

MINISTRY OF EDUCATION AND SCIENCE OF UKRAINE

KYIV NATIONAL LINGUISTIC UNIVERSITY

Department of Germanic and Finno-Hungarian Philology

TERM PAPER

In Translation Studies

under the title: Reproduction of Non-Literary Speech of Literary Characters in Ukrainian Translations of English-Language Prose (Based on the Material of American Prose of the Nineteenth and Twentieth Centuries)

Group PA 03-20
Faculty of German
Philology and Translation
Educational Programme:
English and Second Foreign Language:
oral and written interpretation
Majoring 035 Philology
Yevhenii Kravets

Research supervisor:
Natalia HOLUBENKO

Kyiv – 2024

МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ
Київський національний лінгвістичний університет
Факультет германської філології і перекладу
Кафедра теорії і практики перекладу з
англійської мови

Представлено на кафедру _____
(дата, підпис секретаря
кафедри)

Рецензування _____

_____ (кількість балів, «до захисту» («на
доопрацювання»), дата, підпис
керівника курсової роботи)

Захист _____
(кількість балів, дата, підпис викладача)

Підсумкова оцінка _____

_____ (кількість балів, оцінка за 4-
х бальною системою,
дата, підпис викладача)

КУРСОВА РОБОТА

З ПЕРЕКЛАДУ

**Відтворення нелітературного мовлення художніх персонажів в
українських перекладах англомовної прози (на матеріалі американської
прози XIX – XX ст.)**

Кравець Євгеній

студент групи Па 03-20

Керівник курсової роботи _____

(підпис)

Наталія
ГОЛУБЕНКО

Київ – 2024

CONTENT

INTRODUCTION.....	3
CHAPTER 1. THEORETICAL BACKGROUND OF THE STUDY OF THE PECULIARITIES OF THE REPRODUCTION OF NON-LITERARY LANGUAGE IN TRANSLATIONS OF ENGLISH PROSE.....	5
1.1 Literary and non-literary language. Types of non-literary language.....	5
1.2 Slang and vulgarisms as a non-literary layer of modern English vocabulary.....	6
1.3 Concepts and types of translation transformations in the translation of non-literary speech.....	11
CHAPTER 2. A PRACTICAL STUDY OF THE PECULIARITIES OF THE TRANSLATION OF NON-LITERARY SPEECH OF ARTISTIC CHARACTERS IN UKRAINIAN TRANSLATIONS OF ENGLISH-LANGUAGE PROSE (ON THE MATERIAL OF THE NOVEL «BRIDGET JONES'S DIARY»).....	16
2.1 Lexical transformations in the translation of non-literary speech.....	16
2.2 Grammatical transformations in the translation of non-literary speech in the novel «Bridget Jones's Diary».....	19
2.3 Stylistic transformations in the translation of English non-literary speech into Ukrainian.....	23
CONCLUSIONS.....	27
BIBLIOGRAPHY.....	29
ANNEX.....	33
PE3IOME.....	35

INTRODUCTION

Scientists have always been interested in various types of non-literary vocabulary. Recently, in the conditions of interpersonal communication, and especially in informal communication, reduced vocabulary has become significantly more active, in particular in the youth environment [7, c. 67].

This tendency is quite noticeable in book language, in works of verbal art. However, despite some negative feedback about this process, it is worth noting that each work is an important linguistic and cultural monument of the era. H. Fielding's novel «Bridget Jones's Diary», for example, vividly describes the life of English women aged 30+, so some critics believe that it reflects the characteristics of youth and women's language at the beginning of the 21st century. The author of the novel uses non-literary vocabulary (slang, vulgarisms, low vocabulary, etc.) in order to truthfully convey the emotions of the main character, which creates certain difficulties for the translator, who is forced to look for different ways of reproducing it.

Thus, **the goal** of writing the term paper is to analyze the peculiarities of the translation into Ukrainian of non-literary vocabulary in the novel «Bridget Jones's Diary».

According to the goal, we have the following **tasks**:

- consider the concepts of literary and non-literary language, as well as the main types of non-literary language;
- describe the concept slang and vulgarisms as a non-literary layer of modern English vocabulary;
- outline concepts and types of translation transformations in the translation of non-literary speech;
- to analyze lexical, grammatical and stylistic transformations in the reproduction of non-literary vocabulary in the Ukrainian language in the novel «Bridget Jones's Diary».

The object of the study is non-literary vocabulary in the novel «Bridget Jones's Diary».

The subject of the study is the peculiarities of the reproduction of non-literary vocabulary in the Ukrainian language in the novel «Bridget Jones's Diary».

In order to solve the main tasks of the research, we used the following **methods**: search and analysis of sources and literature on the research problem, the method of continuous sampling, the method of transformative analysis, as well as the method of qualitative and quantitative processing of the obtained data.

The scientific novelty of the research lies in the fact that for the first time we made an attempt to analyze translation transformations in the reproduction of non-literary vocabulary in the novel "Bridget Jones's Diary" in the Ukrainian language.

The theoretical value of the work lies in the definition of the concept of «literary vocabulary», «non-literary vocabulary», «translation transformation», as well as in the characteristics of the main types of non-literary vocabulary and translation transformations.

The practical value of the obtained research results is determined by the possibility of their application in the teaching of such disciplines as «Theory and practice of translation» and «Linguo-regional studies», as well as during the writing of course, bachelor's or master's theses.

Coursework structure. The work consists of an introduction, two chapters, conclusions and a list of used sources. The total volume of the coursework is 32 pages.

CHAPTER 1. THEORETICAL BACKGROUND OF THE STUDY OF THE PECULIARITIES OF THE REPRODUCTION OF NON-LITERARY LANGUAGE IN TRANSLATIONS OF ENGLISH PROSE

1.1 Literary and non-literary language. Types of non-literary language

Language is a set of words and forms with the help of which people express their thoughts. It is a manifestation of the national spirit, one of the distinctive features of a particular nationality.

It is well known that the concept of «literary language» has been the subject of scientific and theoretical disputes among linguists for a long period of time. To date, there are many scientific works on this topic, which were written on the material of Slavic and Romano-Germanic languages [18]. Despite all the diversity of approaches to this issue, even nowadays, its understanding remains quite limited.

When studying the concept of «literary language» and its content, it is worth starting from the basics, namely from the formulation of the most general definition of this concept.

According to T. Savchyn, a language that has a standardized dictionary, commonly used grammatical forms, fixed pronunciation and spelling is called literary [18]. The modern Ukrainian literary language is a refined standardized form of the Ukrainian national language from the time of I. Kotlyarevskyi, T. Shevchenko to the present day. It was formed on the basis of Middle-Dnieper dialects, but it also included other adverbs.

