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Herasymenko O. Yu.,
PhD in Pedagogical sciences,
Assistant Professor

Pinus B. F.,
Student

Mykhailo Tuhan-Baranovskyi Donetsk National University
of Economics and Trade, Kryvyi Rih, Ukraine,

e-mail: gerasimenko_ou@donnuet.edu.ua

ORCID: 0000-0002-0539-1165

e-mail: pinus@donnuet.edu.ua

LEXICO-SEMANTIC TRANSFORMATIONS IN THE PROCESS OF FICTION TRANSLATION

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Герасименко О. Ю.,
кандидат пед. наук,
асистент

Пінус Б. Ф.,
здобувач ВО

Донецький національний університет економіки і торгівлі
імені Михайла Туган-Барановського, м. Кривий Ріг,

Україна, e-mail: gerasimenko_ou@donnuet.edu.ua

ORCID: 0000-0002-0539-1165

e-mail: pinus@donnuet.edu.ua

ЛЕКСИКО-СЕМАНТИЧНІ ПЕРЕКЛАДАЦЬКІ ТРАНСФОРМАЦІЇ У ПРОЦЕСІ ХУДОЖНЬОГО ПЕРЕКЛАДУ

Objective. *The objective of the present article is to study the specifics of artistic translation using lexical-semantic translation transformations and to analyze the use of existing transformations in the original text and in the translated text.*

Methods. *The main scientific results are obtained using a complex of general scientific and special research methods, namely: contextual analysis, interpretive analysis, the method of linguistic description, the method of dictionary definitions, and the comparative method.*

Results. *Artistic translation of works is a long and time-consuming process, which is a unique challenge for any translator, as it requires not only an exceptional level of knowledge of two languages, but also their culture. At the same time, due to one reason or another, it is not always possible to convey all the information that the original contains. In our work, we considered the main translation transformations used in the translation of English literary folk tales into Ukrainian.*

The theoretical views of domestic and foreign researchers regarding the definition of "translation" are outlined; the specifics and peculiarities of the artistic text, its features are investigated; the definition of artistic translation is substantiated and the role of the translator in performing an adequate translation is outlined; the views of scientists regarding the definition of the central concept of our study "translational transformation" are highlighted; it is determined that the most used lexical-semantic transformations in the process of translating O. Wilde's fairy tales are techniques of generalization and concretization; a comparative analysis of the use of the mentioned translation techniques in the original text and in the translated text is carried out.

Key words: *translation, artistic translation, artistic text, lexical-semantic transformations, concretization, generalization, desemantization*

Introduction

Over time, the attitude, assessment and quality of translation changes, in turn, the quality of translation depends on the depth of theoretical understanding of this or that problem of translation studies. Recently, in connection with the increase in the role of translation of artistic texts, there has

been a need for adequate provision of studies aimed at identifying the features of transformations used by translators when working with word semantics and lexical-stylistic means. The comparative linguistic-translational analysis of the lexical-semantic features used in the translation of literary texts from English to Ukrainian is currently gaining special relevance due to the real need for a comprehensive study of the language of literary literature, especially when translating such a genre as author's fairy tales. As you know, works of high artistic literature are a reflection of the high moral culture of people. Such works need an adequate high artistic translation. And with the further accumulation of the potential of scientific knowledge, the quality of the translation of works of high artistic literature becomes more and more important.

It is a well-known fact that translation transformations occupy a leading place among the transformations of the original text. Thus, the current state of translation studies requires a greater number of lexical-semantic studies, despite the fact that this problem was central to the research of many famous linguists. The works of such well-known scientists as O. Biletska, K. Hlukhovtseva, A. Zahnitko, I. Kochan, N. Savchuk, O. Selivanova were of particular importance for our work.

The **objective** of the article is to study the specifics of artistic translation using lexical-semantic translation transformations and to analyze the use of existing transformations in the original text and in the translated text.

Methods

The main scientific results are obtained using a complex of general scientific and special research methods, namely: contextual analysis, interpretive analysis, the method of linguistic description, the method of dictionary definitions, and the comparative method.

Results and Discussions

The essence of translation is one of the main questions of translation studies. The solution to such problems as equivalence, adequacy, etc. depends on the definition of the concept of *translation*. After all, in order to solve these questions, it is necessary to know exactly what translation means, what are its characteristics and features, what place it occupies among other types of interlingual mediation. Translation is a complex and multifaceted phenomenon, which linguists interpret in different ways.

