**Научная работа**

**Тема:Lexical transformation in literary text**

**Кенжегулова А.Ж.**

**Introduction**

"To translate – means to express truly and fully means of one language that is already expressed by means of other language earlier". Transformations, by means of which transition from original units to translation units is carried out, are called as translation transformations. Translation transformations have special value in a literary translation. [1]

In spite of the fact that the translation theory science, in comparison with other sciences, is rather young, there are already many works in this area and a lot of attention in these works is devoted to a question of transformations when transfer. It should be noted that still there is no consensus concerning the essence of transformation under which concept the most various phenomena are quite often brought.[2]

Thus, **object** of research is the theory of translation.

**The subject –** use of translation transformations at the translation of literary texts.

The aim of this course paper is the nature of translation transformations and their use for achievement of adequacy of the translation of the art text.[3]

 For achievement of a goal it is necessary to solve the following tasks:

* to consider concept of the translation, and in particular a literary translation;
* to give definition and a general characteristic of transformations when transfer;
* to allocate types of translation transformations;
* to investigate the reasons causing translation transformations;
* to show examples of use of transformations at the translation of art texts.

In chapter 1 the concept of a literary translation in general and concept of translation transformation as main way of achievement of an equivalent and adequate translation is considered. Types of translation transformations, in particular lexical and grammatical are also in detail investigated.

Chapter 2 is devoted to the analysis of examples of use of transformations at the translation of art texts. As material of research stories E served. On: "A gold bug", "A black cat" and "Mask of Red Death" and D. D. Salinger's novel "The Catcher in the Rye".[4]

The used scientists and the list of references:

K.Minyar-Beloruchev,A.V. Fyodorov,E.V. Breus: ,V. N. Komissarov ,L.S. Barkhudarov.

**1.Features of a literary translation**

The literary translation is the translation of art texts which allows to develop the world, to expand collective memory of mankind and to erase borders and barriers.In a literary translation it is very important to keep a form, the contents, structure and esthetic influence of the original of the text. First of all, It is necessary to distinguish a literary translation and technical translation. The literary translation has a number of the features. The first and the most obvious is such feature of a literary translation as not literalness. The literary translation in itself is very free translation which doesn't demand accuracy, unlike technical translation where accuracy is extremely important. The second important feature of a literary translation is communication with features of the text which is translated. Most often the translator who translates the art text, should work with phraseological units and set phrases which at a close translation won't display semantic loading of the text therefore it is necessary to find equivalents in language into which the text is translated. Quite often the translator should deal with a word-play. The word-play is a special type of humor which doesn't give in to the translation into other language. In that case the translator needs "to beat" words in already translated text. It is all becomes to recreate comic effect. The word-play is the difficult moment in a literary translation. The third feature of a literary translation is personal nature of transfer. The matter is that only the translator who possesses literary abilities can make the real literary translation. After all often in a literary translation text being translated accuracy, how many feeling which remain with the reader after reading of this text isn't so important. The text which was translated, has to cause the same feelings and experiences in the reader, as well as the original.

The fourth feature of a literary translation is obligatory observance of style of this or that era and compliance to cultural features. The translator has to like initially the text, investigate an era to which this or that work of art belongs. For example, works of east authors which are full quotes from the Koran and expressions from everyday life of Arabs who it is simply impossible to translate literally can cause difficulties.[5]

**1.1 Concept of a literary translation**

Consideration of concept of a literary translation demands preliminary studying of definition of the translation as it is an integral part of process of cross-cultural communication. [6]

So such "translation"? The answer to this question can't be unambiguous. First of all, the translation can't be understood and given it scientific definition without its social nature, social essence. The translation can't arise, exist, function out of society. The sphere covered by the concept "translation" is very wide. As we know, verses, art prose, popular scientific books from various areas of knowledge, diplomatic documents, official papers, newspaper materials, conversations of the persons speaking different languages and compelled to resort to the help of the intermediary" [7].

The translation – indivisible part of spiritual culture of each country and its people, spiritual culture of all mankind. The translation can't be understood and furthermore it is scientifically defined if not to consider it from the point of view of its language essence if not to open its linguistic bases, its linguistic nature as the translation is, first of all language activity. The translation is based on language, the translator works with language. Language – the base and the main translation tool. The translation can't be understood if its ability to reflect and recreate the original isn't opened. The translation is reflection of the original. The more true, the this reflection is more complete, the translation quality is higher. "The translation has to not only reflect, but also recreate the original, not "copy" its contents and a form, and to recreate them means of other language for other reader who is in conditions of other culture, an era, society". The translation can't be understood if its psychology [ 8].

