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NATIONAL AND CULTURAL SPECIFICS OF BELARUSIAN-ENGLISH TRANSLATION

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The interconnection between culture and language is widely acknowledged. K. Hosseini points out “if culture was a house, then language was the key to the front door, to all the rooms inside” [4, p. 125]. That means the translator today is a cultural mediator. Every language has its own way to perceive reality, which influences how it is expressed by the members of a particular community. With the help of translation, people have a chance to get acquainted with a culture which is not theirs.

Consequently, cultural aspects of translation have emerged into a highly-complex issue: is culture translatable into another language?

From start, it is important to specify what exactly in this article is meant by “culture”. In A. Duranti’s opinion, culture is “something learned, transmitted, passed down from one generation to the next one, through human actions, often in the form of face-to-face interaction, and, of course, through linguistic communication” [3, p.24].

It’s clearly seen that culture is linked to language, as a link between behaviour and thought. The scholar also points out that “a word carries in itself myriad possibilities for connecting us to other human beings, other situations, events, acts, beliefs, feelings” [3, p.46].

From this very definition, one can observe that language plays a very important role in any culture. P. Bourdieu, a French sociologist, has emphasized that language exists as a “linguistic habitus”, physical embodiment of cultural capital [1, p. 52], which implies not only a particular system of words and grammatical rules, but also a symbolic power of a particular way of communication, specific for every community. To speak means to choose a particular way of viewing the world and establishing contacts.

The question arises, whether there is a possibility to show Belarusian way of viewing the world by translating it into the English language without losing any important notions.

To achieve this the translator might go in two directions, which go back to Cicero's work, *De optimo genere oratorum*, where he distinguishes two ways of translating: *ut interpretes* (in other words, literal translation) and *ut orator*, a kind of translation being a form of creation [2, p. 146]. In this context, the translator is associated to a writer. In this very research the second way of rendering Belarusian national and cultural specifics into English has been chosen. To our minds, mainly Belarusian poetry can serve as the best material for the stated above attempt, due to its vast culture-loaded vocabulary. The whole process of translation was based on the different translation methods proposed by P. Newmark, one of the main figures in the founding of Translation Studies in the English-speaking world in twentieth century [5].

The choice of a method depends on what we want to emphasize in our translation: the features of source or target languages. By this the following methods are considered:

1) for emphasis of source language the following methods of translation are to be applied: word-for-word, literal, faithful, semantic [5, p. 83];

2) for emphasis of target language the following methods of translation are to be applied: adaptation, free, idiomatic, communicative [5, p. 92].

While translating poetry of M. Vasilyok the aim was to combine "semantic method (which takes more the account of the aesthetic, compromising on meaning where appropriate so there is no assonance in the finished version) and communicative method (which attempts to render the exact contextual meaning of the original in such a way that both content and language are readily acceptable and comprehensible to the readership) in order to fulfill the two main aims of translation, which are first, accuracy, and second, economy of linguistic means" [5, p. 97].

Table 1 – Belarusian-English translation of M. Vasilyok's poetry combining semantic and communicative methods of translation

Source text (Belarusian language) [6, p. 40]	Target text (English language)
<p><i>Там Краіна Мая</i> <i>Там, дзе высаца стромкія хвоі,</i> <i>Дзе бярозы лісцём шапацяць,</i> <i>Дзе знаходжу спачынак душою,</i> <i>Як вясной зацвіце сенажаць, -</i> <i>Там краіна мая.</i></p>	<p><i>There's the homeland of mine</i> <i>In the place, where steep pines are rising</i> <i>And the birches are whispering with leaves,</i> <i>I can find where the peace has been hiding,</i> <i>As the meadows become full of beeves, -</i> <i>There's the homeland of mine.</i></p>

<p><i>Дзе ў бары маё сэрца вітае Вольных птушак нямоўкнучы хор І плыве ноччу з водарам мая Салаўіная песня да зор, – Там краіна мая.</i></p> <p><i>Дзе ў сонечных, шчодрых праменнях Расцвітаюць бары і палі, А вячэрнія, ціхіх цені Шэпчаць казкі між сонных галін, Там краіна мая.</i></p> <p><i>Дзе на нівах, слязою палітых, Горкім потам у спіжку паўдня, Да грудзей прытуляючы жыта, Пяе песню надолі жэня, – Там краіна мая.</i></p> <p><i>Дзе ад здэўкі, бяды і няволі Цяжка стогне матуля-зямля, Дзе народ наш да лепшае долі Пракладае ўпэўнена шлях, – Там краіна мая.</i></p>	<p><i>In the forest, where I have been welcomed By a “round-the-clock” songs of birds, And the fragrance of May has been weltered With the nightingale’s chant being heard, There’s the homeland of mine.</i></p> <p><i>In the place, where woods, fields and valleys, Glow with generous beams of the sun, And the eventiding, airless shadows Tell us stories of what have been done, – There’s the homeland of mine.</i></p> <p><i>In the place, where rainfall of tears, And the sweat from the afternoon warmth, Pours up on the pastures with drear Woman’s song of unbearable hurt, – There’s the homeland of mine.</i></p> <p><i>Being captured, deprived and disrupted, Mother Nature is crying for aid, But the people will finally stop it By correcting mistakes that’ve been made, There’s the homeland of mine.</i></p>
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It becomes clear, that the correlation of semantic and communicative methods of translation is achieved with the help of particular transformations. The most widespread ones are grammatical substitutions, two interconnected processes of omission and addition, as well as semantic widening and narrowing of meaning. This is due to the fact, that Belarusian is a synthetic, fusional language, while English is an analytic, agglutinative one. Belarusian tends to describe, explain more, while English tends to be more laconic and brief. Moreover, transformations were of a great help for preserving rhythm and the structure of poems. Overall, the original poems are more like flowing, melodious ones and the English variant seems to be pulsatory and rhythmic.

In conclusion, it should be noted that in order to transmit Belarusian national and cultural specifics semantic and communicative translation must be seen as wholes.

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ТРУДНОСТИ ПЕРЕВОДА СЛЕНГОВЫХ ЕДИНИЦ В ХУДОЖЕСТВЕННОЙ ЛИТЕРАТУРЕ (НА ПРИМЕРЕ РОМАНА ЭНТОНИ БЕРДЖЕССА «ЗАВОДНОЙ АПЕЛЬСИН»)

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Обращаясь к «Лингвистическому энциклопедическому словарю», можно встретить следующее определение сленга: «Сленг – совокупность жаргонизмов, составляющих слой разговорной лексики, отражающей грубовато-фамильярное, иногда юмористическое отношение к предмету речи, употребляющихся преимущественно в условиях непринужденного общения, состоящих из слов и фразеологизмов, которые возникли и первоначально употреблялись в отдельных социальных группах, и отражающих ценностную ориентацию этих групп» [3].

В художественной литературе сленг используется для создания более точного образа персонажа – в рамках речевой характеристики героя. При помощи сленговых выражений в речи такого персонажа писатель передает более точную его характеристику, позволяет нам почувствовать, более живо представить этого человека. Это также помогает нам лучше представить героя, отнести его к тому или иному слою общества, ассоциировать с собой или, наоборот, размежеваться с персонажем. Также использование сленга позволяет писателю создавать более разнообразные образы, чтобы читатели «на слух» могли отличить одного персонажа от другого. Функция сленга в художественной литературе – речевая характеристика персонажа