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Peculiarities of slang translation in fiction

Abstract. *When translating a work of art, translators are faced with the problem of translating slang, due to the lack of an equivalent in the target language. In this article, it seems relevant to consider ways of translating slang units into Russian and Kazakh languages. The work examined examples of slang translation and identified methods for transmitting slang vocabulary. In the practical part, a comparative analysis of the original and translation was used to identify the causes of semantic shifts leading to the transformation of the speech image. The conclusion of the experimental work is that translators use predominantly lexically equivalent substitutions, compensation techniques and descriptive translation. This study allows us to make a contribution to the study of slang units and ways of translating them into Russian and Kazakh languages. The object of the study is slang units used in S. King's novel "The Green Mile" and their translation into Russian and Kazakh languages. The practical significance lies in the possibility* of applying the research results in translation practice.
Keywords: *translation methods, slang, transformations, specification, generalization, omission.*

Introduction

The novel "The Green Mile," written by the American writer Stephen King in the genre of psychological drama, is a striking example of intellectual prose. The novel was published in 1996. The novel was translated into Russian by translators: V. Weber, D. Weber, M.V. Opaleva in 1997.

Stephen King is one of the most famous and popular writers of our time. His works have been translated into many languages. In 2013, a competition was held to determine relevant works of modern literature recommended for translation into the Kazakh language. The competition's expert council approved the final list of books for translation, including the novel "the Green Mile". The translation into Kazakh was carried out by translator M. Sembaykyzy.

One of the main problems of translation is preserving the pragmatic potential of the original work, that is, conveying the style and atmosphere of the original. King is known for his detailed descriptions and ability to create tension. Often this effect was achieved through the use of slang units. However, in some cases it is difficult for translators to convey all the nuances and emotions that are present in the original. This can cause you to lose some of the depth and intrigue of the novel.

Thus, the relevance of the novel itself, its further research, translations into Russian, Kazakh languages and the search for new connections seem to be an inexhaustible topic for philological and translation research.

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ISSN: 2616-678X, eISSN: 2663-1288

The object of study in this work is slang in S. King's novel "The Green Mile", and the subject is the ways of translating slang in the work into Russian by the two main translators of the novel to date - V. Weber and D. Weber, M. Opaleva and into Kazakh language – M. Sembaykyzy.

The main goal of this work is to study ways of translating slang in a work into Russian and Kazakh. In order to achieve this goal, the following tasks are set:

- an overview of the key units of slang in the novel, participating in the vocabulary of the original novel and its translations into Russian and Kazakh languages;

- a review of translation transformations when translating the slang of a novel into Russian and Kazakh languages and an analysis of their implementation.

The practical novelty of the work lies in the study of ways to translate slang in the novel "the Green Mile" into Russian and Kazakh languages, taking into account the target audiences and sociocultural conditions of translation. Slang in the novel and translations into Russian and Kazakh languages is considered through the prism of its use by representatives of different cultures; when studying translations of slang, an attempt is made to draw analogies with the slang of Russian-speaking and Kazakh-speaking audiences.

Materials and Methods. In accordance with the purpose and objectives, the main research method in this work is the method of comparative analysis of the translation of slang units of the original and the translation to identify the causes of semantic changes leading to the transformation of the speech image. The comparative analysis is based on the translations of S. King's work "The Green Mile" into Russian by V. Weber and M. Opaleva, as well as the translation into Kazakh by M. Sembaykyzy. "An equally important reason is the demonstration of linguistic competence, since in modern society the use of slang (appropriately and in a certain situation) is not necessarily something unacceptable or offensive" [10, 109].

The theoretical basis for the study was the works of such scientists as Ya.I. Retzker [9], V.N. Komissarov [5], L.L. Nelyubin [8], L.S. Barkhudarov [1], R.K. Minyar – Beloruchev [7], etc.

The practical basis of the research is the work of fiction by the American writer S. King. Practical material for further analysis was selected using a random sampling method. A total of 200 examples of the use of slang in the work "The Green Mile" were selected, and ways of translating them into Russian and Kazakh languages were also considered.

Literature review. The translation has its own peculiarities which stands behind the communication process using two languages. "A researcher usually has two texts at his disposal (source and translated), and what happens in the translator's head, how the translator works, one can only guess about this". [7, 8].

V.N. Komissarov in his theory of translation distinguished lexical and grammatical transformations, such as: antonymic translation, explication and compensation. He also points out generalization and specification [5].

The translation process itself takes place in the translator's brain and is essentially impossible to study. Therefore, translation transformations are used. It is important for the translator to understand the content of the original and provide his own version of the translation. As a result of such transformations, a transition occurs from the original text to the translation text. As a rule, the choice of translation is based solely on the translator's intuition.