The translation is a difficult, difficult and productive creative process in which all spiritual forces of the person participate: intelligence, intuition, emotions, imagination, will, memory. The translation is a creative process as a result of which translated work is created. The translation appears historically at a certain stage of human development, exists historically, develops historically – together with development of public, cultural and other processes. If to all this to add the difficult external and internal interrelations put in translation, it will become even clearer that the simplified unilateral approach to the translation will be incorrect and scientifically unreasonable, and that it is impossible to give to the concept "translation" unambiguous scientific definition.

We will give some of the most wide spread definitions.

* K.Minyar-Beloruchev: "The translation – the type of speech activity doubling components of communication which purpose is transfer of the message when codes which use a source and the recipient don't coincide" [9, 21]
* A.V. Fyodorov: "To translate – means to express truly and fully means of one language that is already expressed by means of other language earlier … The translation purpose – as it is possible to acquaint closer than the reader (or the listener) who isn't knowing original language with this text (or the content of oral speech)" [10, 147].
* E.V. Breus: "The translation – the act of interlingual communication. When transfer the spirit of languages, but also contact of two cultures" [11: 27].
* 4. V. N. Komissarov states four linguistic theories and, respectively, gives four definitions of the translation. According to the denotativny theory, the translation is "process of the description by means of target language of the denotat described in original language". According to the transformational theory, "the translation is no other than transformation of units and structures of original language to units and structures of target language". According to the semantic theory, the translation "consists in disclosure of essence of the equivalent relations between contents of the original and the translation". The theory of levels of equivalence offers "the model of translation activity based on the offer that the relations of equivalence are established between similar levels of the contents of texts of the original and the translation" [12, 34-53].
* 5. L.S. Barkhudarov: "Process of transformation of speech work in one language in speech work in other language is called as transfer when saving the invariable plan of the contents, that is value" [13, 58].

Translation activity of the expert is defined and limited to the sphere of professional communication. The texts which are subject to the translation (source texts) in this or that sphere of professional communication are very various and excellent according to genre and stylistic characteristics and a way of presentation. As a result also target texts differ. However, despite the available variety, in texts it is possible to reveal common features, and they can be classified. According to the main function of the text (function of the message, influence and communication) allocate the following functional types of the translation: literary translation, scientific translation, translation of religious compositions, informative translation, etc. In this work we, first of all, are interested in a literary translation.

Literary translation – a type of literary creativity in the course of which the work existing in one language is recreated on other. Literature owing to the verbal nature — the only thing from arts closed by language borders: unlike music, painting, a sculpture, dance etc., the literary work is available only to those who knows language in which it is written. Specifics of a literary translation decide, on the one hand, by its place among other types of the translation, and on another — its ratio with original literary creativity. The literary translation deals with language not simply in its communicative (public and binding) function: the word acts as literature "primary element" here, that is as the esthetic. Between a starting point and result of translation creativity difficult process of "reexpression" (the word used by A.S. Pushkin) of that life which is fixed in figurative fabric of the transferred work lies. Therefore the perspective of a literary translation lies in the sphere of art and submits to its specific laws. The literary translation differs from original creativity in dependence on object of the translation. In views of a literary translation from antiquity the antagonism of two requirements is traced up to now: approximations to the text of the original or to perception of the reader. During different historical eras that one, other requirement can become prevailing in the extreme expression. For modern views on a literary translation the requirement of the most careful attitude to object of the translation and its reconstruction as works of art in unity of the contents and a form, in a national and individual originality is defining.[14]

**1.2. Translation transformations in literary text’s translation**

Main goal of transfer – achievement of adequacy. The main objective of the translator at achievement of adequacy – was able to make various translation transformations in order that the target text transferred all information concluded in the text of the original at observance of the relevant standards of the translating language as much as possible precisely.

Transformations, by means of which transition from original units to translation units is carried out, are called as translation transformations. However the term "transformation" can't be taken literally: the source text "won't be transformed" in the sense that it doesn't change in itself. This text, of course, it remains not changed, but along with it and on the basis of it other text in other language is created.

Translation transformations represent a special type of rephrasing – interlingual which has essential differences from transformations within one language. Speaking about monolingual transformations, phrases which differ from each other on grammatical structure, to lexical filling mean, have (almost) same contents and are capable to carry out in this context the same communicative function. Comparing the initial and translating texts, we involuntarily note that some pieces of a source text are translated "word for word", and some – with considerable deviations from literal compliances. Especially turn on themselves those places where the translating text on the language means isn't similar to the initial at all. Therefore, in our language consciousness there are some interlingual compliances, deviations from which we and perceive as interlingual transformations [15,85].

