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## ВІДОМОСТІ ПРО АВТОРА

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## CULTURALLY MARKED LEXIS REFLECTING THE LEFOWORLD IN LITERARY TEXTS: THE PROBLEM OF TRANSLATION

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**РОМАНЮК Ольга. КУЛЬТУРНО МАРКОВАНА ЛЕКСИКА ЯК ЗАСІБ ПРЕДСТАВЛЕННЯ ЖИТТЄВОГО СВІТУ ЛЮДИНИ В ХУДОЖНІХ ТВОРАХ: ПРОБЛЕМА ПЕРЕКЛАДУ**

Стаття присвячена розглядові використання культурно маркованої лексики в художньому дискурсі для представлення фізичного, духовного та соціального компонентів життєвого світу людини. На матеріалі українського перекладу роману Салмона Руської "Опівнічні діти", зробленого Наталією Трохим, проаналізовано шляхи відтворення такої лексики в перекладі.

Ключові слова: культурно маркована лексика, життєвий світ людини, фізичний світ людини, духовний світ людини, соціальний світ людини, реалія, переклад.

**ROMANIUK Olha. CULTURALLY MARKED LEXIS REFLECTING THE LEFOWORLD IN LITERARY TEXTS: THE PROBLEM OF TRANSLATION**

The article deals with the issue of rendering culturally marked lexis in the translation of artistic texts. The mentioned lexis is viewed as the set of lexical units belonging to cultural domains which are unique for the particular lingual community, like realia or forms of address. It is suggested to research these lexical units applying the category of the lifeworld which was introduced by Edmund Husserl (*Lebenswelt*) and defined as the world of straightforward intersubjective experiences and all the built-up levels of validity acquired by men for the world of their common life. It is claimed that a person experiences this world by transforming objects into cultural phenomena and turning them into signs and this experience includes three types of self-deployment products of the universe, in which the life of a person goes on: physical body (natural world), semantic construct (spiritual world), system of attributes, caused by public relations (social world). The article focuses on the problem of rendering culturally marked words which are used to describe each of these worlds in artistic text and is based on the ways of such vocabulary reproduction in the Ukrainian translation of Salmon Rushdie's novel "Midnight's Children" by Natalia Trokhym. Special attention is paid to the translation of words-realities which were a great challenge for Natalya Trokhym. Several examples of realia referring to three spheres of the lifeworld: physical world, spiritual world and social world, have been analyzed to illustrate methods of translation applied by Natalya Trokhym. It

*is substantiated that the application of only one method for the translation of culturally marked words, as for example excessive use of foreign words, may cause wrong perception of the target text, consequently, translator should apply several methods for adequate translation, as N. Trokhym has done in her translation of "Midnight's Children" into Ukrainian.*

*Key words: culturally marked lexis, lifeworld, physical world of life, spiritual world of life, social world of life, realia, translation.*

***For me, the translator is a gardener: he cherishes fresh shoots in silence, instills something alien to his native root, transplants something exotic to the native soil (from the personal talk of the author with the translator N. Trokhym)***

Anthropocentricity of modern humanities explains the interest of scholars to different categories related to the key issues of human life. One of such categories is the lifeworld. It was introduced by E. Husserl and developed by M. Merleau-Ponty, A. Schutz, N. Andreichuk and other scholars. The lifeworld is defined as a specific cognitive reality that constitutes the essence of the process of men's creation and constitutes the transitional layer of the combined existence of the subjective and the objective which ensures the human ability to penetrate into the objective and from which the objective penetrates into the consciousness (process of cognition) [1, p. 25]. A person experiences this world by transforming objects into cultural phenomena and turning them into signs. Such process combines the development and appropriation of reality, makes it possible to consider objects as things, and signs as social facts of human communication.

To represent the model of the lifeworld's reflection in the verbal language, it is suggested to apply the concept of life-sustaining activity which is defined as a dynamic process of self-realization. The latter involves three types of self-deployment products of the universe, in which the life of a person goes on: physical body ("natural" world), semantic construct (spiritual world), system of attributes, caused by public relations (social world) [2].

