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USE OF LEXICAL TRANSFORMATIONS
FOR PRAGMATIC ADAPTATION OF FICTION TRANSLATION

The article deals with the use of lexical transformations for pragmatic adaptation of fiction translation. The paper focuses on the most widespread reasons of usage and peculiarities of pragmatically motivated lexical transformations. The article proves that generalization, differentiation of meaning and specification, lexical substitution, compensation, and semantic development can be effectively used to render the pragmatic potential of the original text. The pragmatic aspects of translation are illustrated by the examples of English-Ukrainian translation of fiction. The evidence from this study suggests that the most widespread lexical transformation used in fiction translation is generalization. Lexical substitution is mainly caused by difference in worldviews of readers in English-speaking countries and Ukrainians. Translators usually use compensation to render the style of an original as accurately as possible. The usage of concretization is mainly caused to ensure a high level of reading comprehension. Delivering of high quality translations is impossible without differentiation of meaning and semantic development. It is also worth mentioning that pragmatically adequate rendering is possible if a translator is pragmatically neutral and has enough linguistic and extra-linguistic knowledge to decode the pragmatic potential of an original and encode it by means of the target language.

Key words: *adequacy; pragmatic adaptation; fiction translation; lexical transformations; recipient.*

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ЗАСТОСУВАННЯ ЛЕКСИЧНИХ ТРАНСФОРМАЦІЙ
З МЕТОЮ ПРАГМАТИЧНОЇ АДАПТАЦІЇ ХУДОЖНЬОГО ПЕРЕКЛАДУ

У статті розглянуто застосування лексичних трансформацій з метою прагматичної адаптації художнього перекладу. Основна увага зосереджена на причинах та особливостях використання прагматично зумовлених лексичних трансформацій. Стаття доводить, що генералізація, диференціація значення та конкретизація, лексична заміна, компенсація та семантичний розвиток ефективно використовуються для відтворення прагматичного потенціалу оригіналу в перекладі. Прагматичні аспекти перекладу проілюстровано прикладами англо-українського перекладу художніх творів.

Ключові слова: *прагматична адаптація; художній переклад; лексичні трансформації; реципієнт.*

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ИСПОЛЬЗОВАНИЕ ЛЕКСИЧЕСКИХ ТРАНСФОРМАЦИЙ
С ЦЕЛЬЮ ПРАГМАТИЧЕСКОЙ АДАПТАЦИИ ХУДОЖЕСТВЕННОГО ПЕРЕВОДА

В статье рассмотрено использование лексических трансформаций с целью прагматической адаптации художественного перевода. Особое внимание обращается на причины и особенности использования прагматически обусловленных лексических трансформаций. Доказано, что генерализация, дифференциация значения и конкретизация, лексическая замена, компенсация и семантическое развитие эффективно используются при передаче прагматического потенциала оригинала в переводе. Прагматические аспекты перевода проиллюстрированы примерами англо-украинского перевода художественных произведений.

Ключові слова: *прагматическая адаптация; художественной перевод; лексические трансформации; реципиент.*

Over the last decade, research interest has been focused on translation quality evaluation. In this context, the scholars pay much attention to the pragmatic aspect of translation. Thus, the aim of our research is to define the ways of achieving pragmatically adequate fiction translation and analyze the conditions that may influence this process. The methodology of the article includes the following methods: **continuous sampling method** was used to reveal pragmatically motivated lexical transformations in the process of comparison of original literary works and their Ukrainian translation; **quantitative evaluation method** allowed us to compare the frequency of usage of different lexical transformations for pragmatic adaptation of fiction; **descriptive method** was used to describe our observations on collected factual material; **contrastive analysis** was used to reveal allomorphic features of source and target texts; **linguocultural analysis** allowed us to reveal linguocultural features of the analysed texts that are important constituents of their pragmatic potential; **pragmatic analysis** made it possible to evaluate adequacy of rendering of original pragmatic potential in

translation; **transformational analysis** allowed to reveal peculiarities and types of pragmatically motivated lexical transformations in English-Ukrainian fiction translation.