The term "transformation" is used in many areas of linguistics. So, in word formation, according to V. N. Nemchenko, "transformation" is understood as formation of derivative words, homonymous making them, i.e. word formation lexico-semantic and morfologo-syntactic by ways of word formation [16,218].

S. Toroptsev in the book "Slovo proizvodstvennaya Model" gives the following definition of the term "transformation": "Transformation is use of ready sound covers in the course of a lexical objectification" [14, 59].

In the dictionary of short linguistic terms under N. V. Vasilyeva's edition the term "transformation" is considered as syntactic transformation, i.e. transformation is the any change in formal structure of the initial (basic) offer or in its filling conducting to emergence of the derivative offer, synonymous basic in the respect that both of them describe the same situation.

However in theory and practice of translation the concept "transformation" has a bit different value. We will consider some of definitions.

So, according to R. K. Minyar-Beloruchev, transformation consists in change formal (lexical and grammatical transformations) or semantic (semantic transformations) components of a source text at preservation of their formation intended for transfer [17,63].

I. Retsker calls transformations receptions of logical thinking by means of which the translator opens value of the foreign-language word in a context and finds to it the Russian compliance which isn't coinciding with dictionary (lexical transformations) and transformations of a sentence structure in translation process according to standards of the translating language (grammatical transformations) [18, 138].

V. N. Komissarov considers that translation transformations are ways of the translation which the translator at the translation of various originals can use when dictionary compliance is absent or Komissarov 2007 can't be used under the terms of a context.

L.S. Barkhudarov who made an essential contribution to development of typology of translation transformations recognized that translation transformations are those numerous and qualitatively various interlingual transformations which are carried out for achievement of translation equivalence ("adequacy of the translation") contrary to divergences in formal and semantic systems of two languages.

He in the works notes that:

1) the term "transformation" can't be taken literally as the text of the original "will not be transformed" in the sense that it doesn't change in itself;

2) the original remains invariable, but on its basis by means of certain translation transformations the text in other language is created;

3) the translation is interlingual transformation.

[19,176]

Different scientists give different definitions to translation transformations, but all of them meet that transformation is a way of achievement of equivalence of source language and translating by transformation of language units.

**Types of translation transformations**

Depending on character of units of original language which are considered as initial operations, translation transformations are subdivided on

* stylistic,
* morphological,
* syntactic,
* semantic,
* lexical,
* grammatical.

**Stylistic transformations represent changes of stylistic coloring of the translated unit.**

*Example:*

 *When I could stand it no longer I raised myself upon my knees, still keeping hold with my hands, and thus got my head clear* .

Когда я почувствовал, что силы изменяют мне, я приподнялся на колени, не выпуская кольца из рук, и голова моя оказалась над водой.

In this sentence, stylistic transformation proposal “*could stand it no longer* has” been translated as *“силы изменяют мне”.*

**Morphological transformations – replacement of one part of speech another or several parts of speech.**

*Example:*

*With how vast a triumph – with how vivid a delight – with how much at all that is ethereal in hope did I feel, as****she*** *bent over me in studies but little sought – but less known, – that delicious vista by slow degrees expanding before me…*

*С каким бесконечным торжеством, с каким ликующим восторгом, с какой высокой надеждой распознавал я, когда****Лигейя****склонялась надо мной во время моих занятий (без просьбы, почти незаметно), ту восхитительную перспективу, которая медленно разворачивалась передо мной.*

It was replaced with parts of speech pronoun

* **Syntactic transformations** – changes of syntactic functions of words and phrases. Change of syntactic functions in translation process is followed by reorganization of a syntactic design: transformations of one type of a subordinate clause to another. Also replacement of an English passive design of the Russian active belongs to syntactic transformations.

*For example:*

*He hath been by the Tarantula.*

*Тарантул укусил его.*

Сonversion of one type of subordinate clauses in other.

* **Semantic transformations** are carried out on the basis of the various relationships of cause and effect existing between elements of the described situations.

*For example:*

*He was the kind of guy that hates to answer you right away.*

Такие, как он, сразу не отвечают.

* **Lexical transformations represent deviations from direct dictionary compliances. Lexical transformations are caused mainly, that the volume of values of lexical units of the initial and translating languages doesn't coincide.**

*For example:*

*She wasn't looking too happy.*

*Вид у нее был довольно несчастный.*

In the work "A translation course" L.K. Latyshev defines lexical transformations as "a deviation from dictionary compliances". In lexical systems of English and Russian languages discrepancies which are shown in type of semantic structure of the word are observed. Any word, i.e. a lexical unit is a part of lexical system of language. The originality of semantic structure of words in different languages is explained by it. Therefore the essence of lexical transformations consists in "replacement of separate lexical units (words and set phrases) the source language (SL) lexical units of the translating language (TL) which aren't their dictionary to equivalents and, i.e. which have other value, than units of source language transferred by them in the translation" [20,176].