A body – is an element of nature, thus it can be defined through its biological peculiarities. A soul – is a vital center of the body, and a spirit embodies the fundamental essential idea of humanity. Social essence of the person – is the creation of culture in communication and activity [5].

The article deals with the problems of translation of the culturally marked lexis (further CML) reflecting the lifeworld. The analysis conducted is based on the Ukrainian translation of the novel "Midnight's Children" by Salman Rushdie. The aim of the article is to analyze the translation methods applied by N. Trokhym while rendering CML reflecting the lifeworld of the main hero of the novel.

The world of life of the central character – Saleem Sinai – is analyzed proceeding from its division into three spheres: physical world (dwelling, food and drinks, clothing, etc.); spiritual world (traditional musical instruments, dances, calendar and everyday customs and rituals, dreams, etc.); social world (communication and different social activities). It is claimed that the category under study is rendered in literary texts through different lingual means, culturally marked lexis being most important. CML makes up a substantial part of the lexicon of any language. It is one of the main research objects in linguacultural studies and definitely calls for special attention in translation studies. The translation of CML is a problematic issue that has been explored by a number of scholars, namely, L. S. Barhudarov, G. D. Tomahin, A. D. Schweitzer, E. M. Vereshchagin, V. G. Kostomarov, V.S. Vinogradov and others. Linguists of the last century focused on the study of the vocabulary with a cultural component, denoted by the term "realia", which first appeared in the 1940's. In Translation Studies this issue was discussed by A. V. Fedorov, V. M. Komissarov, J. Y. Retsker, A. D. Schweitzer, R. P. Zorivchak, S. I. Vlahov, S. P. Florin, and others. Scientists used different terms to nominate this lexical layer: vocabulary with a cultural or national component, specifically national vocabulary, non-equivalent vocabulary. In this article the term "culturally marked lexis" has been accepted.

This research is based on the novel of Salman Rushdie "Midnight's Children". The author is a British Indian novelist and essayist and his novel deals with India's transition from British colonialism to independence. Rushdie's texts are rather difficult both for reading and perception, and for adequate translation. The writer often uses words from Urdu, Hindi, mixing them within even one phrase. An attached glossary of oriental words-realialia and historical information, which is attached to the Ukrainian translation is undoubtedly of special importance to the reader. The

Ukrainian translation of the novel was made by Natalya Trokhym, who is a well-known Ukrainian poet, translator and publisher.

It is claimed that CML encompasses realia, author's neologisms, terms, proper names and forms of address. The analysis was based on 56 units of different types selected from the novel under study. Words-realial constitute half of the examples (38).

In this article the following definition of realia is accepted: "a mono- and poli-lexical unit, the main meaning of which is (in terms of binary comparison) traditionally assigned to the ethnic and cultural information complex" [4, p. 58]. The reproduction of the national spirit of the original is one of the central problems in translation studies. Realial, as units of non-equivalent vocabulary, cause considerable difficulties for translators. The difficulty is that there are no equivalent means to render the national colouring and connotations of emotional, semantic and stylistic nature that accompany the realial in the source text. R. P. Zorivchak is among the scientists who studied realial in details and in her book "Realial and Translation" [4] she shows how to reproduce in English the names of Ukrainian traditional dishes, clothes, songs, dances, music instruments, ethnographic territories and their inhabitants, holidays, mythological creatures, etc. She believes that realial act as "reefs" due to the absence of appropriate denotations in the target language. Thus words-realial refer to non-equivalent vocabulary used by members of a certain lingual community to denote items of material culture, facts of history, state institutions, names of national and folklore heroes, mythological beings, etc.

According to S. Florin and S. Vlahov there exist three ways to render the realial into the target language: transcription or transliteration; neologism (calque, half calque, appropriation, semantic neologism); approximate translation (substitution with a generic expression of broader meaning, functional analogue, description, explanation, interpretation and contextual interpretation) [3, p. 87–93].