We conduct an experiment of our proposed approach on fiction dataset. This dataset is a corpus of 10 literary works by C. Bushnell, Ch. Dickens, O. Henry, D. Keyes, L.M. Montgomery, J. Patterson, J.D. Salinger, E. Segal, G.B. Shaw, O. Wilde, and their Ukrainian translation. To provide a profound investigation of the issue we took into consideration texts appealing to different target audiences: children, young adults, adults, and female readers.

3.1. 1. Generalization In the process of investigation we revealed that this transformation is used when it comes to translation of the following items.

3.1.1.1. Geographical Names. If the toponym mentioned in the source text is little known / unknown to possible target audience, it is better to use the geographical name that much more likely exists in background knowledge of the Ukrainian recipients: And I'm taking your picture so the guys in **Loxahatchee** won't think I made this up [32, p. 122]. */ І сфотографую, щоб мої колеги у **Флориді** не подумали потім, що я вигадав цю історію* [16, p. 86].

3.1.2. Names of Foodstuff and Drinks. The difference in Food Culture of recipients of the original and its translation leads to usage of the above-mentioned transformation: <...> Amanda had brought home **Cornish game hens** [32, p. 323]. */ <...> Аманда принесла додому **диких курчат*** [16, p. 209].*; **Buche de Noel** [25, p. 115]. */ **Різдвяний пиріг*** [3, p. 95]. But sometimes the usage of generalization is unjustified. For example, potato crisps «Pringles» can be found on the shelves of almost all Ukrainian supermarkets, hence, it was not necessary to change the proper name with the common noun: I opened a can of **Pringles** [32, p. 145]. */ Я відкрив бляшанку з **чипсами*** [16, p. 101].

3.1.3. Names of Trade Marks. Nowadays the Ukrainian consumers have the possibility to buy brand-name clothes. Consequently, adaptation in the following examples is unjustified because these proper names reveal that the character is not indifferent to fashionable and expensive clothing: She stretches, naked, before sliding into her **Speedo** [25, p. 197]. */ Вона голяка потягнулась і лише після цього нап'яла **купальник*** [3, p. 165]*; Kim McDaniels was barefoot and wearing a blue-and-white-striped **Juicy Couture** minidress <...> [32, p. 9]. */ Кім Макденієлс, босонога та в **модній** міні-сукні в біло-блакитну смужечку <...>* [16, p. 11].

3.1.4. Names of Characters. The following example proves that knowledge of belles-lettres and folklore is of vital importance for a translator, which gives the possibility to reveal allusion: If me and Henry was babes in the wood, he was a **Robin Redbreast** from the topmost bough [29, p. 110]. */ Якщо ми з Генрі були діти в лісі, то він був **дороговказний птах*** [7, p. 70]. The original message is connected with the English tale about two kids who died in the wood. Robin Redbreast covered their bodies with leaves. As the usage of extensive commentaries in literary translation is not encouraged, generalization is a good option in this case.

In his work O. Henry uses the name that was coined by R. Kipling in «The Maltese Cat»: He was the Royal **Kafoozlum** [29, p. 110]. */ Він, власне, був там найголовнішою **особою*** [7, p. 70]. Often neologisms cannot be found in dictionaries, so the only way to understand their meaning and translate adequately is to analyze the context of their first usage [22, p. 127].

3.1.5. Services. The service provider of express delivery «FedEx» exists in Ukraine, though it is not popular here. That is why this proper name was generalized for better understanding of target readers: New York lawyers who'd been overnighted to Maui like a **FedEx** package <...> [32, p. 62]. */ <...> нью-йоркськими адвокатами, яких хутко, як **термінову** посилку, прислали на Мауї <...>* [16, p. 45].

3.1.6. Names of Games, that are popular among the English speakers and are little-known to target readers : <...> busied herself with socks and shoes and toothbrushes and **Game Boys** [32, p. 46]. */ <...> стала клопотатися, дістаючи шкарпетки, черевики, зубочистки та **ігрові приставки*** [16, p. 35].; I pictured myself as a **Play-Doh** figure [25, p. 65]. */ Потім я уявила себе різнокольоровим **пластиліном*** [3, p. 52].