There are many reasons causing lexical transformations and completely not possibly to capture them almost. Therefore we will consider only some main reasons causing the necessity of such transformations.

1. In a word meaning in different languages different signs of the same phenomenon or concept where the vision of the world peculiar to this language rather to carriers of this language is reflected are often allocated that inevitably creates difficulties when transfer.

We will compare, for example, glasses and points. In the English word material of which the subject is made, and in Russian – its function is emitted: "the second eyes" (eyes).

Or: Hot milk with skin on it. (P. H. Johnson)

*Горячее молоко с пенкой.*

This phenomenon of reality is associated in English with the skin, a thin skin covering a body or a fruit whereas in Russian the result of boiling is the basis for a word meaning – the skin appears when milk boils and foams.

But, despite allocation of various signs, both languages equally adequately reflect the same phenomenon of reality. This language fact is observed in very many words.

2. The second reason causing lexical transformations is the difference in the semantic volume of the word. There are no absolutely identical words in IYa and PYa. Most often the first lexico-semantic option (LSO) of such words, their major importance coincides, and further there are various LSV because development of values of these words went different ways. It is caused by various functioning of the word in language, distinction in the use, various compatibility, but even major importance of the English word can be wider than the corresponding Russian word (of course, also the return cases aren't excluded). The semantic structure of the word predetermines possibility of its contextual use, and the translation of a contextual word meaning represents a hard task.

The contextual word meaning in many respects depends on character of a semantic context, on semantics of the words which are combined with it. The occasional word meaning which is unexpectedly arising in a context isn't any — it is potentially put in semantic structure of this word. In the contextual use of the word in poetry or art prose it is often shown in author's understanding of its semantic structure. After all both paradigmatic, and semantic links are peculiar to the word, and lexical potentialities of the word can be opened in both cases. But detection of these potential values is closely connected with an originality of lexico-semantic aspect of each language, also difficulty of transfer of contextual word meaning in translation follows from here: that is possible in one language, it is impossible in other because of distinctions in their semantic structure and in their use.

To words, important different volume in English and Russian languages, the group of words into which the huge number of the most various words enters belongs: international words, some verbs of perception, feelings and cerebration and so-called adverbially verbs.

3. The third reason causing the necessity in lexical transformations is distinction in word compatibility. Words are in the communications defined for this language. It is important to note that word compatibility takes place in case of compatibility of the concepts designated by them. This compatibility in different languages, obviously, happens different, and that is possible in one language, is unacceptable in other.

In each language there are typical standards of compatibility. Each language can generate an infinite number of the new combinations clear for the people who are speaking on it and not breaking it norms. In each language there is a circle of the usual, established traditional combinations which don't coincide with the corresponding circle of combinations in other language, such as, trains run – trains go, rich feeding – plentiful food.

Ya.I. Retsker allocates seven kinds of lexical transformations:

* differentiation of values;
* specification of values;
* generalization of values;
* semantic development;
* antonimichesky translation;
* complete transformation; compensation of losses in translation process [21,113].
* **Differentiation of values:**

As it was already specified, in English many words with wide semantics have no full compliance in Russian. The bilingual dictionary usually gives a number of partial alternative compliances, each of which covers only one of known values of the foreign-language word. However even all dictionary compliances in their set don't cover completely wide semantics of the word of the source language (SL).

*Example:*

*So, the Russian word the ladder and English staircase on the one hand, and the Russian word a ladder and ladder – can coincide with another in the sphere of designation, but in the sphere of value they significantly: can designate and an internal ladder in the building, and a figurative step-ladder, whereas for staircase – an internal ladder and a step-ladder.*

*He ordered a drink.* – *Он заказал виски*

The specification is a replacement of the word or phrase of source language with wider subject and logical value on the word or the phrase with narrower value.

*Example:*

*Have you had your meal?* – *Вы уже позавтракали?*

Generalization is a replacement of the initial unit having narrower value, unit with wider value i.e. communication "from a look to a sort" is used.

*Example:*

*The treatment turned to be successful and she recovered completely . – Лечение оказалось успешным и она полностью выздоровела*

* **Modulation – semantic development.**

Modulation is considered more difficult reception, than a specification and generalization. Modulation is a replacement of the word or phrase with translation compliance which value is logically brought out of value of initial unit, and word meanings of the original and the translation are connected by the logical cause and effect relation. Here various metaphorical replacements belong.

*Example:*

*He gave the horse his head* . – Он отпустил поводья.