Instead, T. Moseychuk believes that the literary language is the main, supra-dialectal form of language existence, characterized by greater or lesser processing, polyfunctionality, stylistic differentiation and a tendency to regulation [16, c. 246].

Modern Ukrainian literary language serves the complex needs of society, all spheres of its activity, it is used by state and public institutions during business communication, education, science, mass media, etc.

Performing important social functions, the national literary language is marked by norms that are mandatory for all its members. The Ukrainian literary language goes along with the progress of society, it develops and enriches itself. Installation, grinding always accompany it. This is evidenced by the publication years of «Ukrainian Spelling» in 1946, 1960, 1990, and 1993. etc [18].

Outside the literary language are also found non-literary language forms – dialects, vernacular, vulgarisms, jargons, argot, slang, etc.

All these varieties of the single national language are in constant movement and interaction. Therefore, the narrowing of the sphere of daily use of the language cannot help but have a negative effect on its development.

In the language, it is important to always follow the rules of using the forms of different parts of the language and constructing syntactic constructions, the rules of precise word usage, literary pronunciation, and emphasis. A business person must have technical skills direct contact both on an individual and mass level, to be able to use the word.

1.2 Slang and vulgarisms as a non-literary layer of modern English vocabulary

Today there is an active penetration of slang and vulgarisms in literature, as they are an integral part of youth speech and reflect the specifics of modern social life.

It is not known exactly when the word «slang» appeared. According to some sources, the term was first recorded in Great Britain in 1750, and had the meaning of «street language». A little later, about a century later, slang acquired a broader meaning, and was interpreted as «illegal, simple vocabulary» [26].

According to some versions, the English word «slang» comes from «sling» («to throw», «to hurl»). Thus, the origin of the term can be associated with the archaic expression «to sling one's jaw» («to say hurtful things»). According to another version, slang refers to the word «slanguage». It should be said that the initial letter «s» was added to the noun «language» as a result of the disappearance of the word «thieves», i.e. at first it was the language of thieves «thieves' language» [26].

To date, there are many definitions of the term «slang».

So, translated from English, the term «slang» means:

- 1) the language of a socially or professionally isolated group as opposed to a literary language;
- 2) variant of colloquial language that does not coincide with the norm of literary language.

The «Great Oxford English Dictionary» gives us the following interpretation of the term slang: «language of an exclusively colloquial type, which is below the standard of speech of educated people and consists either of neologisms or of common, special words» [33, c. 70].

In the explanatory dictionary of the Ukrainian language, slang is defined as follows:

- slang words or expressions;
- colloquial version of one or another social or professional group;
- words that are considered as violations of standard language norms;
- very expressive, ironic words that are used to denote objects that are talked about in everyday life [22].

Instead, the «Newest Dictionary of Foreign Language Words and Expressions» offers the following definitions of «slang»:

1. The same as jargon.
2. A set of jargonisms that form a layer of colloquial vocabulary that reflects a familiar and sometimes humorous attitude to the subject of speech [21].

Slang is a social type of language used by a limited group of people and differs in its manner (phonetics, grammar, lexeme structure and semantics) from language standards. A language standard is an exemplary, normalized language, the norms of which are perceived as correct and universally binding, and which is opposed to dialects and colloquialisms.

A significant contribution to the study of slang was made by Henry Mencken in his work «American Language». In his opinion, slang is a «category of general distribution that is beyond the generally accepted language norms» [29]. The scientist believes that the «life expectancy» of some slang units can be determined by centuries, while others disappear almost immediately after their appearance.

R. Gonzalez gives the following definition of the studied concept: «slang is a type of vocabulary consisting of bright and colorful, emotional words that best characterize various social and professional groups. Slang provides and reinforces social identity and is often used to achieve informal and relaxed communication. By its nature and multiple purposes, slang is a meeting place for people who work in different fields or belong to a certain social group» [4, c. 56]. So, as we can see, the scientist studies slang as a sociocultural rather than a lexical phenomenon, focusing his attention on the role of this type of vocabulary in the speech of various social groups.

The German researcher T. Shippan characterizes slang as «a specific way of communication of a certain group, which is expressed at a high level of expressiveness and casualness, sometimes reaching vulgarity», as well as «a phenomenon of living and moving language that keeps pace with the times and reacts to any -what changes in the life of society» [32].

The American linguist C. Freese gives a somewhat «blurred» definition of this term: «Slang has expanded its meaning so much and is used to denote so many different concepts that it is quite difficult to draw a line between what is slang and what is not». And the famous author of the dictionary of slang words R. Spears wrote the following: «...the term «slang» was originally used to denote British

criminal slang as a synonym for the word «cant» [30]. Over time, «slang» expanded its meaning and today includes various types of non-literary vocabulary: slang, colloquialisms, dialects, and even vulgar words.

The definition of slang given by the linguist I. Allen is quite interesting: «Slang, in essence, is simply an informal register of the language and does not differ linguistically in any way from standard usages». Slang shares fuzzy boundaries with other informal levels of vocabulary, such as colloquial varieties, sub-groups of slang, and regional, class, and ethnic dialects. Slang is such a «slippery» concept that the idea of «popular speech», a broader concept that includes slang, is currently under active development by linguists» [25].

One of the biggest researchers of slang, E. Partridge and his followers believe that slang is a random and random set of lexemes used in the conversational sphere and reflect the social consciousness of people who belong to a certain social or professional environment. As a result, slang can be considered as something conscious, and it can be used deliberately purely for stylistic purposes: to create an effect of unusualness, as well as a difference from generally accepted samples, to reflect a specific mood of the speaker, as well as to give an expression of concreteness, liveliness, expressiveness, brevity and imagery [34].

So, as we have seen, slang is opposed to the official, literary, generally accepted language, and, according to lexicographers, is completely understandable only to representatives of a narrow circle of people belonging to one or another social or professional group that introduced these words or expressions into use. Slang is often considered in a psychological aspect, as a product of «spiritual» creativity (including individual) of representatives of certain social and professional groups, which express a certain «spirit» or «level of consciousness» of people belonging to one or another social environment.

All of the above allows us to determine the main properties of slang:

- 1) non-literary, i.e., in other words, slang is words and expressions that go beyond the limits of the literary language;
- 2) emotional coloring;

3) oral character, i.e. slang, most often arises and is used precisely in oral language;

4) familiarity (this property limits the stylistic use of slang);

5) most slang words and expressions are incomprehensible or poorly understood by the majority of people;

6) slang includes a variety of words and phrases, using which people can refer to certain social and professional groups;

7) slang is a bright, expressive layer of non-literary vocabulary, a special language style that occupies a certain niche in linguistics and appears in the opposite form to formal speech. Slang is a living, moving layer of the vocabulary of the language, which develops along with the modern world and reflects any changes in the life of a particular country and society [24, c. 109].