For Natalya Trokhym translation of realial was a great challenge, since the novel "Midnight's Children" depicts the culture of India, and there is a great amount of CML in the text. N. Trokhym had to translate words from Hindi, Urdu, Latin and other languages and was trying to maintain their cultural peculiarities and to choose the right method in order to preserve national colouring.

As it has been suggested CML is subdivided according to three spheres of the lifeworld: physical world, spiritual world and social world. Each sphere is represented by culturally marked words, such as: realial, terms, proper names (anthroponyms, toponyms, teonyms), forms of address and author's neologisms. N. Trokhym applied different translation methods and procedures to render them.

Physical sphere of the world of life contains inanimate objects. No human functioning, effective behavior, activity and livelihoods are possible beyond the world of objects and things, without an adequate reflection of the characteristic features of this world. There is a great amount of examples of CML denoting physical sphere of the lifeworld. For instance: *Nor was it all bovine. It issued from the rumps of the horses between the shafts of the city's many **tongas, ikkas and gharries*** [9, p. 13]. – *І він походив не лише від корів, але і з кінських задів, затиснутих між осями численних міських **возів, карет, екіпажів*** [6, p. 45]. The translator used Ukrainian functional analogues for the designation of the Indian national means of transportation of passengers. N. Trokhym applied a method of approximate translation and replaced the words-realial of the source language with the target language words in translation. The latter have a different denotative but correlative connotative meaning: *вози, карети, екіпажі*. The translator used Ukrainian functional analogues for the recipient's convenience: corresponding regularly used words which exist in the target language. Such method of translation can be considered appropriate, as the transliterated words would mislead the target reader.

In the following example, which also refers to the physical sphere of the world of life, N. Trokhym used descriptive method of translation: *My Uncle Mustapha lived in a commodiously anonymous Civil Service **bungalow*** [9, p. 227]. – *Дядько Мустафа жив у великій безіменній **ділянці, відведеній під помешкання працівників Державної служби*** [6, p. 550]. In India, the term *bungalow* refers to a family house, normally one-storied, as opposed to an apartment building, which is the norm for Indian middle-class city living. The realial *bungalow* was rendered by approximate translation method as *ділянка, відведена під помешкання*. Thereby, the colouring was lost as N. Trokhym made a

replacement of the expected connotative equivalent by neutral in style, and translated realia descriptively. *Bungalow* is a building, not just an area, as it was translated.

Since India is a highly spiritual country, the book abounds in examples referring to the spiritual world of life. From the very beginning, holding a book of Salman Rushdie in hands, the reader sees the author's neologism – the title of the novel – *Midnight's Children*. The title of Salman Rushdie's novel *Midnight's Children* refers to a total of “1001” children in the story, that were born just at midnight and during first hour after it, on the very day of India's independence – August 15, 1947. The term *Midnight's Children* is the neologism introduced by Salman Rushdie and in its translation N. Trokhym used the method of calque *Опівнічні діти*, rendering the title by the equivalent words in target language, not changing the word order, as A. Miroljubova has done in the Russian translation *Дети полуночи*. In the Ukrainian translation of the title the meaning was fully preserved.

An important component of the spiritual world of life, is connected with people's traditions. For example, the excerpt *rattle of dugduggee drum* [9, p. 32] was rendered as *бубоніння бубна дугдугі* [6, p. 99]. The ethnographic realia was rendered with the help of approximate translation method, namely by functional analogue, combined with transliteration method. The noun *drum* was translated as *бубон*. One cannot find any definition for the national instrument *dugduggee* neither in Ukrainian, nor in English explanatory dictionaries, it was transliterated into Ukrainian like *дугдугі*. Moreover N. Trokhym did not explain this realia in the glossary. The indirect procedure was used: translation by cultural equivalent, when the target reader gets a possibility to understand what the word means due to the native cultural background. *Бубон* used to be a popular instrument of different nations all over the world. In Ukraine it was the most common percussion in folk music (another name – *решітка*). For the target reader the term *dugduggee* may cause difficulties. A *rattle of dugduggee* was rendered as *бубоніння бубна*, the translator used a tautology combining words with the same root. In this case certain redundancy is produced, the verb *бубоніння* may be substituted by the synonym, for instance *гримотіння бубна*.

