Postmodern Openings
ISSN: 2068-0236 | e-ISSN: 2069-9387
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2022, Volume 13, Issue 1Sup1, pages: 377-394 | https://doi.org/10.18662/po/13.1Sup1/432
Submitted: November 22nd, 2021 | *Accepted for publication:* January 11th, 2022

The Semiotic Approach to Literary Translation

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Abstract: The current study aims to make an overall semiotic analysis of translation strategies used to reproduce the imagery and relevant cultural features in John Fowles' "The Collector." Regarding literary translation as a cross-cultural dialogue aimed to achieve both artistic and aesthetic effects contributes much to analyzing the semiotic features of the translated discourse and deciphering the relevant socio-cultural information decoded in the source language text. Therefore, it has been decided that translation is a communicative act that facilitates the transfer of meaning in a cross-cultural perspective and focuses on reproducing the source language semiosphere. The semiotic approach is well-established in translation studies with the subtlety of methods and criteria. Therefore, it was considered that the analysis of lexico-semantic, grammatical and stylistic translation strategies would usefully supplement and extend the scope of literary text research. In the current study, comparing the source and target language texts has shown that the translator employs various translation transformations to transmit the author's pragmatic intent and socially relevant information in the target language.

Keywords: *Translation strategy; translation; semiosphere; cross-cultural dialogue; literary text; pragmatic intent; source and target language text.*

How to cite: Shapoval, M., Povoroznyuk, R., Novytska, O., Golikova, O., Nykytchenko, K., & Myroshnychenko, V. (2022). The Semiotic Approach to Literary Translation. *Postmodern Openings, 13*(1Sup1), 377-394. https://doi.org/10.18662/po/13.1Sup1/432

Introduction

The extensive use of diverse sign systems impinges upon every aspect of the person's everyday life and finds its reflection in human behaviour, social realms, and conditions, the interaction between people and the environment. Language is the most complicated and universal semiotic system, which interpenetrates culture and social reality. It is "the repository of cultural conceptualizations that have prevailed at different stages in the history of a speech community" (Sharifian, 2014, p. 118). Language serves as a transparent medium capable of articulating, storing, and communicating experience, endowing culture with meanings. Indeed, it may be regarded as a specific sign system, a communication tool, and a cognitive medium. Furthermore, language reflects the national spirit, an inseparable part of the culture, deepening self-knowledge and expressing national mentality (Onyshchak, 2018, p. 34).

People fix the results of their cognition in the language. Undoubtedly, the latter is inherently a socio-cultural phenomenon, representing the structure of reality. Quite recently, considerable attention has been paid to literary texts, viewed as a particular encoded world model. In this regard, translation can be viewed as information communicated in one context, then moved to another (Faiq, 2021, p. 17). It is systemically organized and represents a complex structure where different planes of thought and meaning expression are interwoven. Hence, the translator is called upon to decipher the decoded information and negotiate meaning in the target language.

English and Ukrainian fictional texts are written in different languages and thus represent two different cultures, varying in linguistic characteristics and socio-cultural conditions. In the groundbreaking study of intersemiotic translation, Dusi (2015, p. 188) concluded that "the problem posed in translation by the differences in the matter and substance of languages could then be resolved in an effective translation between forms, although this should not be considered statically but as a moment of equilibrium between the internal and external tensions that contribute to creating a text". Thus, much attention should be paid to specific means actualized in the target language to create an aesthetic effect and techniques used for reaching equivalence. Undoubtedly, the knowledge of cultural and social values prevalent in the source language culture will contribute much to conducting adequate literary translation and making rational choices of translation strategies. Furthermore, the interdisciplinary approach between

linguistics and literature enables the translator to avoid arbitrary personal evaluations and to read strategically, combining two disciplines with a common intellectual and cultural ancestry – philology (Tahiri & Capriqi, 2020, p. 203).

One of the most remarkable features of the postmodern fiction landscape is the focus on existentialism and the inner world of a "little" man. Postmodern writers tend to disrupt the smooth production and reception of the text by welcoming chance into the compositional process (Lewes, 2011, p. 175). They parade their familiarity with the historical landmarks significant for humanity and famous people that have changed human history. Furthermore, addressing the reader directly or even interfering in the story as a character is an essential feature of postmodern texts. Elaborating on the interrelation between literary space and extratextual reference, Garcia (2015, p. 109) maintains that although postmodern approaches seek to place the idea of reality and fiction on the same level, the reader still contrasts what is read in the text with his/her idea of the extratextual real. Ultimately, establishing the boundary between human experience and the apprehension of reality is an indispensable device in fiction.