Here accurate metonimichesky communication is observed: the head of a horse and reins – action replacement with its reason. Antonimichesky transfer – replacement of any concept expressed in the original, opposite concept in translation from the corresponding reorganization of all statement for saving of the invariable plan of the contents.

*Example:*

*The windows of the workshop were closed to keep the cool air* .

Окна мастерской были закрыты, чтобы туда не проник раскаленный воздух.

* **Reception of complete transformation** is also a certain kind of semantic development. The internal form of any piece of a speech chain – from the separate word to the whole offer will be transformed. And it will be transformed not on elements, and it is complete.

*Example:*

*Never mind* . – *Ничего, не беспокойтесь, не обращайте внимания.*

* **Complete transformation** – widespread reception of lexical transformation when transfer publicist material.

*Example:*

*The other tasks of the revolution in the South could be left to work themselves out* .

*Выполнение других задач революции на Юге можно было пустить на самотек.*

* **Compensation** (or compensation of losses) in translation should be considered replacement of an inexpressible element of the original with an element of other order according to the general ideological and art character of the original and where it is provided convenient under the terms of Russian.

*Example:*

*I’ve brought a Christmas present for Dad.*

*Это папе новогодний подарок.*

* **Grammatical transformations** consist in transformation of a sentence structure in translation process according to standards of target language.

*Example:*

*I am a very good golfer . – Я очень хорошо играю в гольф...*

*Не was met by his sister. – Его встретила сестра.*

*He was given money. – Ему дали денег.*

*He is considered to be a good student . – Его считают хорошим учеником.*

V. N. Komissarov considers that to the most widespread grammatical transformations belong:

*Example:*

*We got under way with a mere breath of wind, and for many days stood along the eastern cost of Java, without any other incident to beguile the monotony of our course than the occasional meeting with some of the small grabs of the Archipelago to which we were bound.*

*Мы покинули порт при еле заметном ветерке и в течение долгих дней шли вдоль восточного берега Ява. Однообразие нашего плавания лишь изредка нарушалось встречей с небольшими каботажными судами с тех островов, куда мы держали свой путь.*

*Example:*

*That was a long time ago. It seemed like fifty years ago .*

*Это было давно – казалось, что прошло лет пятьдесят.*

Grammatical replacements are a way of the translation at which grammatical unit in the original will be transformed to a translation unit with other grammatical meaning.

*Example:*

*He left the room with his heads held high.*

*Он вышел из комнаты с высоко поднятой головой.*

*It is our hope that an agreement will be reached by Friday .*

*Мы надеемся, что к пятнице будет достигнуто соглашение.*

L.S. Barkhudarov distinguishes the following types of transformations:

– Shifts:

Shift as a type of translation transformation is a change of an arrangement of language elements in a target text in comparison with the text of the original. Elements which can be exposed to shift, words, phrases, parts of a compound sentence and independent offers in a text system are. It is known that the word order in English and Russian languages isn't identical.

*Example:*

*/ A suburban train / was derailed / near London / last night/.*

Вчера вечером / вблизи Лондона / сошёл с рельс / пригородный поезд. *(Sequence of components of the Russian offer "it is directly opposite" to a sequence of components of the initial English offer).*

**– Replacements:**

Replacement is the most widespread and diverse type of translation transformations. In translation process forms of words, parts of speech, sentence parts can be exposed to replacement. That is there are grammatical and lexical replacements. Replacement of parts of speech – the most widespread example of translation transformations.

*Example:*

*At first the bird hung in my grandfather’s room, but soon****he****outlawed it to our attic, because****it****began to imitate him.*

*Сначала он висел в комнате деда, но скоро дед изгнал его к нам на чердак, потому что скворец научился дразнить дедушку* .

**– Additions:**

*The reason causing the necessity of additions in a target text is that it is possible to call "formal not expressiveness" of semantic components of the phrase in original language.*

*Example:*

*So what? I said. Cold as hell .*

*Ну, так что же? – спрашиваю я ледяным голосом.*

**– Omissions:**

Omission is the phenomenon, opposite to addition. When transfer the words which are semantic superfluous, that is expressing values which can be taken from the text and without their help are exposed to omission most often

*Example:*

 *So I paid my check and all. I left the bar and went out where the telephones were.*

*Я расплатился и пошёл к автоматам* [22,183].

Thus, it should be noted that in the course of translation activity of transformation most often happen the mixed type. As a rule, any transformations are carried out at the same time, that is combined with each other – shift is followed by replacement, grammatical transformation is followed by the lexical.

There are various points of view concerning classification of transformations, but most of authors meet in one that main types of transformations are grammatical and lexical. In turn, these transformations share on subspecies.

