

Tkachivska Mariya. Verbal Defiling of Men (Negative Characteristics of Men in the German Translations).

The article provides the definition of the notion «abusive vocabulary», pays attention to the importance and actuality of the research of the abusive vocabulary translation. The aim of the article is to make a short analysis of the abusive vocabulary and a study of the translation of the lexical units which denote the negative characteristics of men. The article systematizes lexical units denoting the negative characteristics of men. The article also offers several ways of reproduction of the abusive vocabulary into German and they are supported by the examples from the works of the post-modern writers.

Key words: abusive vocabulary, translation, characteristics, reproduction, emotional liberation.

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English Vernacular and Peculiarities of its Translation into Ukrainian

The article deals with the problem of translation of English vernacular lexical units into Ukrainian based on J. D. Salinger's novel "The Catcher in the Rye". A comparative analysis of the term "vernacular" in English and Ukrainian linguistic literature has been made. The sphere of usage of the vernacular in the above languages has been investigated. Examples of the artistic rendering of English vernacular lexical units into Ukrainian and Russian have been provided. The main attention is paid to the lexical, grammatical and stylistic peculiarities of their translation.

Key words: vernacular, slang, literary translation, comparative analysis.

The problem and its importance. The term "vernacular" is becoming more and more common in the English language, but there is no uniform opinion on its nature, extent and content.

The problem is complicated because there is no single term in the English Linguistics and in return the following terms are used: **slang, low language, popular, common, vulgar, illiterate, bad, unconventional, nonstandard, substandard English.** Most of these terms are related with a colloquial language as well as with dialectal peculiarities.

Analysis of the research into the problem. G. Wilde is the first one to determine except the territorial dialects and literary language, the social dialects or as he names them "**modified standard**" whose forms sometimes have indistinct deviations in pronunciation and are perceived as eccentricity of the native speakers or considerably differ from the literary and colloquial language by their pronunciation, vocabulary, morphology and syntax, for instance: "**em, ain't, knowed, growed**" [8, p. 252].

The term "slang" as well as "vernacular" often denotes not only a specifically stylistically lowered vocabulary but other peculiarities of the nonstandard speech. The article in the British encyclopedia is significant as it considers slang as any diversity of the linguistic elements that does not correspond to the literary norm and is observed at all language levels: phonetic (**atta**), syntactical (**we was robbed**), lexical (**spiv**) and semantic (**she is a peach**).

Actually, vernacular and slang are related notions whose features are marked socially as well as stylistically. Slang in many relations is related with the vernacular: as it is also characterized by a nonstandard usage, more functional restriction, that is by impossibility of usage in the official and ceremonial situations and a stronger emotional expressiveness on the contrary to the colloquial language.

However, these notions differ a bit. As slang is a wider notion, universal and often includes jargonisms and kent, it cannot be identified to the vernacular.

O. Jespersen pointed to the absence of the identity between these two notions, certifying by the example from the speech of Eliza Doolittle from B. Shaw's "Pigmalion" that the native speakers, especially youth often uses it as a modern slang, vernacular words (i.e.: **to do in** – "to kill"; **to pinch** – "to steal"), whose humoristic colouring was not taken into consideration by the working people who had never thought

of it. By this O. Jespersen does not deny, as L. S. Burdin thinks, but, on the contrary, he proves his statement about the conscious usage of the slangisms as compared to the unconscious usage of the vernacular because it seems there are no reasons to consider any word as vernacular as it may consequently belong to the vernacular and slang. Nevertheless, the belonging of the word to these two categories does not make them identical [1, p. 112].

While classifying the stylistically lowered vocabulary A. A. Miller also equals the common slang to the group and corporative jargonisms, and the Russian colloquial and vernacular vocabulary to **high colloquial**, whose name determines its place only in the literary language. Hence, the false word-for-word analysis of translation of R. Right-Kovalyova ("Над пропастью во ржи") and the unreasonable critics which introduces the remark of "vernacular" into the bilingual Lexicography because, although this term is polysemantic, it is still more understandable to the reader, it is universal and serves as slang to denote the stylistically lowered language layer. Thus, the diversity of slang often leads to its identity to the concept of the nonstandard vocabulary, as can be seen in L.S.Burdin who considers slang as a generic notion, "whose specific concept are mainly specific words and expressions of certain social groups, these of those collectives (merchants, sailors, soldiers, students, schoolchildren, clerks, lawyers, declassified elements, writers, journalists, political bodies) [1, p. 113].