The book under analysis also contains CML referring to the social sphere of the world of life. For example, describing the Indian Independence Movement, S. Rushdie has used a Hindi realia *hartal* [9, p. 27], which means (in South Asia) a closure of shops and offices as a protest or a mark of sorrow [8]. N. Trokhym has transliterated the realia for the first time as *хартал* [6, p. 47], and added an explanation to the glossary “*день скороботи; загальний страйк*” [6, p. 695]. Further in the text the same realia was rendered with the help of functional analogue – *страйк*. This was a good decision made by the translator, because at first the target reader is getting acquainted with the foreign culturally marked word – *хартал*, and is looking for the explanation in the attached glossary. And reading further, the target reader already knows what a kind of protest is meant in the text, so the familiar noun, which is borrowed from the English language but assimilated into Ukrainian – *страйк* is used.

When the author of the novel mentioned Indira Gandhi – a famous Indian politician and stateswoman, he used the address: *The Madam* [9, p. 210]. N. Trokhym translated this form of address in different ways. In two cases she rendered *The Madam* as *Перша Леді*, using the approximate method of translation. People sometimes *say Madam* as a very formal and polite way of addressing a woman whose name they do not know or a woman of superior rank [8]. *First Lady* is used to address the wife of the president or state governor, or a woman who performs the official duties normally performed by the wife [8]. In the context the term was used to describe Indira Gandhi as the most influential women in India at that time. In the other case translator rendered the address *The Madam* as *пані прем'єрша* [6, p. 590]. N. Trokhym translated the address *Madam* as *пані*, adding an explanation – *прем'єрша* – the noun with Ukrainian suffix *-ша*, which is used in colloquial style. Indira Gandhi was India's third prime minister. As follows, in both cases of translation, N. Trokhym wanted to emphasize Indira Gandhi's political post.

The CML was classified according to three spheres: physical world, spiritual world and social world of life. CML which reflect social world of life make up the largest number of examples. This is due to the great number of events which are described in the book and different characters. In must be mentioned that N. Trokhym mostly adhered to foreignization strategy while dealing with CML, only in 3 cases she used the strategy of domestication.

In N. Trokhym's translation a combined way of rendering CML prevails. Concerning combination of methods, the translator most often used the transcription or transliteration combined with

explanation, in this way the national colouring and the content are preserved. Among the methods of approximate translation, the rendering by functional analogue was frequently used. Translation using the neologism was observed in 7 cases, namely translation using semantic neologism and calque. And transcription or transliteration without explanation occurred only in 6 examples.

CML is words and word combinations, which reflect objects, phenomena characteristic of the lifeworld, culture, social and historical development of a particular nation and are recondite or strange to another nation. They have national colouring. CML as a rule do not have exact equivalents in foreign language and need a special approach during translation. The translation of CML, which occurs through the use of transcription, transliteration, calque, and half-calque, preserves the connotative meanings of the original, reproducing the national colouring of the foreign culture, although information of a denotative nature, expressed by realia, often remains incomprehensible to the Ukrainian reader. The approximate translation which involves the use of the principle of substitution with generic expression of broader meaning and functional analogue transmits the denotative content of the particular culturally marked word and partly preserves its connotative meaning, in particular expressiveness, but the imagery of the statement is lost. Descriptive translation in which the translator explains and interprets a foreign realia based on knowledge, from the context or received from its own life is most appropriate for the most complete transmission of denotative content of realia, but is undesirable for frequent use, since the connotative meaning of realia in this case is completely lost, it causes the loss of its national colouring.

Application of only one method during translation of culturally marked lexis, may cause wrong perception, especially excessive use of foreign words, therefore, several methods should be used for adequate translation of literary texts, as N.Trokym has done in her translation of "Midnight's Children" into Ukrainian.

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#### ВІДОМОСТІ ПРО АВТОРА

**Ольга Романюк** – викладач кафедри іноземних мов та культури фахового мовлення Львівського державного університету внутрішніх справ.

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