It is necessary to emphasize that such division is considerably approximate and conditional. These two types of elementary translation transformations in practice "in pure form" meet seldom – usually they are combined with each other, accepting nature of difficult, "complex" transformations. Conclusions according to chapter I.

In translation process often it appears impossible to use compliance of words and expressions which are pledged in the dictionary. In similar cases it is necessary to resort to translation transformations which consist in transformation of an internal form of the word or phrase or its full replacement for adequate transfer of the contents of the statement.

Achievement of adequacy in translation is connected with ability competently to identify a translation problem and to carry out necessary translation transformations.

In spite of the fact that still the concept of transformation is treated by linguists ambiguously, in a general view, translation transformation is defined as transformation by means of which it is possible to carry out transition from original units to translation units.

Among transformations, despite the existing variety of classifications, most of linguists allocate two main: grammatical and lexical. And it is necessary to consider that fact that often this two types of transformations are combined with each other. Allocation of these translation transformations is carried out on the basis of the different reasons causing these transformations.

Use of translation transformations, first of all, is dictated by transfer of the initial contents, expression of thought of the original. The translator shouldn't seek to keep the original at all.

Transformations are necessary to observe "correctness" of language norms that the speech of the translator was perceived as "the competent speech".

One more reason causing transformations when transfer – to betray speeches naturalness that the speech of the translator corresponded to speech habits of native speakers of the translation.

Chapter II. The analysis of application of translation transformations by transfer of the art text

In this chapter application of the translation transformations given above in art texts on material of the novel of D. D. Salinger "The Catcher in the Rye" (in translation by R. Wright-Kovalyova) and stories E will be considered. On: "A gold bug" (in A. Startsev's translation); "The Mask of Red Death" (in translation - R. Pomerantseva) and "A black cat" (in V. Hinkis's translation).

First of all, there is a wish to note that examples from these texts contain combinations of various translation transformations as for achievement of the adequate and complete translation use only of one transformation will be insufficiently.[23]

**2. The analysis of literary text’s translation taking the examples from the novel of D. D. Salinger "The Catcher in the Rye"**

In the work I chose the book D. D. Salinger "The Catcher in the Rye". For carrying out the analysis of lexical transformations in a work of literary text. Also this book is very popular among teenagers and adults. Reading the book, you will plunge into circulation of events, usual everyday events in the boy's life. But how he will meet them, what choice will make that will tell or will think — won't leave you indifferent. An interesting story about the ordinary American boy

**2.1. Transformations at the translation of the novel of D. D. Salinger "The Catcher in the Rye"**

When studying the translation of work of D. D. Salinger "The Catcher in the Rye" executed by R. Wright-Kovalyova the set of examples of application of translation transformations was found. We will stop on some of them.

At first we will consider lexical transformations:

* **Specification**

The specification is used when the measure of information orderliness of initial unit is lower, than a measure of the orderliness corresponding to it on sense of unit in the translating language.

Rather broad reception is used at: to be, to have, to get, to do, to take, to give, to make, to come, to go.

*For example:*

*Yes, we had a talk. We really did.*

*Yes, we had a conversation. Talked.*

*I doubt very much if you opened your textbook even once the whole term. Did you? I very much doubt, whether you opened the textbook at least once in a quarter. Opened?*

* **Generalization**

Generalization (process, the return specifications) takes place when the measure of information orderliness of initial unit is higher than a measure of the orderliness corresponding to it on sense of unit in the translating language and consists in replacement private the general, specific concept the patrimonial.

*For example:*

*That smells all over the place. Vicks Nose Drops.*

*Here still smells as influenzal drops on all house.*

* **Semantic development (modulation)**

Modulation or semantic development is a replacement of the word or phrase of a foreign language which values can be removed in the logical way from initial value.

*For example:*

*– Then this girl gets killed, because she's always speeding.*

*– Gets killed?*

*– And then the girl perishes because eternally violates rules.*

*– Perishes?*

* **Antonimic translation** is a replacement of a negative or interrogative form of the offer on affirmative or on the contrary.

*Example:*

*Hurry up. – Only don't dig!*

*No kidding. I appreciate it. I really do. – The word of honor, I very much appreciate it, the truth!*

*If anything, it is all right with me if you flunk me though as I am flunking everything else except English anyway. In any case, anything terrible if you me go away –* ***I and so already I failed in all subjects, except English.***

* **Compensation**

Compensation is used where it is necessary to transfer purely language features of the original which not always have compliance in target language. Reception of compensation is indicative that it accurately illustrates one of provisions of a translation theory – not separate elements of the text, but all text in general are adequately translated. In other words there are untranslatable particulars, but there are no untranslatable texts.

