

LEXICAL-SEMANTIC FEATURES OF THE TRANSLATION OF THE NOVEL PRIDE AND PREJUDICE

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Abstract:

This article highlights the features of the lexical-semantic translation of “Pride and Prejudice” by Jane Austin

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The craft of translation has existed for a very long time, but the development of this science has not always been uniform. This discipline received a significant boost in development in the mid-20th century. But to this day, linguists, theorists and practitioners are tirelessly developing and proposing new theories and concepts.

It was only by the mid-1900s that scholars’ interest was piqued due to the notable surge in the importance of translation work during the 20th century. The process of translation is currently the focus of extensive scientific research. Linguists’ attention was primarily focused on the semantic aspects of linguistic units and speech acts, as well as the relationship between language and reality, thought, society, and culture. There have been developments in the fields of psycholinguistics, sociolinguistics, text linguistics, and the theory of speech acts, among other linguistic disciplines and research areas.

“In a broad sense, the term “translation theory” is contrasted with the term “translation practice” and covers any concepts, provisions and observations relating to translation practice, methods and conditions for its implementation, various factors that have a direct or indirect impact on it. With this understanding, “translation theory” coincides with the concept of “translation studies”

“The entire history of the modern science of translation fits within the framework of the creative life of just one generation. Against the background of the rapid development of this science in a very short historical period, the views on translation of individual researchers naturally evolved. Parallel research carried out by different translation schools sometimes led to similar judgments being made about the same phenomena, but in different terms. Therefore, when analyzing the current state of translation theory, one should, first of all, refrain from any labels and categorical judgments about the views and theoretical structures of certain researchers”

A. D. Schweitzer writes that translation is no different from any other act of speech activity, and therefore there is no need to “Talk about greater freedom of creativity in the field of translation compared to its other types, and therefore the linguistic approach to it is completely justified”.

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“The natural connection of translation with language, with speech activity, with its product - texts that make up the material shell of this activity, i.e. that can actually be analyzed, led to the fact that the emerging theory of translation, increasingly moving away from literary studies and literary criticism, which from time immemorial discussed the problems of translation and translated literature, began to be considered as a purely linguistic discipline, more precisely, as one of the applied branches linguistics.

The so-called “linguistic theory of translation” arose, which was based on the basic postulates of modern linguistic science. Disappointment in the capabilities of machine translation and the idea that linguistic translation problems were “exhausted” cooled the interest of linguists in translation problems for some time”.

First of all, it is important to clarify the meaning of the concept of “translation transformation”. There are definitions proposed by L.S. Barkhudarov, R.K. Minyar-Beloruhev, Ya.I. Retzker, A.D. Schweitzer, V.E. Shchetinkin, L.K. Latyshev, V.N. Komisarov, V.G. Gak and others.

However, the definition of L.S. Barkhudarov is considered fundamental, since it most accurately reflects the essence of the issue. In general, based on the definitions, we conclude that translation transformations are interlingual transformations, restructuring of elements of the source text, operations of re-expression of meaning or paraphrasing in order to achieve a translation equivalent.

The artistic style is perhaps the least studied of all existing styles, since it is the most dynamic and creatively developing. The artistic style knows no obstacles on the way of its movement towards something new, previously unknown. Moreover, novelty and unusualness of expression becomes a condition for successful communication within the framework of this functional style.

The process of translating a literary text from one language to another has a diverse and ambiguous nature, associated with the many components included in it, and it is the multidimensionality of this process that determines the differences in points of view on translation and its features. There are 3 types of written translation in science.

1. Word-by-word translation (literal or interlinear). This is a word-by-word reproduction of the source text in units of the target language, if possible, even preserving the order of the elements. This translation is used mainly as a basis for further translation work; it is also used in comments on untranslatable game or phraseological units.

2. Literal translation consists of the most complete transfer of the contextual meaning of the elements of the source text in units of the target language. If the syntactic structure of the sentence being translated can be expressed in translation using similar means, the literal translation is considered as the final version of the translation without further literary processing.

3. Literary or artistic translation consists of choosing a path for transmitting source information that leads to a translated text with an adequate initial impact on the recipient. The main object with this method of translation is not so much the linguistic composition of the source text, but its content and emotional and aesthetic meaning. Moreover, such a translation does not allow for any abbreviations or simplifications of the source material.

The most common case of permutation is a change in the order of words and phrases in the structure of a sentence:

“If we make haste,” said Lydia, as they walked along, “perhaps we may see something of Captain Carter before he goes”.

If we hurry,” Lydia said on the way, we may still catch Captain Carter before leaving.

During the translation process, a rearrangement of a word from one sentence may be observed to another.

- “I put on this hat that I'd bought in New York that morning. It was this red hunting hat, with one of those very, very long peaks” (Salinger, 7). –

I put on the red hat that I bought in New York this morning. It was a hunting hat, with a very, very long visor (Salinger, 2014: 5).

Often, when translating, there is a change in the order of the parts of a complex sentence - the main and subordinate clause(s).

- “If you decline the office, I will take it on myself” (PP, 7). –

I I'm even ready to take on this matter if you really don't like it (PP,9).

“I put on this hat that I'd bought in New York that morning. It was this red hunting hat, with one of those very, very long peaks” (CR, 7)

Я надел красную шапку, которую мальчик купил в Нью-Йорке. Это была охотничья шапка, с очень-очень длинным козырьком.

Often during translation there is a change in the order of the parts of a complex sentence - the main clause and the subordinate clause(s).

If you decline the office, I will take it on myself” (PP,7).

Я даже готов взять это дело на себя, если оно вам очень не по душе

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