The nonstandard language is represented by two groups: 1) special vocabulary (kent, cockney, vernacular, argot); 2) slang, jargonisms, vulgarisms. Meanwhile, the colloquial vocabulary is divided into vulgar vocabulary and socially or dialectically restricted vocabulary. "The vulgar colloquial vocabulary includes the group of literary words, the part of which is emotionally coloured and has the shades of softness, contempt, disrespect, jocularity, rudeness as well as euphemisms, jargonisms and slang. The socially and dialectically restricted vocabulary includes the jargonisms, kent, cockney and vernacular." Here T. O. Solovyova contradicts herself because she refers jargonisms and slang to the nonstandard language as well as to the literary colloquial vocabulary thought jargonisms cannot be referred to the vulgar colloquial vocabulary. The reference of the vernacular to the socially and dialectically restricted vocabulary is questionable too. The discrepancy of the principles of this classification is obvious as different language phenomena (kent and vernacular) may occur in one group and similar ones (slang and vernacular) in different groups.

Concerning the vulgarisms, they may be considered as roughly vernacular words or a lower layer of the vernacular vocabulary. The fact that the cultural speakers do not use the vulgarisms does not mean that they do not know them but that they consciously substitute them with euphemisms. Nevertheless, in the state of strong emotions the native speakers of the literary language sometimes use the vulgarisms too.

The reason of the wide interpretation of the English vernacular can be explained by the absence of distinct definition of the border between the vernacular vocabulary and jargonisms and dialectisms. As the vernacular is an immensely vivid and changeable part of the language, its elements can sometimes turn into dialects and jargonisms or, vice versa, it may be complemented by means of the dialectal and specific vocabulary that acquires a common expansion, turning into a professional vernacular.

The narrow interpretation of the vernacular gives an opportunity to single out the proper vernacular layer that is characterized by deviations from the literary language at any language level and is not marked by a special emotional and assessing or expressive colouring. Being separated from the territorial dialects, the proper vernacular preserves its grammatical and phonetic peculiarities. Thus its usage in the literary language is restricted.

In fiction it may acquire stylistic orientation and serve for the stylistic characteristics of the characters, particularly in the narrative of J. Salinger "The Catcher in the Rye".

The objective of this article is to point out the peculiarities of translation of the English vernacular into Ukrainian based on the Ukrainian translation of Jerome David Salinger's novel "The Catcher in the Rye".

Jerome David Salinger is a remarkable master of the youth slang for stylistic characterization of his personages.

"The Catcher in the Rye" is a leading masterpiece of the prose by Salinger. The story of the narrative takes place at the beginning of the 1950ies, that is in the postwar period, whose psychological atmosphere is referred to the moods of that time.

17-year-old Holden Caulfield, the main character, being treated in a sanatorium, tells us about what happened to him approximately 6 months ago when he was 16.

Holden does not manage to get used to the unwritten laws that regulate the relations of people in the conditions of social inequality. He painfully suffers the transference from the world of unconscious childish democratism to the adult world of class division. Holden dreams to save the children from the abyss of growing up, the words of R. Burns' songs "If you caught someone at night in the rye" are in the heading of the novel.

An interesting fact is that every generation of young Americans has accepted Salinger's book in their own ways. Thus, since the end of 50s the neurotic intonation of the narrative had attracted great interest from "common people". The young people of the 1970s assessed with much interest and criticism the reality in order to gain self-realization of the humanistic ideals.

The realistic depiction of the life of the nation in modern English and American literary works requires the representation of its vivid language. It is not strange that the English vernacular as a means of people's communication, who partially master the literary language, is widely used by the masters of the word.