Instead, R. Moore names the following features of slang words:

1) informality;

2) playful or figurative use of standard subject words;

3) humorousness;

4) ephemerality;

5) appropriateness in a certain type of relationship;

6) associativity;

7) rebellious nature;

8) association with a certain (most often less protected) social group;

9) vulgarity [30].

Thus, in this term paper, we understand slang as words that do not correspond to literary norms; coarse vocabulary that is not used in everyday speech.

Instead, according to A. Kishchenko, vulgarisms are a bright feature of the idiostyle of modern writers, they are characterized by rudeness, stylistic inferiority, appreciation and expressiveness [8, c. 37 – 38].

Vulgarisms are interpreted as rude, brutally abusive words or phrases used in literary language. They are included in various slangs, in fiction they are used to

realistically reproduce the oral speech of characters, as well as to enhance expression, a brighter emotional (mostly negative) characterization of persons or phenomena, to express a harsh judgmental attitude towards them. In modern works of art, vulgarisms have already become a stylistic feature, as they are used not only in the speech of the characters, but also in the speech of the author, for example: *«Somebody'd written «Fuck you» on the wall».*

In general, this type of communication is characteristic of low-culture speakers, if we are talking about character speech, that is, in this way the author characterizes the protagonists, or is a manifestation of the author's irony, outrage, demonstrative speech behavior, which is primarily a sign of a postmodern text.

We believe that modern writers, with the help of slang and vulgarisms, not only strive to reproduce lively, sometimes non-literary speech, but also to impress the reader and exert a powerful influence on his consciousness.

1.3 Concepts and types of translation transformations in the translation of non-literary speech

The translation of modern fiction is a special problem, because the verbatim transmission of the text is impossible in most cases, because all existing language elements in such texts must be considered as one single semantic field. Thus, when translating a literary text, it is important to identify and convey an adequate meaning, as well as its emotional and expressive features.

Adequacy and integrity are important aspects for the translator when reproducing non-literary vocabulary in artistic language. Adequate translation assumes maximum correspondence to the content and structure of the original [10, c. 145]. And this is possible only by achieving complete correspondence of the structure and form of the text in the original language in the translated language through such means as translation transformations.

According to the definition contained in O. Selivanova's linguistic encyclopedia, translational transformation is the transformation of the internal form of a word or phrase, or its complete replacement [19, c. 536]. And in the «Dictionary of the Ukrainian Language» transformation is a change, transformation of the type, form or essential properties of a word, phrase or sentence [21].

In the definition given in the online dictionary «Your Dictionary», transformation in the linguistic context is a process of change based on the transformation of the structural organization of the text and based on the basic syntactic rules of a particular language [35].

V. Kononenko calls transformation the change of formal or semantic components while preserving the information intended for transmission [10, c. 145]. In turn, I. Sinyagovska understands transformations as a change in the formal or semantic components of the source text while preserving the information intended for transmission [20, c. 90].

According to the Ukrainian translator and linguist I. Korunets, transformations are changes in the structural form of language units that occur in order to achieve accuracy in translation [11, c. 53]. I. Balanyk and V. Bialik believe that translation transformation is a technique based on the equivalent semantic transformation of the original linguistic structure, provided that it differs from the dictionary form, but while preserving its functional influence [2, c. 12].

V. Loboda offers the following definitions of the concept of «translational transformation»:

- the replacement that occurs in the process of translation, of a certain form with another, the result of which is a connection at the level of initial and final language expressions;
- transformations that allow moving away from the components of the original text to the units of the translated text [13].

In our opinion, the definition of transformation by A. Zadorozhnaya is also quite original, who believes that it is «a certain connection that arises between two

language or speech units, despite the fact that one of them is primary, and the second is formed on based on the first» [6, c. 58].

So, we can conclude that translation transformations are transformations or substitutions that take place in the space of two languages, paraphrasing and reconstruction of the original text, the ultimate goal of which is to achieve translation adequacy and equivalence.

In the same way as to the definition of the concept of «translational transformations», scientists also approach their classification in different ways. So, for example, I. Korunets singles out only two types of transformations:

1) internal, or implicit, when applied, the lexical and semantic language levels are translated (the meaning of a word or phrase changes);

2) external, or explicit, with the help of which certain changes occur in comparison with the structure of linguistic units during translation (for example, a word can turn into a phrase or vice versa) [11].

S. Maksimov refers to translation transformations:

- lexical-semantic (generalization, differentiation, concretization, semantic development, antonymic translation, compensation, as well as rearrangement of text segments);

- grammatical (movement, i.e. changing the order of words and phrases, grammatical substitutions, additions and omissions) [14].

In turn, A. Mamrak, relying on the views of the American linguist Z. Harris [28] regarding the classification of translation transformations, divides them into four types:

- permutations;
- substitutions;
- addition;
- omission [15, c. 107].

The classification of transformations by I. Sinyagovska, which we will take as a basis for our course work, is also quite meaningful. Thus, the researcher divides the entire set of translation transformations into three types:

- grammatical (permutations, omissions and additions, division and combination of sentences, as well as substitutions);
- stylistic (descriptive translation, compensation, adaptation and modulation);
- lexical (calque, specification and generalization, transliteration and transcription, antonymic translation) [20, c. 91].

Let's consider the above types of transformations in more detail. Yes, permutation is a change in the location of language elements (words, phrases or parts of a complex sentence) in the translated text compared to the original text [3, c. 523].

Additions are lexical increases due to the formal vagueness of the semantic components of a phrase in the source language, and omissions are the absence of any member of a sentence (phrase), which is perceived as its zero expression [15, c. 112]. Substitution transformation means that one unit (word, phrase, or sentence) in the source language is replaced by another unit in the target language in order to satisfy adequacy needs [10, c. 146].

Descriptive translation is a transformation in which a unit of the original language is replaced by a phrase or sentence that describes its meaning in the translated language [9, c. 89]. Compensation is the addition of necessary language units that are lost during translation or that cannot be transferred at all. In turn, adaptation is a technique aimed at reproducing information that is foreign and incomprehensible to native speakers of the translation language (these may be certain realities, stable expressions characteristic of the original language) [1, c. 35].

Modulation (or semantic development) is the replacement of a word or phrase in the original language with a word or phrase in the target language, the meaning of which can be derived logically from the original meaning [9, c. 88].

V. Karaban refers to the replacement of constituent parts of a word or phrase with their direct equivalents in the translated language as calcification.

Transliteration consists in borrowing the graphic form of a word, and transcription – the sound form of a word [1, c. 33].

Generalization is the replacement of a unit of the original language, which has a narrower meaning, with a unit in the translated language with a broader subject-logical meaning. Concretization, in turn, is a transformation that is the opposite of generalization, that is, a method of translation in which a word or phrase with a broader meaning is replaced by a word with a narrower meaning in the translation [12, c. 50].