According to N. Bevz, translation is the process of transforming a speech work in one language into a speech work in another language while maintaining a constant plan of content, that is, meaning [1, p. 10]. However, regarding the preservation of the content of the statement, we must note that losses are inevitable during translation, since the translation cannot be an exact copy of the original. And losses are an irrelevant part of the content of the statement. Thus, the task of the translator is to achieve maximum equivalence when interpreting the translated text.

Based on the views of scientists and researchers, we can conclude that translation is the transformation of source language units into translation language units, it is a transition from one language to another in the form of a series of certain actions for the creation of a translation text.

Linguists C. Zasekin and P. Zorivchak are of the opinion that any translation already involves the inclusion of these phenomena in it, as a process. Literary translation, on the other hand, is one of the best manifestations of intercultural interaction, and at a narrower level, literary translation also takes place between literary translations. In fact, artistic translation can be considered the main part of the national literary process [2; 3].

An artistic text has a number of features and characteristics, among which scientists distinguish the following:

- fictionality (that is, the world depicted in the text is fictional);
- synergistic complexity;
- the integrity of the artistic text;
- interrelationship of all elements of the text, i.e. coherence of the text;
- reflexivity of the poetic word, strengthening of actualization of the lexical level;
- the presence of implicit, i.e. hidden, meanings [4, p. 145].

The study of language means reveals many topical issues of the theory of artistic language, as well as the problems of translation. So, for example, the analysis of the lexical-semantic features of the translation of O. Wilde's collection of fairy tales makes it possible to more fully and in detail consider the specifics of the writer's language, which, in turn, characterizes his unique writing style. In addition, such an analysis will enrich our ideas about the nominative, connotative, pictorial and interpretive possibilities of the Ukrainian language.

The main goal of translation is to achieve equivalence. The main task of the translator in this process is to carry out the necessary transformations in order to convey more accurate information contained in the original text while observing the relevant norms of the translated language.

Having analyzed and compared a number of classifications of translation transformations, we consider it expedient to be guided by the classification proposed by such researchers as L. Naumenko and A. Hordieieva. They, in turn, propose to distinguish the following main types of lexical-semantic transformations: contextual substitution, choice of a variant counterpart, descriptive translation, tracing, transcoding, compression, decompression, concretization, generalization, addition, omission, permutation, antonymic translation and equivalence [5, p. 4-5].

In our research, we aim to examine in detail lexical-semantic transformations and their features in the process of translating O. Wilde's collection of fairy tales "The Pomegranate House" into Ukrainian.

Lexico-semantic modifications are diverse, but the analysis showed that the translation of O. Wilde's collection of fairy tales "The Pomegranate House" used such lexico-semantic transformations as concretization and generalization with the highest frequency, which we will consider in more detail.

Generalization or extension is the replacement of a unit of the source language with a narrower meaning by a unit of the target language with a broader meaning. The translator also resorts to generalizations when it comes to the names of stores, car brands, and equipment unfamiliar to the reader of another culture. This common technique can also be observed in cases where time segments are concerned.

Thus, cases of generalization were observed in the translation of the fairy tale "The Birthday of the Infanta":

*Although she was a real Princess and the Infanta of Spain, she had only one birthday every year, just like the children of quite poor people, so it was naturally a matter of great importance to the whole country that she should have **a really fine day** for the occasion [12].*

*Хоча вона була справжньою Принцесою та Інфантою Іспанською, мала вона усього один день народження на рік, точнісінько як і діти останніх бідаків, тому, зрозуміло, для всієї країни було справою честі влаштувати в цей день для неї **справжнє свято** [9].*

In the translation into Ukrainian, the translator uses generalization when conveying the expression *a really fine day*. As a result, we read: *справжнє свято*.

The translation of the following fragment of the tale is indicative from the point of view of the use of transformations:

*Pink and pearl was her great gauze fan and in her hair, which like an aureole of faded gold stood out, stiffly round her pale little face... **she had a beautiful white** rose [12].*

*Рожево-перлистим було її велике прозоре опахало, а у волоссі, що ореолом тьмяного золота нерухомо облямовувало бліде личко, **цвіла прекрасна біла троянда** [9].*

The technique of generalization was used in relation to the whole sentence: *she had a beautiful white rose*. This is reflected in the translation as *цвіла прекрасна біла троянда*.

