

ние на формирование категории двусмысленности. На основе коротких рассказов Х. Л. Борхеса и их переводов анализируются переводческие стратегии и трансформации.

Ключевые слова: двусмысленность, стиль, когнитивная лингвистика, перевод.

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Двозначність в оригіналі та перекладі

Стаття присвячена вивченню категорії двозначності з точки зору когнітивної лінгвістики, а також її особливостей як стилістичної категорії. В центрі уваги знаходяться стилістичні фігури та їх вплив на формування категорії двозначності. На основі коротких оповідань Х. Л. Борхеса та їх перекладів аналізуються перекладацькі стратегії та трансформації.

Ключові слова: двозначність, стиль, когнітивна лінгвістика, переклад.

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RENDERING ELEMENTS OF MEDICAL DISCOURSE IN FICTION

The article deals with rendering elements of medical discourse in fiction. It focuses in particular on rendering features of the creolized text, medical terminology and translation transformations applied in the target text.

Keywords: medical discourse, fiction, hybrid text, creolized text, medical terminology, translation transformations.

The modern stage of linguistic studies is often described as an intersection of various disciplines and analytical methods. The same might be observed analyzing the development of discourse typology: it is an exponential process that amalgamates characteristics of the previously disconnected discourse forms and breeds the so-called "hybrid texts".

M. Bakhtin posits the term "hybrid construction" to describe a double-accented, double-styled structure that has "enormous significance in novel style" [Bakhtin 1981, 304–05]. This utterance belongs to a single speaker but "actually contains mixed within it two utterances, two speech manners, two styles, two 'languages,' two

semantic and axiological belief systems" [Bakhtin 1981, 304]. Furthermore, there are no "formal" boundaries between these voices and languages [Bakhtin 1981, 305].

Thus, the concept of "hybridity" is most often referred to, in translation studies, while parsing the foreign inclusions of post-colonial texts or the intercultural essence of translation. However, a broader view on hybridity and its manifestations is also possible.

More or less, all types of translations are hybrid texts. The degree of their hybridity depends on translator's decision, i.e. to what extent a translator wants to preserve foreign elements in a translated text [Farahzad, Monfared].

A. Neubert in his article "Some Implications Regarding Translations as Hybrid Texts" asserted this fact. He stated that "Sometimes translator intentionally wants to keep the target text aloof from textual integration into the prevalent discourse of the target culture. Underlying this "alienating" tendency on the side of the translator can be a desire not to "violate" the original" [Neubert, 183].

Most often the underlying cause of hybridity is found in the process of globalization; however, Lull asserts that "Hybrids are not simply the cultural products of everyday interactions; they are the sources and media through which such phenomenological interactions take place" [Lull 2001, 157]. The nature, purpose and function of the SL and TL texts in their respective cultures might also be a factor defining their translation methodology.

The object of our research is rendering elements of medical discourse in the novel "Inferno" by Dan Brown (translation into Ukrainian by Volodymyr Horbatko) defined as an education fiction or "edufiction". Medical education fiction is a relatively old and well-accepted phenomenon, which arguably began with Geoffrey Chaucer (1340–1400). J. D. Rolleston in a *Lancet* article "Chaucer and Medieval Medicine" (1932) argues that Chaucer's works – notably "The Canterbury Tales" are as concerned with medical conditions (plague, leprosy and malaria) as with literary innovation [Medical animation].

Medically trained Sir Arthur Conan Doyle (1859–1930) could be termed the 'father' of modern education fiction. Medicine and medical instruments feature heavily in his novels, from the cataract

knife in 'Silver Blaze' (1892) to the obscure poison of 'The Lion's Mane' (1926). His interest in ophthalmology appears in "Round the Red Lamp", a 1894 collection of short stories; one of these, 'The Doctors of Hoyland' describes an iridectomy. Laura Snyder's article "Sherlock Holmes: Scientific Detective" credits Doyle and Holmes with reawakening the public's interest and trust in forensic science [Snyder 2004]. The Lancet in an editorial "The Sherlockian Method in Epidemiology" commented that Sherlock Holmes' methods of deduction were widely used in epidemiology [The Sherlockian Method in Epidemiology].

Education fiction is not simply about incorporating technical language into a novelistic format. Current readers of fiction are more inter-disciplinary in their tastes than their Holmes-era counterparts, perhaps due to the widespread multimedia and increasing university attendance [Medical animation].

Nevertheless, the function of such literary texts remains largely unchanged: the edufiction bridges the existing gap between expectations of the lay readers and intentions of the professionals which encompass raising medical awareness, alleviating fears, warning about the necessities of prophylaxis and healthy lifestyle.

