

Shcherbak A.O.

MA student,

Borys Grinchenko Kyiv University

LEXICAL AND GRAMMATICAL FEATURES OF DIALECT SPEECH: TRANSLATION ASPECT

Kate Chopin, the outstanding American writer, has a reputation as a proficient of the nineteenth-century literary movement known as Local Color Writing. The distant and mysterious world of Louisiana plantations with its independent characters, vibrant typography and juicy language so skillfully depicted in Chopin's works evokes more and more interest among literary scholars and linguists throughout the United States. However, the Ukrainian reader is hardly familiar with this world due to the lack of translations. Thus, taking into account the increased attention to Kate Chopin's works and the interest they produce at the language level, we consider it is significant to distinguish the lexical and grammatical features of the dialect speech of Chopin's characters and on this basis apply appropriate methods and transformations to provide their translations.

To investigate the dialect on the lexical and grammatical levels its notion should be first identified. V. Vynogradov defines a dialect as words in the system of a colloquial language which are marked with an indicator of the geographical area of their existence [8, p. 57]. In their works, S. Vlahov and S. Floryn regard a dialect as a deviation of a literary norm of a language and highlight its non-equivalence in the TL text [9, p. 250]. Considering the levels such deviations can occur, the English sociolinguist P. Trudgill provides the following notion: «A dialect is a kind of language that differs from other variants in its grammatical, phonetic and lexical features; correlates with a particular territory, social class or group» [7, p. 24]. A similar interpretation is found in the «American Heritage Dictionary of the English Language»: «Dialects are varieties of the national language that are defined at various levels of the linguistic structure –phonetic, grammatical and lexical» [1].

All the aforesaid contributes to the idea that it is extremely important for translators to have excellent knowledge in the standards of a language they translate from in order to distinguish its possible variations and render them into a TL text. Thus, examining the dialect speech applied in Chopin's works, we have revealed such features on the grammatical level as the absence of

copula, modal shifts, verbal tense shifts, double negation. We have explored that deviations on lexical level of the dialect are represented by French exclamations and expressions, loanwords, and words in their reordering form. The features we have found in the grammar structure are the key to African-American Vernacular English, however, along with above-mentioned lexical features, they denote Louisiana Creole, a blend of English and French along with African-American dialect [5, p. 7; 6, pp. 44-43]. We will illustrate the obtained lexical and grammatical features of the dialect speech with the examples as well as provide their translations after exploring the translation strategies for rendering dialects.

Despite the fact that researchers have suggested a number of different techniques, there is still no generally accepted approach to translate dialect speeches. Both researchers, V. Vynogradov and C. Dollerup, highlight such methods of translating non-equivalent units that dialects are as transcription or transliteration, calquing, explication (descriptive translation), and compensation (partial translation) [4, pp. 3-10; 8, p. 119]. Unlike to them, M. Baker and L. Berezovsky distinguish not the methods, but translation transformations: concretization, generalization, loan translation, cultural substitution and lexicalization [2, p. 26-42; 3, p. 71].

Thus, knowing the lexical and grammatical features of dialect speech applied in Chopin's works, we can adapt them to the regarded translation methods and transformations in order to provide the appropriate translation.

As lexicalization presupposes the translation of a dialect by a regional dialect, colloquial unit or diminutive words, we see it expedient to translate the following passage in this way [3, p. 71]:

– *Yonda he live; whar you sees dat Cherokee hedge takin' up half de road* [11, p. 73]. – *Бачте отой ірокезький паркан, що закриває півдороги – отамово він мешка.*

Here we can see such grammatical features of dialect speech as disappearance of the present tense marker «s» in 3rd person form and its implication in 2nd person form. Lexicalization allows us to render these verbal tense shifts by the Ukrainian colloquial words «бачте» and «отамово мешка».

N. Yakovleva notes that compensation allows to convey elements of pragmatic meanings or stylistic nuances, the full transmission of which is impossible, by other elements, and not necessarily in the same place as in the SL text [10, p. 54]. We have adapted this method to translate the following examples:

– *You right, suh. We done los' a whole blesse day, – a plumb day* [11, p. 80]. – *І то правда, пане. Ми згубили блаженний день, цілий день.*

– *Don't you look fo' no deer, Chéri* [11, p. 66]. – *Ніяких, жодних оленів, Шепі.*

Considering the first example, we can denote several deviations at the grammatical level – the absence of the copula verb «are» in the copulative sentence and using past participle along with past simple form. With the help of compensation, we have substituted modal shifts of the original by the inappropriate syntactic construction «згубили день» (instead of the correct «втратили день»). In the second example we can see double negation that has been replaced in the TL text by tautology «ніяких, жодних».

Concretization aims to reproduce the objectivity, integrity of dialect speech by clarifying the necessary details [2, p. 249]. This translation transformation can be found in the next example:

– *Dat town, hit 's ole, ole; mos' a hund'ed year' ole, dey say. Uh, uh, look to me like it heap ol'r an' dat* [11, p. 73]. – *Це містечко stare, як світ; кажуть, йому сотні років. Як по мені, то древня купа та й по всьому.*

Explication provides the replacement of the lexical unit of the original language with a phrase that gives a more or less complete explanation in the target language [8, p. 119]. We consider this method to be a way out in the situations when deviations of a literary norm of a language occur at the lexical level:

– *...we will read our litany together in the morning and say a chapelet* [11, p. 75]. – *... і вранці ми прочитаємо разом ектенію і, перебираючи чотки, вимовим молитву.*

Here we can see such lexical feature of Louisiana Creole as a French loan word. To leave it as it is or to transliterate it will not be the best translator's decision as the meaning this word conveys will remain beyond the understanding of the Ukrainian reader. Thus, one of the possible choices for the translator is to render only the lexical content of the word instead of its form.

V. Vynogradov defines calquing as a method that presupposes the creation of words and expressions by literal translation, following the form of expressions taken from a foreign language [8, p. 119]. We have followed it during the translation of the following example:

– *...tell him I will sell none of my slaves; not the least little négrillon* [11, p. 79]. – *... то скажи йому, що я не продам жодного свого раба, ні єдиного чорношкірика.*

As in the previous example, the lexical deviation is represented by French loan word the meaning of which is «a little black person». However, in this

case calquing seems to be a better choice of translation method. As the Ukrainian language belongs to synthetic languages it simplifies the process of creating new words. Thus, following this translation strategy we preserve the form of the word and render its accurate meaning by means of the Ukrainian diminutive suffix «ик».

To summarize, we have distinguished and explored the lexical and grammatical features of the dialect speech of Chopin's characters, revealed and explained translation transformation and methods, and on their basis provided the translations of the fragments of Kate Chopin's short stories.

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