

METHODS OF TRANSLATING INTERJECTIONS
(CASE STUDY OF THE DIARY OF A TEENAGE FAËRIE PRINCESS
BY C. B. SMITH)

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This article is devoted to analyzing methods of rendering interjections in a fantasy novel translation. The article reveals the difficulties of translating interjections in a fantasy novel. The author concluded that the main methods of translating English interjections were a full dictionary equivalent, a variant equivalent and a new contextual equivalent. The least frequent methods were omission, replacement of an interjection with a content word and transcoding.

Keywords: *interjection, fantasy, full dictionary equivalent, variant equivalent, transcoding, omission.*

Problem statement. While translating literary texts it is absolutely essential to preserve emotional content of an original literary work. Interjections are a basic means of expressing feelings and emotions in the text. Interjections might pose a real challenge for a translator as their meanings are often ambiguous and greatly dependent on the context. Inappropriate rendering of interjections or their omission might lead to distortion of author's original idea and lack of emotional expressiveness in the text. Thus, in order to avoid these problems a translator must be familiar with main methods of translating interjections.

The goal. The goal of this research is to reveal and characterize the methods of rendering interjections in a fantasy novel translation.

Recent research and publication analysis. The fantasy genre has been the object of research of many well-known scholars, such as T. Bovsunivska, O. Buivol, J. Tolkien and others. The issue of interjection was investigated by many Ukrainian scholars, such as T. Oryshechko, O. Potebnia and others. Among the

foreign scholars are the following V. Kostomarov, O. Kubryakova, V. Vinogradov, L. Shcherba (Russian); F. Ameka, S. Balli, J. Vandries, A. Vezhbytska, E. Hoffman, S. Greenbaum, J. Leach and others.

The issue of defining functional specifics of speech units as well as analyzing their place in discourse is becoming more and more relevant these days. Since interjections play an important role in communication process, it is highly important to choose appropriate interjection depending on the purpose of an expression and a way of achieving it.

Interjections are words which conventionally constitute utterances by themselves and express a speaker's current mental state or reaction or attitude towards an element in the linguistic or extra-linguistic context (Ameka, Wilkins, 2003: 2).

According to the communicative function, interjections are classified in three categories: expressive – vocal gestures which represent the speaker's mental state; conative – expressions aimed at getting someone's attention or expressions which demand an action or response; phatic – expressions that show a speakers attitude current discourse (Ameka, Wilkins, 2003: 113–114).

A fantasy novel *The Diary of a Teenage Faërie Princess* by C. B. Smith is replete with various interjections. It was found that the analyzed passage of the novel contains 45 interjections: expressive – 49%; conative – 16% and phatic – 27%. They mainly occur in dialogues in order to accurately express emotions of the characters, emphasize their social class or make the situation more expressive. Their functions must be accurately reproduced in translation. This process requires some efforts of a translator as interjections are often ambiguous, indistinct and their meaning can only be realized in the context. Furthermore, some interjections can be translated differently. A translator must clearly understand the context and the author's intention in order to render them properly.

According to T. A. Oryshechko there are a lot of difficulties of translating interjections. They are as follows: polysemy of some interjections; vague meaning since interjections do not name but only denote feelings and emotions; existence

of ethno-specific interjections; author's original interjections (Оришечко, 2009: 392).

T. A. Oryshechko distinguishes the following methods of translating interjections: 1) full dictionary equivalent; 2) variant equivalent; 3) transcoding; 4) new contextual equivalent; 5) approximation (finding interjection that expresses similar emotions); 6) omission; 7) addition; 8) replacement of an interjection with a content word (Оришечко, 2009: 392–395).

The analysis of the passage from a fantasy novel *The Diary of a Teenage Faërie Princess* by C. B. Smith revealed the following methods of translation interjections. Firstly, a full dictionary equivalent. This is a translation method when English interjections fully coincide in their forms with Ukrainian ones.

Oh YES! I'm not complaining (Smith, 2009: 55). – *О, ТАК! Все було добре.*

His foot hit a solid something, and he cried, «Ouch!!» (Smith, 2009: 47). – *Лео вдарився ногою о щось тверде та закричав: «Ай!!»*

If there was no full dictionary equivalent in TL a variant equivalent was used.

Uhh...whatever your name is? (Smith, 2009: 40) – *Еее ...як тебе там?*

Oh. This is just a dream (Smith, 2009: 33). – *Ой, та це ж лише сон.*

In the above examples English interjection *Uhh* and *Oh* were translated not by full equivalents but by one of the translation variants that fit in the given context and comply with the norms of the Ukrainian language.

In case if none of the existing equivalents could convey the exact contextual meaning, the translator used other words that correspond to the context.

ААААА! A door on the ground (Smith, 2009: 37). – *АГА! Так ось же двері в підлозі.*

Gee, Cly. You sound so sad (Smith, 2009: 29). – *Ну і справи, Клі. Ти така засмучена*

Sometimes the translator chose to leave out some interjections in the translation in order to reduce expressiveness of the sentence. However, in this case other means had to be added in order to compensate for the omission.

Uh, Jaynie? (Smith, 2009: 57). – *Джейні, ти тут?*

«Oooh. Potty mouth», said Eddie (Smith, 2009: 61). – «Як тобі не соромно» – сказав Едді.

In the last sentence the interjection was not only omitted but rendered by different grammatical means.

Sometimes an interjection was replaced with a content word.

Ahh, yes! Hindsight is Good 'n Plenty (Smith, 2009: 14). – Звичайно, озираючись назад зараз легко говорити.

«Oh», Aunt Malinda said, her rotund cheeks going all rosy (Smith, 2009: 26). – «Розумієш», – сказала тітка Матильда, на її кругленьких щічках виступив рум'янець.

There were found only few examples of transcoding (sound and/or graphic form of the SL unit is transmitted by means of the TL alphabet).

«Wow», she said. «What a beautiful day!» (Smith, 2009: 34). – «Bay» – вигукнула вона. – «Який чудовий день!».

Okay! Let's look (Smith, 2009: 49). – Окей! Нумо гляньмо, що там.

This method of translation is most commonly used with the interjections that have already become international and can be understood all over the world.

Conclusions. Having analyzed the translation of a fantasy novel *The Diary of a Teenage Faërie Princess* by C. B. Smith it was found that the most common methods of translating interjection were a full dictionary equivalent, a variant equivalent and a new contextual equivalent. Less frequent methods were omission, replacement of an interjection with a content word and transcoding. When choosing an appropriate method of translating interjections a translator should take into account a communicative situation, a context, a pragmatic meaning of an interjection and degree of emotional coloring of the sentence. The main criterion for choosing a method of translation is the degree of equivalence of a translated unit.

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