

INFLUENCE OF THE ARMED CONFLICTS ON THE FORMATION OF THE AMERICAN MILITARY SLANG

Introduction. We all know that major wars are the stimulus to progress of our society. In particular, they influence the changes in the languages of the countries involved, including their military slang. During the twentieth century there were quite a lot of events that contributed to the development of the military jargon. They created a favorable environment for borrowings in the military and everyday vocabulary.

In order to understand how a military conflict affects the language changes, it is worthwhile to distribute military slang according to a thematic historical basis. In this article we turn to the historical classification, which, in our opinion, quite accurately shows the characteristic features of American military slang [1]. We analyze the slang that arose during the war in Vietnam, World War I, World War II and modern armed conflicts, including the war against terrorism.

Main part. According to this classification, the formation of the American military slang is divided into four groups:

A. World War I.

In this period the US military didn't take such an active part in the hostilities, as, for example, the British soldiers, so most of the slang during that war was taken from the British lexicon. We should pay attention to the fact that a lot of slang words were added to English from the languages of the countries in the coalition the UK and the USA were the participants. For these reasons, the jargon of the American army was significantly enriched by lexical units denoting all aspects of life of a soldier during the First World War [2].

Everyone knows that not every serviceman at the time performed tasks directly on the battlefield. Such people were not respected by the soldiers who were on the battlefield, and therefore this created definite words that were later used:

- 1) *politician* — a soldier, for whatever reason, detached from the usual daily activities and performing, as they say, dusty work — cleaning the rooms, maintaining order in the premises, etc;
- 2) *blooded* — an experienced, seasoned fighter (who has been in the battles); in a literal translation — bled. The relationship between servicemen on the battlefield differed from the relationship of servicemen who were at the point of permanent deployment and who did not take part in hostilities;
- 3) *brains* — an intelligence officer, humor about military intelligence, which in English sounds like “military intelligence”;
- 4) *doughboy* — an infantryman, widely used word, preserved until the Second World War;
- 5) *Ivan* — a Russian soldier, the Russian army, came into use because of the most typical Russian name (lexico-semantic word-formation);
- 6) *click it* — get wounded, comes from the word “click” — a click that resembles a characteristic sound of firing from a machine gun from a distant enemy positions;
- 7) *kaput* — the end, from the German “kaput”. New units of armament were developed, that also created new slang words;
- 8) *typewriter* — machine gun, is named because of the characteristic sound resembling the sound of a typewriter.

B. World War II.

The Second World War also had a great influence on the development of the English-speaking slang. We want to give you some examples of these words and expressions, and show how they were changing and created during the war.

- 1) as we have already mentioned, World War I gave birth to the word “politician”, which later developed to *carpet knight* — a soldier which for some reason is not allowed to take part in combat;
- 2) *ratzy* — a fascist; a fusion of words “rat” and “nazy”;
- 3) *redski* — a Russian, a communist (words “red” and Russian “ski”);
- 4) *bloodbath* — massacre, slaughter, originated from German “blutbad”;
- 5) *devil's piano* — machine gun.

C. The Vietnam War.

The Vietnam War deserves our special attention, because due to its nature and scale, it created an optimal environment for borrowing in the military and everyday vocabulary.

- 1) *arvin* — a soldier of the Vietnamese Army (derives from the abbreviation A.R.V.N. — Army of the Republic of Vietnam);
- 2) *gomer* — a northern Vietnamese (“guy on enemy motorbike route”);
- 3) *fox* — to deliver fire (abbreviation of “Foxtrot” — a letter “F” of the phonetic alphabet which was frequently used for denoting “fire”). The aircraft pilots used it to report about different kinds of firing: “fox one” — “the first missile has been launched”;
- 4) *dinky dau* — a crazy man (borrowing from Vietnamese).

D. The War against terrorism.

The war against terrorism is still being conducted and is a major armed conflict whose stated purpose is the elimination of terrorist groups in Syria, Afghanistan, etc. and of course it also contributes to the appearance of new slang.

1) *Sammy* — a derogatory name of the Somalis during the operation “Restore Hope”. This name was given mainly to those Somalis who in any way undermined the activities of the US Armed Forces;

2) *smurfs* — soldiers of the UN forces equipped with blue helmets. The name was given due to the similarity of their blue uniforms with the appearance of cartoon characters — Smurfs;

3) *kiss-and-cry area* — a place intended for the farewell of servicemen with their relatives and friends before they go to the place of service. Initially, the term was used to describe the place where the skaters expect the final results of the competition.

Conclusion. So, as we can see from the analysis of the examples above, the American military slang was created and developed due to the definite historical events, namely — armed conflicts. It is greatly influenced by the enemy and alliances languages, the appearance of new armament and soldiers’ everyday life.

References

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TRANSLATION DIFFICULTIES ON THE EXAMPLES OF THE MOVIES TITLES

Introduction. An Austrian writer Moritz Saphir said: “Translations are like women: if true, then ugly, as if beautiful, it is wrong”.

The translation system “English—Russian” is quite complex and has many details arisen for different reasons. To begin with, the vocabularies of the Russian and English languages are different, what requires the translator to have a good mastering of Russian language as well, in order to produce not the literal translation of the text, but clearly render the ideas with all their shades skillfully manipulating all possible synonyms. And the mentalities of the English-speaking and Russian-speaking people are often at odds, what makes the translation sometimes distort due to the different opinions of people and their different views on the same things, and sometimes because of the censorship dictated by the policy. We want to analyze this question practically on the example of translation of movies’ titles.

Main part. As we know, for obvious reasons the western and especially American movies were coming slowly and reluctantly to the USSR. Censorship was the main obstacle for not only the correct translation of the movies, but for their getting to the Soviet Union.

However, the movie “Some Like it Hot” managed to break forth to the silver screens of the Soviet audience. The Russian translation is «В джазе только девушки».

The film was released in the USSR only thanks to Leonid Brezhnev, who was delighted with this comedy. But the title of the movie seemed too frivolous to the party censors, so it was converted to «В джазе только девушки». In the Western countries the name is considered even more successful than the original.

The movie “Red Heat” (Russian translation: «Красная жара») was released much later than the previous one, but also got under the ruthless hand of censorship. Heat in the jargon corresponds to the Russian «мент» or «мусор» and thus the movie should have been called “Red Cop”. But in the midst of restructuring era the people were not ready for such names. However, after the collapse of the Soviet Union such obstacle as censorship disappeared.

Currently, there are 3 main strategies for translating the names of the movies: direct translation, transformation, replacement. Each of these strategies is used mainly for its own purpose.

The first strategy is a direct translation of the movie titles. It is the easiest way to translate, but is not sufficiently exact.

The second strategy is the transformation (conversion) of the movie titles. It is a slight change in the title of a movie by means of a number of transformations.

The third strategy that can be used by the translators is substitution of the titles. It is a complete change of the title of the movie in accordance with the idea of the translator.