



Translation of English vernacular into Russian

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Abstract— *The issue considered in this article is the problem of translating English vernacular into Russian, using examples of the works of English writers, particularly Jerome David Salinger's "The Catcher in the Rye". Even in the recent past, vernacular very often remained unreproduced in a literary text. However, scientists - linguists and translators have begun to attach great importance to this aspect of translation, therefore, over the past few years, there has been a clear shift in this regard in the translation of fiction.*

Keywords— *vernacular, jargon, vulgarism, colloquial, occasionalisms, genre, swear words*



I. INTRODUCTION

Writers use various linguistic and compositional methods to create original imagery. Translation transformations, both lexico-semantic and structural-syntactic in the transfer of linguistic means, directly affect the degree of adequacy of the translation, affecting the level of expressiveness of the text, neutralizing or enhancing its impact. Colloquial vocabulary, especially such units as vulgarisms, is the most effective element that gives a special flavor to the work.

The method used in identifying ways to transfer English vernacular into Russian is a translation comparative analysis. The peculiarity of this method is that the confrontation and comparison of the translation unit, in this case, vernacular, of the source language with the same unit in the target language. Therefore, the translator is required to be able to fully convey the semantic element, as well as emotions, which constitute the figurativeness of the work.

When translating any text, whether written or oral, the translator must take into account its genre and stylistic features, its correlation with the functional style of the language, and strictly follow the norms of the target language. Language norms are a standard set of grammatical and lexical rules that make up the paradigm of compatibility of a certain correspondence with other words in a phrase or sentence. Changing even one word in the translation, of course, entails a change or replacement of the translation invariants of all words associated with the given word, and other statements.

The most necessary condition is that it is necessary to take into account not only the semantic, but also the expressive and stylistic features of the translated text. Works of fiction are, first of all, art; this genre has a wide range of means, combining various, both book-written and oral-speech styles, which leads to the use of a wide variety of lexical elements. In other words, fiction is characterized by intertextuality. This phenomenon is characterized by the fact that the characters in the work can speak in an understated colloquial style and use poetic words and expressions. The narrative may be interrupted by extracts from documents, speeches, extracts from newspapers, magazines, etc.

When translating texts related to the genre of fiction, the translator is faced with the problem of reproducing the individual specificity of the original, while maintaining the nominal meaning of individual statements. To achieve an adequate translation, it is necessary to take into account all the expressive and stylistic features of the original language, making a deep stylistic analysis of the text, which allows revealing the individual originality of a work of art. At the same time, such a characteristic feature of a literary text as figurativeness, as well as a high degree of semantic capacity, is revealed.

In addition to problems of a semantic, grammatical and stylistic nature, problems may arise during translation related to the cultural and moral aspects of the original language, with the translation of dialect vocabulary, proper

names, as well as in connection with the author's peculiarities of speech. Of particular difficulty are stylistically marked lexical units, which also include words that are part of the colloquially degraded genre of speech, namely, slang, vulgarism and jargon.

It should be noted that language, being a social phenomenon, belongs to a certain group of people - a people, a nation, as well as individual representatives of these language groups. However, each writer, as well as a separate person, an individual, has his own speech habits, his own individual characteristics, which constitute the so-called idiolect. The presence of individual features in oral and written speech is summarized in the concept of "idiolect" - an individual version of the language. Scientists - linguists explore the idiolects of individuals, in particular, great writers, whose work makes an important contribution to the treasury of the national language.

In this sense, the striking style of Jerome David Salinger's novella "The Catcher in the Rye" is of great interest. The language of this work is interesting from a historical and linguistic point of view, as a new embodiment of the traditions of colloquial speech and slang, traced in the stories of Mark Twain, and as an essential element of the psychological characteristics of the protagonist of the story. The individual style of any writer uses certain speech styles of the common language, which, for the most part, is the standard language.

Adequate transmission of a work implies that the translator must be clearly aware of his role in the translation process, bearing in mind the concept of translation equivalence, and also this is one of the most important aspects of the translation of fiction, of the cultural differences between the readers of the original and the translation. One of the most difficult aspects of the translation of fiction is the pragmatic aspect, and knowledge of extralinguistic factors and cultural realities is a necessary condition for achieving equivalence in translation. The cultural aspect of translation must be fully reflected, therefore, linguistic knowledge is not enough for the translator; in addition to knowing two languages, it is extremely necessary to have the ability to convey a literary text.

A literary text, adequately translated, must comply with the standard norms of the style of fiction. When translating a literary text, the translator conveys the information of the original text in a creative way, keeping in mind the pragmatics of the text and using his skills, abilities and experience. The main feature of the genre of fiction is its expressiveness and emotionality, therefore, in the selection of expressive means in translation, it is necessary to carefully select adequate stylistic devices and stylistically marked lexemes. Along with the pragmatic aspect, the

problems that make it difficult to achieve adequacy include the uniqueness of the writer's style, lexical, phraseological and syntactic features, borrowings, as well as non-standard vocabulary, vulgarisms and slang among them. The difficulties facing the translator explain the fact that absolute adequacy in translation is impossible, however, the translation must describe the spiritual atmosphere and imagery of the original. It is well known that the text can be oral and written, belong to the neutral layer, literary and colloquial.