"Compensation (or compensation for losses) in translation should be considered the replacement of an intransferable element of the original with an element of a different order in accordance with the general ideological and artistic character of the original and where this is convenient under the conditions of the Russian language" [9, 53].

Translation transformation means the transition process from original units to translation. "However, the term "transform" cannot be taken literally: the original text itself is "not transformed" in the sense that it does not itself change. This text, of course, itself remains unchanged, but along with it and on its basis another text is created in a different language" [1, 6].

In the book "Comparative stylistics of the French and English languages" J.-P. Vineay and J. Darbelnet distinguish two groups of translation techniques: direct and indirect methods of translation. [11] The first category includes techniques that do not entail semantic and grammatical restructuring of the source text. The methods classified in the second group involve a deeper transformation of the semantic units of the text. Both the grammatical structure of the text and its structural elements undergo changes.

As a rule, the division of transformations is an approximate, non-specified process. Usually all transformations are combined with each other.

Comparing the source and translation texts, we can notice that some texts are translated verbatim, and some are translated in completely different words, and at the same time the meaning of what was said is preserved. This can be noticed in translation of slangs, when it is completely impossible to transfer the meening of the original text using "word by word" translation, so in order to preserve the meaning and to the pragmatic potential of the source text, the translator uses completely different semantic transformations.

We think that the most complete interpretation of translation transformations and the method of their classification are given in the "Explanatory Dictionary of Translation Studies" by L.L. Nelyubin: "Translation transformations are the third category of correspondences, when correspondences are created by the translator based on the meaning of the speech unit. In this case, descriptive translation and various methods of logical thinking in the form of specification of meanings, generalization of meanings, antonymic translation, etc. can come to the rescue." [8, 76].

Results and discussions. Translations of a work's slang are considered either as lexically equivalent replacements or as translation transformations.

Lexically equivalent substitution. It always arises when it is possible to achieve correspondence between a constant plan of content and a corresponding plan of expression in the target language. Thus, direct (literal) translation becomes possible, through which the adequacy of the translation is ensured, sufficient to fully convey meanings, and the need to use translation transformations disappears. Translators of the work often used a lexically equivalent substitution.

Table 1 – Lexically equivalent substitution

Original text	Gal [11, 52]
Translation by M.V. Opaleva	Красотка [3, 66]
Translation by V. Weber, D. Weber	Красотка [4, 18]
Translation by M. Sembaykyzy	Сұлу қыз [2, 45]

English slang *gal* means *beautiful girl*, and translators have chosen lexically equivalent replacements for *красотка* and *сұлу қыз* when translating into Russian and Kazakh, respectively.

The difficulty of translating slang has two main reasons: the discrepancy between the layers of vocabulary and the difference in the sociocultural environment. In this regard, direct (literal) translation is not suitable in some cases. As a result, the translator has to use the entire spectrum of transformations: concretization and generalization, addition and omission, euphemization and dysphemization, compensation, as well as antonymistic and descriptive methods of translation. Translators of the work often used translation transformations. In the tables below we consider examples of some transformations used in the translation of "the Green Mile" novel.

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ISSN: 2616-678X, eISSN: 2663-1288

Table 2 – Concretization

Original text	He was wearing jeans and a cheesy-looking Western-style shirt [11, 195]
Translation by M.V. Opaleva	На нем были джинсы и модная ковбойская рубашка [3, 197]
Translation by V. Weber, D. Weber	Он только что прибыл на работу, был еще в джинсах и ковбойке, не успев переодеться во все белое [4, 198]
Translation by M. Sembaykyzy	Ол жұмысқа жаңа ғана келді, әлі джинсы мен ковбой жейдесінде, ақ түске ауысуға уақыт болмады [2, 220]

Concretization. This transformation allows you to translate the original sample with a broader meaning - a word or expression with a narrower meaning. For example, *cheesy-looking Western-style shirt.* The broad-meaning expression meaning a Western-style shirt has been replaced in Kazakh and Russian by the narrower-meaning expression *ковбой жейдесінде* and *ковбойку*, respectively.

Table 3 – Generalization

Original text	Hands to your sides while you go through, big fella [11, 292]
Translation by M.V. Opaleva	Руки держи по швам, парень, когда будешь проходить [3, 219]

Generalization. This transformation allows the original sample with a narrow meaning to be translated into a word or expression with a broad meaning. Generalization is used where the meaning of its use does not disappear: In the above example, *"big fella"* became simply *"парень"*, which means any boy in general.