The main sphere of the usage of the vernacular is a dialogue and monologue speech of the characters in the novel or in the household and social novel. The modern English plays are enriched with vernacular too; they depict the life of workers. The wide usage of the vernacular elements in the dialogue speech may be explained by that the dialogue is a specific analogue of the vivid colloquial language. Against the monologue speech, the replica of the dialogue is characterized by the formal incompleteness, fragmentation of the utterance. In the dialogue the controversial tendencies that are characteristic to the vernacular are brightly expressed. Here, on the one side, in the result of the situation of the utterance and related with it a tendency to restrict the language devices, the reduction of the sentence is observed, but, on the other hand, in the result of the spontaneity of communication the numerous repetitions, tautology, the disorder of the sentence structure are expressed.

The dialogue that is enriched with the vernacular elements complements the language fragmentation of the prose work to classify and individualize the characters. As one of the main forms of the self-characterization it clearly expresses the nature of the speaker. The dialogue is used more to reveal the character of the personage than convey a factual information. The person's language points to his social status, education, culture in general. In this relation the language is often compared to clothes: For a certain individual the language structure is similar to the ready-made suit that he is made to wear.

By making the storyteller closer to the reader, the grammatical elements of the vernacular alongside with the phonetic and lexical ones also serve to render the easy manner of the monologue speech. The bright example of this is the language of Holden Caulfield, where the vernacular creates the impression of the easy conversation with the reader. Hence the specific Salinger's style.

The stylistic manner in the Holden's narrative which seems to be individual, specific is characterized by versatility that enables the reader to perceive the language characteristics of the whole generation.

Holden Caulfield is a representative of the younger generation which, as many linguists observe, tends to use the vernacular more often than the older generation. That is why his language is enriched with different vernacular elements.

Holden also tends to use a specific manner of conveying his thoughts, outrunning his feelings which is characteristic of children. He never talks the way the author does, he does not use the language of the "adults" though he occasionally inserts "scientific" words and even special language terms.

The translation of such lexical units into other languages has always posed problems for the translators. The reason is the different nature of the vernacular in different languages.

The peculiarity of the American vernacular is expressed, firstly, in the grammatical, less – in the phonetic and lexical features and is predetermined by significant changes that the English language has undergone at the morphological level. The basis of the Ukrainian vernacular comprises the layers of the lowered vocabulary that include the expressive and emotionally assessing vocabulary and phraseology, emotionally neutral words mainly of a dialectal origin. The grammatical and phonetic elements of the Ukrainian vernacular do not form such a system of deviations in the literary norm that exists in the English language.

These diversities are predetermined by different correlations between the common national language that has a historic explanation. As a result of the common expansion of the literacy the Ukrainian vernacular has significantly changed and in separate cases is not even opposed to the literary norm of the common national language. Under the favourable conditions separate vernacular words may easily enter the literary

language. Thus, the Ukrainian vernacular equals the literary oral speech while the English one significantly differs from the literary language.

As in Salinger's work we may come across the whole range of the vernacular addresses, it would be relevant to examine the stylistic functions of the addresses and greetings. In greetings and addresses not only the personal but social relations are expressed, that are predetermined by the place of the speaker in the social life. The masters of the word use this to characterize their characters, their inner spiritual world, agitations and moods.

The opportunity to translate adequately the addresses and greeting is based on the similarity of their stylistic functions of both languages. The address may express tenderness, reproach, contempt, create the shades of certain solemnity, intimacy and fondness. The "odd" address may complement the utterance with a colloquial and vernacular shade and emotional vigor.

The translators often complain that the English language does not have a distinct opposition between the politeness and familiar forms of the address. The mistakes in the translations are, to some extent, predetermined by them.

The full equivalents in the vernacular vocabulary are a rare phenomenon. The colloquial address **mum** –**ма**, the greeting **howdy**, **hidy** –**добридень**, and the Russian one **здрасьте** may be considered to be full equivalents.

However, very often due to the absence of full equivalents one has to render the colloquial addresses and greetings by means of the diverse stylistic partial equivalents that alongside with other devices of the colloquial language provide only a partial correspondence in the translation. Compare: "Hi", – I said [7, p. 103] – "Салют", – кажу [4, p. 72].