The conversational layer, just like the literary one, is divided into certain layers, which are characterized by specific features. Thus, the literary language is bookish in nature, which gives the literary style relative stability. The colloquial layer, on the contrary, is characterized by reduced vocabulary, non-standard grammatical constructions, and this makes the spoken language a rather unstable, changeable category.

The literary language layer includes the following subgroups: general literary, terms and scientific words, poetic vocabulary, archaisms, foreign borrowings and literary occasionalisms. The spoken language includes the following subgroups: general colloquial vocabulary, slang, vulgarisms, jargon, professional words, colloquial occasionalisms. The neutral lexical layer is universal in nature. It is unlimited in use, as it can be found in all language and speech styles. The neutral language layer is the most stable lexical layer. General colloquial, general literary and neutral vocabulary is combined into the so-called standard language layer.

Some general literary lexical units border on general colloquial and special colloquial words, as well as non-standard lexemes.

In general, the colloquial layer is replete with expressions of a colloquial nature. Vulgarisms are non-standard words that make up a layer of non-standard vocabulary, but are constituent of the English language. Vulgarisms are divided into swear words and vocabularities that are offensive in nature, for example: 'damn' 'bloody', 'to hell', 'goddam', which are used today as exclamations.

Vulgarisms can also be in the nature of obscene words, the use of which is considered indecent in society. Vulgarisms are often used in colloquial speech, which happens out of habit, in the form of imitation or a tribute to fashion. At the same time, the speaker does not think about the fact that speech can be coarsened by vulgarisms. Unfortunately, in the modern world, vulgar words are increasingly penetrating the pages of works of art, the print press, TV screens and Internet sites. Such a speech deviation pollutes speech, and therefore vulgarisms will forever remain on the margins of standard English, they will not enter the standard

language layer. The function of cursing and vulgar exclamations is to express the strong emotions of the speaker, such as anger, irritation, annoyance, etc. Such words are found mainly in the speech of characters in fiction and in oral colloquial speech. However, vulgarisms should be distinguished directly from other coarse words and expressions.

The story "The Catcher in the Rye" is Jerome David Salinger's most famous work, which brought him worldwide fame in the United States, as well as around the world. The book was extremely timely for the capitalist society of those years, so readers perceived the story as a kind of revelation. The language of the story "The Catcher in the Rye", written on behalf of the protagonist - a teenager Holden Caulfield, is a reproduction of the colloquial speech of an American teenager. Holden's "school" dialect has special features that help to perceive the hero of the story as an individual. His language is filled with words that reflect the specifics of his rebellious, and, at the same time, lonely personality. So, he constantly repeats the expressions "It really is" or "I really do", as if he wants to convince the reader that, although there are lies and pretense all around, he can be trusted, he speaks only the truth. (He was the only boy that could really handle the job.) One of the characteristic features of the school "dialect" in the hero's speech is vulgarity, the use of the word "damn" and its slang version "darn" - "curse", for example, I don't give a darn. Despite the fact that these deviations from the linguistic norm are characteristic features of the speech of the protagonist of the story, when translating them into Russian, the correct grammatical and lexical structures are used. When translating purely lexical units, especially vulgarisms and slang expressions, one should try to find a suitable Russian equivalent in order to convey the character's speech flavor.

Stylistic devices and stylistically colored lexical units, selected to reflect the characteristics of a teenager's speech, present great difficulties for the translator, due to the lack of direct equivalents in the Russian language.

One of the most common stylistic devices is an epithet, and throughout the story the reader is faced with such evaluative epithets as: phony - "fake, forged" (phony slob; phony smile; phony bastard; phony handshake); lousy - "lousy, filthy" (lousy teeth; lousy movie; lousy manners); e.g. I'm in a lousy shape.; terrific - with a positive meaning - "beautiful, wonderful" - terrific guy; territorial friend; she looked terrific; with a negative meaning - "terrible, disgusting" - a terrific liar; terrifically tired. In addition to epithets, such evaluative adjectives acquire a special, emotional sound, such as: grippy ; (grippy smell); corny - old-fashioned (corny shoes); crumby - lousy (crumby old

razor); dopy - stupid, idiotic (dopy bastard). For the reader, of course, one cannot help but pay attention to the huge amount of slang expressions that are full of Holden's speech; for example: to horse around - fool around, mess around; strictly for the birds - all this is a lie; I'm not kidding ; to chew the fat (rag), to shoot the bull (crap, breeze) - chat, wag your tongue; to give a buzz - call; to hit the ceiling - explode, etc.

J. Salinger's story is replete with non-standard words and expressions, which attracts close attention of both readers and researchers. The frequent use of vulgarisms by the main character gives his speech a special emotionality and authenticity.

II. CONCLUSION

In this regard, we can conclude that in translation in many cases the translator had to resort to the translation technique of omission. In cases where vulgarisms were omitted, compensation was made in the translation, which led to the overall adequacy of the translated text. In sentences with omitted vulgarisms, synonymous slang or vulgar words and expressions were added. In many cases, the same English vulgar words and expressions of the original were transmitted by various vulgarisms into Russian, giving the translated text liveliness, naturalness and additional colors.

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