consists of two values: non-past and past. However, the table for Tuglas' translation includes the third value — tenseless, as there is an example with an action noun (see example (26c)).

² It should be noted that there is not a single active voice — active voice — active voice chain in my examples. All the active voice examples I have mentioned have a corresponding counterpart in one or both analysed texts in the passive or impersonal voice.

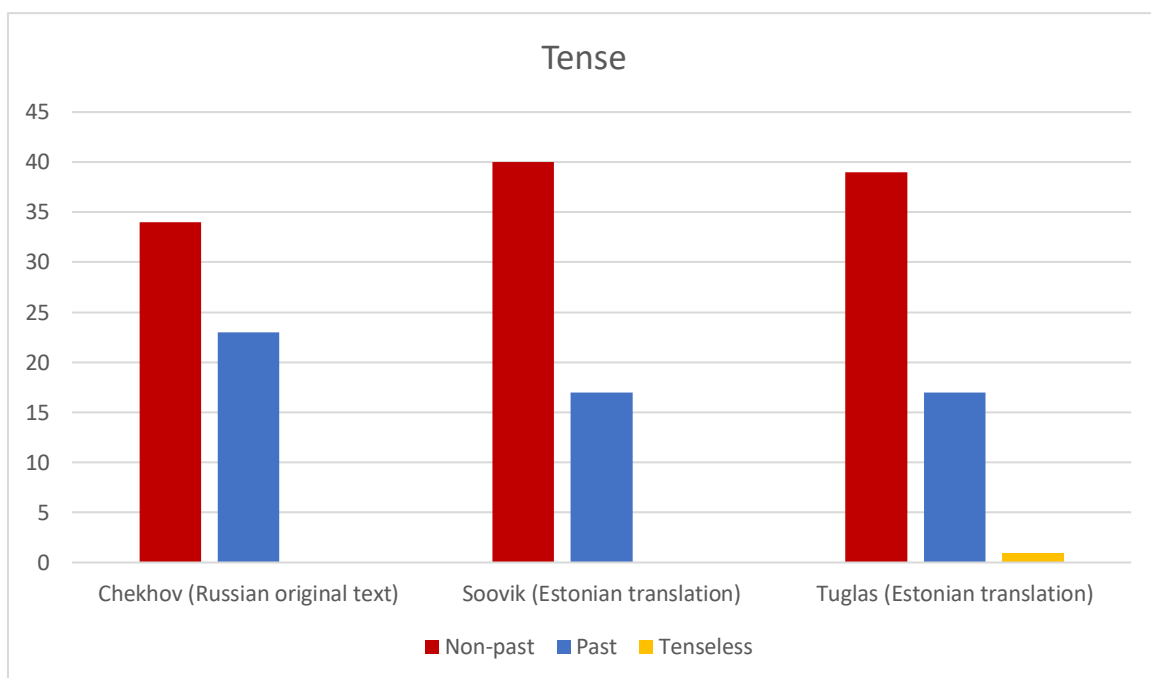


Figure 3. Distribution of tense in the analysed examples.

The results of the analysis of the variable for the position of the patient in the sentence are illustrated in Figure 4.

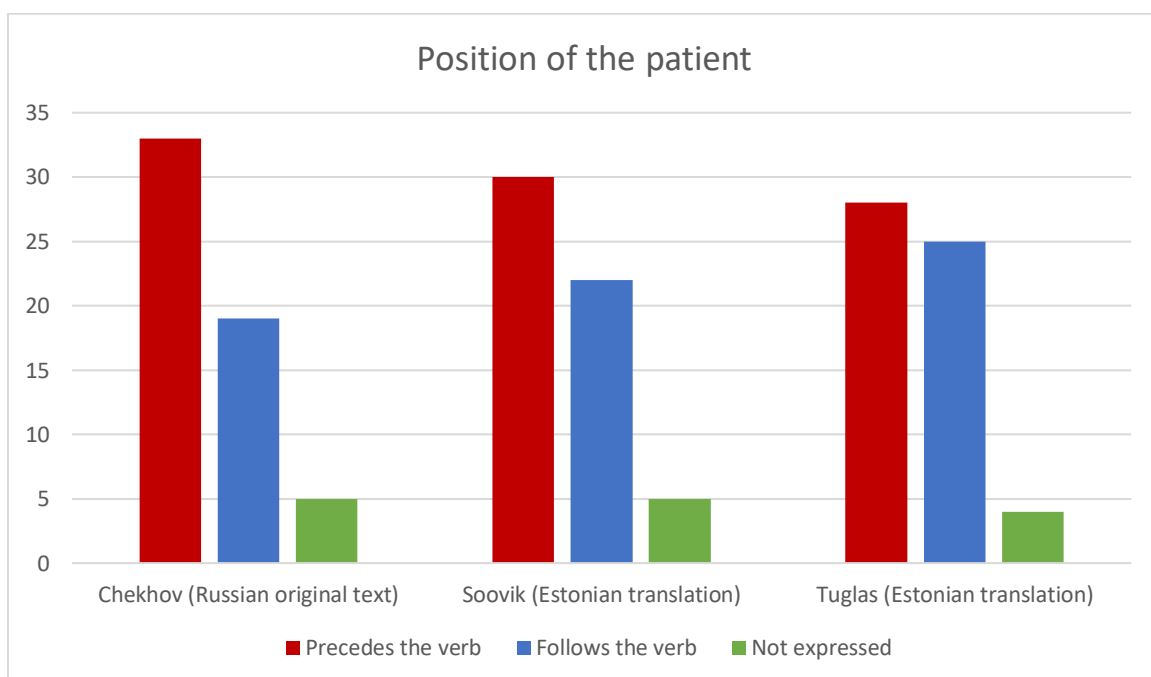


Figure 4. Distribution of the patients in the analysed examples.

