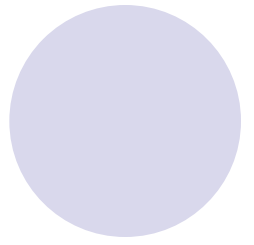
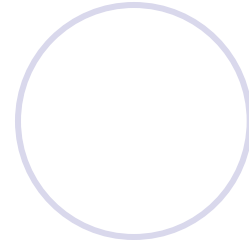
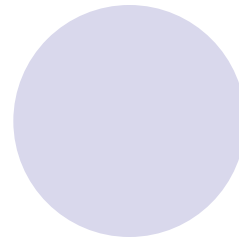
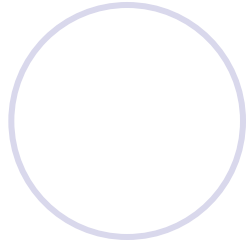
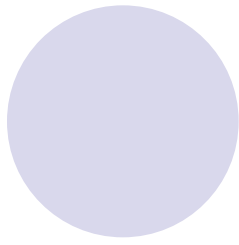


STYLISTIC ASPECTS OF TRANSLATION

Lectures 6.



- Handling Stylistically-Marked Language Units
- Handling Stylistic Devices



Handling stylistically-marked language units

- In different communicative situations the language users select words of different stylistic status.
- The translator tries to preserve the stylistic status of the original text, by using the equivalents of the same style or, failing that, opting for stylistically neutral units.



Handling stylistically-marked language units

- The principal stylistic effect of the text is created with the help of special stylistic devices.
- The speaker may qualify every object he mentions in his own way thus giving his utterance a specific stylistic turn.
- Such stylistic phrasing gives much trouble to the translator since their meaning is often subjective and elusive.

Handling stylistically-marked language units

- Some phrases become fixed through repeated use and they may have permanent equivalents in TL,
- e.g. *true love* — истинная любовь, *dead silence* — мертвая тишина, *good old England* - добрая старая Англия.
- In most cases, however, the translator has to look for an occasional substitute, which often requires an in-depth study of the broad context

Handling stylistically-marked language units

- Stylistically-marked units may also be certain types of collocations.
- Idiomatic phrases may be cited as an example.
- Another common type includes conventional indirect names of various objects or "paraphrases".
- A frequent use of paraphrases is a characteristic feature of the English language.

Handling stylistically-marked language units

- Some of the paraphrases are borrowed from such classical sources as mythology or the Bible and usually have permanent equivalents in Russian (*Attic salt* - аттическая соль, *the three sisters* - богини судьбы, *the Prince of Darkness* - принц тьмы).
 - Others are purely English and are either transcribed or explained in translation:
 - *John Bull* — Джон Буль, *the three R's* — чтение, письмо и арифметика, *the Iron Duke* - герцог Веллингтон.
-

Handling stylistically-marked language units

- A special group of paraphrases are the names of countries, states and other geographical or political entities:
- the Land of Cakes (Scotland), the Badger State (Wisconsin), the Empire City (New York).
- As a rule, such paraphrases are not known to the Russian reader and they are replaced by official names in the translation.



Handling stylistically-marked language units

- Complicated translation problems are caused by ST containing substandard language units used to produce a stylistic effect.
- The ST author may imitate his character's speech by means of dialectal or contaminated forms.
- SL territorial dialects cannot be reproduced in TT, nor can they be replaced by TL dialectal forms.

Handling stylistically-marked language units

- It would be inappropriate if a black American or a London cockney spoke in the Russian translation in the dialect, say, of the Northern regions of Russia or western part of Ukraine.
- Fortunately, the English dialectal forms are mostly an indication of the speaker's low social or educational status, and they can be rendered into Russian by a legal employment of low-colloquial elements, e.g.:



Handling stylistically-marked language units

- *He do look quiet, don't 'e? D'e know 'oo 'e is, Sir?*
- Вид-то у него спокойный, правда?
Часом не знаете, сэр, кто он будет?

Handling Stylistic Devices

- **Causes:**
- Different words may acquire additional lexical meanings which are not fixed in the dictionaries in a certain context (contextual meanings).
- Transferred meaning reflects the interrelation between the two types of lexical meaning: dictionary and contextual.



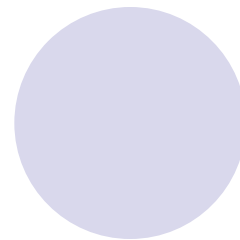
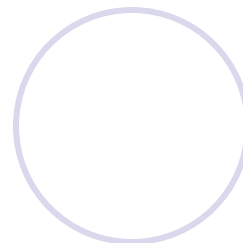
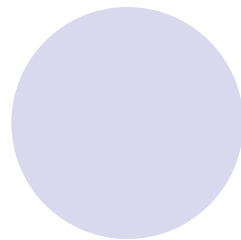
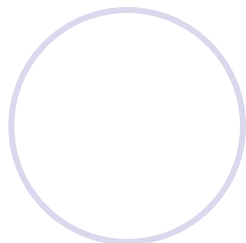
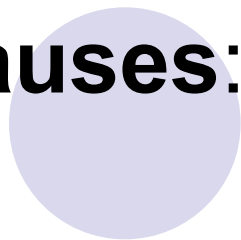
Causes:

- Stylistic devices are necessary when the deviation from the acknowledged meaning is carried to a degree which causes an unexpected turn in the recognized logical (dictionary) meanings.

