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PSYCHOLOGICAL ASPECTS OF THE TRANSLATION OF COLLOQUIAL AND EVERYDAY VOCABULARY

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ABSTRACT

In this article there were shown psychological aspects of the translation of colloquial and everyday vocabulary using the example of the novel «The Catcher in the Rye» by Jerome David Salinger. It was proved that English translation would be a complete replacement of the original and communicative interpreter's identification in the original text according to functional, structural and semantic plans. In the article there were shown several types of identification.

Functional identification of the original and the translation is in that case when translation is attributed to the original by the author; the translation is published under the name of a translator, provided the discussions which have a place in the original; in such a way the translation can be accepted as the original, but not a translation. Content identification of the original and the translation is that translation plays entirely original content, as it was transmitted the same author's content with the help of another language. Structural identification of the translation from the original is that the specialist reproduces the original in discursive terms, that the most insignificant details, structure of the text and so on are actualized.

Key words: *the translation, communicative interpreter's identification, functional identification, content identification, structural identification.*

Introduction

It is actual nowadays to study the peculiarities of the translation of novels by the interpreter. Therefore, the problem of our research is «The explication of colloquial and everyday vocabulary in translation of the novel «The Catcher in the Rye» by Jerome David Salinger. We've analyzed the translation made by Oleksa Lohvynenko and

partially it was analyzed the translation of colloquial and everyday vocabulary done by Rita Right Kovaleva.

The object of this research is the strategies of the translation of colloquial and everyday vocabulary in novels and *the subject* – colloquial and everyday vocabulary in the novel «The Catcher in the Rye» by D.D. Selindzher and in the variants of its translation. *The purpose* of this research is to study the peculiarities of the explication of colloquial and everyday vocabulary in the in the novel «The Catcher in the Rye» by D.D. Selindzher and in its translation, and to study the strategies of the translation from English into Ukrainian colloquial and everyday vocabulary.

Scientific novelty and theoretical significance of the research is: the problem of the translation of novels got its further development; there were analyzed and on the theoretical level there were identified main features of colloquial and everyday vocabulary at all linguistic levels; there were analyzed the strategies of the translation by Oleksa Lohvynenko of colloquial and everyday vocabulary from English into Ukrainian in the translation of the novel «The Catcher in the Rye» by Dzh.D. Selindzher; additional strategies of the translation of colloquial and everyday vocabulary used by O. Lohvynenko were proposed; firstly it was made a comparative analysis of the translations of colloquial and everyday vocabulary in the novel «The Catcher in the Rye» by such translators as O. Lohvynenko and Rita Right Kovaleva; there were systematized the peculiarities of the translation of colloquial and everyday vocabulary of this novel, there were identified the main difficulties of the translation of the novel «The Catcher in the Rye».

Some scientists, such as A.A. Brudnyi (1975), L.O. Butakova (1998), T.O. Dolha (2010), L.V. Kolomiyets (2011), N.O. Mykhalchuk (2005), I.I. Haleyeva (1999), R.O. Yakobson (1978) believe that when we provide the process of the translation of novels special importance is devoted to the fact that different forms of the same message are interconnected in the ways in which communicative equivalence is implicated. These ways are following:

- Between these forms potentially there is a high degree of similarity, since they consist of identical pieces of speech which represent mostly the same (or similar) information for all members of the audience.

- Between them there is actually sufficient degree of similarity that is able to provide the necessary interlocutors in understanding the specific peculiarities of translation.

Both forms are synthesized by the translator as a whole, and the differences between them are relevant for the participants of communication who are not aware of these differences, accepting a received message as being like an original, and vice versa. Thus, for participants who are involved into the process of translation actually there is one single text content which in principle is available to everybody who speaks the language, through which the message will be transmitted and perceived.

Transmission of the information is always kept in the original text, it depends on a translator and it varies because the degrees of completeness, depending on the purpose of communication. This target can be determined directly by the participants of communication, and also by the interpreter. There are two main kinds of translation: discursive translation and adaptive transcoding.

Just as during the talks the same language of different texts for the speaker and the person who listens are recognized by the communicative equivalent and combined into a single unit, the target text is adopted by communicative equivalent of the original text. The task of a translator is to provide this type of cross-cultural communication, which is proposed the text which was created by a listener. In such a way English translation would be a complete replacement of the original and communicative interpreter's identification in the original text according to functional, structural and semantic plans. So, we have a deal with several types of identification.