Both medical fiction and medical TV-dramas abound in terminology, although the respective linguistic units are either well-known from the beginning or become clear through the context or explanations, both verbal and visual. Using the unknown or "made-up" terminology is a popular tool creating among the recipients a certain illusion of the author/script writer being sure of their expertise, and thus their equal participation in the fictional communication.

"Inferno" by Dan Brown exemplifies a creolized text which, according to L. Gasparyan, is a "semiotic complex whose structure contains elements of different semiotic systems and whose body is made up of two inhomogeneous parts – verbal and graphic" [Gasparyan 2012]. The novel's text includes diagrams [p. 103 (141), p. 138(185)]. – *Pages of the Ukrainian text are given in parentheses.* – *R.P.*), iconic images [p. 37(56), 48(70)] and formulae [p. 293(383)].

Many writers have claimed to be defining the "Language of Science", but refer in fact only to scientific terminology. For example, according to T. Savory, the comparatively high frequency

of words of Greek and Latin origin is a characteristic feature of scientific texts [Savory 2011]. L. Hoffmann considers terminology to be indicative of 1) status, situation, intentions and strategies of communicators, 2) subject and purpose of communication, 3) relevant lexical and grammatical means [Hoffmann 1979, 13].

Medical terminology is an important stylistic feature of D. Brown's "Inferno". For the sake of analysis, we've divided its corpus into the following thematic blocs:

1) medico-social terminology: a) international medical bodies and their activities: *the WHO, the CDC, filling blood banks, to prevent future pandemics*, b) medical institutions and their activities: *ICU, PET scans, triage*;

2) diseases and their clinical features: *gangrene, subepidermal hemorrhages, polio, smallpox, typhoid*. A separate sub-group is made by the obsolete medical terms: *pestilence, the Black Death*;

3) microbiology (virology): *Ebola samples, specimen tube, to replicate out of control*;

4) pharmaceutical names: *NoDoz, glucocorticoids, injections of metoclopramide*.

The block of medico-social terminology turned out the biggest as it contains two sub-groups. The names of universally-known international bodies were rendered by their direct abbreviated correspondences (*the WHO* [p. 140] – *ВООЗ* [p. 188]), the less familiar names – deciphered (*the CDC* [p. 140] – *Центр з контролю захворювань* [p. 188], *the ECDC* [p. 140] – *Європейський центр профілактики й контролю хвороб* [p. 188]). Sometimes the translator avoids the established full name opting for a simplified version ("*Центр з контролю захворювань*" [p. 188] instead of "*Центр з контролю та профілактики захворювань США*").

Rendering terminology dealing with medical institutions proved to be more challenging. To some extent it might be explained by the discrepancies in the medical proceedings in Ukraine and the U.S. or a lack of direct and functional equivalents for the original terms. However, it is the way a translator tackles the complicated fragments of the original containing the ethnic-bound components that demonstrates the degree of his/her intercultural competence.

In terms of their lexical structure, the terminology of "medical institutions" subgroup includes: abbreviations: *ICU* [p. 16] – відділення невідкладної допомоги [p. 30], *IV* [p. 17] – голка крапельниці [p. 31], complex nouns with an abbreviation in the initial position: *PET scan* [p. 36] – томографія мозку [p. 55], unicomponential terminology: *triage* [p. 437] – сортування й відбраковування [p. 572], *anesthesia* [p. 451] – анестезія [p. 591], bicomponential terminology: *admittance form* [p. 11] – картка пацієнта [p. 22], *recovery room* [p. 23] – туалетна кімната [p. 37]. The semantically neutral noun *machine* [p. 10] is rendered by a polycomponential term "апарат штучного кровообігу" [p. 20]. Explification is used to translate the abbreviations.

Sense mistakes in the target text might be traced to the translator's lack of background knowledge: for example, he uses an approximation "картка пацієнта" [p. 22] instead of a terminological correspondence "облікова картка" and "туалетна кімната" [p. 37] instead of "післяопераційна". Deficient understanding of the situation described by the original leads to a dramatic loss of sense:

1) Stunned, Langdon thought back to the elderly Italian woman who had shouted at Sienna – "*L'hai colpito al petto!*" – and made a forceful motion of her fist on her own chest.

I can't! Sienna had replied. *CPR will kill him! Look at his chest!*

As Langdon replayed the scene in his mind, he realized just how quickly Sienna Brooks thought on her feet. Sienna had cleverly mistranslated the old woman's Italian. *L'hai colpito al petto* was not a suggestion that Sienna apply chest compressions ...it was an angry accusation: *You punched him in the chest!* [Brown 2013, 372].