According to the results, Russian examples include 33 sentences with the patient preceding the verb, 19 where the patient follows the verb, and 5 without a patient, i.e. it is

not expressed. Soovik uses 30 voice constructions with the patient preceding the verb, 22 with a patient following the verb, and 5 without a patient. In Tuglas' translation, there are 28 voice constructions where the patient precedes the verb, 25 with the patient following the verb, and only 4 with no expressed patient.

The results in Figure 5 are based on the analysis of the variable 'Agent' that includes two values: covert and expressed. These results are almost the same in all three texts. Russian examples include 49 covert and 8 expressed agents, Soovik's — 51 covert and 6 expressed agents, and Tuglas' — 50 covert and 7 expressed agents.

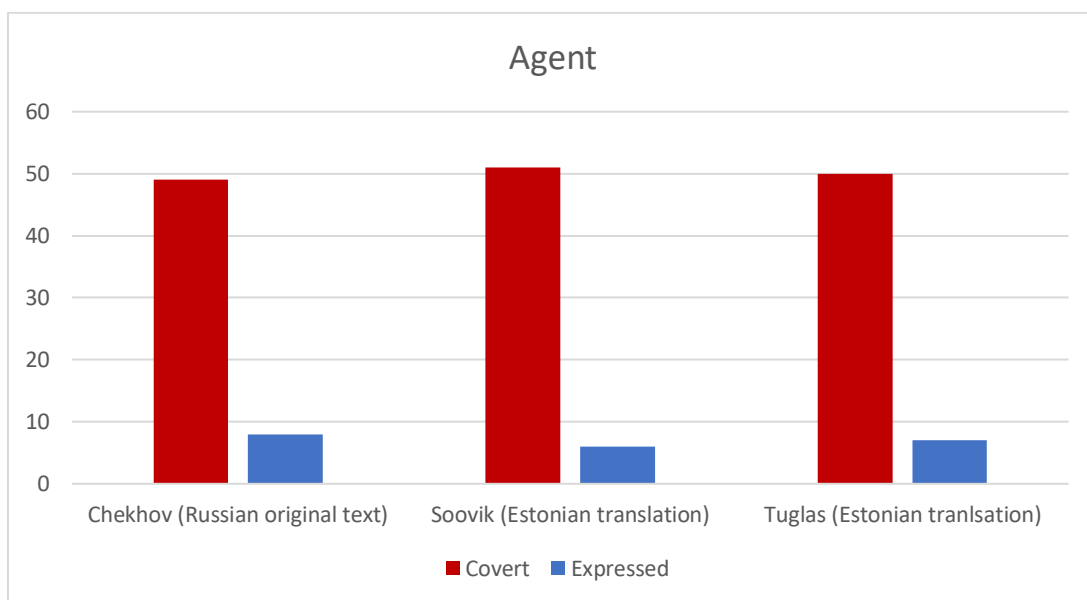


Figure 5. Distribution of the agents in the analysed examples.

2.5. Discussion

This MA thesis aimed to investigate what are the main equivalents of the Russian voice constructions in Estonian translations — passive, impersonal or active voice. Another aim of this thesis was to find out how two translators from different times translated Russian passive and impersonal constructions into Estonian. The goal of the thesis was to see whether

the translation of voice constructions depends on the translator or is still a constant construction that is translated by literal (word-to-word) translation.

Figure 1 in section 2.4, shows different numbers of impersonal and passive constructions in the original text and its translations (Russian: 38 impersonal, 15 passive, and 4 active; Estonian by Soovik: 44 impersonal, 8 passive, and 5 active; Estonian by Tuglas: 44 impersonal, 6 passive, and 7 active). It can be assumed that the reason for the discrepancies in the distribution of voice construction in texts lies in the Estonian grammatical system. The use of passive voice constructions in Estonian translations (Soovik's and Tuglas') is almost twice lower than in Russian, which means that the impersonal voice is more suitable and appropriate for the target audience. In some cases, Tuglas replaces the Russian passive voice or impersonal construction with an active voice sentence or even with an action noun. Soovik follows the same path and prefers the impersonal voice to the passive one.

The reason for such proportions given in Figure 2 might be the different grammar of voice constructions in Russian and Estonian. In Russian, there are both periphrastic and single-verb form passive constructions, while the passive voice in Estonian is periphrastic. Figure 3 in section 2.4 shows the distribution of tense in the original text and two of its translations. The reason for choosing these non-past and past values is that Russian has future, present and past tenses, but Estonian has only present and past. Non-past value was chosen as a suitable value to cover both present and future tenses in the tables.

Figures 4 and 5 show that both Soovik and Tuglas tend to follow Chekhov's style. The distribution of patients and agents in the translations can be also explained from the point of grammar. For example, the impersonal voice does not involve the agent in its clause; the patient in the passive voice sentence always precedes the verb, etc.