Functional identification of the original and the translation is in that case when translation is attributed to the original by the author; the translation is published under the name of a translator, provided the discussions which have a place in the original; in such a way the translation can be accepted as the original, but not a translation.

Content identification of the original and the translation is that translation plays entirely original content, as it was transmitted the same author's content with the help of another language.

Structural identification of the translation from the original is that the specialist reproduces the original in discursive terms, that

the most insignificant details, structure of the text and so on are actualized. In this case the translator accurately conveys the structure and order of presentation of the original by the content, does not allow a lot of things to change, to delete or to add to have the information from a full text. The number and content of sections, subsections and others in the original and the translation should clearly coincide. If some kind of original thought is expressed at the beginning of the second chapter, then it was translated, it should be at the same place. If a translator allows any derogations for certain structural parts of the text, only in order it can be accurately conveyed the meaning of the original.

So, a translator provides mediation, with the help of which the target language creates a text which is the same as a communicative equivalent to the original, with its communicative equivalence manifested in its identification of the original, is translated in the functional, semantic and structural plans. Translator as a member of a complex communication process simultaneously performs several communication functions. Firstly, the translator transfers the original text, that is involved into a real act of communication. Secondly, the translator is the creator of the text in the target language, he is a new co-author of the text. Thirdly, the translator creates not just text translation into some language, a text that in functional, semantic and structural plans appears as a full replacement of the original. The last means that the translator compares language units and equivalents, seeking the most convenient units of equivalent in the target language. So, the translator builds a discursive formation, compares it with the original, selects the final translation. Thus, the translator distinguishes communicative equality of two pieces of text written in different languages. Consequently, the translation process and its result depend entirely on communication capabilities of the interpreter, his/her knowledge and skills, also on translation competence.

So, according to the translation of colloquial and everyday vocabulary in the scientific literature (researches done by A.A. Brudnyi (1975), L.O. Butakova (1998), T.O. Dolha (2010), L.V. Kolomiyets (2011), R.O. Yakobson (1978) and others), there are such strategies of the translation of novels:

– the inclusion of additional elements into the text (author's inclusions into the translation);

- the omission of items which are non-productive as the reader thinks;
- the transformation of the semantic structure of words and phrases;
- compromise solution in the translation;
- the usage of adequate replacements (interpretation, antonymic translation, compensation);
- finding functional equivalents;
- the author's translation.

In the research the peculiarities of the translation of colloquial and everyday vocabulary of the novel «The Catcher in the Rye» by the interpreter O. Lohvynenko were analyzed. In the translation of the novel there are different strategies of translation.

More often O. Lohvynenko uses a strategy «finding out the functional analogue». This strategy anticipates the usage by the interpreter the spoken version of the word, or its translation as slang, vulgarism, jargon, curse, colloquial word, argot.

As colloquial word combinations Oleksa Lohvynenko translates such sentences:

- «**all that David Copperfield kind of crap**» (Salinger, 2003: 1) – «всю оту муру в дусі Девіда Копперфілда» (Salinger, 1984: 1);
- «**my whole goddam autobiography or anything**» (Salinger, 2003: 1) translates as «свою триклятушу біографію» (Salinger, 1984: 1). So, Jerome David Salinger uses «**or anything**» at the end of the sentence to add the effect of expressivity, emotionality, affective stress (Multitran Dictionary);
- like the word «goddam» Oleksa Lohvynenko translates «stupid»: «**...on top of that stupid hill**» (Salinger, 2003: 2) – «а надто на вершечку отої триклятушої гірки» (Salinger, 1984: 2);
- «corny-looking or something» (Salinger, 2003: 3) is translated as «недорого вдягнена» (Salinger, 1984: 3);
- the sentence «**It cost him damn near four thousand bucks**» (Salinger, 2003: 4) is translated as «Вготив у неї, кляту, мало не всі чотири тисячі» (Salinger, 1984: 4).

The word «кляту», which is a colloquial one, Oleksa Lohvynenko uses with the purpose to approach the situations from the text as close as it can be to the spoken Ukrainian language (Multitran Dictionary).