Отетерілий Ленгдон враз пригадав літню італійку, яка закричала на Сіенну: "*L'hai colpito al petto!*" – й енергійно тицьнула кулаком у власні груди.

"Не можна!" – відповіла Сіенна. – Від штучного дихання він помре! Ви лишень погляньте на його груди!"

У хаосі, що вибухнув тоді довкола, Ленгдон на це навіть уваги не звернув [Браун 2013, 489].

This extended quotation gives us an idea of losses incurred through an indiscriminate use of omissions and lack of background research. *CPR* has a polycomponential equivalent "серцево-

легенева реанімація" and includes both artificial respiration and chest compressions. By skipping through an entire passage of the original text, the translator overlooked a terminological unit *chest compressions* which might have prompted him in the direction of a correct "закритий масаж серця" equivalent.

The terminological subgroup "diseases and their clinical features" has its core made up by the units of a generalized meaning: *disease* [pp. 98, 269, 295], *condition* [p. 342], *pestilence* [pp. 45, 145]. To make them more specific, the author adds qualifiers to emphasize their character or localization: *communicable disease* [p. 98] – інфекційне захворювання [p. 134], *sexually-transmitted diseases* [p. 269] – хвороби, що передаються статевим шляхом [p. 351], *fatal diseases* [p. 295] – смертельні хвороби [p. 387], *innerear condition* [p. 342] – захворювання внутрішнього вуха [p. 449].

The names of particular diseases or symptoms fall into the following categories: unicomponential terminology: *concussion* [p. 17] – контузія [p. 31], *gangrene* [p. 45] – гангрена [p. 65], *plague* [pp. 104, 145, 154, 382] – чума [pp. 143, 193, 204, 503], *pustule* [p. 154] – прищ [p. 204]; bicomponential terminology: *mild amnesia* [p. 15] – амнезія середньої тяжкості [p. 27], *asthma symptoms* [p. 99] – симптоми астми [p. 135], *subepidermal hemorrhages* [p. 45] – підшкірні крововиливи [p. 65]; polycomponential terminology: *fast-growing cancerous tumor* [p. 139] – злоякісна пухлина, яка швидко розростається [p. 187], *Great Plague of London* [p. 154] – Велика лондонська чума [с. 204], *paroxysmal positional vertigo* [p. 342] – пароксизмальне позиційне запаморочення [p. 449].

As might be observed from the examples above, the principle transformations used for rendering terms of the "diseases" subgroup are transliteration and loan translation. Lapses caused by the translator's lack of background knowledge are vividly illustrated by the following excerpt:

2) Thank God you didn't eat it. Contact dermatitis beats anaphylactic shock [Brown 2013, 260].

Слава Богу, Ви його не з'їли. Бо контактний дерматит призводить до анафілактичного шоку [Браун 2013, 339].

Volodymyr Horbatko failed to recognize the colloquial meaning of the verb *to beat* (to be superior to or better than someone/something), as

a result, creating an absurd statement in terms of medical accuracy. Both contact dermatitis and anaphylaxis are the follow-up symptoms of allergies, thus the contact dermatitis can't ever lead to an anaphylactic shock.

The topical subgroup of "microbiology (virology)" is constituted by the names of the viruses and predicatives describing their activity. The names are centered around their generic core: *Ebola virus* [p. 434] – вірус геморагічної лихоманки Ебола [p. 567], *hantavirus* [p. 434] – хантавірус [p. 567], *a whole host of viruses known as oncoviruses* [p. 434] – цілий легіон вірусів, відомих під назвою "онковіруси" [p. 567].

Having analyzed the available lexical material, we can corroborate the results obtained by Gary M. Reisfield and George R. Wilson: while describing the viral attacks, authors liberally use martial metaphors which refer to the disease as an agonist and to the human organism as an antagonist [Reisfield, Wilson 2004, 4024]: *a whole host of viruses known as oncoviruses* [p. 434] – цілий легіон вірусів, відомих під назвою "онковіруси" [p. 567], *recruiting the invaded cell* [p. 433] – змішуючи її (клітину) таким чином служити вірусам [p. 567]. The translator mirrors this strategy drawing upon the target language resources.

Rendering pharmaceutical names is a challenging task as, except for a narrow group of universally prescribed drugs (for instance, *penicillin* [p. 461] – пеніцилін [p. 591]), pharmaceutical nominations vary from country to country due to the requirements of their producers, marketing and certification by-laws. To make them recognizable, the producers classify their drugs according to the active component (chemical agent or formula) and function. Sometimes the medication described in the original is known under a different name in the target culture, which should be taken into account.