3.1.7. Indication of Height or Size. Scholars also noticed that English-speaking people are accurate when characterizing height of a human-being [27, p. 68; 36, p. 245], which is not typical for the Ukrainians. Though numbers may be important if characters are athletes [18, p. 50], accuracy of numerical value is not of essential importance in fiction [6, p. 157] that is why generalization can be used: At **five feet six** <...> [32, p. 231]. */ **Невеликий** на зріст <...>* [16, p. 152].

3.2. Differentiation of Meaning and Specification. The usage of this transformation is caused by a widespread phenomenon in the English language – polysemy. Hence, in the process of translation it is necessary to take into consideration the context of a polysemantic lexical item. To decode the meaning of the original message correctly, a translator should analyze 1) a narrow context of a polysemantic word: He is well acquainted with my **MS.**, and I just copied into the middle of the blank sheet the words <...> [17, p. 136]. */ Він добре знає мій **почерк**, тим-то я й написав посередині чистого аркуша <...>.* [17, p. 137]; 2) a broad context. For adequate translation of the title of a book or some of its chapters one should read the whole text: **MS.** Found in a Bottle [17, p. 22]. */ **Рукопис**, знайдений у пляшці* [17, p. 23]. Thus, depending on the narrow and broad contexts, an alphabetic acronym **MS.** is translated differently.

In English-Ukrainian translation differentiation of meaning is used to take into account the peculiarities of relations between communicants. Thus, there are two ways of translation of the word 'say': the first example illustrates more respectful way of address than the second one: **Say,** Billy, – did you know my mother was a De Graffenreid [29, p. 234]? */ **Слухайте,** Біллі, ви знаєте, що моя мати – уроджена де Греффенрід* [7, p. 146]?; **Say,** Oliver [34, p. 126]? */ **Чуєш,** Олівере* [21, p. 71]? The utterance 'I beg your pardon' has different functions in different situations: a polite apology, an indication that one of the communicants has not heard or understood something, an expression of anger or indignation. This proves the important role of context in the process of decoding of the original text and, consequently, its translation: **I beg your pardon**, Gwendolen, did you say Ernest [38, p. 45]? */ **Я перепрошую**, Гвендолен, – ви, здається, згадали ім'я Ернест* [4]; **I beg your pardon** [38, p. 48]? */ **Що-що** [4]?*; **I beg your pardon** [38, p. 45]? */ **Що я чую** [4]?*

In his research [10, p. 300] V. Karaban mentions that specification is mainly caused by 1) differences in functional characteristics of equivalents of original lexical elements. Thus, in the English-Ukrainian dictionary compiled by M. Balla one can find twelve ways of translation of the verb 'to be' [2, p. 109]. Hence, translation of such words as 'to go', 'to say', 'to be' depends on the context, that specifies their meaning [14, p. 62]. The following sentences illustrate the above-mentioned statement: He**'s** in the movies [33]. */ У кіно **грає** [20]*; Both of them **were** in our Psych class [33]. */ Вони обидві **слухали** з нами лекції з психології* [20]; But Maggie**'s**

with Walt [25, p. 88]. / *Але ж Метті **зустрічається** з Волтом* [3, p. 71]; 2) differences in communicative traditions. To provide adequate translation one needs to take into consideration a communicative situation that may require the usage of some clichйs. For example, we can observe specification in translation of telephone communication: Is Walt **there** [25, p. 190]? / *А Волт **удома*** [3, p. 160]?

In the process of our investigation we revealed substitution of common nouns with proper nouns: I have come up to **town** expressly to propose to her [38, p. 9]. / *Заради того я і в **Лондон** вернувся, щоб освідчитись їй* [4]; At first Matthew suggested getting a **Home** boy [31, p. 13]. / *Спершу Метью хотів був узяти **англійського** хлопця* [15, p.12]. In these cases specification may be caused by the translator's wish to render national-cultural colouring of the source text if there were some losses in this aspect or the attempt to help the target readers to immerse themselves in the atmosphere of the original. Anyway, a translator should remember that there is no need to specify the information that is intentionally implicit in the original [18, p. 41].