And, finally, the technique of antonymic translation consists in using a word or phrase that has the opposite meaning to the meaning of the corresponding word or phrase used in the original [17, c. 98].

So, translation transformation is a transformation or replacement that takes place in the space of two languages, paraphrasing and reconstruction of the original text, the ultimate goal of which is to achieve translation adequacy and equivalence. Translation transformations are divided into three types: grammatical (permutations, omissions and additions, linking and combining sentences, as well as substitutions), stylistic (descriptive translation, compensation, adaptation and modulation), as well as lexical (calque, concretization and generalization, transliteration and transcription, antonymic translation).

CHAPTER 2. A PRACTICAL STUDY OF THE PECULIARITIES OF THE TRANSLATION OF NON-LITERARY SPEECH OF ARTISTIC CHARACTERS IN UKRAINIAN TRANSLATIONS OF ENGLISH- LANGUAGE PROSE (ON THE MATERIAL OF THE NOVEL «BRIDGET JONES'S DIARY»)

2.1 Lexical transformations in the translation of non-literary speech

We remind you that lexical transformations include the following:

- calque;
- specification and generalization;
- transliteration and transcription;
- antonymic translation.

Lexical transformations in translation involve changing the words or phrases used in the original text to convey the same meaning in the target language. So let's consider what lexical transformations were used when translating non-literary vocabulary in the novel «Bridget Jones's Diary» into Ukrainian.

*“It was a scrawled note from Jude saying, ‘Who needs Mark Darcy when E9.99 plus P&P will buy you one of these?’ on the top of an advert for **a vibrator with a tongue**” [27, p. 46].*

*«Це була цидулка від Джуд, недбало нашкрябана вгорі на рекламі **вібратора** з язиком: «Кому потрібен Марк Дарсі, якщо за 9.99 фунтів та доставку придбаєш один із них» [23, с. 158].*

Here, transliteration transformation was applied when translating vulgarism.

*“There was a loud crashing noise followed by the sound of running water and screaming in manner of Muslims being massacred by Serbs with **“Mummy will smack! She will smack!”** as if on a loop in the background” [27, p. 15].*

*«Розлігся голосний грюкіт, після чого я почула шум води і такий виск, мовби серби вбивають мусульман, а на задньому плані наче заїла платівка: **«Мама дасть по дуні! Вона дасть по дуні!»** [23, с. 20].*

Here, we believe, the transformation of specification was applied: in the original it is said that «mother will slap», but it is not clear who and where. In the translation, this expression was concretized: «slap the ass».

*“Ok, Leicester, tighter on Sir Hugo till **fucking Bridget** gets it together five, four, three, two...go” [27, p. 23].*

*«Добре, Лестершир, наводимо на сера Гюго, поки та **довбана Бріджит** візьме себе в руки, п'ять, чотири, три, два...почали» [23, с. 26].*

In the same case, when translating non-literary vocabulary into Ukrainian, calque transformation was applied.

*“Ended up trying to squeeze myself into a black rubberlike sheath, which came up to just below my breasts and kept unravelling itself from both ends **like an unruly condom**” [27, p. 75].*

*«Зрештою спробувала захатися в чорну гумоподібну оболонку, що доходила майже до грудей і не переставала морщитися з обох кінців, **як неслухняний презерватив**» [23, с. 64].*

And in this sentence, as in the previous one, while reproducing the word «condom» in Ukrainian, the translator used calque technique.

*“And you can stuff your yurd, gurd, turd or whatever it is up your **bum!**” [27, p. 346].*

*«І можеш свою юрду, турду, гурду чи що там воно таке засунути собі **в дуну!**» [23, с. 286].*

And in this case, in our opinion, the calque transformation was used.

*“Having to pretend to be very busy wearing walk-man and writing as ghastly man next to self in pale brown synthetic-type suit keeps trying to talk to me in between silent but deadly **farting**” [27, p. 431].*

*«Мушу вдавати дуже зайняту, натягнувши плеєр і пишучи, бо неприємний чувак із сусіднього крісла у світло-коричневому синтетичному на вигляд костюмі не кидає спроб зі мною поговорити між тихим, але убивчим **пердінням**» [23, с. 353].*

Here, too, the calque technique was used when translating non-literary vocabulary.

*“Mind went completely blank and could not think what to say or do except parrot 'no comment', in manner of government minister who has been caught **shagging prostitute**, and keep walking, pushing the trolley, thinking my legs were going to collapse under me” [27, p. 487].*

*«Пам'ять цілком спорожніла, і мені на гадку не спадало, що ми говорити чи робити, окрім як повторювати, мов папуга: «Без коментарів», - на кшталт міністра, якого піймали на **шпоканні повії**, та йти далі, штовхаючи возик із відчуттям, що от-от підігнуться ноги» [23, с. 395].*

Here, when translating the non-literary expression «shagging prostitute» the technique of calque was also used.

Thus, let's summarize. In most cases, the method of calque was used (72%), and in equal amounts transliteration (14%) and concretization (14%).

