

## **TRANSFORMATION OF CONTEXTUAL SUBSTITUTION IN THE UKRAINIAN TRANSLATION OF "STARDUST" BY NEIL GAIMAN**

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Translation is the 'reconversion' of a source language message into a target language message. Translation differs from other types of language mediation in the fact that it fully replaces the source language text for recipients who consider it identical to the original text. However, it is obvious that a complete correspondence between the translated text and the original is impossible, but at the same time, this is not an obstacle to interlingual communication.

Adequate translation of texts can be achieved by using all kinds of translation transformations – transformations that help reproduce communicative functions only at the level of the entire text.

Translation transformations are "those numerous, diverse in meaning, interlanguage transfigurations that are carried out to achieve translation equivalence, despite differences in the formal and semantic systems of two languages" (Ostapenko, 2020). Depending on the nature of transformations, L. Naumenko and A. Hordieieva (Naumenko, 2011) divide translation transformations into lexical-semantic, grammatical, and stylistic ones.

Lexical transformations are the replacement of the original lexical unit with a lexical unit of the language that does not coincide with the dictionary meaning, in case of inconsistency of structures (Naumenko, 2011).

There are four reasons that cause lexical transformations:

- different vision of objects of objective reality, based on the selection of two different signs in the corresponding words of two different languages;
- the difference in the semantic structure of the word;
- difference in compatibility;
- traditions of using the word by ethnos. Each word correlates with the concept of the objects it denotes. Its semantics reflects the vision of the world that is unique only to a native speaker of this very language (Ostapenko, 2020).

Lexical transformations describe formal and substantive relationships between words and phrases in the original and the translation.

In the process of working on the translation of Neil Gaiman's novel "Stardust" (Gaiman, 1999) made by D. Kushnir (Gaiman, 2017) into Ukrainian, we singled out and worked out the use of various lexical-semantic transformations. The most applied transformation was contextual substitution, the essence of which is in "the translation of a word or word combination of the source text with a word that is not its dictionary

counterpart and is selected taking into account the context and the norms of the target language" (Naumenko, 2011):

*Mr. Draper had just taken the first photograph of the moon, freezing her **pale** face on cold paper* (Gaiman, 1999) – *Пан Дрейнер щойно зробив перший знімок Місяця, увічнивши його **таємничий** лик на папері* (Gaiman, 2017).

The word **pale** has the following dictionary meanings: 1) блідий; 2) вицвітаючий; 3) слабкий; 4) тьмяніти; 5) огорожа; 6) межа (Zubkov, 2018). But taking into account the situational labeling, in order to create the appropriate atmosphere of the narration, the translator reproduces this word as **таємничий**, which is more suitable for the context.

In the following example

*There was once a young man who wished **to gain** his Heart's **Desire*** (Gaiman, 1999) – *Був собі юнак, котрому хотілося **знайти** Мрію свого серця* (Gaiman, 2017)

the word **to gain** is translated as **знайти**, which is not its dictionary counterpart and was chosen according to the context; and the word **Desire** (бажання, жадоба, прагнення, пристрасть, охота (Zubkov, 2018)) was reproduced as **Мрію**, which is set expression for the Ukrainian language.

Let's consider the next example:

*There is only one **break** in the wall* (Gaiman, 1999) – *У мурі є один-єдиний **прохід*** (Gaiman, 2017).

The word **break** has the following dictionary meanings: 1) отвір; 2) перлом; 3) прорив; 4) перерва; 5) розкол; 6) пауза (Zubkov, 2018) but according to the context was translated as a **прохід**.

The following examples are analogous:

*is lined – вимощеною, growing out – пробиваються, are built – туляться, followed – стелячись, becomes – переходить, gets larger – ширишає, takes you – можна дістатися, served – напувають, gap – прохід, function – завдання, follow – розповім, flightmess – легковажність, freezing – увічнивши, traveled – рухатися, moved – мерехтіли, expressively – красномовно, led – поснішила, good sirs – шановні панове* (Gaiman, 1999; Gaiman, 2017).

In all of the above examples, it is possible to observe the application of the transformation of contextual substitution for a more adequate and accurate rendering not only the semantic meaning of a word or phrase, but also the reproduction of stylistic nuance of the utterance and its situational attachment to the context.

In general, it can be concluded that the problem of achieving the adequacy of the translation of a fiction text is due to the complex nature of this phenomenon, which depends on a number of factors of both intralinguistic and extralinguistic

nature, which, undoubtedly, is embodied in the specifics of the activity of the translator who carries out their integration in the process of various transformations.

Often the translator combines different types of transformations, since some of them inevitably derive from others; a change in sentence structure, for example, is caused by lexical transformations. The adequacy of the translation is achieved thanks to the complex application of translation transformations, including contextual substitution.

The use of the transformation of contextual substitution is appropriate for a complete understanding of the content of the source material, its aesthetics and mood. Literal translation can often completely distort the original idea laid down by the author.

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