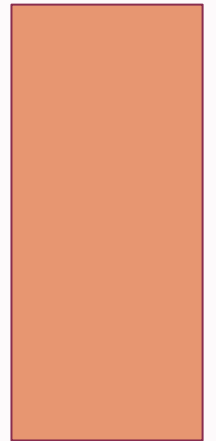


CONTRASTIVE LEXICOLOGY 1

(WITH REFERENCE TO TRANSLATION)



CROSS-LINGUISTIC CORRESPONDENCES IN TRANSLATION

- A **lexical correspondence** is defined as “a relation of denotational (conceptual, extralinguistic) equivalence between two lexical units in the context of two segments that are translation equivalents” (Kraif, 2002: 284).
- We need to distinguish between **‘systemic (lexical) correspondence’**, “where the mutual translation is validated by a bilingual dictionary, and **‘contextual correspondence’**, i.e. translation that depends on a specific context” (Kraif, 2002: 284). These two major kinds of cross-linguistic correspondences – **systemic (lexical) and contextual ones** – dominate the lexical spotting in contrastive analysis and translation.

CROSS-LINGUISTIC CORRESPONDENCES IN TRANSLATION: FOREIGN WORDS

- These are **words or word-combinations in a foreign spelling** that are introduced into a text in their original form, i.e. without morphological or syntactic changes. In oral speech they naturally retain their initial pronunciation. Such elements can be used by the speaker or writer for various reasons. The first one is **adding authenticity** to the text by creating a specific national atmosphere. Secondly, the speaker / writer may wish to produce an impression of a well-read erudite or achieve **a stylistic (comic or ironic) effect**.
- Foreign words inserted in text and put in italics are not non-equivalent items because in many cases there are correspondences in another language, still **they highlight the uniqueness of cultures** and national languages. It is not a question of referring to a national backup in presenting the authentic vision of a phenomenon or alluding to a concept as it is known and apprehended in the culture of its origin.
- The idea is **to point to a phenomenon in its natural environment**, which implies that without this reference or allusion the message will be reduced and the intended communicative effect – seriously impaired.

FOREIGN INSERTIONS IN ENGLISH SPEECH

IN THE INTERNATIONAL CORPUS OF ENGLISH – GREAT BRITAIN (ICE-GB)

- French expressions feature most prominently in the corpus data:
- - “I also picked up some tins of *cassole* and *choucroute royale*
- - That’s a cabbage thing
- - Oh yes with *frankfurters* and sausages and things”
- “Ah *le pain complet* oh the complete whole meal yes...”
- - “Large prawns mind you
- - But not as big as *langoustines*”
- “We had a very sweet *rosé* the other day”
- “What was interesting was the breakfast, *petit déjeuner*”
- “All those *châteaux* you went to visit”
- “The French call it *la Manche* you know”
- “One more to follow when *les parents* return from Italy in a fortnight”
- “You may even have a mental picture of the place if you remember this old song *Regardez*”

□

FOREIGN WORDS IN SAMPLES OF ENGLISH SPEECH

- **Latin:** “The Latin word for commandment is *mandatum*”
- “Now nothing that I’ve said implies any sort of cultural judgement between languages any more than Latin as *the lingua franca* of learning in Europe”
- **Italian:** “Mary Haggerty as Colombina *the commedia del arte* heroine I thought she sang beautifully”
- “*Buongiorno* Emma, At last I put pen to paper and actually write a letter to you!!”
- **Spanish:** “*Muchas gracias* for your letter which came this morning”
- **German:** “This reaction was triggered as the result of the German *Aufklärung* or enlightenment movement”

FOREIGN WORDS IN TRANSLATION

“She would say nothing against him, indeed she would not discuss him at all, and when mention was made of him she merely smiled, a little sadly, and sighed. But her smile was the coup de grâce, and her sigh buried him deep.”

(W. S. Maugham “Cakes and Ale or the Skeleton in the Cupboard”)

«Ничего плохого она про него не говорила, даже вообще не хотела о нем говорить, и, когда о нем заходил разговор, просто улыбалась чуть грустной улыбкой и вздыхала. Но ее улыбка была для него coup de grace*, а ее вздох – камнем на его могилу».

(Перевод А. Иорданского)

FOREIGN WORDS: INTERTEXTUALITY

- Being stored in the information thesaurus, foreign words are functionally similar to allusions, quotations, aphorisms.
- Such elements contribute to the effect of **intertextuality** which consists in the interaction of a given text with fragments or the entire range of other texts as part of **philological heritage**.
- «**Интертекстуальность** – это наличие в тексте элементов, которые, вследствие целенаправленной авторской стратегии или же безотносительно его интенции, активируют в сознании читателя другие, прочитанные им ранее тексты».
(Малаховская, 2007: 5)

COMMENTARIES

- Commentaries include factual encyclopedic information: «когда в качестве пояснения приводятся данные энциклопедического характера, перенесенные из справочников, имеет место такой подход к комментированию, который можно условно назвать **ЭНЦИКЛОПЕДИЧЕСКИМ**».
- Commentaries are also meant to make clear how a piece of 'evoked' text or a fragment of background knowledge relates to the present context.
- «**Исследовательский комментарий** реалий, включающий в себя конкретные данные **энциклопедического комментария**, должен иметь характер 1) **лингвострановедческий** (то есть раскрывающий национальные особенности восприятия внеязыкового факта) и 2) **контекстуально-ориентированный** (то есть указывающий на ту роль, которую этот внеязыковой фактор играет в данном художественном произведении)»

(Тер-Минасова, 2000: 98).

COMMENTARIES: EXAMPLE

- The common (objective) meaning of the French expression ***coup de grâce*** is “благодать, знак милости, который освобождает от мучений.”
- In the above instance it is interpreted within a broader context to be rendered as “смертельный удар, наносимый умирающему из сострадания.”
- The shift of the semantic focus in this case is an indication of the translator’s effort not only to explain the meaning proper, but also to show its contextual role in the development of the story (**«контекстуально-ориентированный комментарий»**).

THE DEVICE OF NOTIONAL COMPENSATION

- To be fully grasped by speakers of other languages culture-bound concepts or meanings require **notional compensation**, i.e. the use of special devices ensuring the same content to be conveyed by means of another language as precisely as possible including various ways of how the so-called ‘semantic gaps’ can be managed or ‘bridged’.

THE DEVICES OF TRANSLITERATION / TRANSCRIPTION AND CALQUES

- When **transliteration** is used the word is rendered into another language at the level of orthography (*'dancing' / 'дансинг', 'summit' / 'саммит'*)
- **Transcription** is realized at the level of phonemes (*'know-how' / 'ноу-хау', 'impeachment' / 'импичмент'*)
- **Calques** present literal word-for-word translations of compound words or collocations when morpheme components or word-like elements within their structure are replaced by their direct lexical equivalents (*'hyperlink' / 'гиперссылка', 'repertory theatre' / 'репертуарный театр', 'культурная революция' / 'cultural revolution'*).

«ЯДЕРНЫЕ ТЕКСТЫ»

- «Есть корпус текстов, известных широко (это универсальные тексты, т.е. тексты **«ядерные»** для всех культур), и есть корпус текстов, менее известных (это тексты, «ядерные» для одной культуры), а узнаваемость прототекста может изменяться с течением времени»
- (Гусева, 2009: 9)

THE SPECIFICATION DEVICE

«Славянофилы идеализировали допетровское прошлое, но все же не опричнину Ивана Грозного».

“Slavophiles idealized life in Russia before Tsar Peter the Great, but not the “oprichnina”, special administrative elite under Tsar Ivan the Terrible.”

ANALYSIS OF THE EXAMPLE

- In the English translation we come across **a calque** ('*slavophiles*'), **a transliteration** '*oprichnina*' (which is written in inverted commas to draw special attention to it) and **a redistribution of the semantic components** in '*Russia before Tsar Peter the Great*' ('допетровское прошлое') as well as **addition** – '**Tsar Ivan the Terrible**' / '**опричнину Ивана Грозного**'.