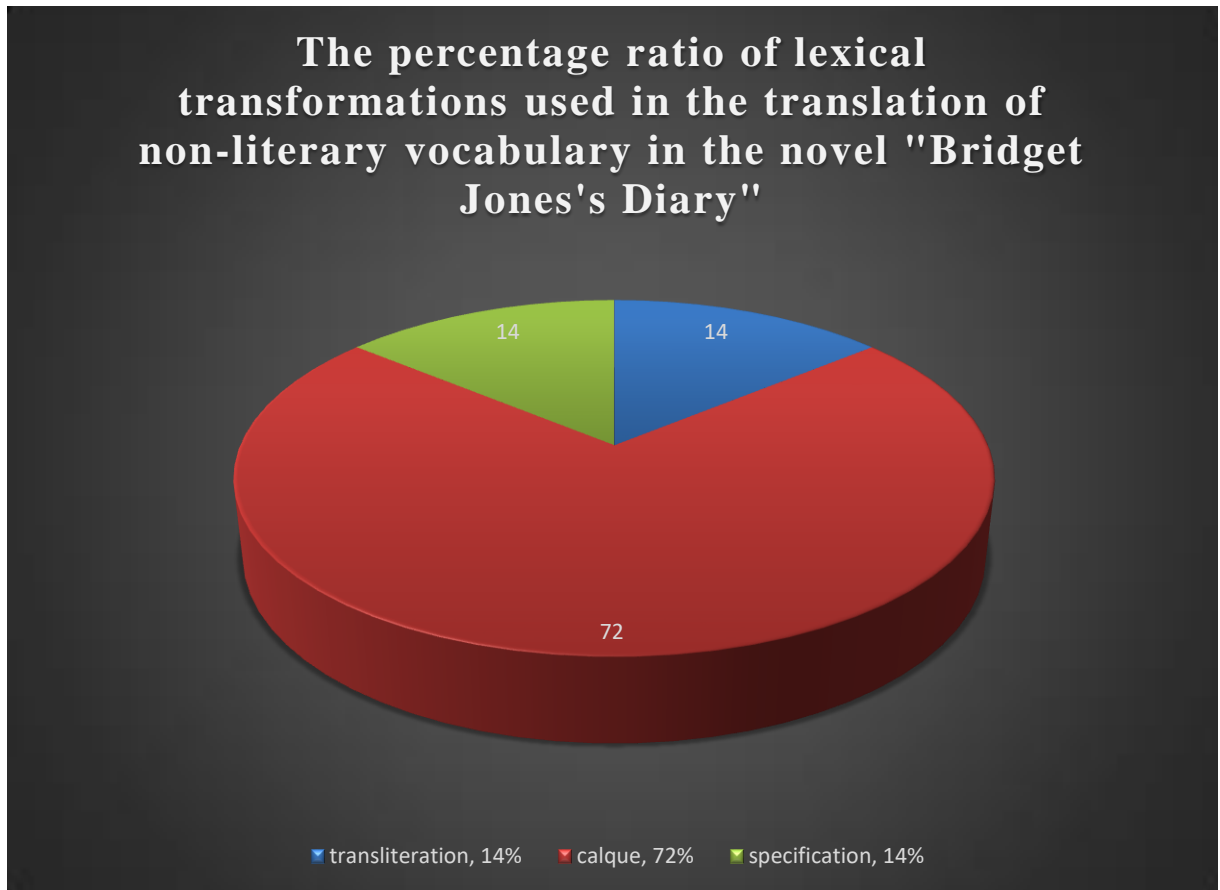


Fig. 2.1. – The percentage ratio of lexical transformations used in the translation of non-literary vocabulary in the novel «Bridget Jones's Diary»

In this example, we see that the translator of "Bridget Jones's Diary" often employs lexical transformations to maintain the meaning and tone of the original text while making it more accessible or relatable to the Ukrainian-speaking audience. Euphemisms and colloquial expressions in English are often translated more directly and explicitly into Ukrainian to ensure that the humor and casual tone of the novel are preserved.

This approach helps to bridge the cultural and linguistic gaps between the original English text and the target Ukrainian audience, making the novel more engaging and enjoyable for readers in Ukraine. It also reflects the translator's careful consideration of how to convey the nuances of non-literary speech and humor effectively across languages.

2.2 Grammatical transformations in the translation of non-literary speech in the novel «Bridget Jones's Diary»

Grammatical transformations include:

- permutations;
- omissions and additions;
- division and combination of sentences;
- substitutions.

So let's analyze what grammatical transformations occur when translating non-literary vocabulary from English to Ukrainian in the novel «Bridget Jones's Diary».

*“Bridget! Right! You’re **crap** but you’re off the book” [27, p. 42].*

*«Бріджит! Добре. Ти **відстій**, але дієш поза законами» [23, с. 41].*

In our opinion, in this case, the transformation of the replacement was carried out (the word «crap» (literally translated as «лайно» was replaced by the Ukrainian counterpart «відстій»).

“I have no idea why I do anything I do. I’m sort of besotted with this guy, and he treats me like dirt” [27, p. 55].

«Я не розумію, чому я роблю все, що роблю. Я якось зворушений цим хлопцем, а він ставиться до мене як до бруду» [23, с. 47]

Change in verb tense and aspect. In English, the present simple tense ("do") is used for habitual actions or general truths. In Ukrainian, the verb tense changes to present continuous ("роблю") to convey ongoing actions or situations. This maintains the sense of immediacy and ongoing emotional state in the Ukrainian translation.

*“Oh, hello, darling, it's Mummy here” Mummy! Anyone would think I was about to **do a proo-proo** in her hand” [27, p. 546].*

*«О, привіт, серденько, це матуся. Мамуся! Хто б це подумав, що я готова **накласти купу** їй в долоню» [23, с. 442].*

We believe that a substitution transformation was used here: the expression «do a poo-poo» was replaced by the Ukrainian counterpart «накласти купу».

*“Why do these things keep happening to me? Why? WHY? The one time someone seems a nice sensible person such as approved of by mother and not married, mad, alcoholic or **fuckwit**, they turn out to be **gay bestial pervert**” [27, p. 96].*

*«Чому зі мною постійно відбуваються такі речі? Чому? ЧОМУ? Єдиний раз хтось справляє враження приємної розсудливої людини, яку схвалила мама, і при цьому не одруженої, не схиленої, не алкоголіка чи довбодятла, аж виявляється, що він розпусний **гей-збоченець** [23, с. 81].*

In this case, during the translation of non-literary vocabulary, the transformation of substitution was also applied (the word «fuckwit» («придурок») was replaced by the word «довбодятел»), as well as the omission of the word «bestial».

“I mean, we all get ratty sometimes, don't we?”

«Неминуче бувають моменти, коли ми всі стаємо трохи дратівливими, вам не здається?»

Here, the informal English "get ratty" is transformed into the more formal "трохи дратівливим." This change helps maintain the sense of irritation or crankiness but in a manner more suited to formal language.

*“Have just paid Gary F-120 in cash for **insane** shelves to get him out of the house. Oh God, am so late. **Fuck, fuck**, telephone again” [27, p. 48].*

*«Та я просто заплатила Гарі 120 фунтів готівкою за **ідіотські** полицки, щоби здихатися його з хати. О боже, як я запізнююся. От **фігня, фіговина**, знову телефон» [23, с. 46].*

We believe that in this sentence, during the translation of non-literary vocabulary, such a transformation as substitutions was applied.

*“He’s an unreliable, selfish, idle, unfaithful **fuckwit** from hell” [27, p. 343 – 344].*

*«Він жахливо ненадійне, егоїстичне, ліниве **чмо**» [23, с. 284].*

In this sentence, we believe that a substitution transformation has been applied: the word «fuckwit» (literally translated as «придурок») is replaced with the word «чмо».

*«He started to pace around the room firing questions like a top barrister... It was **pretty damn sexy**, I can tell you» [27, p. 139].*

*«Він почав снувати по кімнаті вздовж і впоперек, засипаючи мене питаннями, як найкращий адвокат... Треба визнати, це було **сексуально до чортиків!**» [23, с. 85].*

And in this sentence, when translating the phrase «pretty damn sexy», in our opinion, the permutation transformation was used.

In all these examples, the translator's goal is to convey the essence of the original dialogue while adapting it to the norms and expectations of the target language's readership. This involves balancing the informality of the characters' speech with the need for clarity, formality, and cultural relevance in the translated text.