Thus, specification is a useful tool for pragmatic adaptation, but a translator should be careful with domestication as it happened in the following example: «Carrambos!» says the general, fizzin' like a little **soda-fountain** <...> [29, p. 207]. / *«Caramba!» – кричить генерал і шипить, як сифон із **зельтерською водою*** [7, p. 129]. It is known that Seltzer water was imported to the Soviet Union from the West of Germany. But it is doubtful that the American writer O. Henry in «Cabbages and Kings» meant this very water.

3.3. Lexical Substitution. This transformation is often used to render the units of measure. A translator needs to know correspondence of metric systems [1, p. 183], used in the source text and in the community of target readers. Lexical substitution in the next example lets the readers of translation imagine the situation adequately due to the change of Fahrenheit scale into Celsius one: Daytime temperatures can climb to **a hundred and twenty** [32, p. 255]. / *Денні температури інколи сягають **п'ятдесяти градусів Цельсія*** [16, p. 167].

In the process of contrastive analysis it was revealed that lexical substitution is mainly caused by differences in language world views of the English speakers and Ukrainians: My legs turn to **jelly** [25, p. 51]. / *Мої ноги стали **ватними*** [3, p. 39]; **The fiftieth part of a line** could not escape us [17, p. 112]. / *І **волосинки** ми не пропустимо повз увагу* [17, p. 113]. As we can see, translators took into consideration that one situation is traditionally described by the Ukrainian and English communicants differently. Set expressions that contain numerals are often changed in the process of translation too: <...> their shoulders were bent **double** with decrepitude [17, p. 36]. / *[...] спини згиналися у **три** погибелі* [17, p. 37].; <...> talking to Matthew, **nineteen** to the **dozen** [31, p. 114]. / *<...> базікає з Метью: він їй **слово** – вона йому десять* ('talking to Matthew, **ten** words to **one** word') [15, p. 95]. To sum up, lexical substitution helps to achieve the natural way of verbal expression in translation.

3.4. Compensation. This transformation is useful when rendering the following stylistic peculiarities of the source text:

3.4.1. Alliteration. According to A. Izmailov, the usage of alliteration in prose is more characteristic of English, hence, its rendering in translation is not obligatory [9, p. 142]. But the system of stylistic devices creates the style of a text as a whole, reflects individual author's style and can be used to describe characters. These factors prove the necessity to render alliteration for pragmatically adequate translation. The task becomes even more difficult for a translator when alliteration is combined with one more stylistic device, for example, the wordplay: **Snap-shot** of a **s**enorita **s**itting in the **s**and – alliteration unintentional. – Wrong. It's a **slung-shot** [29, p. 283]. / *– Знімок сеньйорити на піску. – Ні, це не знімок, а постріл* [7, p. 176]. Neither alliteration, nor wordplay is rendered in the target text, which leads to changes in the pragmatic potential of this utterance.

3.4.2. Wordplay. Compensation is often used to render the peculiarities of characters' speech, especially when it is rich in puns and rhymes [27, p. 78; 36, p. 258]. Such unusual ways of verbal expression give a reader the impression of erudition, quick-wittedness, inventiveness and a large vocabulary of a character. The main condition of successful translation of wordplay is the usage of a textual, not isolated approach [37, p. 181]. If in the original text some deed of a character is ridiculed, the wordplay in the target text has to be used with the same aim, but mockery may be the result of a different image, another lexical item [5, 217-218]. The following example illustrates adequate translation, because not only the wordplay is rendered but also its comic effect: There's more of **gravy** than of **grave** about you, whatever you are [26, p. 28]! / *Може, ви з'явилися не з царства **духів**, а з **духовки**, звідки я знаю* [8]!

According to A. Kovalenko, the title of a book is an effective means of pragmatic influence on an addressee: its function is to attract readers' attention [12, p. 15]. Sometimes wordplay is used for this purpose: The **Importance** of Being **Earnest** [38]. / *Як **важливо** бути **поважним*** [4]. The original wordplay is the result of polysemy: 1) according to ABBYY Lingvo, «Earnest people are very serious and sincere in what they say or do, because they think that their actions and beliefs are important» [24]; 2) Earnest is the main character of O. Wilde's play. The first meaning is rendered in translation while the second is not.

Let us consider one more example of a wordplay based on polysemy: I have cabled our government for a couple of **gunboats** to protect American citizens. The first time the Department sent me a pair of **gum boots** [29, p. 108]. / *Я вже двічі телеграфував своєму урядові, щоб прислали пару **канонірок** для захисту американців. Так першого разу вони прислали мені пару **канарок*** [7, p. 69]. The lexical item 'gunboats' has the following meanings: 1) small ships which have several large guns fixed on them [24]; 2) shoes or galoshes, especially of large size [28]. Moreover, in fast speech the words 'gunboats' and 'gum boots' sound alike. In translation the nucleus of this wordplay remained the same, similar sounding of key words is rendered too.

Translation of the next wordplay was a challenge for the translator, because of the difference in phonetic systems of English and Ukrainian: Have you brought a **sheep**? – Sheep! I haven't a single… – **Ship**, cut in the young lady [29, p. 333]. / *– У вас є **граблі**? – Граблі? Ні, в мене ніяких…– **Кораблі**, – поправила панночка* [7, p. 207]. In the English language the meaning of a word sometimes depends on the length of a vowel, as in the words *ship-sheep*. As there is no such phenomenon in the Ukrainian language and the nucleus is the word 'ship', the translator tried to find a rhyming word for this lexical item. In general, when it comes to rhymes, the quality of wordplay translation depends on creativity and language proficiency of a translator: Oh, goosey, goosey, **gander**, whither do you **wander** [29, p. 21]? / *Ex, гусаче, **гусаче**! Куди це ти **скачеш*** [7, p. 16]? In the following example the wordplay remained unnoticed: I was also wearing **cat's eye** glasses and carrying a **dog-eared** copy of «What about Me?» by Mary Gordon Howard [25, p. 16]. / *А ще на мені були **величезні** окуляри, а в руках я тримала **пошарпану** книжку Мері Гордони Говард «А як же я?»* [3, p. 8-9]. Consequently, the translation is less expressive than the source text.

3.4.3. Social Dialect. Dialect gives us additional information about characters of a literary work. For adequate rendering of social dialects a translator should find functional analogues in the target language [19, p. 131].

Let's take a closer look at the following example from G.B. Shaw's «Pygmalion»: Wal, fewd dan y' de-ooty bawmz a mather should, eed now bettern to spawl a pore gel's flahrzn than ran awy atbaht pyin [35]. / *Ну, я'би в' 'го луче навчили, то ни тікав би він геть, коли россипав квіточки бідній дівчині, а заплатив би за шкоду* [23]! The content of the original message as well as its stylistic nuance is rendered in translation due to compensation of phonetic deviations from the literary norm. Thus, the communicative effects of the original and its translation are equipollent.

3.4.4. Individual Peculiarities of Characters' Speech. Graphically fixed deviation from the phonetic norm of the language can be caused by 1) the mood, emotional state, age of a person at the moment of speech; 2) the education and social status of a person [13, p. 18]. For adequate rendering of the pragmatic aspect of the original text in translation one should transfer deviations from the norm in author's speech and/or characters' communication by means of the target language. If a character speaks with a burr, in written English 'h' is used instead of 'r', while in the same situation in Ukrainian we use 'г' instead of 'р'. Usually this individual speech defect causes no problems for a translator: Maa**h**-cie, dear [34, p. 153]! / *Маа**г**-сі-і, догога* [21, p. 86]!