So, while working on the first research question, it was found out that, overall, both Soovik and Tuglas tend to translate Russian voice constructions in the same way. The issue of the time of their translations does not matter here. Both of them use more impersonal voice constructions than passive ones. However, in all other aspects, they do not go far from the structure of the original text and use the same tense and position of patients and agents.

The answer to the first question leads to the answer to the second research question, which voice constructions are more common in Estonian. The answer to this question lies in Figure 1, which shows the distribution of voice constructions in the original text. As it is mentioned earlier, the impersonal voice is more typical for the Estonian language. The task of the translator is to adapt the translation as closely as it is possible to the target reader. Therefore, Soovik and Tuglas prefer impersonal voice constructions in their text. According to these observations, I can conclude that the impersonal voice prevails over other voice constructions in these two Estonian translations.

Talking about the third research question, the aim was to investigate whether the translator decides how to translate voice constructions or is still a constant construction that is translated by literal (word-to-word) translation. I can assume that Estonian translators use the literal translation by replacing passive voice constructions with active or other voice constructions in cases when the use of passive in target language text is inappropriate. When it is possible grammatically and semantically to use the same voice construction as in the source language text, translators tend to follow the structure of the original text and involve word-to-word translation. These approaches of translation are the most accurate, and when translators follow these rules, they increase the quality of their texts and easier perception of the text by the target audience.

CONCLUSION

The present thesis explores the distribution of voice constructions in the Russian novella written by Anton Chekhov and its Estonian translations by Anita Soovik and Friedebert Tuglas. The aim of this MA thesis was to find out if two translators from different times translated Russian voice constructions differently or in the same way. It also aimed to investigate what voice constructions in Estonian are the most appropriate for translating Russian voice constructions and to see what type of translations Soovik and Tuglas involved while working on this text.

Russian and Estonian have some differences in their voice systems. The Russian language has the passive voice and personal constructions with impersonal meaning. Estonian, on the other hand, has two separate voices: passive and impersonal. Russian passive is divided into two types: reflexive and periphrastic. The difference between these two types lies in the aspect of the verb: imperfective verbs can only form reflexive passive, while perfective verbs can be the base for both reflexive and periphrastic passives. There is no direct equivalent to the impersonal voice in Russian. However, there are personal constructions with omitted subjects that are used in the meaning of impersonal and replace this type of voice. These constructions split into two types: third singular impersonals and third plural impersonals. They differ only in the person of the verb.

Estonian has personal passive and impersonal voices. Personal passive is a periphrastic construction, which is also resultative and stative. Estonian also has *saama*-passive, which is unlike the resultative passive, more dynamic and tends to express the process rather than the result. Estonian impersonal voice is subjectless, and the object is not promoted to the subject, in contrast to the personal passive. The focus in such sentences is on the action performed by an indefinite human agent.

The existence of passive and impersonal in Estonian leads to different options how to translate voice constructions from other languages. There are various ways of translating voice passive voice constructions into Estonian: personal passive, impersonal, active voice, or other equivalents. The translator has the freedom to choose between all the ways of translating voice constructions.

The analysis of the data that were collected from the original texts and two translations shows that the most typical equivalent for translating voice constructions in Estonian is the impersonal voice. Translators use it more frequently than it is used in the original text. The number of impersonal constructions in both translations is the same — 44, while the number of impersonal constructions in the Russian original is 38. This can be explained by the tendency to translate Russian passive with Estonian impersonal voice. Both Soovik and Tuglas also translate Russian passives with the active voice. In one example, Tuglas even used action nouns instead of the impersonal voice construction.

According to the observations made while working on this thesis, it can be concluded that there is no huge difference between the translations written at different times (Soovik translated the novella in 2021, while Tuglas in 1945). It can be assumed that in most of the cases, both translators followed the author's style and tried to recreate it in their translations considering the Estonian grammar. It also leads to the conclusion that both Soovik and Tuglas prefer word-to-word translation and do not go far from the source language text.

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Appendix 1: The table of Russian voice constructions and their Estonian translations

	Examples from Chekhov	Examples from Soovik	Examples from Tuglas
1	Из всех обитателей палаты № 6 только ему одному позволяется выходить из флигеля и даже из больничного двора на улицу.”	Kõigist palat nr 6 asukatest lubatakse ainult temal majast lahkuda ja isegi haiglaõuelt tänavale minna.”	Kõigist palat nr 6 elanikest on ainult temal lubatud majast väljuda ja isegi haigla õuest tänavale minna.
2	Ест и пьет он машинально, когда дают .	Sööb ja joob ta masinlikult, kui antakse .	Ta sööb ja joob masinlikult, kui antakse .
3	В одном месте дадут ему квасу, в другом – хлеба, в третьем – копейчку, так что возвращается он во флигель обыкновенно сытым и богатым.”	Ühes kohas antakse talle kalja, teises leiba, kolmandas rahakopikas, nii et hoovimajja tagasi tulles on ta tavaliselt söönud ja rikas.	Ühes kohas antakse talle kalja, teises leiba, kolmandas kopik raha, nii et haiglasse harilikult söönuna ja rikkana tagasi tuleb.
4	Через неделю после похорон Сергея старик отец был отдан под суд за подлоги и растраты и вскоре умер в тюремной больнице от тифа	Nädal pärast Sergei matuseid anti vana Gromov võltsimise ja raiskamise eest kohtu alla ning peatselt viis tüüfus ta vanglahaiglas teise ilma.”	Nädal pärast Sergei matuseid anti vana Gromov võltsimise ja pillamiste pärast kohtu alla ning ta suri varsti vangla haigemajas tüüfusse.
5	Дом и вся движимость были проданы с молотка, и Иван Дмитрич с матерью остались без всяких средств.”	Maja ja kogu vallasvara läks haamri alla ning Ivan Dmitritš koos emaga jäi täiesti ilma rahata.”	Maja ja kogu liikuv vara müüdi oksjonil, ning Ivan Dmitritš ühes emaga jäid täitsa paljaks
6	Он должен был от утра до ночи давать грошовые уроки, заниматься перепиской и все-таки голодать, так как весь заработок посылался матери на пропитание.	Ta pidi hommikust õhtuni sandikopikate eest tunde andma, võtma tööd ümberkirjutajana ja ikkagi nälgima, sest kogu teenistus läks elatiseks emale.	Ta pidi hommikust hilja õhtuni krossilisi tunde andma, teenima ümberkirjutamisega ja siiski nälgima, sest kogu teenistus tuli saata emale elamiseks.
7	Да и не смешно ли помышлять о справедливости, когда всякое насилие встречается обществом как разумная и целесообразная необходимость...”	Ja kas pole lausa naljakas unistada õiglusest, kui ühiskond tervitab kõiksugust vägivalda kui mõistlikku ja otstarbekohast paratamatust...	Ja eks ole naeruväärki mõlgutada õiglusest, kui seltskond iga vägivalda võtab vastu nagu mõistliku ja otstarbekohase paratamatuse...
8	Только время на соблюдение кое-каких формальностей, за которые судье платят жалованье, а затем – все кончено	Ainult aega, et järgida teatavaid formaalsusi, mille eest makstakse kohtunikule palka, ja seejärel on kõik läbi.	Ainult aega mõningate vorminõuete täitmiseks, mille eest makstakse kohtunikule palka, aga pärast seda – on kõigel lõpp.
9	Его задержали, привели домой и послали хозяйку за доктором	Ta peeti kinni, toodi koju ja perenaine saadeti arsti järele.	Ta peeti kinni, toodi koju ja saadeti perenaine arsti järele.
10	Его задержали, привели домой и послали хозяйку за доктором	Ta peeti kinni, toodi koju ja perenaine saadeti arsti järele.	Ta peeti kinni, toodi koju ja saadeti perenaine arsti järele.
11	Через год в городе уже совершенно забыли про Ивана Дмитрича, и книги его, сваленные хозяйкой в сани под навесом, были растасканы мальчишками.”	Aasta pärast oli Ivan Dmitritš linnas juba täiesti unustatud , ja tema raamatud, mis perenaine välja saani hoiule viis, olid poisikesed laiali tassinud .	Aasta pärast oli Ivan Dmitritš linnas juba täiesti unustatud , ja tema raamatud, mis perenaine oli kuuri alla saani viinud, poisikeste poolt laiali tassitud .
12	Через год в городе уже совершенно забыли про Ивана Дмитрича, и книги его, сваленные хозяйкой в сани под навесом, были растасканы мальчишками.”	Aasta pärast oli Ivan Dmitritš linnas juba täiesti unustatud , ja tema raamatud, mis perenaine välja saani hoiule viis, olid poisikesed laiali tassitud .	Aasta pärast oli Ivan Dmitritš linnas juba täiesti unustatud , ja tema raamatud, mis perenaine oli kuuri alla saani viinud, poisikeste poolt laiali tassitud .
13	Каждому полагается по одной кружке.	Igäuhele on ette nähtud üks kruusitäis	Igäuhele on määratud üks kruusitäis.
14	Свежих людей редко видят в палате № 6.	Värskaid nägusid kohtab palatis nr 6 harva.	Teisi inimesi nähakse harva palatis nr.6
15	Вторую степень со звездой дают только иностранцам, но для меня почему-то хотят сделать	Teist järku tähega antakse ainult välismaalastele, aga mulle tahetakse millegipärast erand teha...	Teist järku tähega antakse ainult välismaalastele, kuid minule tahetakse millegipärast teha erand”

	исключение, – улыбается он, в недоумении пожимая плечами.”		
16	Вторую степень со звездой <i>дают</i> только иностранцам, но для меня почему-то <i>хотят сделать</i> исключение, – улыбается он, в недоумении пожимая плечами.”	Teist järku tähega antakse ainult välismaalastele, aga mulle <i>tahetakse</i> millegipärast erand <i>teha</i> ...	Teist järku tähega <i>antakse</i> ainult välismaalastele, kuid minule <i>tahetakse</i> millegipärast <i>teha</i> erand”
17	У него есть под подушкой и под матрацем что-то такое, чего он никому не показывает, но не из страха, что <i>могут отнять</i> или <i>украсть</i> , а из стыдливости	Tal on padja ja madratsi all midagi sellist, mida ta kellelegi ei näita, aga mitte hirmust, et <i>võidakse ära võtta</i> või <i>varastada</i> , vaid häbelikkusest.	Tal on padja ja madratsi all midagi, mida ta kellelegi ei näita, kuid seda mitte <i>äravõtmise</i> või <i>varastamine</i> kartusel, vaid häbelikkuse pärast.
18	<i>Жаловались</i> , что житья нет от тараканов, клопов и мышей	<i>Kurdeti</i> , et prussakad, lutikad ja hiired ei lase elada	<i>Kaebasid</i> , et tarakanid, lutikad ja hiired ei lase elada.
19	В городе отлично <i>знали</i> про эти беспорядки и даже <i>преувеличивали</i> их, но <i>относились</i> к ним спокойно...	Linnas <i>oli</i> see korralagedus väga hästi <i>teada</i> ja sellest rääkides isegi liialdati, ent <i>suhtuti</i> rahulikult	Linnas <i>tunti</i> hästi seda korralagedust ja isegi suurendati seda, ent <i>suhtuti</i> sellesse rahulikult
20	Образ <i>поставлен</i> его иждивением...	Icoon <i>on muretsatud</i> tema kullul;	Pühakuju <i>on asetatud</i> tema kullul;
21	...так что за почтовым отделением давно уже <i>установилась</i> репутация учреждения, в котором страшно бывать.	...nii et postijaoskonda <i>teatakse</i> juba ammu kui asutust, kuhu on hirmus minna.	...nii et postkontorit <i>peetakse</i> juba ammu asutiseks, milles on jube käia.
22	Первую бутылку <i>выпивают</i> тоже молча: доктор – задумавшись, а Михаил Аверьяныч – с веселым, оживленным видом, как человек, который имеет рассказать что-то очень интересное.”	Esimene pudel <i>juuakse</i> samuti vaikides: doktor mõtiskledes, Mihhail Averjanõtš aga lõbusa, elava ilmega nagu inimene, kellel on rääkida midagi väga huvitavat.	Esimene pudeli <i>joovad</i> nad samuti vaikides: doktor mõtiskelles, aga Mihhail Averjanõtš lõbusa, elava ilmega, nagu inimene, kellel on jutustada midagi väga huvitavat.
23	– А как <i>пили!</i> Как <i>ели!</i> А какие <i>были</i> отчаянные либералы!”	Ja kuidas <i>joodi!</i> Kuidas <i>söödi!</i> Ja kui hulljulged olid liberaalid!	Aga kuidas <i>joodi!</i> Kuidas <i>söödi!</i> Ja millised põõrased liberaalid oldi
24	В самом деле, против его воли <i>вызван</i> он какими-то случайностями из небытия к жизни.”	Tõepoolest, vastu oma tahtmist <i>on</i> ta mingite juhuste toimele <i>kutsutud</i> olematusest ellu.	Tõepoolest. Ta <i>on</i> mingisuguste juhuste läbi vastu oma tahtmist olematusest ellu <i>kutsutud</i> ...
25	В отчетном году <i>было обмануто</i> двенадцать тысяч человек...”	Möödunud aastal <i>peteti</i> kahteist tuhandet inimest...	Möödunud aastal <i>peteti</i> 12 000inimest...
26	Радикально <i>излечивается</i> сифилис	Radikaalselt <i>tervenetakse</i> süüfilisest	Süüfilist <i>arstitakse</i> radikaalselt.
27	Дверь из сеней в палату <i>была отворена</i>	Uks eeskoja ja palati vahel <i>oli lahti</i>	Uks eeskojast palatisse <i>oli lahti</i> .
28	Вас <i>задержат</i> .	Teid <i>võetakse</i> kinni.	Teid <i>peetakse</i> kinni.
29	Через день Андрея Ефимыча <i>хоронили</i> .	Päev hiljem Andrei Jefimõtš <i>maeti</i> .	Päev hiljem Andrei Jefimõtš <i>maeti</i> .
30	О господи, неужели же в самом деле на том свете нет ада и эти негодяи <i>будут прощены?</i>	Oo issand, kas tõesti ei ole teises ilmas põrgut ja neile lurjustele <i>antakse</i> andeks?	Oi Issand, kas siis teises maailmas tõesti ei leidu põrgut ja need lurjused <i>pääsevad</i> nuhtlusest
31	– Никогда нас <i>не выпустят!</i>	Meid <i>ei lubata</i> siit iialgi välja!	Ilmaski <i>ei lasta</i> maid välja!
32	То вы пили из людей кровь, а теперь из вас <i>будут пить</i> .	Seni imesite teie inimestelt verd, nüüd <i>imetakse</i> teilt ka.	Seni imesite teie inimeste verd, nüüd aga <i>imetakse</i> teiltki.
33	Через неделю Андрею Ефимычу <i>предложили</i> отдохнуть...	Nädala pärast <i>tehti</i> Andrei Jefimõtšile ettepanek puhata...	Nädala pärast <i>pandi</i> Andrei Jefimõtšile ette puhata...
34	По-моему, это, собственно, и <i>называется</i> жизнью	Just seda minu meelest <i>nimetataksegi</i> eluks.	Minu arvates just seda <i>kutsutaksegi</i> eluks.
35	Вас <i>арестуют</i> и потом <i>судят</i> .	Teid <i>arreteeritakse</i> , siis <i>mõistetakse</i> kohut.”	Teid <i>areteeritakse</i> ja <i>mõistetakse</i> siis kohut.
36	Окна изнутри <i>обезображены</i> железными решетками.	Aknad <i>on</i> seestpoolt raudtrellidega koledaks <i>muudetud</i> .	Aknad <i>on</i> seestpoolt raudtrellidega näotuks <i>tehtud</i> .

37	Стены здесь <i>вымазаны</i> грязно-голубою краской, потолок <i>закопчен</i> , как в курной избе, – ясно, что здесь зимой дымят печи и бывает угарно.“	Seinad <i>on</i> siin määrdunudsinise värviga <i>võõbatud</i> , lagi tahmunud nagu suitsutares – on ilmne, et talvel ajavad ahjud suitsu sisse ja tuba on vingu täis.	Seinad <i>on</i> siin <i>võõbatud</i> määrdinudsinise värviga, lagi nõgine nagu suitsutares, - on ilmne, et siin ahjud talvel suitsevad ja on karmune.
38	Здесь у стен и около печи <i>навалены</i> целые горы больничного хлама.	Siin <i>on</i> seinte äärde ja ahju kõrvale <i>kuhjatud</i> terved mäed haigla rämpsus.	Siin <i>on</i> seinte äärde ja ahju kõrvale <i>kuhjatud</i> terved virnad haigla koli.
39	Во-первых, <i>говорят</i> , что страдания ведут человека к совершенству...	Esiteks, <i>räägitakse</i> , et kannatused viivad inimest täiuslikkuse poole...	Kõigepealt <i>öeldakse</i> ju, et kannatused lähendavad inimkonda täiusele....
40	Тишина вечера и потом ночи <i>не нарушается</i> ни одним звуком...	Õhtu ja seejärel öö vaikust <i>ei häiri</i> ükski heli ning aeg oleks justkui peatunud ...	Õhtu ja hiljem öö vaikust <i>ei sega</i> ükski hääl, ja aeg on, nagu näib, peatunud...
41	Благодаря антисептике <i>делают</i> операции, какие великий Пирогов считал невозможными даже in spe.	Tänu antiseptikale <i>tehakse</i> operatsioone, mida suur Pirogov pidas võimatuks isegi in spe.	Tänu antiseptikale <i>tehakse</i> operatsioone, mida suur Pirogov ei pidanud võimalikuks isegi in spe
42	Он вспомнил вопросы, которые <i>задавали</i> ему, покраснел, и почему-то теперь первый раз в жизни ему стало горько жаль медицину.	Ta meenutas küsimusi, mis talle <i>esitati</i> , punastas ja miskipärast hakkas tal nüüd esimest korda elus arstiteadusest valusalt kahju.	Ta meenutas küsimusi, mis talle <i>esitati</i> , punastas ja tal hakkas nüüd millegipärast esimest korda arstiteadusest väga hale.
43	Ему вдруг почему-то показалось, что его тоже <i>могут</i> заковать в кандалы и таким же образом вести по грязи в тюрьму.”	Millegipärast tundus talle äkki, et ka teda <i>võidakse</i> raudu panna ja samamoodi läbi pori vanglasse viia.”	Talle paistis äkki millegipärast, et teda <i>võidakse</i> samuti ahelaisse neetida ja samuti läbi pori vanglasse talutada.
44	Утром Иван Дмитрич поднялся с постели в ужасе, с холодным потом на лбу, совсем уже уверенный, что его <i>могут</i> арестовать каждую минуту	Hommikul tõusis Ivan Dmitritš voodist õudustundega, külm higi otsaesel, juba täiesti veendunud, et ta <i>võidakse</i> iga minut vahistada.	Hommikul tõusis Ivan Dmitritš voodist jubedustundega, külm higi otsaesisel, juba täitsa veendunud, et teda <i>võidakse</i> iga hetk areteerida.
45	Он боялся, что его как-нибудь <i>подведут, положат</i> ему незаметно в карман взятку и потом <i>уличат</i> , или он сам нечаянно сделает в казенных бумагах ошибку, равносильную подлогу, или потеряет чужие деньги.”	Ta kartis, et kuidagi <i>tõmmatakse</i> ta lohku, <i>sokutatakse</i> märkamatuks altkäemaks taskusse ja pärast <i>paljastatakse</i> , või teeb ta ise kroonupaberites kogemata vea, mis on võrdväärne võltsimisega, või kaotab ära võõra raha.	Ta kartis, et teda kuidagi sisse <i>veetakse</i> , talle tähelepaematult altkäemaks taskusse <i>pistetakse</i> ja siis <i>paljastatakse</i> või ta ise teeb kogemata kroonupaberis eksituse, mis võrdub võltsinguga, või kaotab võõra raha.
46	...то скоро Ивана Дмитрича <i>отправили</i> в больницу и <i>положили</i> его там в палате для венерических больных.”	...siis <i>saadeti</i> Ivan Dmitritš peagi haiglasse ja <i>pandi</i> seal suguhaigete palatisse.	...siin <i>saadeti</i> Ivan Dmitritš varsti haiglasse ning paigutati seal suguhaigete palatisse.
47	Никита, убирающий за ним, бьет его страшно, со всего размаха, не щадя своих кулаков; и страшно тут не то, что его <i>бьют</i> ...”	Nikita, kes tema järelt koristab, peksab teda hirmsal kombel, kogu jõust, rusikaid säästmata; ja hirmus pole siin see, et teda <i>pekstakse</i> ...”	Nikita, kes teda koristab, peksab teda kohutavalt, kõige jõuga, säästmata oma rusikaid, ja jube pole siin see, et teda <i>pekstakse</i> ...”
48	<i>Говорят</i> , что в ранней молодости он был очень набожен и готовил себя к духовной карьере...”	<i>Räägitakse</i> , et varases nooruses oli ta väga jumalakartlik ja valmistus vaimulikukuks karjääriks...”	<i>Räägitakse</i> , et ta varases nooruses oli ta väga usklik ja valmistus vaimulikule karjäärile...
49	Когда <i>обманывают</i> Андрея Ефимыча, или <i>лгтят</i> ему, или <i>подносят</i> для подписи заведомо подлый счет, то он краснеет как рак и чувствует себя виноватым, но счет все-таки подписывает...”	Kui Andrei Jefimõtšile <i>valetatakse</i> või tema ees <i>poetakse</i> või <i>tuuakse</i> allkirjastamiseks ilmselgelt võlts arve, läheb ta punaseks nagu vähk ja tunneb end süüdi, aga arvele kirjutab siiski alla...”	Kui Andrei Jefimõtšit <i>tüssatakse</i> või teda <i>meelitatakse</i> või <i>tuuakse</i> talle allkirjutamiseks ilmselt võlts arve, siis ta punastab nagu vähk ja tunneb enese süüdlase olevat, kuid arvele kirjutab ikkagi alla...
50	Мимо них, стуча сапогами по кирпичному полу, бегают мужики и сиделки, проходят тощие больные в халатах, <i>проносят</i> мертвецов и посуду с нечистотами, плачут дети, дует сквозной ветер	Nendest mööda jooksevad saabastega telliskivipõrandal trampides teenijarahvas ja põetajad, kõnnivad kõhetud kitlites ravialused, <i>kantakse</i> surnuid ja lehkavaid ööpotte, lapsed nutavad, tuul tõmbab.”	Neist mööda jooksevad lihtteenijad ja põetajad, trampides saabastega telliskivipõrandal, kõnnivad kõhetud haiged halattides, <i>kantakse</i> laipasad ja nõusid roojusega, nutavad lapsed ning puhub tõmbetuul.

