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SOCIAL-CULTURAL TEXT CONCEPTS TRANSLATION

Abstract. The article deals with the architectonics of the social-cultural literary concept named “family” as one of the basic concepts in the work of the famous English writer Ch. Dickens in order to identify the specific features of concept nominative field adaptation to Russian-speaking reader perception as a

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representative of different cultural symbols matrix. Through the use of linguistic-cognitive and cognitive-comparative research methods a comprehensive interpretative model is obtained to reveal the adaptation degree of the linguistic-cultural realities in British society at translating the novel "Great Expectations" by Ch. Dickens into Russian. The novelty of the study is to consider the representation of linguistic and cultural features of British life in the light of their social functioning, i. e. as parts of a social-cultural literary concept. The asymmetric transmission predominance of nominees' content plan in social-cultural literary concept named "family" represented in the novel "Great Expectations" by C. Dickens is revealed.

Key words: literary text, concept, social-cultural concept, nominative field, translation, symmetry, asymmetry.

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[2014: 170].

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: Johnson-Laird 1983, Croft, Cruse 2004],
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» [2019: 24],
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[2002: 17],
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[2009: 79]. , , , »

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(.), (possible worlds)»

[2013: 124].

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» [1996],

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“Great Expectations” / «

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1. 'Where have you been, you young monkey?' said Mrs. Joe, stamping her foot' [Dickens 2010] / [1990].

monkey /

s - S - s^
f - A - f!

2. 'I'd never do it again! I know that. I may truly say. *I've never had this apron of mine off*, since born you were. *It's bad enough to be a blacksmith's wife (and him a Gargery) without being your mother'* [Dickens 2010] /

1990].

: *I've never had this apron of mine off,*

s - S - s!
f - S - ^

: *It's bad enough to be a blacksmith's wife (and him a Gargery)*

() / : : *It's bad enough*

:

s - -
f - A -

: *without being your mother* (-
- : ,
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without being,

« », :

s - - s^
f - A - f'

3. . My sister had *a trenchant way of cutting our bread-and butter for us*, that never varied. First, with her le^ hand she jammed *the loaf hard* and fast against her bib - where it sometimes got a pin into it, and sometimes a needle, which we a^erwards got into our mouths. Then she took *some butter (not too much) on a knife and spread it on the loaf*, in an apothecary kind of way, as if she were making a plaister - using both sides of the knife with a slapping dexterity, and trimming and moulding the butter off round the crust. Then, she gave the knife a final smart wipe on the edge of the plaister, and then sawed a very thick round off the loaf: which she finally, before separating from the loaf, hewed into two halves, of which Joe got one, and I the other [Dickens 2010] /

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1990].

: *a trenchant way of cutting our bread-and butter* - :

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:

s - -
f - A -

: the loaf hard

s - S - s^
f - A - ^

: some butter (not too much) on a knife and
spread it on the loaf

: ()

s - S - s^
f - A - f

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«Tender is the night») //

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: , 1990. - 480 .