

КОНТРАСТИВНАЯ ЛИНГВИСТИКА И ВОПРОСЫ ПЕРЕВОДА

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THE GERMAN FACTOR IN THE EMERGENCE OF AMERICAN ENGLISH

Описан анализ влияния германских заимствований на развитие американского английского в условиях массовой германской иммиграции в США в XIX – начале XX в.

From its earliest days, the USA has been a nation of immigrants, starting with its original inhabitants, who crossed the land bridge connecting Asia and North America tens of thousands of years ago. Many immigrants came to America seeking greater economic opportunities, better conditions, and religious freedom. In this respect, as the Germans are one of the predominant immigrant groups of the 19th century, German immigration and its contribution to the USA occupies a special position. Moreover, when German immigrants came to America in the late 1800s, especially due to the Homestead Act, they brought its language, customs and religion to the new land. Their mark on the American variety of English can be observed in the amount of borrowed words and established dialects.

Actually borrowed words undergo a process of being assimilated so that they can become permanent members of a language. The number and character of borrowed words may illustrate the relations between nations, the level of their culture. No wonder that borrowings have often been called the milestones of history. The number and character of borrowings do not only depend on historical factors, on the nature and length of the contacts, but also on the degree of the genetic and structural proximity of languages [1].

Since English is considered to be a Germanic language, containing lots of German origin words, some of them can be encountered as identical in both languages or slightly changed (e.g. *finger-finger*, *winter-winter*, *onkel-uncle*, *blau-blue*). These words are identical because they evolved from a single language. Their closeness derives from their shared ancestry: the West-Germanic language family. Words in these groups are called cognates, that need not have the same meaning: *dish* (English) and *Tisch* ('table', German), or *starve* (English) and *sterben* ('die', German), or *head* (English) and *chef* ('chief', 'head', French) serve as examples as to how cognate terms may diverge in meaning as languages develop separately, eventually becoming false friends.

The German language has provided American English with a huge number of words, many of them pertaining to food, music, science, and politics, due to the influence of German-speaking people on those areas of human endeavor. Borrowing or sharing words between languages is a natural process that occurs when different cultures and societies intermix. It is important to appreciate that cross cultural contact has been a part of the human condition since the beginning of

civilization and continues to be part of the modern world. Furthermore, German borrowings have been a powerful, constructive force in the formation of the American language and culture. They managed to add many terms to the American vocabulary. Most of the words have become so common in American English, at least, in some areas, that they are considered part of the American language (*wunderkind*, *Bildungsroman*, *hamburger*, *schnitzel*, *waltz*). Samples of the impact of German culture on the English-speaking world are numerous and the fields in which borrowing has taken place are fairly well known. Many of the loanwords relate to:

- food (*sauerkraut*, *hamburger*, *pretzel*, *noodle*, *schnitzel*, *pumpernickel*, *frankfurter*, *delicatessen*, *bratwurst*);
- music (*leitmotif*, *spiel*, *concertmaster*);
- sport (*abseil*, *snorkel*);
- politics (*lebensraum*, *putsch*, *Reichstag*);
- military (*blitzkrieg*, *diktat*, *Gestapo*, *flak*);
- education (*kindergarten*);
- feelings (*angst*, *Weltschmerz*, *schadenfreude*, *katzenjammer*).

German has had a considerable impact on American English as it is spoken in the US. Many common American expressions turn out to be of German origin. *Hold on* in the sense of ‘wait a minute’ is from German *halt on*. The English say *good-bye*, but the Germans gave Americans *so long*, from their salutation *so lange*. Whenever someone talks rapidly and without stopping he is said to *talk a blue streak*. This comes from the German expression *das Blaue vom Himmel schwatzen*. The German expression, *gesundheit* means ‘to your good health’ as ‘God bless you’ and is commonly uttered when someone sneezes. And at times the German word gives the text some special flair (*zeitgeist* is used for some stylistic reason instead of ‘spirit of the age’). There are slang phrases, obviously suggested by German, as *ach Louie* and *on the Fritz* (‘not working properly’) or *shyster* (‘a person who uses fraudulent or deceptive methods in business’). The word *dumbhead* appeared obviously from the German *dummkopf*.

In many cases groups of German immigrants settled in such a way as to establish speech islands characterized by a distinct local dialect. The largest and best known of them is the Pennsylvania German dialect. Dutch was applied not just to the language of Holland. Due to the fact that it has always been primarily a colloquial, spoken dialect, very different in form and content from standard German, Pennsylvania German presents serious problems with orthography. Almost any statement can be rendered in a variety of spellings [2, p. 144–145].

Die Hundstage kumme all Jahr un bleibe sechs...

De hoons-dawga cooma alia yohr un bliva sex...

Die Hundsdaage kumme alle Yaahr un blwewe sex...

During its long years of isolation, Pennsylvania German has become increasingly distinct from mainstream German. Many words bare the unmistakable mark of English influence; others preserve archaic or dialectal German forms. And still others have been coined in situ. The drift away from standard German can be seen in the following:

Aagelesser → *brillen* → *eyeglasses*;

Elfder → *elf* → *eleven*;

Feierbletz → *kamin* → *fireplace*;

Alde dage → *alter* → *old age*;

Grischtdaag → *Weihnachten* → *Christmas*.

In discussing the significance of borrowings, it is also important to consider the different types of linguistic borrowings possible:

1) simple and compound words of German form. Both the meaning and the form are transferred (*angst*);

2) hybrid compounds made in German (*autobahn*). *Auto-* is a short form of *automobile* and *bahn* is German;

3) partial adaptations or translations (*alpenglou*). *Alpen-* is German and *glou* is English;

4) loan translations (*afterburner* for German *Nachbrenner*);

5) semantic loans (*elector* for German *Kurfürst*). The meaning was borrowed from German;

6) English derivations made from German bases (*alpenstocker* after *alpenstock*);

7) Proper names and (German) derivations made from these (*fahrenheit*, *gauss*);

8) neo-Latin/Greek compounds and derivations first suggested by a German (*activism*);

9) partial translations from these (*abreact* for German *abreagieren*). The prefix is retained but the English form used for the verb [3].

English has not only borrowed words from Germany there are also some quite common affixes taken from German which are used for building new words in English: *-burger* (*beefburger*, *cheeseburger*, *veggie-burger*), *-fest* (*bookfest*, *fanfest*, *songfest*), *wunder-* (*wonderland*) and *-meister* (*schockmeister*, *talkmeister*).

Definitely in the last 300 years and especially in the 19th century German immigration was in the lead among other immigration groups, which came to the USA and has significantly contributed to the development of the country and language.

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The article highlights and analyzes the role and influence of mass German immigration to the USA in the 19th and early 20th centuries on the emergence and peculiarities of American English. In this sense, the German factor affected American English profoundly, especially due to its flexibility, word-stock and applicability.

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ЖАНРОВО-СТИЛИСТИЧЕСКИЕ ОСОБЕННОСТИ МУЛЬТИПЛИКАЦИОННОГО СЦЕНАРИЯ В РАКУРСЕ ЕГО ПЕРЕВОДА НА ИНОСТРАННЫЙ ЯЗЫК

Настоящая статья представляет собой практическое исследование жанрово-стилистических черт сценария мультипликационного фильма «Король Лев» и их учет при переводе на русский язык. Автор рассматривает, каким образом переводчику удалось передать особенности на лексическом, грамматико-синтаксическом, фонетическом и стилистическом уровнях.

Мультипликационному сценарию как виду детской художественной литературы присущи свои жанровые и стилистические особенности. Сценарии для мультипликационных фильмов создаются с учетом того, что их основной зрительской аудиторией являются дети, с чем и связана специфика данных произведений: достоверность и правдоподобность картины, разговорный язык, наличие средств художественной выразительности. С целью выявления жанрово-стилистических особенностей мультипликационного фильма и принципов их учета при переводе на русский язык нами был проведен анализ отрывка из мультипликационного фильма «Король Лев», написанного Брайаном Тиманном, и перевода, выполненного Станиславом Шаровым.

На лексическом уровне были выделены следующие черты:

1) наличие лингвострановедческих названий (преимущественно географических): *Pride Rock – Львиная скала*, *Pride Lands – Львиная Долина*. Для того чтобы адаптировать содержание картины для русскоязычного реципиента переводчик применяет такие трансформации, как калькирование (*Pride Rock – Львиная скала*), модуляцию (*beyond the borders – Чужие Земли*), калькирование с заменой части речи (*Circle of Life – Жизненный Круг*);

2) отсутствие сложной лексики, терминологии, неологизмов и соответственное использование простой лексики: *принц, друг, опасность, гость, prince, friend, danger, guest*). Данная черта обусловлена особенностями детского развития и мировосприятия.

Однако следует выделить случай использования устаревшего слова: *I shall practice my curtsy. – Пойду поучусь реверансам*. При переводе данного предложения переводчик использовал устаревшее слово, которое может вызвать у ребенка трудности в понимании. В данном случае можно было бы дать наиболее приемлемый вариант перевода: *Пойду поучусь кланяться*.