Causes:

- One and the same stylistic device may be used with different frequency, perform different functions and have different meanings in the stylistic system of any language.

Causes:



- Stylistic devices in different languages are the same in their core, but they function differently in languages.
- This is the cause of stylistic transformations.



STYLISTIC devices

- Stylistic Devices:
- Metaphor: - Prolonged metaphor;
- Metonymy: - Synecdoche;
- - Metonymic epithet;
- Antonomasia;
- Alliteration.

STYLISTIC METHODS OF TRANSLATION

- One should take into account that while translating there is coincidence, partial coincidence and divergences of rendering stylistic devices.

Alliteration

- Alliteration- is the repetition of the initial consonant in two or more words. It can be used for emphasis, logical connection between the components.
- e.g. *Nothing befalls him that he can not transmute into a stanza, song or story.*
- *Все что происходит с писателем может отображаться в его песне, поэме, или повести.*



Alliteration (functions)

- The author may use alliteration for the following purposes:
- to create consonance and aid memorization
- *(Peter Piper Picked a Peck of Pickled Peppers. Про пестрых птиц поет петух, про перья пышные, про пух.);*

Alliteration

- to establish logical connection between the components
- (*cold comfort – слабое утешение; cold conditions – нерабочий режим*);
- to attract the reader's attention
- (*Britain's Biggest Bazaar – крупнейшая распродажа в Великобритании*).



Alliteration

- Very often it is not necessary to retain alliteration while translating:
- e.g. *Rolls on the Rock* –
банкрутство компанії Роллс-Ройс;

STYLISTIC METHODS OF TRANSLATION



- Alliteration is often omitted when used in newspaper and publicistic style, where the informative function is the primary one:
- *E.g. Bar Barbarism in Bars –
Запретить варварство в барах.*

Alliteration

- ❑ **Alliteration should be preserved when possible if the poetic function is more important than the informative one:**
- *E.g. The word Papa gives the pretty form to the lips: potatoes, poultry, prunes and prisms, and all very good for the lips.*
- Слово «папа» придает изящную форму губам: папа, палисандр, персики и призмы – прекрасные слова.



Metaphor

- Metaphor is a stylistic device which consists in the usage of words in a figurative transferred meaning based on the analogy or similarity and is used in all emotive styles.
- e.g. *hot money*- *горячие деньги*.
- It is important to retain metaphors when dealing with fiction.

Ways of rendering metaphor

- In case it is impossible to retain it, the metaphor should be then compensated or substituted for another stylistic device.

Problems of conveying metaphors:

- the difference in traditional associations related to some notions or phenomena.
- *e.g. black sheep- паршивая овца,*
- *black frost- трескучий мороз*
- the metaphors those origin lie in the national folklore
- *e.g. красна девица- fair maiden,*
- *добрый молодец- brave man*

Problems of conveying metaphors

- the metaphoric expressions which have the same origin for the both SL and TL but are expressed differently.
- e.g. Вавилонское столпотворение- the confusion of Babylon
- Дары данайцев- The Greek gifts



Problems of conveying metaphors

- any changes in the metaphor can lead to reconstruction of the whole phrase
- e.g. SPARKLER- Light up your life!
- СПАРКЛЕР- БРИЛЛИАНТ ЧИСТЕЙШЕЙ ВОДЫ!

Problems of conveying metaphors

- the metaphor in the process of translation can be substituted for metaphoric epithet, simile, etc.
- *e.g. a beast of a car- не машина, а зверь*
- *an angel of a girl- не девушка, а ангел/ ангелоподобная девушка*

Problems of conveying metaphors and simile

- ❑ **Metaphors and similes** are lexical figures of speech.
 - ❑ Both metaphor and simile are terms that describe a comparison: the only difference between a metaphor and a simile is that a simile makes the comparison explicit by using "like" or "as":
 - ❑ *You are my sunshine (metaphor) – Your eyes are like the sun (simile).*
-

Problems of conveying metaphors and simile

- **Ways of rendering metaphors and similes:**
 - **by choosing absolute equivalents where the image is preserved:**
 - *E.g. white as a sheet – бледный как полотно/простыня.*
 - **by finding near equivalents when the image of the SL phrase is substituted for the different one:**
 - *E.g. old as the hills – старо как мир.*

Problems of conveying metaphors and simile

○ by means of word-for-word translation:

- *E.g. As busy as a bee – занят как пчела.*

○ by means of descriptive way of translation:

- *E.g. As large as life – в натуральную величину*

Problems of conveying metonymy

- Metonymy- is transference of a name of one object to another object.
- Metonymic transference of name is based upon the principle of contiguity of two objects.