Thus, the main grammatical transformations used in the translation of non-literary vocabulary in the novel «Bridget Jones's Diary» were the following: substitutions (78%), word omission (11%), and permutation (11%).

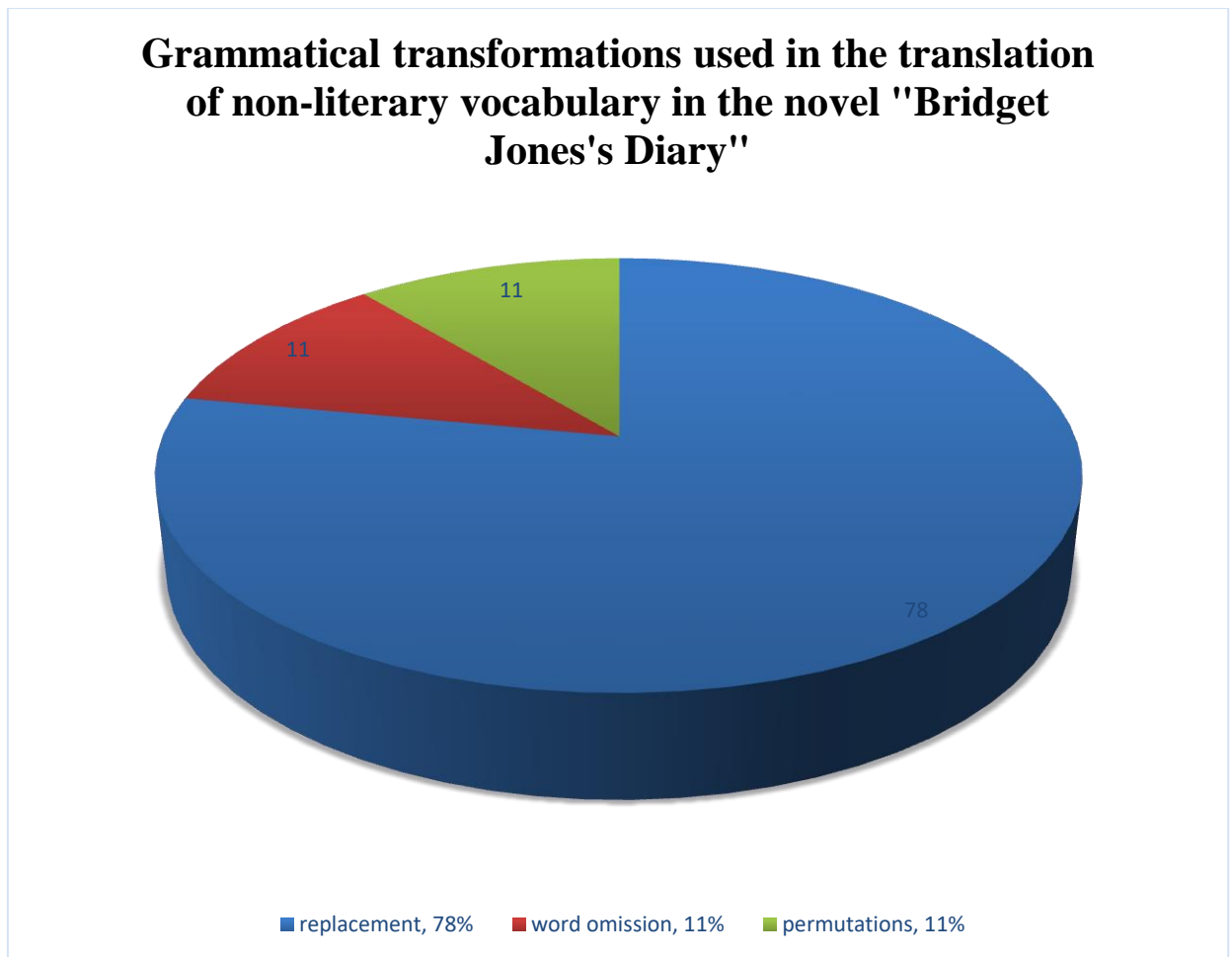


Fig. 2.2. – Grammatical transformations used in the translation of non-literary vocabulary in the novel «Bridget Jones's Diary»

In "Bridget Jones's Diary," these grammatical transformations help create a realistic and relatable dialogue, allowing readers to better connect with the characters and their personalities. These changes mimic how people speak in everyday conversations, making the characters feel more authentic and alive on the page.

2.3 Stylistic transformations in the translation of English non-literary speech into Ukrainian

When discussing the stylistic transformations in the translation of English non-literary speech into Ukrainian in "Bridget Jones's Diary," a few key elements come into play. This novel, known for its humorous and colloquial tone, presents challenges and opportunities for translators to maintain its original flair while making it accessible and relatable to a Ukrainian-speaking audience.

We will remind that stylistic transformations include:

- descriptive translation;
- compensation;
- adaptation;
- modulation.

Stylistic transformations in the translation of non-literary speech from English to Ukrainian in "Bridget Jones's Diary" can encompass a range of changes to convey nuances, humor, cultural references, and character traits. It is worth noting that while analyzing the stylistic transformations used in the translation into Ukrainian of non-literary vocabulary in the novel «Bridget Jones's Diary», we noticed that in this case only the technique of adaptation is used. So let's give some examples.

*“Be more careful about men as are plainly – if evidence of **Fucking Jed** not to mention Daniel anything to go by – dangerous” [27, p. 483].*

*«Бути обережнішою з чоловіками, бо вони відверто, – якщо вірити наочному свідченню у вигляді **Сволоти Джеда**, не кажучи вже про Деніела, – небезпечні» [23, с. 392].*

In this case, in our opinion, the transformation of adaptation was used, because in the Ukrainian language in this case the expression «Fucking Jed» cannot be translated literally, because it will not be completely understandable for her noses.

"I can't believe he prefers that to me" [27, p. 37].

«Не можу вірити, що він вибрав саме це, а не мене » [23, p. 32].

The translator maintains the emotional tone of the sentence while adjusting the structure slightly to fit the Ukrainian language. The original "prefers that to

me" is translated as "вибрав саме це, а не мене" (chose that, and not me), preserving the sense of comparison and slight indignation.

"Why do you want to work for the BBC?"

«Чому ви хочете працювати в Бі-Бі-Сі?»

The translator here keeps the acronym "BBC" untranslated, as it's commonly understood in Ukrainian without modification. This maintains the authenticity of the reference for Ukrainian readers who are familiar with the international broadcaster.

*"I remember when I first came to London I used to smile at everyone until a man on the tube escalator **masturbated** into the back of my coat" [27, p. 7].*

«Пам'ятаю, що коли вперше приїхала до Лондона, мала звичку всім усміхатися, поки якийсь чоловік на ескалаторі в метро не **надрочив** мені ззаду на плащ» [23, с. 14].