Table 4 – Compensation

Original text	'I'm the E Block super - the head screw... [11, 27]
Translation by M.V. Opaleva	Я - главный надзиратель блока «Г» [4, 14]
Translation by V. Weber, D. Weber	Я - старший надзиратель блока Е, здешний начальник [4, p.14]
Translation by M. Sembaykyzy	Е блогының бас күзетшісімін [2, 24]

Compensation. This technique is used when it is impossible to convey the entire meaning of the original using the target language (or there are no equivalents). In this case, compensation occurs for lost meanings in all necessary parts of the text. "*the head screw*" was compensated by *надзиратель* and *бас күзетшісімін* into Russian and Kazakh respectively.

Table 5 – Omission

Original text	Brutal threw a none-too-subtle elbow into his side [11, 27]
Translation by M.V. Opaleva	Брут ощутимо толкнул его в бок локтем [3, 378]
Translation by V. Weber, D. Weber	Зверюга толкнул Джона в бок…[4, 376]
Translation by M. Sembaykyzy	Брутал оны демеп жіберді, ақыры Джон орнынан серпіліп тұрды [2, 289]

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Omission. Table 5 provides an example of omission. This technique omits (removes) lexically or semantically redundant words from the translation. As a rule, this applies to articles, paired synonyms and pronouns, however, it can also apply to other examples of the original, if this does not lead to a loss of meaning in translation. For example: *"Brutal threw a none-too-subtle elbow into his side."* And the attributive construction *none-too-subtle* was omitted in the translations: *"Зверюга толкнул Джона в бок".* However, it could be translated: *"Брут толкнул его в бок своим тяжелым локтем".*

Table 6 – Addition

Original text	We might get the bum's rush if your connections are as good as you seem to think they are. I said. [11, 210]
Translation by V. Weber, D. Weber	Нас действительно могут выгнать с работы, если у тебя такие хорошие связи, хотя на самом деле все может обстоять иначе", – ответил я. [4, 240]

Addition. This technique adds lexically or semantically missing words to the translation if required by the target language. The slang *bum's rush if your connections...,* which means to get rid of someone, translated by Weber with the help of the lexical addition *могут выгнать с работы.*

Table 7 – Descriptive translation

Original text	Dean said. 'It's especially important this time, because the execution was such a balls-up [11, 285]
Translation by M.V. Opaleva	Это сейчас особенно важно, потому что казнь прошла так ужасно [3, 214]
Translation by V. Weber, D. Weber	Это очень важно, потому что экзекуция прошла не так, как положено [4, 217]
Translation by M. Sembaykyzy	Бұл өте маңызды. Өйткені жаза өте ауыр өтті [2, 266]

Descriptive translation. This technique is used when it is necessary to clarify realities unknown to the reader directly in the translation text. It consists, as a rule, of generalization, deletions and additions. In the example shown in Table 7, the slang is *...a balls-up* was translated using descriptive translation *казнь прошла ужасно, жаза өте ауыр өтті.*

Table 8 – Euphemistic translation

Original text	GrassyValley Penal Facility for Women - all penal and no penis, we used to say back then [11, 19]
Translation by M.V. Opaleva	Травянистая Долина": сплошное заключение и никаких развлечений — была у нас такая присказка [3, 7]
Translation by M. Sembaykyzy	Ал біз өз арамызда әлгі түрмені "қылмыскер толы қызықсыз жер" дейтінбіз [2, 10]

Euphemistic translation. It is used to reduce expression in translation compared to the original, when there is a reason to smooth out too harsh vocabulary. The original sample of a*ll penal and no penis* was euphemized to *сплошное заключение и никаких развлечений* which means complete imprisonment and no entertainment in the translation by M. Opaleva and *қылмыскер толы қызықсыз жер* (full of imprisoned people and nothing interesting) in the translation by M. Sembaykyzy

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ISSN: 2616-678X, eISSN: 2663-1288

Table 9 – Dysphemistic translation

Original text	I think you're a pretty sad case. [11, 208]
Translation by M.V. Opaleva	Я думаю, что ты – человек пропащий [3, 234]
Translation by V. Weber, D. Weber	Я думаю, что ты очень мерзкий тип [4, 238]
Translation by M. Sembaykyzy	Меніңше, сен нағыз құрыған адамсың [2, 193]

Dysphemistic translation. Used to increase expression in translation compared to the original. "I think you're a pretty sad case." – "I think that you are a lost man.": in translations into Russian and Kazakh, *a sad case* is disfemized into *мерзкий тип* (disgusting person) and *нағыз құрыған адамсың* which is more rude than in the original

Conclusion. We analyzed 200 units of slang in the novel "The Green Mile". Analysis of the structure of slang translations showed the following:

1. In the translation by V. Weber and D. Weber, the share of lexically equivalent substitutions when translating slang is 31%, with a general euphemization of slang in translation. The share of samples transformed by euphemization is 33%, which gives a total of 70% of the original slang neutralized in translation. Dysphemization of the original samples (7%) affected vulgarisms and blasphemy, which led to a roughening of the translation. The proportion of omissions of slang inclusions is also significant (7%).