Problems of conveying metonymy

- e.g. *Two men entered the room. The red was smiling, the black was upset.*
- *Двое мужчин вошли в комнату. Рыжий улыбался, а черный был грустный.*



Problems of conveying metonymy

- This example contains the original metonymy is quite simple to translate since the structural and semantic expressions are the same in the SL and TL.
- Metonymy may be instructively contrasted with metaphor.
- Both figures involve the substitution of one term for another.

Problems of conveying metonymy

- **While in metaphor this substitution is based on similarity, in metonymy the substitution is based on contiguity.**
 - Metaphor example: *The ship plowed through the sea (plowed instead of navigated).*
 - Metonymy example: *The sails crossed the ocean (sails instead of ship with sails).*
-

Problems of conveying metonymy

- The most difficult to render are metonymies based on the associations between:
 - - the object and its quality (**metonymic epithet**);
 - - the whole and its part (**synecdoche**);
 - - the proper and common names (**antonomasia**).



Ways of rendering metonymy

- **by means of reconstruction of the common name**
- (in case the original metonymic word has neither equivalent nor analogue in the TL and is not known to the target reader due to different cultural traditions):

Ways of rendering metonymy

- the difference both in the means of metonymization and the extent to which it has spread in the SL and TL.
 - different traditions and rules of metonymic expressions.
 - *e.g. To buy some Kellog's-
купить кукурузные хлопья.*
-

[Ways of rendering metonymy]

- **by means of structural transformations**
- (in case grammatical norms of the two languages are different, and the context cannot be rendered equivalently in terms of grammar):
 - structural transformations and discrepancies in the grammatical norms

Ways of rendering metonymy

- *e.g. Very soon after words there was a concerned official's face staring at me through the jagged hole in the glass of the kitchen door.*
- *Вскоре из дыры в стекле кухонной двери на меня уставилось озадаченное лицо представителя закона.*



Ways of rendering metonymy

- **by means of functional transformations**
(in case the stylistic status of the metonymy is different in the source and target languages):
- functional transformations when the stylistic status of the metonymic expression do not coincide in SL and TL

Ways of rendering metonymy

- *e.g. These wheels will drive you at your pleasure.*
- *Ваш замечательный друг на колесах гарантирует Вам комфортное передвижение и приятные эмоции .*

Ways of rendering metonymy

- **by choosing absolute equivalents** (in case there is a complete coincidence between the cultural traditions of expressing individual qualities of a certain object in the source and target languages):

Ways of rendering metonymy

- ***Word-for-word translation*** due to full correspondence both in cultural and in individual properties of the metonymic expressions
- *e.g. I am revolt of the stupidity of a country police.*
- *Меня возмущает глупость полиции.*



Ways of rendering metonymy

- **by means of reconstruction of the basis for metonymic transference**
(in case the metonymic transference used in the SL does not sound natural in the TL in a particular situation):



Ways of rendering metonymy

- *E.g. The guards now change at Buckingham Palace to a Lennon and McCartney .*
- *Смена караула у Букингемского дворца проходит сегодня под музыку Леннона и Маккартни .*

Ways of rendering synecdoche

- Synecdoche- this variety of metonymy is realized in two variants.
- The first variant is naming the whole object by mentioning part of it.
- e.g. *Caroling lives with Jack under the same roof.*
- *Каролин живет с Джеком под одной крышей.*



Ways of rendering synecdoche

- The second is using the name of the whole object to denote a constituent part of this object.
- e.g. *The hall applauded.*
- *Холл аплодировал.*

Problems of conveying synecdoche

- The means of its expression may often be different in SL and TL.
- Sometimes it requires the replacement of the stylistic device
- e.g. *These wheels will drive you at your pleasure.* “*These wheels*” stands for *this car*.
- We cannot say “колеса” because it will not correspond to the genre of ad.

Problems of conveying synecdoche

- *"Ваш чудовий друг на колесах"
або "ці чудові колеса, сучасний
дизайн й автоматичне керування
гарантують вам їзду із
задоволенням".*



Problems of conveying epithet

- **Metonymic epithet** - on basis of association between the object and of its qualities or features.
- e.g. *У кабінет буквально ввалилося джинсове дівчисько.* –
- *A girl in her full denim outfit nearly fell into the office.*
- The only way of translation is changing the attribute into the object, but at the same time part of SL emotive and evaluative information is lost.



Problems of conveying antonomasia

- **Antonomasia**- is based upon the principle of identification of human beings with things which surround them.
- e.g. *John is a real Romeo.*
- *Джон- настоящий Ромео.*

Problems of conveying antonomasia

- Cultural differences.
- While translating names the translator has to reconstruct the basis for the metonymic substitution because the antonomasia is not widely used in Russian.
- e.g. “Old Blue Eyes” for Frank Sinatra.
- “The King” for Elvis Presley.



Ways of conveying stylistic devices

- **There are three main ways of conveying stylistic devices:**
- If it is possible, to retain them;
- Stylistic devices can be substituted for other stylistic devices;
- Stylistic compensation (when it is impossible to retain stylistic device in the text).



Assignment for the seminar: