

## СТИЛИСТИЧЕСКИЕ ОСОБЕННОСТИ ХУДОЖЕСТВЕННОГО ТЕКСТА ПРИ ПЕРЕВОДЕ (НА ПРИМЕРЕ РОМАНА ДЖ. Д. СЭЛИНДЖЕРА «НАД ПРОПАСТЬЮ ВО РЖИ»)

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*В исследовании рассмотрены стилистические особенности художественных текстов. Целью статьи является подчеркнуть важность трудностей перевода, связанных с художественным стилем. Помимо этого рассмотрены основные методы перевода и приведены примеры из текста романа и переводных текстов. Полученные результаты иллюстрируют важность сохранения стилистических особенностей при переводе.*

***Ключевые слова:** художественный текст, художественный стиль, стилистические особенности, переводческие трансформации, трудности перевода, подстановка.*

## STYLISTIC FEATURES OF A FICTION TEXT IN TRANSLATION (BASED ON «THE CATCHER IN THE RYE» BY J.D. SALINGER)

*The study discusses the stylistic features of fiction texts. The main objective of the paper is to emphasize the importance of the difficulties of translation associated with literary style. In addition, the basic methods of translation are considered and examples from the text of the novel and translated texts are given. The results illustrate the importance of preserving stylistic features in translation.*

***Keywords:** fiction text, literary style, stylistic features, translation transformations, translation problems, substitution.*

This paper is devoted to the stylistic features of the literary text on the example of the novel "The Catcher in the Rye" by J.D. Salinger and the analysis of stylistic expressive means and translation transformations, used by the author during the translation of the novel from English into Russian.

**The relevance** of the paper lies in the fact that despite the variety of alternative entertainment such as audiobooks, movies, TV series and video games, the public is still interested in reading literature. Therefore, high-quality translation of texts remains in demand, although it may present difficulties related to the style and genre of the work. Literary style has many specific characteristics, in particular, each work of fiction contains many expressive means, which form not only the author's individual style, but also affect the perception of the plot, ideas and meanings by the reader. Consequently, in order to translate the source text correctly without losing its individuality and without altering the characters, it is important to have knowledge and understanding of the stylistic features of the text and fiction means of expression.

**The object** of the study is the fiction novel «The Catcher in the Rye» by Jerome David Salinger.

**The subject** of the study are stylistic features and means, as well as translation transformations used in the translation of the novel from English into Russian by translators R. Rait-Kovaleva and M. Nemtsov.

**The main objective** of the study is to analyze how J.D. Salinger uses artistic techniques to describe the characters in his novel «The Catcher in the Rye», as well as to study how these techniques interact with the translation transformations in the translation from English into Russian in order to achieve maximum adequacy of translation.

The following **methods of research** were used in the study to solve the set tasks: distributive method, method of linguistic analysis, sampling method, transformational method, and comparative method.

In accordance with the main objective of the study it is necessary to perform the following **tasks**:

- To define the concept of literary text, consider its structure and functions;
- To analyze approaches to the classification of artistic means of expression;

- To consider translation transformations that are most commonly used in the translation of works of fiction;
- To analyze the selected means of expression used in describing the characters in the novel "The Catcher in the Rye" by the American writer J.D. Salinger;
- To analyze the selected translation transformations used in the translation of the novel from English into Russian on the example of the descriptions of the characters of the work;

Fiction text is a literary work created by the author to convey his ideas, thoughts and evoke an emotional response from the reader through the use of fiction techniques.

The structure of a fiction text may include such elements as plot, characters, description, dialogues, etc.

The main function of a fiction text is not only to entertain the reader, but also to convey deep philosophical and moral ideas, as well as to evoke reflection and self-discovery.

Literary style is characterized by high emotionality, abundance of direct speech, richness of colors, and wide variety of literary expressive means. This functional style influences the reader's imagination and acts as a trigger for his imagination.

According to V.P. Belyanin, the personality of the author influences the text. Themes, problems, ideas, laid down by the writer is chosen from those that are closer to the author himself or his people. The role of personality of the author can be traced even in the characters of the work, in the features that the writer gives them. The social conditions in which the author exists also play an important role. [2, p. 20-23] It comes from the fact that «in his literary work the author can't help relying on his own experiences and consciously or unconsciously depicts his own needs and feelings...» [2, p. 21]

So that each author forms an individual style of narration, which includes features that present difficulties in the translation of the original text. Consequently, when translating the original text, the following difficulties arise:

- preservation of the author's narrative style;
- preservation of the national-cultural and temporal conditionality;
- preservation of the character image;
- communication of dialect words, barbarisms and archaisms;
- communication of foreign-language realia and terms unfamiliar to the reader.

One of the main techniques when translating any text is the substitution technique. It lies in creating a maximum correspondence between the semantic organization of the source text and the target text, in which a fragment of text is translated as if «word for word».

Despite the fact that the method of substitution, at first glance, seems to be simple, much depends on the ratio of the denotative meanings of linguistic units of the source language and the target language. «The same event allows for an extremely varied realization of it in the text...». [2, c. 18] So that the characteristics used to describe the same object may be different in different languages.

When translating from English into Russian, the following types of substitution are identified, depending on the semantic relationship between the words of both languages:

1. **Non-alternative substitution** – the method of substitution, in which the units of the source language coincide in denotative meaning with the units of the target language. The meanings are fully matched and equivalent correspondence is achieved.

«She took a **cigarette** of me, and I gave her a light.» [original text]

«Она взяла у меня **сигаретку**, и я ей дал закурить.» [tr. by R. Rait-Kovaleva]

2. **Simple alternative substitution** – the meaning of a unit of the source language is transferred in the target language by the meaning of one of several words of the corresponding word, i.e. it depends on the context.

«He came over and sat down on the arm of Stradlater's **chair**.» [original text]

«Затем подошел и сел на ручку Стредлейтерова **кресла**.» [tr. by M. Nemtsov]

3. **Complex alternative substitution** – the technique consists in finding a match that most accurately conveys the meaning of the word in a given context. When using this substitution, the meaning of the word in the source language may partially coincide or partially diverge from the denotative meanings of words in the target language.

«I hate saying **corny things** like «traveling incognito.»» [original text]

«Ненавижу **избитые фразы** вроде "путешествую инкогнито".» [tr. by R. Rait-Kovaleva]

4. **Lexically inadequate substitution** – the denotative meanings of words in both languages do not coincide. They are equivalent only under certain conditions, for example, as part of standard word combinations.

«Boy, was she lousy with **rocks**.» [original text]

«Ну и **колец** у нее!» [tr. by R. Rait-Kovaleva]

5. **Culture-specific words** – words for which there is no correspondence in the target language. Most often these are words that denote realia, or names of historical events, buildings and so on. In this case the following techniques are used:

– Transliteration – letter re-creation of the source text unit. Transcription – phonemic re-creation of the source text unit. [4, p. 63]

«He was reading the **Atlantic Monthly**...» [original text]

«Он читал «**Атлантик Мансли**»...» [tr. by M. Nemtsov]

– Calquing – reproduction of the combinatorial composition of a word or word combination, in which the constituent parts of a word are translated by corresponding elements of the target language. [4, p. 88]

«I left **Lavender Room** pretty soon after they did.» [original text]

«После них я сразу ушел из «**Сиреневого зала**».» [tr. by R. Rait-Kovaleva]

– Descriptive translation – a transformation in which a unit of the source language is replaced by a word or phrase that describes its meaning in the target language. It can be used with or without the word itself, which is translated by transliteration, transcription or calquing. [4, p. 109-110]

«... and everything smelled like **Vicks Nose Drops**» [original text]

«... и все воняет «**Виксом**» – **каплями в нос**.» [tr. by M. Nemtsov]

It must be stated that the study and knowledge of the stylistic features of the fiction text is very important, because the difficulties associated with them are the key means of conveying the individual style of the author. This also applies to the main characters, whose images can be deformed if the translation fails. When translating fiction texts, an important aspect is conveying the meaning and making the impression on the reader that was meant in the original text. The necessary correspondence can be achieved by using the translation techniques given in this article to illustrate that literal translation is not always the right translation solution.

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## ОСОБЕННОСТИ ПЕРЕВОДА ЭКСПРЕССИВНОЙ ЛЕКСИКИ НА МАТЕРИАЛЕ РОМАНА К. КИЗИ «ПРОЛЕТАЯ НАД ГНЕЗДОМ КУКУШКИ»

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*Основное внимание в данной статье уделяется феномену семантического разнообразия. В исследовании описаны лингвистические методы, с помощью которых можно выявить и проанализировать межъязыковые изменения в романе. Особый акцент был сделан на средствах коммуникативного*