When translating the non-literary vocabulary in this sentence, the translator also applied adaptation transformation: we know that English people are very restrained in their language and behavior, so they try to say even swear words differently, and our translator adapted the word «masturbated» to be more understandable for the Ukrainian audience.

*"Calories used up by **shags**" [27, p. 3].*

«Калорії, спалені під час **шніліндрикання**» [23, с. 11].

In this sentence, we again observe the application of the transformation of adaptation, because if the word «shags» is translated literally as «орання», the Ukrainian reader will not understand that it is not just about agricultural work, but about sex.

*"He goes to the **bloody** San Francisco" [27, p. 97].*

«Їде собі до **довбаного** Сан-Франциско» [23, с. 82].

In our opinion, in this case we can again observe the application of the transformation of adaptation: if the word «bloody» is translated literally, it means «кривавий» or «проклятий», which may not be understandable for native

speakers of Ukrainian, so the Ukrainian counterpart was used, which «довбаний» is most suitable for this situation.

*“**Bloody, bloody, bloody.** Have spent all day in changing rooms of Oxford Street trying to squeeze my breasts into bikini tops designed for people with breasts either arranged one on top of the other in the centre of their chests or one under each arm, with the harsh downlighting making me look like River Cafe frittata” [27, p. 414].*

«Тряця, тряця, тряця. Згаяла цілий день у примірочних на Оксфорд-стріт, намагаючись втиснути свої груди в ліфи бікіні, створені для людей, груди яких розташовані або одна на одній посередині грудної клітки, або під пахвами, а через різке освітлення я видавалася фрітатою з «Річкового кафе» [23, с. 338].

In this sentence, in our opinion, the transformation of adaptation was used to reproduce non-literary vocabulary: because Ukrainians, when cursing, do not say the words «bloody» or «damned» in such cases (the latter is very rare), so the translator adapted the translation to Ukrainian realities.

*“**Bloody fucking dog pig black-livered bastard from hell. I hope his face gets put on a porcupine” [27, p. 472].***

«Довбаний кінчений жеребець, кабанюра, гуляка, виплодок пекла. Сподіваюся, він гепнеться лицем на дикобраза» [23, с. 384].

In this case, adaptation transformation was also used (when translating the word «bloody»).

In each of these examples, the translator considers not just the literal meaning of the words but also the tone, humor, and cultural references to ensure that the essence of the original text is preserved in the Ukrainian version of "Bridget Jones's Diary." These stylistic transformations help maintain the charm and character of the novel in its translated form.

The translation of "Bridget Jones's Diary" into Ukrainian involves a delicate balance between preserving the original humor, style, and character voice while making it engaging and relatable for a Ukrainian-speaking audience. Translators

must navigate the nuances of informal language, cultural references, and character dynamics to ensure that the essence of Helen Fielding's witty, humorous, and endearing novel shines through in the Ukrainian version.

CONCLUSIONS

The literary language is the main, supra-dialectal form of language existence, characterized by greater or lesser processing, polyfunctionality, stylistic differentiation and a tendency to regulation.

Outside the literary language are also found non-literary language forms – dialects, vernacular, vulgarisms, jargons, argot, slang, etc.

All these varieties of the single national language are in constant movement and interaction. Therefore, the narrowing of the sphere of daily use of the language cannot help but have a negative effect on its development.

Slang is opposed to the official, literary, generally accepted language, and, according to lexicographers, is completely understandable only to representatives of a narrow circle of people belonging to one or another social or professional group that introduced these words or expressions into use.

Vulgarisms are interpreted as rude, brutally abusive words or phrases used in literary language. They are included in various slangs, in fiction they are used to realistically reproduce the oral speech of characters, as well as to enhance expression, a brighter emotional (mostly negative) characterization of persons or phenomena, to express a harsh judgmental attitude towards them.

Translation transformation is a transformation or replacement that takes place in the space of two languages, paraphrasing and reconstruction of the original text, the ultimate goal of which is to achieve translation adequacy and equivalence.

Translation transformations are divided into three types: grammatical (permutations, omissions and additions, linking and combining sentences, as well as substitutions), stylistic (descriptive translation, compensation, adaptation and modulation), as well as lexical (concretization and generalization, transliteration and transcription, antonymic translation).

Having analyzed the main ways of translating non-literary vocabulary in the novel «Bridget Jones's Diary» into Ukrainian, we saw that the following transformations are used: lexical (calque (72%), transliteration (14%) and

concretization (14%), grammatical (substitutions (78%), word omission (11%), and permutation (11%)) and stylistic (adaptation).

BIBLIOGRAPHY

1. Акоп'янц Н. М., Черненко С. Ю. Специфіка перекладу сучасних політичних промов. Науковий вісник Міжнародного гуманітарного університету. Серія: Філологія. 2019. № 42. С. 32 – 36.
2. Баланик І. Д., Бялик В. Д. Труднощі та способи перекладу суспільно-політичних реалій. Вчені записки ТНУ імені В. І. Вернадського. Серія: Філологія. Соціальні комунікації. Германські мови. 2020. № 2. Ч. 2. С. 11 – 15.
3. Волченко О. М., Нікішина В. В. Граматичні трансформації в англо-українському художньому перекладі. Серія «Філологічна». 2014. Вип. 54. С. 252 – 254.
4. Гуменюк Т. І. Запозичення та їхні типи в сучасній українській телевізійній фаховій мові. Наукові записки. Том 164. Філологічні науки. 2014. С. 55 – 59.
5. Журавель Т. В., Хайдарі Н. І. Поняття перекладацьких трансформацій та проблема їх класифікації. Науковий вісник Міжнародного гуманітарного університету. Серія: Філологія. 2015. № 19. С. 148 – 150.
6. Задорожна А. Перекладацькі трансформації як засіб досягнення еквівалентності перекладу. Актуальні питання гуманітарних наук. 2020. № 27 (2). С. 57 – 63.
7. Зубрик А. Р. Перекладацький аспект нелітературної лексики у творах художньої літератури. Науковий вісник ДДПУ імені І. Франка. Серія: Філологічні науки. Мовознавство. 2017. № 7. С. 67 – 70.
8. Кіщенко А. М. Стилiстично маркована лексика в сучасному художньому тексті: взаємодія категорія адресантності та експресивності. Вісник ОНУ. Серія: Філологія. 2020. Т. 5. Вип. 2(22). С. 36 – 43.
9. Клименко І. М., Зоренко І. С. Лексичні трансформації при передачі англійської політичної термінології українською мовою.

Філологічні студії. Структура і семантика мовних одиниць. 2012. Вип. 8. С. 84 – 90.

10. Кононенко В. Лексичні трансформації в перекладі суспільно-політичних текстів арабської мови. Науковий вісник Східноєвропейського університету імені Лесі Українки. Теорія і практика перекладу. 2013. № 17. С. 144 – 148.

11. Корунець І. В. Теорія і практика перекладу (аспектний переклад): Підручник. Вінниця: Нова Книга, 2017. 448 с.

12. Лисенко А. О., Константінова О. О. Лексичні трансформації у перекладі суспільно-політичних текстів з української мови німецькою. Вісник студентського наукового товариства ДонНУ імені Василя Стуса. 2017. № 1(9). С. 48 – 53.

13. Лобода В. Перекладацькі трансформації: дефінітивний характер та проблема класифікації. Науковий вісник Міжнародного гуманітарного університету. Серія «Філологія». 2019. № 43. С. 72 – 74.

14. Максимов С. Є. Практичний курс перекладу (англійська та українська мови): Навчальний посібник. Київ: Ленвіт, 2006. 157 с.

15. Мамрак А. В. Вступ до теорії перекладу. Київ: Центр учбової літератури, 2009. 304 с.

16. Мосейчук Т. Л. Поняття літературної мови та літературного стандарту. Сучасні філологічні дослідження та навчання іноземної мови в контексті міжкультурної комунікації. 2017. Вип. 10. С. 246 – 251.

17. Полевик Д. О., Кириченко О. А. Антонімічний переклад, як складова перекладацьких трансформацій. Соціально-гуманітарні аспекти розвитку сучасного суспільства: матеріали Всеукраїнської наукової конференції викладачів, аспірантів, співробітників та студентів факультету іноземної філології та соціальних комунікацій, м. Суми, 19 – 20 квітня 2013 р. 2013. Ч.1. С. 98 – 99.

18. Савчин Т. Поняття літературної мови та мовної норми. URL: <https://core.ac.uk/download/pdf/60843141.pdf>.

19. Селіванова О.О. Лінгвістична енциклопедія. Полтава: Довкілля-К, 2011. 844 с.
20. Сіняговська І. Ю. Визначення та класифікація перекладацьких трансформацій у процесі художнього перекладу тексту. Наукові праці. Філологія. Мовознавство. 2014. Вип. 209. Т. 221. С. 89 – 93.
21. Словник української мови: в 11 тт. АН УРСР. Інститут мовознавства; за ред. І. К. Білодіда. Київ: Наукова думка, 1970 – 1980. Т. 10. С. 233.
22. Сучасний тлумачний словник української мови / за заг. ред. д-ра філол. наук, проф. В. В. Дубчинського. Харків: ВД «ШКОЛА», 2006. 1008 с.
23. Філдінг Г. Бріджит Джонс: на межі здорового глузду: роман; пер. з англ. Оксани Мельник. Львів: Видавництво Старого Лева, 2020. 512 с.
24. Чигіна Н. В., Князева Д. А. Особливості сленгу в англійській мові. Міжнародний науковий журнал «Інноваційна наука». 2016. № 2. С. 108 – 110.
25. Allen I. The City in Slang: New York Life and Popular Speech. NY: Oxford University Press, 1993. 320 p.
26. Crystal D. Language and the Internet. Cambridge University Press, 2001. 284 p.
27. Fielding H. Bridget Jones's: the Edge of Reason/ London: Picador, 1999. 532 p.
28. Harris Z. S. Papers in Structural and Transformational Linguistics. Dordrecht: Springer, 1970. 850 p.
29. Mencken H. L. The American Language. New York: A.A. Knopf, 1992. 777 p.
30. Moore R., Bindler E., Pandich D. Language with attitude: American slang and Chinese liǔyǔ. Journal of sociolinguistics. 2010. № 14. P. 524 – 538.
31. Savory T. The Art of Translation. Theodore Horace Savory. Boston: The Writers, Inc., 1968. 191 p.

32. Schippan T. Lexikologie der deutschen Gegenwartssprache. Leipzig: Bibliographisches Institut, 1984. Aufl. 1. 307 S.
33. The Oxford Dictionary of Allusions. N.-Y.: Oxford Univ. Press Inc., 2001. P. 70.
34. Wong K.-F., Xia Y., Li W. Linguistic and Behavioural Studies of Chinese Chat Language. International Journal of Computer Processing of Oriental Languages. Chinese Language Computer Society & World Scientific Publishing, 2006. Vol. 19. P. 133 – 152.
35. Your Dictionary. Transformation Definition. URL: <https://www.yourdictionary.com/transformation>.

ANNEX

**Non-literary vocabulary in the novel «Bridget Jones's Diary» and its
translation into Ukrainian**

№	Source Text	Target Text
1	a vibrator	вібратор
2	mummy will smack!	мама дасть по дупі
3	fucking Bridget	довбана Бріджит
4	unruly condom	неслухняний презерватив
5	bum	дупа
6	farting	пердіння
7	shagging prostitute	шпокання повії
8	crap	відстій
9	do a poo-poo	накласти купу
10	fuckwit	довбодятел
11	gay bestial pervert	гей-збоченець
12	insane	ідіотський
13	fuck	фігня
14	fuck	фіговина
15	fuckwit	чмо
16	pretty damn sexy	сексуально до чортиків
17	fucking Jed	сволота Джед
18	masturbated	надпочити
19	shags	шпіліндрикання
20	bloody	довбаний
21	bloody	трясця

22	bloody hell	чорт побери
23	wanker	лох
24	sod off!	вали нафіг
25	bitch	сучка
26	twat	дурень
27	knobhead	ідіот
28	tits up	нахрін
29	cock-up	курва
30	piss off!	задовбалася
31	dickhead	хріновий
32	bastard	сволота
33	sodding	бляха
34	git	мудак
35	bugger off!	зникни
36	pissed	п'яний
37	arse	зад
38	git	лошара/мудак
39	barmy	дивакуватий
40	sodding	проклятий
41	gormless	мудак
42	tosspot	п'янка
43	minger	гидота
44	wazzock	мудак/дурень
45	pony	фігня/нісенітниця
46	tart	розпусниця
47	sod it!	нафіг це все!
48	bugger	мудак
49	knackered	задовбаний
50	tosser	псих/ідіот

РЕЗЮМЕ

Курсову роботу присвячено дослідженню основних способів перекладу нелітературної лексики у романі «Щоденник Бріджит Джонс» українською мовою. У ході написання роботи було висвітлено погляди мовознавців щодо понять «літературна лексика», «нелітературна лексика», а також «перекладацькі трансформації». Окрім того, було названо та проаналізовано основні види нелітературної лексики та найбільш розповсюджені типи перекладацьких трансформацій.

Ключові слова: переклад, літературна лексика, нелітературна лексика, сленг, вульгаризм, перекладацька трансформація.