

LEXICAL TRANSFORMATIONS IN TRANSLATING RIDDLES AND PUNS

The structures of different languages can have many inconsistencies, which leads to difficulties in preserving and transmitting the meaning of words in translation. Word is a lexical unit and part of the lexical system of language. The semantic structure of the word is unique for each source language and target language. Therefore, translation transformations, specifically lexical ones, come to the fore.

The choice of topic is determined by the experience of working with translation transformations as an important means of achieving translation adequacy. Transformations help to overcome certain existing lexical difficulties in translation. Transformation is the change of formal or semantic components while preserving information. [1]

Translation is an activity that consists in the transmission of the content of a text in one language by means of another language, as well as the result of such activities. The main purpose of translation is to achieve functional adequacy. Adequate, or as it is also called, equivalent translation is a translation that is carried out at a level necessary and sufficient to convey a constant outline of content in compliance with the relevant plan of expression, so called the rules of the language of translation. That is why transformations are used in translation.

The simplest lexical transformations are omissions and additions. Lexical transformations often require additional words or, conversely, omission of some elements. The introduction of additional words is due to a number of reasons: differences in sentence structure and the fact that more concise English sentences require a more detailed expression of thought in the Ukrainian language. The absence of a corresponding word or a corresponding lexical-semantic variant of this word is also the reason for the introduction of additional words in translation.

The purpose of the study is to compare the text from source language to target language, and to study the semantic transformations in the text aimed to preserve the meaning of the "riddle", to define the approach to translation transformations and their role.

The research subject is Jack Delany's short story "The Case of The Lower Case Letter".

The research object is coded message in the suicide note. Source text (ST) - English, target text (TT) - Ukrainian.

Plot summary: A famous lexical semanticist, Edgar Nettleston, was found dead. Police verdict was suicide. The scientist's wife, Edith Nettleston, wants to find her husband's paper that would bring her considerable income. She believes that the suicide note will help find its whereabouts, but she is wrong. The note encodes a message that points on the killer.

While translating, I faced a problem in rendering the plot organizing pun (the professor's note) into Ukrainian without losing its significant meaning. Word play is a stylistic device based on words based synergy (homonyms) or ambiguity (polysemous

words). The most important feature that distinguishes homonymy from polysemy is the connection between the meanings of words in polysemy. This unity is determined by internal connections, which is manifested in the transfer of meaning, in the meanings that are formed by external similarity, functional proximity or identity. If this connection disappears, then homonymy is formed. The phenomenon of homonymy, characteristic of all languages, and in English is quite common due to the large number of borrowings and relatively small average length of words. [3]

Homophone is also very common in English. Homophones are words that are pronounced the same way, but have different meanings and spellings. For example, air (повітря) – heir (спадкоємець); week (тиждень) – weak (слабкий). Homophones are difficult to translate, because then the essence of the whole phrase is lost.

With literal translation, it is simply impossible to convey a word play, because the basic requirements for the translation of works of art are lost:

1) Accuracy. The translator must convey to the reader all the thoughts that accompanied the author in writing the text, in particular fictions. It is important to preserve not only the main provisions, but also the nuances and shades of presentation, thoughts and experiences of the main characters.

2) Conciseness. The translator cannot be redundant, the thoughts should be stated as concisely as possible, without unnecessary words and metaphors.

3) Clarity. Conciseness and brevity of the language of translation, however, should not cause vagueness of thought, its incomprehensibility, the main thing is not only to translate accurately, but also to convey to the reader the author's idea as clearly as possible.

4) Literature. As mentioned, the translation must comply with the norms of literary language. Each phrase must sound accurate and natural, without any hints of syntactic constructions of the original text. [2]

I describe my own translating experience. Initially, the story was translated in full, and then I focused on the work the coded note.

Firstly, I have to pay attention to the words, important for the solution of the riddle in ST. They were selected for separate translation. The whole riddle was built on them.

In the TT, synonyms or homonyms were selected for these words, the clue on which was kept and which would be clear to the Ukrainian reader.