The word «**moron**» has a meaning «idiot», «cretin». A colloquial word «moron» is translated as «imbecile» (Multitran Dictionary):

- «**I'm a moron**» (Salinger, 2003: 1) – «Я на розум небагатий» (Salinger, 1984: 1).
- «**What they did, though, the three of them, when I did it, they started giggling like morons**» (Salinger, 2003: 2) – «Але ж вони, помітивши це, заходилися хихотіти, мов пришелепувати» (Salinger, 1984: 2).

In the translation of Oleksa Lohvynenko there are a lot of words which denote everyday vocabulary. For example, «...**his big horny-looking nails**» (Salinger, 2003: 4) is translated as «Не нігті, а кігті!» (Salinger, 1984: 4). Other example with the word «**horny**» is: «**I was feeling pretty horny. I have to admit it**» (Salinger, 2003: 5) – «Ніде правди діти: з голови не йшли кляті жінки» (Salinger, 1984: 5).

So often Oleksa Lohvynenko uses words denoting *curse*. «**They don't do any damn**» (Salinger, J.D., 2003: 7) is translated as «Проклят буду» (Salinger, 1984: 7).

In other example there is curse «паскуда»: «...**that was the phoniest bastard I ever met in my life**» (Salinger, 2003: 9) – «Другого такого паскуди світ не бачив» (Salinger, 1984: 9). As curse «**moron**» is used in the meaning «кретин», «хворий на всю голову», «урод», «застуджений на всю голову» (Multitran Dictionary).

The word «**sonuvabitch**» in a sentence «**I can't stand that sonuvabitch**» (Salinger, 2003: 6) is curse; it is translated as «сволота»: «Слухай, не можу я терпіти цю сволоту!» (Salinger, 1984: 6)

According to the strategy «finding out the functional analogue» Oleksa Lohvynenko translates *slang*. Word combination «**some hotshot guy**» (Salinger, J.D., 2003: 1) is translated «такий собі хвацький жевжик» (Salinger, 1984: 1). In the novel «The Catcher in the Rye» there are a lot of sentences with a word «**horse**». All

of them are translated by Oleksa Lohvynenko in accordance with the meaning of slang «тупий», «дурень» (Multitrans Dictionary).

In a sentence «**You bastard, did you wake me just to ask me a dumb ques** →» (Salinger, 2003: 2) – «Ти що, розбуркав мене задля своїх ідіотських...» (Salinger, 1984: 2) the word «**dumb**» is a slang (is translated as «дурість», «задурити голову» (Multitrans Dictionary)). Oleksa Lohvynenko translates slang as «ідіотських» (Salinger, 1984: 2).

In the novel «The Catcher in the Rye» and in its translation there are some cases of using *jargon*. The expression «**for God's sake**» (Salinger, 2003: 4) is translated by Oleksa Lohvynenko as «тряця їхній матері!» (Salinger, 1984: 4), using jargon (generally employed variants of this expression is «заради всього святого!» (Multitrans Dictionary)). «**I'm through with that pig**» (Salinger, 2003: 5) is translated as «...я зав'язав з тою поторочєю» (Salinger, 1984: 5). «**Cut it out, Holden**» (Salinger, 2003: 7) is translated as «Відчепись, Голдене!» (Salinger, 1984: 7). Word combination «**booze hound**» (Salinger, 2003: 9) is translated as «алкан» (Salinger, 1984: 9), that is jargon.

Another strategy which Oleksa Lohvynenko uses in his translation is «the author's strategy of translation». It is directed on the achievement of the most important goal of professional translation, such as displaying implicit and explicit meanings of the original text in order to preserve maximum freedom of interpretation.

For example, «**lousy childhood**» (Salinger, 2003: 1) is translated by Oleksa Lohvynenko as «безголове дитинство» (Salinger, 1984: 1). It was used «the author's strategy of translation» because the explicit translation is «нікчемне дитинство» or «паршиве, «гидотне, «дряне дитинство» (Multitrans Dictionary).