51	Мы же не видим и не слышим около себя ума, – значит, мы лишены наслаждения.”	Meie aga ei näe ega kuule enda ümber mõistust – järelikult oleme naudingust ilma jätud .	Meie aga ei näe ega kuule enese ümber mõistust – tähendab, me oleme ilma naudinguta.
52	Нас держат здесь за решеткой, гноят, истязуют , но это прекрасно и разумно, потому что между этою палатой и теплым, уютным кабинетом нет никакой разницы.	Meid hoitakse siin trellide taga, määndatakse, piinatakse , aga see on tore ja mõistlik, sest selle palati ja sooja mugava kabineti vahel pole mingit vahet.”	Meid peetakse siin trellide taga, mädandatakse, vägistatakse , kuid see on ilus ja mõistlik, sest selle palati ja sooja, koduse kabineti vahel pole mingit vahet.
53	Теперь помешанным не льют на голову холодную воду и не надевают на них горячечных рубах; их содержат по-человечески и даже, как пишут в газетах, устраивают для них спектакли и балы.”	Enam ei kallata vaimuhaigetele pähe külma vett ega panda neile selga hullusärki; neid koheldakse inimlikult ja, nagu kirjutatakse ajalehtedes, neile korraldatakse isegi etendusi ja balle.	Nüüd ei valata hulludele külma vett kaela ega aeta neile märatsejasärke selga, neid koheldakse inimlikult, ja nagu kirjutatakse ajalehtedes, korraldatakse neile isegi etendusi ja balle.
54	Обыкновенные земские врачи решаются производить резекцию коленного сустава, на сто чревосечений один только смертный случай, а каменная болезнь считается таким пустяком, что о ней даже не пишут .”	Tavalised maa-arstid söandavad ette võtta põveliiigese reseksiooni, saja kõhuõõne avamise kohta on ainult üks surmajuhtum, ning kivitõbe peetakse sääraseks tühiasjaks, et sellest isegi ei kirjutata .	Harilikud maa-arstid usaldavad ette võtta põveliiigese reseksiooni, saja keisrilõike kohta on ainult üks surmajuhtum, aga põiehaigust peetakse nii tühiseks asjaks, et temast isegi ei kirjutata .
55	Обыкновенные земские врачи решаются производить резекцию коленного сустава, на сто чревосечений один только смертный случай, а каменная болезнь считается таким пустяком, что о ней даже не пишут .”	Tavalised maa-arstid söandavad ette võtta põveliiigese reseksiooni, saja kõhuõõne avamise kohta on ainult üks surmajuhtum, ning kivitõbe peetakse sääraseks tühiasjaks, et sellest isegi ei kirjutata .	Harilikud maa-arstid usaldavad ette võtta põveliiigese reseksiooni, saja keisrilõike kohta on ainult üks surmajuhtum, aga põiehaigust peetakse nii tühiseks asjaks, et temast isegi ei kirjutata .
56	– но почемуто всякий раз оттуда присылают к нам таких людей, что не глядел бы.	...aga miskipärast saadetakse sealt meile iga kord niisuguseid inimesi, et õudus tuleb peale.	...kuid millegipärast saadetakse sealt meile igakord sääraseid, et ei taha vaadatagi.
57	“Матрацы, старые изодранные халаты, панталоны, рубахи с синими полосками, никуда не годная, истасканная обувь – вся эта рвань свалена в кучи, перемята , спуталась, гниет и издает душливый запах.”	Madratsid, vanad katkised kitlid, püksid, sinisetriibulised särgid, kulunud jalavarjud, mis enam millekski ei kõlba – kõik need närud on hunnikutesse visatud , kortsus, segamini, mädanevad ja eritavad hingematvat haisu.”	Madratsid, vanad räbaldunud halatid, püksid, sinijutilised särgid, mitte millekski kõrvulised, ärakantud jalatsid- kõik see ramps on aetud hunnikusse, ära kotsunud, segi läinud, mädaneb ja annab läkastama panevat haisu.