The task for the translator of «Flowers for Algernon» seems to be more global: to render the increase and decrease in the IQ level of a mentally challenged person. The author achieved the impression of infantile speech of the main character using a small vocabulary, poor grammar and punctuation. As we can see in the following example, the translator successfully rendered these peculiarities of the source text: He had a wite coat like a docter but I dont think. he was no docter because he dint tell me to opin my mouth and say ah [30]. / *Він був у білому пальті як доктор але думаю він не був дохтором бо не попросив мене роззявити рота й сказати а* [11, p. 10].

3.4.5. Onomatopoeia. Having the same organs of sense, the English and Ukrainian speakers use different verbal expressions for the sounds they hear in the environment. One should take this into consideration to ensure naturalness in literary translation: 'tramp-tramp-tramp' [29, p. 259]. / *туп-туп-туп* [7, p. 161]; Ding dong, ding dong [34, p. 125]. / *Дзінь, дзень, дзінь, дзень* [21, p. 70]. Usually, the number of repeats in the original and its translation is the same. However, sometimes the difference is caused by the context of the original utterance, as in the following example (the killer fired **two** shots): <...> the **phfffft** sound of the gun firing through the suppressor [32, p. 322]. / *<...> «пуф-ф-ф», «пуф-ф-ф». Так стріляє через глушник пістолет* [16, p. 209].

3.5. Semantic Development. This transformation is often caused by cultural peculiarities of the English and Ukrainian speakers, the difference in their usual ways of verbal expression and background knowledge. According to Ya. Retsker, there are the following types of semantic development [18, p. 52]:

3.5.1. the replacement of a process by its result*:* All languages **come easy to the man** who must know 'em <...> [29, p. 19]. / *Людина зрозуміє будь-яку мову, якщо їй треба* [7, p. 15]; I mean **really laugh** [33]. / *Просто до сліз* [20].

3.5.2. the replacement of a result by a process: We're in the goddam book [34, p. 20]. / *Ми беремо продукти у кредит* [21, p. 11].

3.5.3. the replacement of a reason by a process: He believed it too [26, p. 94]! / *І всерйоз це казав, їй-богу* [8]!

3.5.4. the replacement of a result by its reason may be caused by the necessity to explicate the original message for the Ukrainian readers: The Karlsefin **had no passenger list** <...> [29, p. 51]. / ***Пасажирів** на кораблі **не було*** <...> [7, p. 34].

3.5.5. the replacement of a process by its reason can be illustrated by the following example: She could barely keep her eyes open [32, p. 27]. / *Повіки немов свинцем налилися* [16, p. 24].

3.5.6. the replacement of a reason by a result: *With little or no wherewithal for being left alone in a room, Mary Jane stood up and walked over to the window [33].* / *Коли Мері Джейн **стало нудно** сидіти самій у кімнаті, вона підвелась і підійшла до вікна* [20]. In the next example the speaker explains his interlocutor why he orders goods in large quantities: New use here in arts [29, p. 243]. / *Тут великий попит* [7, p. 151].

The evidence from this study suggests that in 40% of all cases translators use generalization to overcome obstacles in adequate rendering of original pragmatic potential for the target audience. It allows holding attention of fiction readers which is impossible when a translator adds a great number of commentaries, notes or extensive description. Lexical substitution was used in 23% of all transformations. It is mainly caused by difference in worldviews of the speakers of the English and Ukrainian languages, which in its turn influences usage and combinability of lexical items in certain contexts. Compensation was used in 14% of the material under analysis. Translators use this transformation to render the style of the original as accurately as possible. There should be no lacunas in translation, hence, the usage of concretization (8%) was mainly caused to ensure a high level of reading comprehension. Delivering of high quality translations is impossible without differentiation of meaning (8%) and semantic development (7%). These transformations make translation sound natural. It is also worth mentioning that pragmatically adequate rendering is possible if a translator is pragmatically neutral and has enough linguistic and extra-linguistic knowledge to decode the pragmatic potential of the original and encode it by means of the target language.

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