The expression «but I don't feel like going into it» (Salinger, 2003: 5) also is translated with the help of «the author's strategy of translation», so as «я не маю охоти закопуватись у той мотлох» (Salinger, 1984: 5). In such a way Oleksa Lohvynenko translates «my parents would have about two hemorrhages apiece» (Salinger, 2003: 9) – «і батька, й матір моїх по двічі вхопив би грець кожного» (Salinger, J.D., 1984: 9). For comparing the explicit translation of «to have about two hemorrhages apiece» (Salinger,

2003: 10) is «ось тобі на», «оце так!», «ну треба же!» (Salinger, 1984: 10–11).

Word combination «madman stuff» (Salinger, 2003: 3) is translated as «ідіотська історія» (Salinger, 1984: 3). The author's strategy of translation is in a case «I left Pencey Prep» (Salinger, 2003: 1) – «...я чухнув із Пенсі» (Salinger, 1984: 1). So, the word «чухнув» reflects the colloquial style of the text that is not incorporated in the original text.

In the research it was shown that in a translation of Oleksa Lohvynenko there are author's inclusions into translation. We tell about them when there isn't everyday language in the original text, but in the translation it appears, creating enough natural view. So, it seems that colloquial and everyday words there are in the original of the text. For example, «if I told anything pretty personal about them» (Salinger, 2003: 4) is translated as «якби я почав роздзвонювати про їхні домашні справи» (Salinger, 1984: 4). So, there isn't a hint for the word «роздзвонювати» in the original of the text, the translator thinks about it implicitly in accordance with the implicit context of the text.

Translating a sentence «He's got a lot of dough, now» (Salinger, 2003: 6), Oleksa Lohvynenko add a colloquial word «полова», but there isn't this word in the original text: «Тепер грошей у нього як полови» (Salinger, 1984: 6). This choice of tangent to the context of colloquial words is explained, in our opinion, by the meaning of the word «dough». It is an American slang and it is translated as «гроші».

We offer the additional strategy according to the translation of colloquial and everyday vocabulary, which determines as the strategy of amplification. This strategy takes a place when colloquial and everyday vocabulary is in the text of original, but the words which are in conjunction with colloquial and everyday vocabulary are missed, and the interpreter offers these words using his/her imagination. In this case, the translator uses the ***mechanism of anticipation*** – that is prediction based on the context of the previous text, and finally, there is amplification of the expression.

We think, that the example of such amplified suggestion can be the translation «crumby place» (Salinger, 2003: 1) – «занюхана лікарня» (Salinger, 1984: 1). An adjective «crumby» is a slang and it

is translated as «брудний», «дешевий», «нікчемний», «протівний», «товарний потяг», «паскудний», «огидний», «убогий», «вошивий», «низькоякісний», «жалюгідний». As a vulgarism «crummy» is used in the meaning «безпунктовий» (Multitrans Dictionary). When Oleksa Lohvynenko translates «*crummy place*» we have the example of using the strategy of amplification, because there is a complement of the text by D.D. Selindzher with the author's sense with preserving lexical and syntactic structure of sentences.

On the same principle «*If that many*» (Salinger, 2003: 1) is translated as «якщо взагалі стільки нашкребеться» (Salinger, 1984: 2). In such a way Oleksa Lohvynenko translates «*It was a terrible school*» (Salinger, 2003: 1) – «Одне слово, не школа, а дурдом» (Salinger, 1984: 2). Expression «*at least where you can see a few girls*» (Salinger, 2003: 1) Oleksa Lohvynenko translates as «де бодай вряди-годи з'являються дівчата» (Salinger, 1984: 2). The sentence «*she wasn't exactly the type that drove you mad with desire*» (Salinger, 2003: 1) is translated as «Тільки ж вона не з тих, у кого можна вклепатися по самі вуха» (Salinger, J.D., 1984: 2). «*She was a pretty nice girl, though*» (Salinger, 2003: 1) Oleksa Lohvynenko translates as «Хоч загалом дівчина досить нічогенька» (Salinger, 1984: 2).

Similar there are cases when colloquial and everyday vocabulary is stored only in the translated text and in the original it is omitted. For example: «*It was the last game of the year*» (Salinger, 2003: 1) – «Ще б пак – останній матч року» (Salinger, 1984: 2). Other example: «*right next to this crazy cannon that was in the Revolutionary War and all*» (Salinger, 2003: 1) is translated as «і я став біля самісінької отої ідіотської гармати, що бовваніє там ще від Війни за незалежність» (Salinger, 1984: 2). So, the word «бовваніє» there isn't in the text of original.

To the group of amplified expression we also include those ones which in Dzh.D. Selindzher's text have in their structure graphon – a stylistic device that herein enhances and emphasizes a conversational style and peculiarities of the usage of colloquial and everyday vocabulary by the author. Translator, from his side, successfully uses colloquial and everyday vocabulary of the Ukrainian language to show us the main context and the main sense of the text. For example:

- «*On the subway, for Chrissake! Ya lost them, ya mean?*» (Salinger, 2003: 9) – «Отуди к бісу! В метро? Загубив, чи що?» (Salinger, 1984: 11).
- «*Think they'll make ya pay for em?*» (Salinger, 2003: 9) – «Чуєш, а тобі не доведеться платити?» (Salinger, 1984: 11).

We also offer a strategy for updating lexical items which underline human emotions. Proposing this strategy, we had to underline the fact that was provided not only information exchange of speakers' thoughts, but also we'd like to emphasize of the reflecting of speakers' emotional state. Proposing this strategy we also came from the fact that colloquial and everyday vocabulary in its content is emotional, and certainly fulfills the expressive function.

With the aim to gain emotional effect of the expression Dzh.D. Selindzher uses «**or something**» or «**or anything**». Translating such kind of sentences, Oleksa Lohvynenko uses a strategy «*updating lexical items which underline human emotions*». For example, «**if they're only scratching their arms or blowing their noses or even just giggling or something**» (Salinger, 2003: 1) is translated as «хай навіть вони просто собі стовбичать, чухаються та шморгають носами чи хихотять» (Salinger, 1984: 2). But there isn't the word «стовбичать» in the English language, «**scratching their arms**» was translated using colloquial «чухаються», «**blowing their noses**» – using colloquial «шморгають носами». Only «**giggling**» was translated as everyday word «чихотіти», in spite of this there is a colloquial one «хиханьки та хатоньки» (Multitran Dictionary).

With such kind of purpose Dzh.D. Selindzher uses «**and everything**» at the end of the sentence, so, the translation done by Oleksa Lohvynenko is: «**Oh, I'll be all right and everything!**» (Salinger, 2003: 25) – «Та пусте! Я скоро вичухаюсь» (Salinger, 1984: 35).

Also, to gain emotive and emotional effect expression Dzh.D. Selindzher uses «**and all**» at the end of the sentence. For example, expression «**about Life being a game and all**» (Salinger, 2003: 4) is translated by Oleksa Lohvynenko as «життя, мовляв, – **це гра й таке інше**» (Salinger, 1984: 4), using colloquial word «мовляв», facilitated by word combination «**and all**».

Also with the aim to underline additional expressive meaning Dzh.D. Selindzher uses the adjective «pretty», which is translated by Oleksa Lohvynenko as «добре-таки»: «...**it was getting pretty dark out**» (Salinger, 2003: 2) – «уже добре-таки посутеніло» (Salinger, 1984: 2).

Also in the novel «The Catcher in the Rye» the meaning of words and word combinations significantly amplifies with the help of «sort of», that is translated by Oleksa Lohvynenko as «трохи»: «**She was sort of deaf**» (Salinger, 2003: 3) – «Місіс Спенсер трохи недочувала» (Salinger, 1984: 4); «...**and I sort of brushed my hair back with my hand**» (Salinger, 2003: 3) – «...а я тим часом прилизав долонею чуб назад» (Salinger, 1984: 4). Other example: «**just to be polite and all**» (Salinger, 2003: 3) is translated as «просто з ввічливості, для годиться» (Salinger, 1984: 4). In this case expressiveness is underlined with the help of words «just» and «and all».

Also there are a lot of sentences in the novel «The Catcher in the Rye» with «*as hell*» at the end of the sentences, for example, «*they're also touchy as hell*» (Salinger, 2003: 1). The last is translated as «тільки ж вразливі – страх» (Salinger, 1984: 1).

So, in Ukrainian translation of the novel «The Catcher in the Rye» in 36,57% cases Oleksa Lohvynenko uses a strategy «finding out the functional analogue», in 22,46% cases – a strategy «the author's strategy of translation», in 17,13% cases – a strategy «author's inclusions into translation», in 15,68% cases – a strategy «of amplification», in 4,19% cases – a strategy «a strategy for updating lexical items which underline human emotions», in 3,97% cases – a strategy «compromise translating solutions» and «the omission of excess details of the text».

We compare the translation of colloquial and everyday vocabulary in the novel «The Catcher in the Rye» having been done by Oleksa Lohvynenko (Ukrainian translation) and Rita Right-Kovalyova (Russian translation). In these translations we denote different strategies of translation. The translation by Oleksa Lohvynenko is, in more degree author's, indirect, with using tangent to the context of the original text colloquial and everyday vocabulary.

Conclusions

The *practical value* of the research: it can be used in further researches in these scientific fields, such as lexicology, morphology, syntax, stylistics, phraseology, dialectology, comparative typology, sociolinguistics, psycholinguistics, the theory of translation; this research can be used in the process of teaching a subject «Theory and Practice of Translation». The additional strategies of translation of colloquial and everyday vocabulary can be used in practical work of translators who are specializing in the field of translation fiction.

The perspective of further researches is to study the characteristics and strategies of translation of colloquial and everyday vocabulary in other fiction, in particular – of the modern period. We should also read up the issue of expanding the scope of use of colloquial and everyday vocabulary, such as at the theater and in cinema. We should also study the questions of functioning of colloquial and everyday vocabulary in the system of Internet.

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ПСИХОЛОГІЧНІ АСПЕКТИ ПЕРЕКЛАДУ РОЗМОВНОЇ І ПОБУТОВОЇ ЛЕКСИКИ

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АНОТАЦІЯ

У статті були висвітлені психологічні аспекти перекладу розмовної і побутової лексики на прикладі роману «Над прірвою у житті» Джерома Девіда Селінджера. Було доведено, що задача перекладача – забезпечити такий тип кроскультурної комунікації, за умов якого текст, який створюється на мові Рецепієнта (мовою перекладу) міг би бути повноцінною комунікативною заміною оригіналу і ототожнюватися перекладачем з оригіналом в функціональному, структурному і змістовому планах. Показано, що розрізняють декілька видів ототожнення.

Функціональне ототожнення оригіналу і перекладу полягає в тому, що переклад ніби приписується автору оригінала, публікується під його іменем, обговорюється, цитується таким чином, ніби він і є оригінал, перекладений іншою мовою. Змістове ототожнення оригіналу і перекладу полягає в тому, що переклад повністю відтворює зміст оригінала, адже в ньому передається той самий авторський зміст за допомогою іншої мови. Структурне ототожнення перекладу з оригіналом полягає в тому, що фахівець відтворює оригінал в дискурсивному плані, тобто в найбільш незначних деталях, структурно тощо.

Ключові слова: переклад, комунікативна заміна оригіналу, функціональне ототожнення, змістове ототожнення, структурне ототожнення.

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ПСИХОЛОГИЧЕСКИЕ АСПЕКТЫ ПЕРЕВОДА РАЗГОВОРНОЙ И БЫТОВОЙ ЛЕКСИКИ

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АННОТАЦИЯ

В статье были определены психологические аспекты перевода разговорной и бытовой лексики на примере романа «Над пропастью во ржи» Джерома Дэвида Сэлинджера. Было доказано, что задача переводчика – обеспечить такой тип кросскультурной коммуникации, в условиях которой текст, который создаётся на языке реципиента (на языке перевода) мог бы быть полноценной коммуникативной заменой оригинала и отождествляться переводчиком с оригиналом в функциональном, структурном и содержательном планах. Показано, что различают несколько видов отождествления.

Функциональное отождествление оригинала и перевода заключается в том, что перевод как будто приписывается автору оригинала, публикуется под его именем, обсуждается, цитируется таким образом, что он и есть оригинал, переведённый на другой язык. Смысловое отождествление оригинала и перевода заключается в том, что перевод полностью воспроизводит содержание оригинала, ведь в нем передаётся то же авторское содержание, только лишь с помощью другого языка. Структурное отождествление перевода с оригиналом заключается в том, что специалист воспроизводит оригинал в дискурсивном плане, то есть в наиболее незначительных деталях, более структурно.

Ключевые слова: перевод, коммуникативная замена оригинала, функциональное отождествление, содержательное отождествление, структурное отождествление.

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