<p>If we read those homophones in order, we have: <i>whine, seller, hour, manner</i>. And translating to their homophones: <i>Wine cellar our manor</i>.</p>	<p>Якщо ми уважніше прочитаємо ці літери, розділяючи слова в інший спосіб, матимемо таку картину: <i>винний, насліно зріб, немає токсичнішого. Перетворивши на їхні омоніми, маємо: Винний погріб, маєток.</i></p>
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After translating the key words, the text of the note was adjusted to the words selected in the Ukrainian version.

Then the following approach was used: to remove all punctuation marks, so that the text was read as if "in one breath", which is almost equivalent to ambiguity. It gave an opportunity for permutation of pauses between words to form new words and read the text through a new perspective. At the same time, the victim's (Edgar Nettleston)

specialty changed and expanded, because the approach in translation required it. In the ST, it was only a semantics. While in the TT, he was also interested in punctuation which has drawn the attention.

<p>It's all written in lower case. <u>My husband was a stickler for correct grammar.</u> I refuse to believe it doesn't mean something.</p>	<p>Тут все написано малими літерами, до того ж без розділових знаків. <u>Мій чоловік був схиблений на правописі та ще й мав пунктик на цій пунктуації.</u> Я б ніколи не повірила, що це випадковість.</p>
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The attention of translation while doing transformations is focused not only on the note, but also on the story's end. The detective found the cherished paper in a smaller box (TT). The title of the story refers to this:

"The Case of The Lower Case Letter" – "Справа малих літер"

<p>Most of the wine lay unpacked on racks but in one corner <i>two cases</i> sat stacked, one on top of each other. Carefully, I opened the <i>lower one</i>.</p>	<p>Більшість пляшок лежали на полицях, але в дальньому кутку я помітив <i>два запакованих ящики: великий та малий.</i> Я обережно відкрив <i>менший</i>.</p>
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The word "case" in English is ambiguous. "Lower Case Letter" - in this combination, the meaning is "мала літера", otherwise - "ящик". Another translation transformation is "lower" – "small" ("нижній" – "малий": letters' feature – reference to box size).

So dealing with:

1) Coded note

<p>"edith. i'm not going to <i>whine</i>, i've had a good life. i've found wealth and happiness as a teacher, a <i>seller</i> of knowledge. but i find myself depressed beyond hope ... and so i'm choosing the <i>hour</i> and <i>manner</i> of my own demise. i have treated you badly. i demanded you <i>dyed</i> your brown curls blonde. i thought i could <i>buy</i> you when i should have <i>won</i> your love. i called you a <i>witch</i>. i'd complain: <i>where's</i> the woman i married? i said you <i>ate</i> too much. if i wanted change, i could have used a <i>carrot</i> rather than a stick. you probably wanted to <i>wring</i> my neck. forgive me. farewell."</p>	<p>“едіт це я у всьому <i>винний</i> я своїми ж руками викопав собі могилу я рухався насліно <i>гриб</i> мене чекав <i>немає токсичнішого</i> за мене чоловіка але я все ж таки знайшов себе я став тим хто <i>вбиває</i> у голови юних створінь знання та прищеплює тягу до нового та кожен день вертаючись додому я питаю хто той що дивиться на мене з дзеркала хотів би я усе змінити я міг <i>мати</i> тебе але <i>восьмикратно</i> втрачав свій шанс хотів би я повернути час назад це я змусив тебе повідбивати <i>каблучки</i> тупцяючи від злості вибач мені прощавай”</p>
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2) Detective's conclusion, exposing the killer

<p>The final homophones: dyed buy won witch where's ate carrot wring. That is: died by one which wears eight carat ring."</p>	<p>Останні омоніми: вбиває, мати, восьмикратно, каблучки. І вони означають: вбиває той, хто має восьмикратну каблучку.</p>
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Conclusion: The studied example allowed to consider the stages of creating an equivalent translation. In the process of choosing the final version of the translation, translation transformations were widely used, such as: meaning expansion (the victim's

specialty), lexical transformation of substitution ("lower case letters" and "lower case" - "нижній" – "малий", "справа малих літер" – "менший ящик"), note recoding (homophones and lowercase letters vs lowercase letters, punctuation, homophones and ambiguous homophones) to maintain functional adequacy.

The results of comparative analysis of the original text and the final version of the translated text allow us to conclude to achieve semantic proximity of the translation to the original text, it is necessary to find equivalents of non-equivalent lexical units of English through translation transformations.

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