Such equivalents are used to convey the vernacular addresses as transliteration does not render their grammar (Jack, Mac, Charly, Freddy, Juddy, Kitty), they are used in the vernacular instead of the appellatives while addressing the unknown person.

Let us consider the vernacular addresses in Salinger's work and the equivalents that are provided by R.Rite-Kovalyova and O. Lohvynenko:

1. – No, idea, **Mac** [7, p. 50] – Поняття не имею, **Мак** [5, с. 79]; Уявлення не маю, **приятелю** [4, p. 52];

2. I can't turn around here, **Mac**. This there's a one – way [7, p. 78]; – Не могу **Мак**. Тут движения одностороннее [5, p. 48]; – Тут я не могу повернути назад, **приятелю** [4, p. 52].

One may say that to render the vernacular addresses O. Lohvynenko matches the most adequate equivalents.

Concerning the youth slang in Salinger's work "The Catcher in the Rye" and the language of Holden Caulfield, the literary critic and linguist D. Costello considers it as the authentic reflection of the colloquial language of the American teenager. However, Holden's slang has special features that help to perceive the character of the novel as an individual. His idiolect is rich in small words that reflect the specification of his character. Thus, Holden usually repeats "It really is" or "I really do" as if wishes to assure the reader that one can trust him, Holden, despite all the lies around and pretence, he tell only the truth.

The typical peculiarity of the youth slang and Holden's language is its vulgarism. The word "damn it" is never repeated at one page more than five times but in the very cases when Holden talks about the school (the conversation with Sdradlater), talks about cinema or future carrier. The roughly emotional and unpleasant repetitions are always accompanied by the phrase "I hate it".

Holden sometimes "comments" on the peculiarities of his language. Thus, according to him, a frequent usage of the word "boy" points to the fact that he and his actions are not adequate to his age. Such a "subtext" has a constant repetition "I am crazy", "I am a madman". Certain informative filling has the word **old**. It, as a rule, expresses Holden's preference of anyone – "old Phoebe", "old Gane", "old Jesus".

However, in the translation sometimes this stylistic feature of the main character of the novel is lost, particularly the desemantisation of the address **boy** to the exclamation **oro: Boy**, I rang that doorbell fast [7, p. 31] – **Слушайте**, я натис на дзвінок, **як скажений** [4, p. 7].

In the English literary prose the vulgar and roughly vernacular vocabulary takes up a prominent place and it is marked by a greater expressiveness and stylistic lowering as compared to the colloquial and vernacular language, is related with a negative respond of the characters to different phenomena of the reality, determination of their feelings and moods.

For instance, the emotional intensification of the utterance that is expressed by the vulgar words **devil** and **hell** are rendered by means of the synonyms “диявол”, “дідько”, “чорт”, “біс”: It looked pretty **as hell** [7, p. 32] – Погода стояла вбіса чудова [4, p. 50]. To render the emotional objection by means of **the devil** the vernacular vocabulary and the vulgar phraseology are used:

“The devil they do” – **Це ж казна-що!**

The emotionally intensifying vocabulary can be translated not only verbally but by means of the grammatical devices of the expressiveness, particularly the structure, rich in particles, exclamations, detachments: “He’d be charming as hell and all” [7, c. 82] – “Подивись на нього – ангел тай годі” [4, p. 58].

To compensate the vulgar intensifiers the colloquial and vernacular vocabulary is regularly used: “So I backed up a few feet and started going this tap-dance, just for the hell of it” [7, p. 67] – Я став і заходився посеред умивалки чечітку – просто так аби лиш подуріти” [4, p. 35].

In most cases R. Rite-Kovalyova omits the often used by the hero emotional and assessing epithets: damn, goddam, terrific, old, lousy taking into consideration the bigger expressiveness of their Russian equivalents, while Lohvynenko uses them.