John Fowles' artistic heritage can serve as a vivid example of postmodern outlook and tradition. The artistic means employed in his novels demonstrate that he did not regard postmodernism as a genuinely normative artistic system. On the contrary, the author of the legendary novels immanently created this complicated and 'opaque' system, simultaneously complying with the existing literary trends of those times. Consequently, one can trace the link between purely postmodern artistic techniques and the traditional narration in Fowles' works.

The paradigm of poetic means that runs through the canvas of his novels is based on the integration of fantastic, grotesque, and somewhat mystical elements with a play of underlying literary contexts. The latter contribute much to portraying unpredictable circumstances the 'little' man faces during his/her lifetime. Fowles' characters are actively engaged in resolving the existential dilemma. The author portrays the confrontation between an individual and society, depriving the former of his own choice. Such philosophical conception of his books is bound with the conflict of two extrapolated views on life, which puts some strain on the reader and gives a poignant touch to the story.

The plot, composition, and imagery of Fowles' works also stir a significant research interest. They are characterized by references to well-

known literary motifs and images, allusions, symbolism, mirror portrayal of events, and ambiguity. Using these devices, the writer opposes the levels of reality and illusion. He calls upon the readers to abandon the preconceived views on reality, reason, and truth. All the elements of the novels' structure serve to realize the author's intent to introduce philosophical schemes 'encoded' in the plots and create its 'polyphony'. Thus, Fowles immerses the reader in the cultural reminiscences, mythological contexts, and the organic fusion of detective stories, philosophical essays, social novels, and parables.

Fowles' prose is coupled with postmodern philosophical, ethical, and psychological ideas. On the one hand, it reconstructs the elements of mythology, but, on the other, it is related to the novel postmodern tradition in art. This mosaic of imagery and poetic means contributes to regarding Fowles' artistic heritage as postmodern, tightly bound with unconventional artistic strategies. Interpreting his works from the postmodern aesthetic complements and specifies the readers' views on postmodernism as an artistic, intellectual, and cultural phenomenon.

Different aspects of the problem under study are covered in the works of many scholars Nerubasska & Maksymchuk (2020), Nerubasska et al. (2020), Onishchuk et al. (2020).

This paper **aims** to approach the issues of literary translation from a semiotic perspective.

"The Collector" by John Fowles has been chosen as the material of the proposed study. The novel was translated into Ukrainian by Hanna Yanovska in 2015. It presents a valuable source for scientific research. Firstly, it depicts a young man who is isolated from the rest of society and does not comply with social regulations and norms. The author managed to reproduce the realistic picture of social isolation and its consequences and called upon the readers to understand his character's mind and perceive the reality he created in the contemporary world. The translator's primary concern is to transmit the subtlety of images the author decoded in the source language text. Secondly, the novel has an open ending and is split into two opposing sections, triggering an interest in comparative studies. We have collected the corpora of sentences for analysis from the first section of the novel since it is told from the main character's viewpoint, and the fabric of the text is fragmented with his thoughts and inner speeches.

The principal research methods employed here are observation, descriptive and comparative methods, content analysis, and critical discourse analysis. It was considered that the mixed methodology adopted here would stipulate much interest in the current research and triangulate better results.

Literary Translation Challenges

The role of literary translation in thought exchange between different nations and cultures can hardly be overestimated. It has been central in the emergence and consolidation of translation studies as an academic discipline (Valdeon, 2018, p. 459). Literary translation differs from the other translation types since it requires an individual approach on the translator's part. Thus, the interpretative author-reader opposition in the context of semiotic and translation studies is extrapolated to the translator and the reader interaction. The translation is then viewed as the process by which interpretants are taken as new representamens and then related to objects and new interpretants, ad infinitum (Marais, 2019, p. 123). Indeed, the major problem with this type of translation is its complexity due to the semantic "overload" of each translated word.

A large and growing body of literature has studied literary translation and its semiotic aspects (Delabastita, 2011; Semenenko, 2012; Torres-Martínez, 2021). For example, in the seminal article on the fiction translation expectancy norms, Khoshsaligheh et al. (2020, p. 84) elaborate the idea that "readers' comprehension and understating should also be accounted for, as footnoting – provided that it offers necessary information – can lead to a better understating of the story, and consequently, a higher immersion in the story world". Consistent with this view, the translator is bound to reproduce the source language text for it to be perfectly understandable for the target language readers and create it anew and depict its mosaic imagery.

In an era of globalization in which different societies have erased their "borders", have the same technology, and share the same habits, the semiotic research will probably deal with many contemporary phenomena of universal character yet possessing culturally-specific features encoded in signs. The term "sign" received various interpretations in the field of cognitive semantics. On the one hand, "a thought, a sensation, a perception or an image which makes itself present to the consciousness (cognition) is a sign in the place of an object (sub-personal level) and in the place of previous knowledge (interpretants) of the same object (supra-personal level)" (Paolucci, 2021, p. 68). On the other hand, a sign is a phenomenon that is imprinted on human mind and refers to the previous experience and knowledge in the community. Consistent with these views, Paolucci (2021, p. 13) claims that "the notion of sense-making is crucial for cognitive semiotics".

By drawing on the concept of a sign, Champagne (2018, p. 7) notes that identifying a sign with a generic triadic relation lets semiotic inquiry roam across many disciplinary domains. Thus, structuralism provided the grounds for semiotic thinking. Subsequently, literary semiotics shifted the focus of scientific attention from the structural characteristics of the text to its meaning. Tahiri & Çapriqi (2020, p. 203) affirm that "the interdisciplinary approach between linguistics and literature enables the translator to avoid arbitrary personal evaluations and to read strategically combining two disciplines which share the common intellectual and cultural ancestry – philology."

In linguistic research, the first principles of the semiotic theory were formulated by Saussure (1966) and consistently developed in the works of Peirce (1991). Most seminal studies in this area are focused on the concepts of a sign and a code. According to Morris (1938), the specificity of the first notion lies in the fact that a sign signifies more than itself. The general use of the term "code" is sometimes equated with the function of the world's structural organization, culture, and artistic phenomena. It is possible to treat the literary text as a system of various codes regarding these linguistic hypotheses. Thus, semiotics helps adjust a literary word and a text to a target language culture.

Commenting on the role of semiotics in translation, Presner et al. (2021, p. 126) believe that adequate translation has to be much closer to deciphering and focused on the mental mechanisms involved in linguistic replacement and the transfer of meaning. This statement goes far beyond the conventional understanding of the translation process. There is evidence suggesting that the latter is a cross-cultural dialogue that facilitates the active search of diverse forms and mechanisms representing the alien culture. In this regard, the notion of the semiosphere is believed to be a key one. It aims to explain "the organized structure of every specific cultural system, discovering the cultural variables that belong to each culture, or subculture, which can be envisioned as the actual attitudes that each single culture possesses in relation to their own signs" (Violi, 2018, p. 50).

Language structure is believed to be emergent from language use and is mediated by general cognitive mechanisms. Translators are not only mediators that bridge two different cultures and languages but have to be able "to transmit linguistic markers of narrative perspectives that indicate multiple points of view" (Tahiri & Çapriqi, 2020, p. 204). They do not render the utterance at random but are entrapped within the realms of

his/her cultural experience, being consciously dependent on mental stereotypes, cultural images, and his/her competence. The problem of translation and text comprehension is not only concerned with words which "come to be 'listed in the lexicon' as fixed pairings of form and meaning" (Lepic, 2019, p. 3). When it comes to the translation of the literary text, there is always room for some transformations and symbolic substitutions. Naturally, the author of the source language text does not think much of how the text will be rendered into the target language and fit into the "matrix" of a foreign culture. Time reference will also pose a serious problem since the time lag between the appearance of the original text and its translated version is erased. The literary works of ancient times can eloquently "speak" due to the adequate and faithful translation. The authors depicting past events often avoid the extensive use of archaic and obsolete words, syntactic constructions, and lexical units bearing the marks of contemporaneity. The vividness of imagery and delicateness of the syntactic system is not easy to depict. However, the issue can be overcome if the translator resorts to his/her creativity and artistic talent, which contribute to facilitating an aesthetic effect.

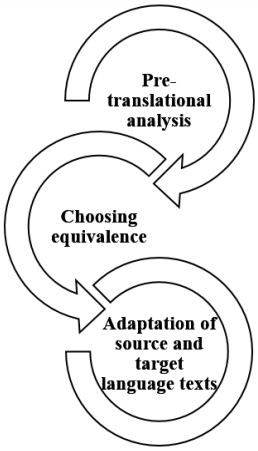


Fig. 1. *A semiotic approach to literary translation*
Source: developed by the authors.

Literary translation involves certain subsequent stages (phases) and is based on comparative analysis of source and target language text. The authors of this research article propose its general semiotic model structured in three phases as seen in the Fig. 1.