RESUME

UNIVERSITY OF TARTU
INSTITUTE OF ESTONIAN AND GENERAL LINGUISTICS

Taiiia Blinova

Voice constructions in Chekhov's novella 'Палата № 6' and their rendering in Estonian translations by Anita Soovik and Friedebert Tuglas

Master's thesis

2024

Number of pages: (58)

Annotation:

This MA thesis examines the translation of passive and impersonal verb constructions using Anton Chekhov's novella "Палата №6" in the Russian and Estonian translations by Anita Soovik and Friedebert Tuglas. In Estonian, the grammatical category of voice is different from that in Russian, so when translating from Russian, it is necessary to take into account the grammatical possibilities of translating the passive or impersonal voice.

The aim of the thesis was to find out how Estonian translators translate Russian voice constructions, whether they use passive, impersonal or active voice constructions more often when translating, and how much the translations of the two translators differ.

The theoretical part of the thesis gives an overview of what a grammatical voice category is and presents types of translation in general and the translation of passive constructions. The first theoretical part deals with voice constructions in different languages and in Russian and Estonian in detail and the second theoretical part is devoted to translation and deals with the translation of voice constructions in general.

The analysis is based on 57 Russian voice constructions and their translations by Anita Soovik and Friedebert Tuglas. All passives were grouped into three tables and then analysed according to 6-7 variables. It was checked which means were used to translate Russian passive and impersonal constructions and whether they were similar within the three texts (original and two translations). The results showed that the most popular equivalent for Russian voice constructions in Estonian is the impersonal voice. It is used by both Soovik and Tuglas to a greater extent than by Chekhov. Both translators tend to follow the author's style when translating the novella.

Keywords: Russian, Estonian, voice, grammar, passive voice, impersonal, personal, original text, translation text

RESÜMEE

TARTU ÜLIKOOL
EESTI JA ÜLDKEELETEADUSE INSTITUUT

Taisiia Blinova

Voice constructions in Chekhov's novella 'Палата № 6' and their rendering in Estonian translations by Anita Soovik and Friedebert Tuglas

Tegumoe konstruktsioonid Tšehhovi novellis "Палата № 6" ja nende edasiandmine Anita Sooviku ja Friedebert Tuglase eestikeelses tõlgetes.

Magistritöö

2024

Lehekülgede arv: (58)

Annotatsioon:

Käesolev magistritöö uurib Anton Tšehhovi novelli "Палата №6" põhjal Anita Sooviku ja Friedebert Tuglase vene- ja eestikeelses tõlkes passiivi- ja impersonaalverbikonstruktsioonide tõlkimist. Eesti keeles on tegumoe grammatiline kategooria teistsugune kui vene keeles, mistõttu vene keelest tõlkimisel tuleb arvestada passiivi või impersonaalse tegumoe grammatilisi võimalusi.

Magistritöö eesmärk oli välja selgitada, kuidas eesti keele tõlkijad tõlgivad vene keele tegumoe konstruktsioone, kas nad kasutavad tõlkimisel sagedamini passiiv-, impersonaal- või aktiivtegumoe konstruktsioone ning kui palju erinevad kahe tõlkija tõlked üksteisest.

Magistritöö teoreetiline osa annab ülevaate sellest, mis on grammatiline tegumoe kategooria, ning tutvustab tõlketüüpe üldiselt ja tegumoe konstruktsioonide tõlkimist. Esimeses teoreetilises osas käsitletakse üksikasjalikult tegumoe konstruktsioone erinevates keeltes ning vene ja eesti keeles, teine teoreetiline osa on pühendatud tõlkimisele ja käsitleb tegumoe konstruktsioonide tõlkimist üldiselt.

Töös analüüsitakse 57 vene keele tegumoe konstruktsiooni ja nende tõlkeid, mille on koostanud Anita Soovik ja Friedebert Tuglas. Kõik passiivid ja impersonaalid rühmitati kolme tabelisse ja seejärel analüüsiti neid 6-7 muutuja alusel. Kontrolliti, milliseid vahendeid kasutati vene keele passiivi- ja impersonaali konstruktsioonide tõlkimisel ja kas need olid kolme teksti (originaal ja kaks tõlget) piires sarnased. Tulemused näitasid, et vene tegumoe konstruktsioonide kõige sagedasem ekvivalent eesti keeles on impersonaalne tegumood. Seda kasutavad nii Soovik kui ka Tuglas suuremal määral kui Tšehhov. Mõlemad tõlkijad kalduvad novelli tõlkimisel järgima autori stiili.

Märksõnad: vene keel, eesti keel, tegumood, grammatika, passiiv, impersonaal, personaal, originaaltekst, tõlketekst

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24.05.2024