These peculiarities of the Ukrainian variant of “The Catcher in the Rye” show that the translator tried to realize the American vernacular by means of the same amount of the Ukrainian ones. However, the American, Russian and Ukrainian literatures are characterized not only by the correlation of the normative and vernacular ones. What is considered a norm in one language rendering a stylistic content, in the other one enters the level of obscene, nonstandard, and acquires in the translation a stylistic sounding. Besides, the leveling of the degree of expressiveness in the contrasted languages requires less expressive equivalents in the translation.

The usage of the vulgar and roughly vernacular vocabulary and phraseology should be stylistically justified. In the process of translation one may mix the vernacular elements only that the author enriches the characteristics of the negative characters by them: “Mr. Jones was a get, a four-eyed teo-penno’rth o’coppers, sludge-bumping **bastard**”. – Містер Джонс – **сучий син, погань, копійчана душа, чотириокий мерзотник...**

In some cases in the translation the unjustified phraseologisms are introduced: “What a **mug!**... **Christ**, I’d better put it away”. – Ну й **пика ж!** Та ну **її під три чорти**, оцю карточку.

The vulgar and the roughly vernacular vocabulary significantly easy finds the equivalent correlation that the proper vernacular or colloquial and vernacular one that is mainly translated by means of the lexical analogues; the vulgar phraseology is more often rendered by means of the phraseological analogues.

In the translation of the vulgar and the roughly vernacular vocabulary and phraseology one should take into account different correlation of the degrees of impressiveness and expressiveness in the contrasted languages.

Conclusion and Prospects of the Research. As can be seen from the analysis, the usage of colloquial and vernacular equivalents for translation of the proper vernacular with lower normative level is predetermined by a greater occurrence of the vernacular elements in the Russian and Ukrainian literary common colloquial language.

While contrasting the original and the translation the loss during the translation is compensated only partially. Such a partial compensation is made by means of the usage of the colloquial and literary vocabulary as well as by a lot of devices of the colloquial language, particularly syntactical one.

It is impossible to adequately render the literary work to the foreign reader without knowing the social and historical regularities of the language behavior of people and of the extralingual base where the communication takes place. The translator has to pay great attention to knowledge and associations of the reader, historical and sociocultural, psychological and other diversities in the perception of the text by different readers. Herewith, the work is grammatically adapted by introduction of certain corrections. Without the grammatical instructions that are provided in the dictionary article alongside with the main meaning it is difficult to find the equivalent of the phraseological unit or any other stylistic device.

Since vernacular and slang are usually short-lived in both languages, the new research shall take into consideration modern authors writing in the 21st century as well as their translation into Ukrainian.

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Лішнянський Віктор, Янісів Михайло. Англійське просторіччя та особливості його перекладу англійською мовою. У статті розглянуто проблеми перекладу англійських просторічних виразів українською мовою на матеріалі перекладів роману Дж. Д. Селінджера «Над прірвою у житті». Для аналізу взято переклади цього твору, що їх виконали О. Логвиненко українською мовою та Р. Райт-Ковальова російською мовою. Проведено компаративний аналіз терміна «просторіччя» та його відповідників в англійській науковій літературі. Досліджено сферу вживання просторічних слів у вказаних вище мовах. Наведено приклади художнього відтворення англійських просторічних лексичних одиниць українською та російською мовами. Основну увагу звернено на лексико-граматичні та стилістичні особливості їх перекладу.

Ключові слова: просторіччя, сленг, художній переклад, компаративний аналіз.

Лішнянский Виктор, Янисив Михаил. Английское просторечие и особенности его перевода на украинский язык. В статье рассмотрены проблемы перевода английских просторечных выражений на украинский язык на материале переводов романа Дж. Д. Сэлинджера «Над пропастью во ржи». Для анализа использованы переводы данного сочинения, выполненные О. Логвиненко на украинский язык и Р. Райт-Ковалева на русский язык. Проведен компаративный анализ термина «просторечие» и его соответствий в англоязычной научной литературе. Исследована сфера употребления просторечий в вышеуказанных языках. Даны примеры художественного перевода английских просторечных лексических единиц на украинский и русский языки. Основное внимание обращается на лексико-грамматические и стилистические особенности их перевода.

Ключевые слова: просторечие, сленг, художественный перевод, компаративный анализ.

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