SPECIFICATION DETAILS

«Она поехала к портнихе, потом к Барнаю, который только вчера приехал...».

(А. Чехов «Попрыгунья»)

“She drove to her dressmaker’s and then called on Barnay, the famous German tragedian, who had just arrived...”

(Translated by A. Chamot)

ANALYSIS OF THE EXAMPLE

- **The specification details** added by the translator seem to be of little relevance in this context, and it is noteworthy that they are not given in the original whereas the Russian reader may need them as well. If at all, the information should be provided in a footnote rather than in the main text.

PERSONAL PROPER NAMES

“The bed and the dressing table were upholstered in pink silk, the chaise-longue and the armchair in Nattier blue*, ...”

«Кровать и туалетный столик были обтянуты розовым шелком, кушетка и кресло – светло-голубым, который так любил Нантье*:...»).

“Michael sat in a heavily carved Chippendale chair*, a reproduction but made by a well-known firm, and his Chippendale table, with heavy ball and claw feet, was immensely solid.”

«Майкл сидел в чиппендейле* – подделка, но куплена в известной мебельной фирме, - его стол, с тяжелыми пузатыми ножками, тоже чиппендейл, выглядел необыкновенно солидно».

(W. S. Maugham “Theatre”)

(Перевод Г. Островской)

COMMENTARIES

- In the above cases, the proper names are made explicit in the respective commentaries supplying the background information:
- «**Жан Марк Нантье** (1685-1766) – французский художник, известный своими портретами придворных дам. Голубой цвет был одним из любимых им тонов, в частности, известен его портрет «Дама в голубом»».
- «Речь идет о мебели, носящей имя **Томаса Чиппендейла** (1718-1779), известного английского мебельного мастера, автора образцов мебели в стиле рококо»

GEOGRAPHICAL PROPER NAMES

- Names of streets, cathedrals, city boroughs, newspapers, magazines, different institutions, shops, feasts, national and religious ceremonies, and other **referents of sociolinguistic and cultural significance** are usually commented upon in reliable editions of fiction which claim a truly representative quality of translation.
- This becomes indispensable when **geographical proper names** acquire symbolic value unknown to an average target language speaker, for example:
 - *Fleet Street* – a street in central London where newspaper offices are located;
 - *Whitehall* – a street in central London where government offices are;
 - *Downing St. 10* – the official residence of the British Prime Minister;
 - *Harley St.* – a place in London where many fashionable doctors and surgeons live;
 - *Mayfair* – the most expensive aristocratic part of London;
 - *Chelsea* – an area in the Southwest of London known for its expensive housing, its fashionable shops, and its football team.

THE CHOICE OF TRANSLATION VARIANT

“The Quiet American” by Graham Greene:

“- What made you into a policeman, Vigot?

There were a number of factors. The need to earn a living, a curiosity about people, and – yes, even that, a love of Gaboriau.”

At least three ways of translation are possible in this case:

- Transcription accompanied by a footnote: «Необходимость зарабатывать на хлеб, любопытство к людям, да, пожалуй, и страсть к Габорио*»). In the footnote: «Габорио – французский писатель (1835-1873), автор детективных романов» .
- Transcription and an embedded explanation (specification): «Необходимость зарабатывать на хлеб, любопытство к людям, да, пожалуй, и страсть к детективным романам Габорио».
- Omission of the name and descriptive translation: «Необходимость зарабатывать на хлеб, любопытство к людям, да, пожалуй, и страсть к французским детективным романам».

(Перевод Е. Гольшевой)

The device used in the last variant is a form of generalizing transformation (**генерализация как вид трансформационного перевода**). Although lately there has been a tendency to omit all kinds of footnotes and embedded explanations as they impede the flow of writing, transformations should better be avoided. With regard to semantic-pragmatic adequacy the second variant seems to be most appropriate.