*Besides, he would miss the sham bull-fight for which the trumpet was really sounding, to say nothing of the puppet-show and the other **wonderful things** [12].*

*А ще він прогавить жартливий бій биків, на який уже кличе сурма, поминаючи вже ляльковий театр та інші **принади** [9].*

For example, in the process of translating Oscar Wilde's fairy tale "The Star-Child" one can also find techniques of generalization. In order to translate the second part of the sentence in the

following example, the translator looks for an expression, namely a phraseology, which in the Ukrainian language carries a certain emotional color, making the image of a wolf brighter:

*The Wolf had a thoroughly practical mind, and **was never at a loss for a good argument** [11].
Вовк міркував практично, йому **ніколи не бракувало переконливих аргументів** [7].*

In the following example, the translator uses the technique of generalization, using the expression *кинулась в обійми*: the translator summarizes the actions of the heroine, omitting the details. However, it is known that the Ukrainian fairy-tale tradition is characterized by more heartfelt relationships, so the translator adds lines to the heroine that were not in the original, adding emotionality to the moment of the couple's meeting and emphasizing the warmth of their relationship.

*And when his wife opened the door and saw that her husband had returned safe to her, she **put her arms round his neck and kissed him**, and took from his back the bundle of faggots, and brushed the snow off his boots, and bade him come in [11].*

*Коли дружина відчинила двері й побачила, що її чоловік повернувся живий і здоровий, вона **зраділа, кинулась в обійми** й поцілувала, потім узяла в нього оберемок хмизу, зчистила сніг із чобіт і запросила всередину [7].*

In the following example of the application of the generalization method, we encounter when translating the episode when two woodcutters, wandering through the forest and thinking about values, accidentally came across a miracle: a bright and beautiful star fell from the sky. The loggers thought they would be lucky to find gold, but instead what they found was a blanket embroidered with stars and wrapped in a small baby. And one of the Lumberjacks decided not to leave the baby to perish in the snow, but to take it home with him. So, when the second Woodcutter offered to share the golden blanket, the first answered that the blanket belonged only to the child and wished him a happy journey (*побажав щасливої дороги*). In general, in the dictionary, the expression *to bid a Godspeed* means “have a good trip” to a person who is planning or already traveling. However, in this case, the translation looks like a polite way of saying goodbye to a person:

*But he answered him: 'Nay, for the cloak is neither mine nor thine, but the child's only,' and he **bade him Godspeed**, and went to his own house and knocked [11].*

*Ні, плащ не належить ані тобі, ані мені, а тільки дитині. Тож він **побажав йому щасливої дороги**, пішов до свого будинку й постукав у двері [7].*

An equally common lexical-semantic transformation is **concretization**. A phenomenon directly opposite to generalization is called concretization. Concretization is the replacement of a word or phrase of the source language with a broader meaning by a word or phrase of the translator with a narrower meaning.

The concretization can be linguistic and contextual. In linguistic concretization, the replacement of a word with a broad meaning by a word with a narrower meaning is due to differences in the order of the two languages – or the absence in the translated language of a lexical unit that has the same broad meaning as the unit of the source language being transmitted, or differences in their stylistic characteristics, or requirements of grammatical order. This applies, for example, to such words as *thing, house, go, say, tell, cry, talk*, etc. We consider it necessary to note that these words have long been included in the list of desemanticized words of the English language. Accordingly, when we talk about linguistic concretization, we mean desemanticized vocabulary. In linguistic concretization, the replacement of a word with a broad meaning by a word with a narrower meaning is due to:

- differences in the arrangement of two languages;
 - the absence of a lexical unit in the translated language, which has the same broad meaning as the unit of the source language being transferred;
 - a difference in stylistic characteristics;
 - the requirements of grammatical order (for example, replacing a noun predicate with a verb)
- [6, p. 207].

Examples of the use of such a lexical-semantic transformation as concretization can be found in the fairy tale “The Young King”. For instance:

Grief, or the plague, as the court physician stated, or as some suggested, a swift Italian poison administered in a cup of spiced wine, slew within an hour of her wakening, **the white, girl** who had given him birth [10].

За годину після пробудження **бідна Принцеса**, що дарувала немовляті життя, померла від горя або чуми, як засвідчив придворний лікар (або, як дехто припускав, від швидкої італійської отрути, поданій у склянці вина з прянощами) [8].

In this case, the translator considers it necessary to resort to the method of contextual specification and translate the expression *the white girl* as *бідна Принцеса*, otherwise the reader will not understand that *the white girl* is the same unfortunate daughter of the king from whom the baby was stolen.

