

Use of Lexical Transformations: On the Material of Works of Fiction

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ABSTRACT

This article considers about the problems of literary translation and the techniques of lexical transformations used to solve them

KEYWORDS: *lexical transformations, literary translation, technique of compensation, translating fiction, deletions, additions, substitutions.*

Introduction

An example of a pun from the work "Alice in Wonderland", when the translator could not find a suitable equivalent of the pun and created his own play on words.

<p><i>'I had NOT!' cried Mouse, sharply and very angrily.</i></p> <p><i>' A knot! said Alice, always ready to make herself useful.</i></p>	<p>- Глупости! - рассердилась Мышь. - Вечно всякие глупости! Какя от них устала! Этого просто не вынести!</p> <p>- А что нужно вынести? - спросила Алиса. (Она всегда готова была услужить.) - Разрешите, я помогу!</p>
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Here, the translation uses the technique of compensation, which is used when one or another phenomenon of the source language does not exist in the target language, and the translator replaces it with the most suitable one. Of course, there are many more problems that a translator faces in the practice of translating fiction, but the issues we have considered in this work are the most important.

We propose to consider the methods of lexical transformations currently known in translation studies.

Lexical transformations are divided into three types: deletions, additions and substitutions. Omissions and additions are types of transformations that are often found in the translation, in particular, of literary works. We will talk about the technique of omission and addition in more detail in the next paragraph of this chapter. Next, we will discuss the definitions of these techniques of lexical substitutions, their relevance, and use examples to consider the use of substitutions in the translation of literary texts.

The classification of transformations in textbooks and scientific works is carried out according to different criteria. Komissarov offers three types of basic lexical transformations:

1) translation transcription and transliteration, 2) tracing, 3) lexical-semantic replacements (specification, generalization, modulation and semantic development of the meaning of the original unit). Classification of L.S. Barkhudarova includes the following types of transformations:

"Specification is the replacement of a word or phrase in the original language with a broader referential meaning with a word or phrase in the target language with a narrower meaning.

Generalization is the opposite phenomenon of specification - the replacement of a unit of the original language, which has a narrower meaning, with a unit of the target language with a broader meaning" [1].

The first of seven types of replacements - according to the classification of Ya.I.Retzker - a method of concretization.

In contexts where clarification of a particular concept is required in the translated text based on the specifics of culture, history, or other factors of the target language, translators resort to this method of translation.

<p>So far, 65 people <i>have died</i> in floods in Dacca Province, East Pakistan.</p>	<p>По имеющимся данным, 65 человек <i>утонуло</i> (погибло) во время наводнений в провинции Дакка, Восточный Пакистан.</p>
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Eliseeva O.A. explains the use of specification in this example by the fact that the English word to die has a much broader meaning than the Russian verb to die, and often requires specification when translated. Another English word with a broader meaning, facilities, also has many meanings. However, it is not always possible to select a suitable, specific contextual meaning from the dictionary meanings of this word.

For example: *The participating States intend to further the development of contacts and exchanges among young people...the further development of youth tourism and the provision to this end of appropriate facilities.* In this sentence, the translator, based on the context, the word *facilities* translated as *льгот*:

Государства-участники намереваются содействовать развитию контактов и обменов между молодёжью, поощряя...дальнейшее развитие молодёжного туризма и предоставления для этой цели соответствующих льгот.

Genres of artistic style stand at the origins of the existing written literature of our reality. It is these genre orientations that emphasize the features, giving shape to each written

work. In topiary art (curly trimming of bushes), the quality of the final product depends on how skillfully the specialist trims the shape of a tree or bush. Shrubs can be geometric and fantastic shapes, such as animals or architectural works. It is especially important to emphasize, "the art of curly pruning of trees and shrubs, which arose in ancient times, has recently become an integral part of modern landscape architecture" [1]. Just like architecture, the genre of a work of art "fairy tale", or its more modern interpretation "story", retains in its depths there are traces of ancient paganism, ancient customs and rituals [2].

However, the first term refers rather to the genre of folk composition, while "story" is the main genre of short narrative prose of the author's work, a kind of analogue of artistic fairy tales. "A story or short story goes back to the folklore genres of oral retelling in the form of legends or instructive allegories and parables" [3], although it reflects the way of life of a particular hero, or people, and not necessarily of antiquity, but may also relate to our reality. This genre of prose, for the most part, refers to children's literature, covering a wide range of topics that meet the interests of this contingent of readers. Stories are written about animals ("The cat in the hat" Dr. Seuss, "Winnie-the-Pooh" A.A. Milne, B. Zhitkov, N. Pavlova), historical events (V. Kataev, N. Tikhonov, N. Asseev), there are also stories showing the lives of children (M. Twain, L. Kassil, L.N. Tolstoy, A.P. Gaidar), fantastic stories, and others [4].

Among the stories, stories about animals are considered especially common. Writers write a lot about animals, because children, due to their curiosity and, one might assume, a more vivid perception of nature than adults, ask many questions: Where do beavers live? Who runs the fastest? How many horns does a rhinoceros have? Why do hippos love water so much? Parents may have difficulty answering unexpectedly asked questions, especially more complex ones. Stories about animals are for this reason so popular among children, since they cover a wide range of knowledge about natural history.

By the second half of the 19th and early 20th centuries, it became popular among Western and European naturalists and natural scientists to write books, including fiction. Nathaniel Hawthorne, Ernest Seton-Thompson, Aldo Leopold, Seagard F. Olsen, Louise Chawla (modern writer), and other famous environmental activists are the authors of the famous books: "Tanglewood tales", "A sand" county almanac ("Sandy County Chronicles"). The children's stories they wrote about animals are humorous in nature and filled with adventure; often the action takes place in small abandoned areas, which children imagine as huge forests with wild animals where they hunt them, or groves where you can find a wide variety of small animals that children love so much. In addition, of course, the imaginations of children, skillfully conveyed by the writers, add special color and humor to the stories. However, we consider it advisable to continue our observations from a more precise scientific position.

The work we are considering in this chapter, "My Family and Other Animals," is a story-autobiography of the English writer, animal painter Gerald Durrell, the founder of the Wildlife Conservation Fund and the Jersey Zoo, named in his honor. The story tells about the five years the Durrell family lived on the island of Corfu in the Ionian Sea in 1935-1939. Here, on an island near Greece, the future zoologist first felt

close to nature and received his primary education. Later he wrote many books about animals and nature. In this book, he devoted several chapters to animals: "At first, the book was conceived simply as a story about the animal world of the island, in which there would be a little sadness for bygone days.

However, I immediately made a serious mistake by letting my relatives into the first pages. Having found themselves on paper, they began to strengthen their positions and invited all sorts of friends with them to all chapters. Only at the cost of incredible efforts and great resourcefulness did I manage to defend several pages here and there that I could devote entirely to animals" [5].

The book was published in 1959. In her memoirs, his first wife, Jackie Durrell, says that he never worked on a book like that: "he turned out page after page, and poor Sophie (the secretary) could hardly keep up with him. ... Six weeks and one hundred and twenty thousand words later, Darrell succumbed to blissful exhaustion" [6].

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