2. In M. Opaleva's translation, the share of lexically equivalent substitutions increased to 41%, but the direction of these substitutions is the opposite of the previous translation. The share of slang translated by euphemism increased to 10%, and the share of dysphemization was 5%. Both translators applied the same 10% compensation.

3. In the translation of M. Sembaykyzy, there was a further increase in the share of slang translation by lexically equivalent replacement (45%). There was also a further increase in the share of slang translation by euphemism (20%). In this regard, the translation of M. Sembaykyzy into Kazakh language sounds very soft compared to the original text.

Having examined and summarized all the examples we found in the text of the novel, we can conclude that in the Kazakh translation there is a tendency to neutralize (soften) slang units. As follows from the examples given above, slang is often neutralized, replaced by stylistically neutral lexemes.

Contribution of the authors. *Aizhan Stambekova* - creating a concept, conducting experimental research. *Elmira Zhanysbekova* - work with literature, analysis and synthesis of research results.

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Особенности перевода сленга в художественной литературе

Аннотация. Проблема перевода сленга в художественной литературе остается малоизученной, при том, что современная художественная литература в огромном количестве переводится с английского языка на русский и казахский языки. При переводе художественного произведения, переводчики сталкиваются с проблемой перевода сленга, ввиду отсутствия эквивалента на языке перевода. В данной статье представляется актуальным рассмотреть способы перевода сленговых единиц на русский язык и казахский языки. В работе были рассмотрены примеры перевода сленга и идентифицированы приемы передачи сленговой лексики. В практической части был использован сравнительно-сопоставительный анализ оригинала и перевода для выявления причин смысловых

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ISSN: 2616-678X, eISSN: 2663-1288

изменений, приводящих к трансформации речевого образа. Выводом экспериментальной работы является применение переводчиками преимущественно лексически эквивалентных замен, приемов компенсации и описательного перевода, в редких случаях применялся дословный перевод. Данное исследование позволяет внести вклад в изучение сленговых единиц и способы их перевода на русский и казахский языки. Объектом исследования являются сленговые единицы, используемые в романе С. Кинга «Зеленая Миля» и их перевод на русский язык и казахский языки. Практическая значимость заключается в возможности применения результатов исследования в переводческой практике.

Ключевые слова: способы перевода, сленг, трансформации, конкретизация, генерализация, опущение.

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Көркем әдебиеттегі сленг аударманың ерекшеліктері

Аңдатпа. Заманауи көркем әдебиет шығармаларының ағылшын тілінен орыс және қазақ тілдеріне көптеп аударылуына қарамастан, көркем әдебиетте сленг сөздерді аудару мәселесі аз зерттелген күйінде қалып отыр. Көркем шығарманы аудару кезінде, аудармашылар аударма тілінде баламаның болмауына байланысты сленгті аудару мәселесіне тап болады. Осы мақалада сленг бірліктерін орыс және қазақ тілдеріне аудару тәсілдерін қарастыру өзекті болып отыр. Жұмыста сленг сөздер аудармасының мысалдары қарастырылып, сленг лексикасын беру әдістері анықталды. Тәжірибелік бөлімде сөйлеу бейнесінің өзгеруіне әкелетін семантикалық өзгерістердің себептерін анықтау үшін түпнұсқа мен аударманың салыстырмалы талдауы қолданылды. Аудармашылардың негізінен лексикалық баламалы алмастыруларды, өтеу әдістерін және сипаттамалық аударманы қолдануы эксперименттік жұмыстың қорытындысы болып табылады. Бұл зерттеу сленг бірліктерін зерттеуге және оларды орыс және қазақ тілдеріне аудару тәсілдеріне үлес қосуға мүмкіндік береді. С.Кингтің «Жасыл Миля» романында қолданылатын сленг бірліктер және олардың орыс және қазақ тілдеріне аудармасы зерттеу нысаны болып табылады. Зерттеу нәтижелерін аударма тәжірибесінде қолдану мүмкіндігі жұмыстың тәжірибелік маңызы болып табылады.

Практикалық маңыздылығы зерттеу нәтижелерін аударма тәжірибесінде қолдану мүмкіндігінде.

Түйін сөздер: аударма, сленг, түрлендіру, нақтылау, жалпылау, түсіру тәсілдері.

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ВЕСТНИК Евразийского национального университета имени Л.Н. Гумилева. Серия Филология
BULLETIN of L.N. Gumilyov Eurasian National University. PHILOLOGY Series

№ 1(146)/2024   203