... and wander from room to room, and **corridor to corridor**, like one who was seeking to find in beauty an anodyne from **pain**, a sort of restoration from sickness [10].

...або ж ходив із кімнати в кімнату, **з однієї галереї в іншу**, як людина, що прагне у красі знайти собі **знеболювальне** й одужати від хвороби [8].

The translation of the English phrase *corridor to corridor* (*з однієї галереї в іншу*) depends on the context. The young Prince, who is to become a king, was torn from his familiar environment, from the forest in which he spent his childhood. And so he walks through the galleries of the palace and his feelings, full of new expectations, are mixed with despair and longing for freedom.

After some time he rose **from his seat**, and leaning against the carved penthouse of the chimney, looked round at the dimly-lit room [10].

За деякий час він підвівся **зі свого ложа**, сперся на різьблений дашок каміну й озирнув тьмяно освітлену кімнату [8].

In this example, the translator specifies the concept of *seat*, and we read: *ложа*.

"Our master!" cried the weaver, bitterly. "He is a man like myself. Indeed, there is but this difference between us – that he wears fine **clothes** while I go in rags..." [10].

Наш хазяїн? – гіркою луною відізвався ткач. – Він така ж людина, як і я. Власне, між нами лиш одна різниця – він убраний у багаті **шати**, а я ходжу в ганчір'ї... [8].

This example is characterized by the fact that the translator uses the method of concretization when translating the concept of *clothes*, which according to the dictionary means *одяг*. The translator specifies it as *шати*.

A woman wrapped in a yellow veil followed slowly on a camel, looking back now and then at **the dead body** [10].

На верблюді повільно під'їжджає жінка, закутана у жовте покривало, й озирається час від часу **на бездиханне тіло** [8].

In this case, the English phrase *the dead body* is translated as *бездиханне тіло*.

Conclusions

Thus, we analyzed lexical-semantic transformations such as generalization, concretization, differentiation and concretization, de-semanticization and concretization. We found that the transformations associated with lexical-semantic transformations are based on the difference between the lexical systems of the two languages, namely the semantic scope of words, their semantic structure and lexical-semantic connectivity. The translator often has to face the semantic difference between units of the translated language. In the case of the meaning of the original unit during translation, it is narrowed (specified), that is, the generic concept of this unit is replaced by a specific one, or generalized (generalized), that is, the generic concept of this unit is replaced by a specific one, and all these translation transformations are carried out through the contextual environment of the word. These transformations are most often used during translation. Their application is determined by the laws of theory and practice of translation studies, as well as cultural differences. At the same time, using these transformations, the translator should not neglect the sense of proportion.

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Мета. Мета статті – вивчення специфіки здійснення художнього перекладу за допомогою використання лексико-семантичних перекладацьких трансформацій, аналіз вживання наявних трансформацій у тексті першоджерела та в перекладеному тексті.

Методи. Основні наукові результати отримані з використанням комплексу загальнонаукових та спеціальних методів дослідження, а саме: контекстуальний аналіз, інтерпретаційний аналіз, метод лінгвістичного опису, метод словникових дефініцій, порівняльно-зіставний метод.

Результати. Художній переклад творів – це довгий і трудомісткий процес, який є своєрідним викликом для будь-якого перекладача, оскільки він потребує не лише виняткового рівня знання двох мов, а й їхньої культури. При цьому в силу тих чи інших причин не завжди є можливим передати всю ту інформацію, яку несе в собі оригінал. У роботі нами було розглянуто основні перекладацькі трансформації, використані при перекладі англійських літературних фольклорних казок українською мовою.

Окреслено теоретичні погляди вітчизняних та зарубіжних дослідників щодо дефініції «переклад»; досліджено специфіку та особливості художнього тексту, його ознаки; обґрунтовано визначення художнього перекладу й окреслено місце перекладача у здійсненні адекватного перекладу; висвітлено погляди науковців щодо визначення центрального поняття нашого дослідження «перекладацька трансформація»; визначено, що найбільш вживаними лексико-семантичними трансформаціями у процесі перекладу казок О. Вайлда українською мовою були прийоми генералізації, конкретизації та десемантизації значення; здійснено порівняльний аналіз вживання зазначених перекладацьких прийомів у тексті першоджерела та у перекладеному тексті.

Ключові слова: переклад, художній переклад, художній текст, лексико-семантичні трансформації, конкретизація, генералізація, десемантизація