Dan Brown uses various forms of pharmaceutical nominations, some of them specifying application: *anti-itch cream for allergic reactions* [p. 273] – препарат проте сверблячки при алергічних реакціях [p. 358], composition: *glucocorticoids or steroid hormones* [p. 99] – глюкокортикоїду, або ж стероїдного гормону [p. 135], chemical formula: *combination of amitriptyline and chlordiazepoxide* [p. 350] – комбінація амітриптиліну та хордіазепоксиду [p. 459], and brand names understandable for a lay user: *a bottle of NoDoz* [p. 30] – пляше-

чка кофеїнових пігулок "Ноудоз" [р. 46]. The application is clear from the English nomination; however, the translator is compelled to use a combined renomination based on the transcription and addition of an explanatory qualifier "кофеїнових пігулок".

A lack of background knowledge caused violation in the rules of Ukrainian terminological usage, for the names "глюкокортикоїди" and "стероїдні гормони" take an exclusively plural form. It is even more difficult to explain the translator's choice of the following equivalent for *a calamine lotion* [р. 370] – "лосьйон від сонячних опіків" [р. 487]. Calamine is pink powder consisting of zinc carbonate and ferric oxide, used to make a soothing lotion or ointment, and as a character of the "Inferno" novel is suffering from an allergic reaction, he is all covered in it.

Globalization often leads to homogenization of different genres or heterogeneity of a single genre, and as a consequence, the specific linguistic and cultural conventions get mixed up and infiltrated into each other, and a hybrid text is thus generated. Hybrid texts embrace part or all of the features of a source genre and at the same time are modified by the norms and conventions of the target language.

Thus, a translator tackling the task of rendering edufiction should discriminately administer a wide array of translation transformations relying on a specific type of competence where the referential component predominates. As C. Schäffner maintains, "source texts written in international English can pose initial comprehension problems and may require an editing stage" [Schäffner 1999, 98]. Such texts, while on the one hand a prototypical product of a supra-cultural, technological, globalized society, require some degree of subject-area competence and insider knowledge on the part of the translator [Snell-Hornby 1999, 103].

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Воспроизведение элементов медицинского дискурса в художественном тексте

В статье рассматривается проблема воспроизведения элементов медицинского дискурса в художественном тексте. Особое внимание уделено характеристикам гибридного и креолизованного текста, воспроизведению медицинской терминологии и применению переводческих трансформаций.

Ключевые слова: *медицинский дискурс, художественный текст, гибридный текст, креолизованный текст, медицинская терминология, переводческие трансформации*

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Відтворення елементів медичного дискурсу в художньому тексті

У статті розглядається проблема відтворювання елементів медичного дискурсу в художньому тексті. Особлива увага приділена характеристикам гібридного та креолізованого тексту, відтворенню медичної термінології та застосуванню перекладацьких трансформацій.

Ключові слова: *медичний дискурс, художній текст, гібридний текст, креолізований текст, медична термінологія, перекладацькі трансформації.*

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LE RETOUR DU PETIT PRINCE

Dans l'article ci-joint il s'agit de la nécessité de l'analyse littéraire et traductologique du texte, de son herméneutique, avant sa traduction dont le but est de déterminer le style du dit texte, le choix du lexique thématique, la précision linguistique dans le choix des unités à traduire, de distinguer la modalité du texte, la connotation ou la voix du texte et les trois formes d'expression du contenu du texte.

Mots clés: *analyse littéraire et traductologique du texte, le choix du lexique thématique, herméneutique du texte.*

Antoine de Saint-Exupéry appartient à la génération dite éthique des écrivains français qui est représentée par telles grandes figures de la littérature française et mondiale comme A. Malraux, G. Bernanos, P. Claudel, J.-P. Sartre, A. Camus, F. Mauriac, J. Green, M. Tournier et autres. Dans leurs œuvres littéraires les écrivains de ce courant artistique reflétaient les problèmes de la civilisation contemporaine et tâchaient de trouver le dénouement de la profonde crise spirituelle dans laquelle étaient tombés les peuples de l'Europe la veille de la Seconde guerre mondiale et durant les années d'après guerre. Le monde dans lequel l'homme vit et évolue est cruel et son destin devient tragique, l'Autre n'est plus amical, l'homme est voué à la solitude et la peur devient son compagnon quotidien...

Antoine de Saint-Exupéry est né en 1900 dans une famille très noble, il a été le 3^e enfant dans la famille de 5 enfants. Dès ses