*For example:*

*That kind of stuff. The old bull. – In a word, наворачивалкакнадо.*

*It' s awful. – Terrible business.*

*Boy! I also say "Boy!" quite a lot. Partly because I have a lousy vocabulary*

*and partly because I act quite young for my age sometimes.*

*Ukhta! It too a habit – to speak "Eh!" or "Wow!", partly because I don't have enough words, and partly therefore, I sometimes behave not on age at all.*

Now we will pass to consideration of grammatical transformations:

* **Partitioning of offers**

The syntactic sentence structure in the original will be transformed to two or more predicative structures in target language.

*For example:*

*But I just couldn't hang around there any longer, however his requests, way we were on opposite sides of pole, and the way he kept missing the bed whenever he chucked something at it, and his sad old bathrobe with his chest showing, and that grippy smell of Vicks Nose Drops all over the place. But I couldn't stick out at it all century, as if he didn't ask me and we pulled in different directions. Ivechnoonbrosalchto-nibud on a bed also I missed, and his this pathetic dressing gown, all breast it is visible, and here still smells as influenzal drops on all house.*

*This reception is caused as reasons grammatical (distinctions in an admissibility of a set of syntactic turns), and pragmatical (if the offer undergoes a number of the transformations bringing to superfluous or stylistically to inadequate quantity of subordinate clauses or other syntactic turns).*

* **Combination of offers**

At combination of offers the syntactic structure in the original will be transformed by connection of two simple sentences to one compound sentence.

*For example:*

*She ran bought her ticket and got back on the carrousel. Just in time. Then she walked all the way round it till got her own horse back. Then she got on it. She waved to me and I waved back.*

She ran, bought the ticket and in the last second returned to a roundabout. And again I ran all over everything around, yet I didn't find the former horse. Cela on her, waved to me, and I too waved with her.

I told him I was a real moron. All stuff. I told him how I would've done exactly the same thing if I'd been in his place, and how most people didn't appreciate how tough it is being a teacher. I said that I mentally retarded, in general the cretin that I on his place would arrive precisely so necks that many don't understand to what it is difficult to be the teacher. Association is applied, as a rule, in the conditions of distinction of syntactic or stylistic traditions.

* **Replacements**

The essence of replacements when transfer is that the translator seeks to find such Russian language unit which though doesn't correspond on value to the English option taken separately, but with a sufficient accuracy retells its matter in this concrete context.

*For example:*

*I got pretty run-down and had to come here and take it easy.*

*And then I nearly kicked off, and me sent here to have a rest and be treated.[24]*

**2.2 Difficulties of using transformations at the translation of the novel of D. D. Salinger "The Catcher in the Rye"**

Difficulties when transfer phraseological units of the novel Phraseological units, besides a certain semantic contents, comprise richness of expressional and stylistic shades therefore a task of the translator is, not only to convey meaning of phraseological unit into Russian, but also to inform to the Russian reader its expressivity and figurativeness. Correctly to allocate a steady combination in the English text, the translator has to know phraseology of language, the original well.The simplest is the translation of not figurative phraseology. But even here the translator should be attentive and to avoid "reefs": I got old Jane Gallagher on the brain again. I got her on, and I couldn't get her off.selindzher uses the phraseological unit of "to get on the brain" - "to remember, think" and further beats it and uses in an elliptic form: "get on", "get off". "Get off the brain" means" to forget, stop thinking". The possible translation of the phrase could be such: "I again remembered Jane Gallagher … and couldn't forget about her". But Salinger not incidentally beats this PU (phraseological unit), and Wright-Kovalyov (translator) gives such variant of translation: Suddenly I again remembered about Jane Gallagher. I remembered - and I couldn't get rid it any more. The Russian FE "get rid" designates" to try to forget; to dismiss ideas of someone or about what -or". Thus, at the Russian reader the same image, as at English is created: Haldane couldn't forget Jane, though very much tried. Great difficulties are caused by the translation of figurative phraseology. Komissarov offers the next ways of the translation of figurative FE: a) phraseological equivalent; b) phraseological analog; c) literal translation; d) the descriptive translation; e) contextual replacements when transfer FE. A phraseological equivalent we, will call such figurative FE in Russian which "completely corresponds on sense to some English phraseological unit and which is based on one with it an image". The translation of such FE doesn't cause difficulties. N. L. Shadrin considers that the similarFE are always translated equally. But is inadmissible to consider FE only as the language phenomenon, but not speeches. For example, "to be frozen to death" means "to freeze to death". But the perevedchik gives a bit different option: Are you frozen to death? You, likely, grew numb to death? I "grew numb" - more suitable option for the speech of the teenager. The quantity of equivalents in the Russian and English languages is rather small.

Much more often the translator should use the Russian FE similar on sense English, but based on other image. However it is necessary to be attentive in a choice of FE containing national realities. Here too it is necessary to take speech factors into account. For example: I felt like I was fleeced of my money, damn feeling, boy,I can tell you. "To fleece of smb’s money" means "to rob, rob", - to take to the cleaners. "To take to the cleaners" - the Russian analog of the English phraseological unit of "to fleece of smb's money". It would be wrong to use it when transfer as to the American teenager such realities of the Russian life are hardly known. The translator chooses such option: I felt as if me would rob in broad daylight, devilishly unpleasant feeling, you can to believe me. Such option corresponds to both an image of the hero, and his speech characteristics. When FE have neither equivalent, nor analog, resort to literal transfer of the image containing in the foreign phraseological unit, that is a transfer is made by tracing. I sneak a look to see what he was fiddling around with on my chiffnier. Here skontaminirovanna two FE: "to fiddle around" ‒ "to idle, be engaged in trifles"

and ‒ "to play "to fiddle with" with something". I was lop-sided on it, looked that it twists on my bedside table there. "Tracing allows to transfer the text of the original almost without loss in the semantic or stylistic relation". But also here it is necessary to be attentive by transfer of FE with pronounced national coloring. The descriptive translation is an explanation of sense of FE by means of a free combination.

In New-York, boy, money really talks. "Money talks" (American. a saying) - "money speaks for themselves". Here it is necessary to resort to the descriptive translation. The possible variant of translation prompts the word "really": In New York for money all is possible. The descriptive translation - the translation, "the keeping common-language sense of the translated phraseological unit but not recreating those semantic and stylistic shades which appear in original text". The essence of contextual replacements when transfer FE is that the translator seeks to find such Russian FE which though doesn't correspond on value to the English phraseological unit taken separately, but with a sufficient accuracy retells its matter in this concrete context. For example: I got pretty run-down and had to come here and take it easy. And then I nearly kicked off, and me sent here to have a rest and be treated. "To get run-down" -" to be exhausted, get tired, exhausted"; "to kick off" - "to die". Values of FE rather different. But we will pay attention how these FE are used: I got pretty run-down (I got very strongly tired, exhausted, nearly I died), and in the Russian option: I nearly kicked off. Here it is possible to speak about the so-called antonymous translation which is used at the translation of free phrases and offers.[25]

**Conclusion**

In this work the tasks set in introduction were carried out.In chapter 1 we got acquainted with one use of repetitions in art prose, considered features of this stylistic means (repetition) in works of the American writer D. Salinger. As it became clear, the author often addressed to it stylistic to means therefore its style is unusual, intense and dynamic.

In chapter 2 we considered various elliptic designs and methods of their transfer, and also carried out the analysis of the translation of elliptic designs. By means of it we could study some features of the translation of the novel "The Catcher in the Rye" into Russian.

As a result we came to the following conclusions:

1. The translation as stylistic means is very widespread in fiction and is used by many authors for transfer of an emotional condition of the character to the critical period of his life, and also for giving to a narration of rhythm and dynamism. Sometimes writers use such stylistic means as overlapping.

2. Parallel designs represent one and stylistic receptions of composition of the statement in which separate parts of the offer or a number of offers in general are constructed the same. Syntactic overlapping is studied generally on material of art prose. There is no wonder, as artistic speech uses overlapping more widely, versatile more variously, than other types of the speech. Overlapping in a broad sense is a constructive element of many works of art. It is possible to tell that in various forms it is shown in structure of any work of art.

3. In the works Salinger isn't limited to only one type of repetitions. Its favorite stylistic means is through repetition, i.e. the repeating word penetrates the offer that promotes the increased rhythmic of the text, dynamism of sounding.

4. The considerable part of formally full offers of the coherent speech taken out of a context doesn't express that completeness of thought which they possess in a context. Semantic communication of offers and a relative of separately taken offer find also formal expression: these are personal and demonstrative pronouns, index pronominal words, allied particles ("too", "also", etc.) the parenthesis’s indicating the relation to the previous speech. And though such offer - grammatical full, this completeness - formal and relative as the real sense of the message is investigated only from a context. Thus, even formally full offers represent the step number of more or less full or sufficient statements in the semantic relation. Elliptic designs and offers are used to avoid superfluous or stylistically inadequate quantity of subordinate clauses or other syntactic turns.

The knowledge of methods of transfer allows to understand, analyze better, and, therefore, to create equivalent statements in target language.

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