As follows from Fig. 1 shown above, the initial phase encompasses the preliminaries of translational analysis. Thus, the translation process will start with the identification of culturally meaningful signs. The second phase is directed towards choosing an appropriate target language equivalent to decode the meaning of the source language unit. Since literary translation is a complex process influenced by many intrinsic and extrinsic factors, any disregard of these may distort the author's conception or misrepresent the original text. Finally, the third phase presupposes comparing the micro- and macrostructures to retain the communicative function and produce the highest aesthetic and expressive effect. Semenenko (2012, p. 79) points out that expressiveness is what makes a text a text. Therefore, the translator must be ready to overcome many obstacles hidden in the texts of the belles-lettres style to establish the peculiarities characterizing it.

While rereading the created text, the translator tends to introduce slight alterations. As a result, he/she acquires a unique manner of translation, yet his/her creativity is mainly dependent on the author's artistic skills and ideology. The phases mentioned above prove that literary translation is not only concerned with determining the appropriate translation strategies for the text of a particular genre but demonstrates the close relationship between a sign and language, a code and culture.

However, it is not possible to study the relationship between the latter using a purely semiotic approach. Thus, to compare the corpora of sentences selected from source and target language texts, we incorporated other adjacent disciplines' findings and research methodology.

Literary Translation from a Semiotic Perspective

Literary translation as an aesthetic phenomenon is an artistically creative process (Rebrii & Rebrii, 2018, p. 182). The perfect translation is believed to be the one that precisely and fully depicts the ideological conception and imagery of the source language text and its semantic and stylistic nuances. Undoubtedly, the process of translation presupposes the interaction between the author and the translator. Both play a crucial role in creating the world picture to familiarize the reader with and are involved in its verbal reproduction.

The present study aims to undertake a longitudinal analysis of the strategies applied in translating John Fowles' novel "The Collector" from English into Ukrainian. It provides an exciting opportunity to advance the understanding of the language as a specific sign system and unravel the ways of sign transmission in translation. For the overall analysis, the corpora of

sentences were extracted from both source and target language texts. Since the translation of fiction is much more complex than any other literary genre, a plethora of criteria are proposed in research works of domestic and foreign scholars. In particular, the paper will examine the lexico-semantic, grammatical, and stylistic transformations used in the translation of "The Collector" by John Fowles. It was considered that basing the research on the analysis of these strategies would contribute to an in-depth, systematic description of created aesthetic effect and cultural identity, comprehension of cultural and social values of the source language culture, and their depiction in the target language.

Turning to **lexico-semantic transformations**, it is worth mentioning that they are significantly more frequent than grammatical and stylistic ones. The synonymous substitution technique is widely used while translating the polysemous lexical units. To render the word accurately, the translator needs to turn to the context. For example, while translating the transitive verb, the meaning of a direct object is of great significance and can often influence the choice of the proper equivalent: "*One day she nearly had me*" (Fowles, 1963, p. 66). "*Odnoho dnia vona maizhe perekhytryla mene*" (Faulz, 2015, p. 32).

On the contrary, the meaning of the intransitive verb is heavily dependent on the subject: "*She and her younger sister used to go in and out a lot, often with young men, which of course I didn't like*" (Fowles, 1963, p. 3). "*Vony z molodshoiu sestroiu bahato hulialy, chasto z khloptsiamy, yaki, zvychaino, meni ne podobalysia*" (Faulz, 2015, p. 1). The adverb or preposition used as an element of a phrasal verb can also change the meaning of the verb: "*I booked out of the Cremorne three days before, and every night I moved into a new hotel and booked out the next morning so that I couldn't be traced*" (Fowles, 1963, p. 22). "*Za try dni do toho ya zalyshyv "Kremorn" i kozhnu nich provodyv v inshomu hoteli, shchob mene ne mozhna bulo vystezhyty*" (Faulz, 2015, p. 11).

The examples of synonymous substitution involving adjectives are also quite frequent in the texts under analysis: "*Two old women with umbrellas (it began to spot with rain again) appeared and came up the road towards me*" (Fowles, 1963, p. 23). "*Ziavylysia dvi litni zhinky z parasolkamy (znovu pochalo doshchyty) i pishly vulytseiu v mii bik*" (Faulz, 2015, p. 11). "*I had nice dreams, dreams where I went down and comforted her; I was excited, perhaps I went a bit far in what I gave myself to dream, but I wasn't really worried, I knew my love was worthy of her*" (Fowles, 1963, p. 27). "*Peredi mnoiu prokhodyly dobri fantazii, v yakykh ya spuskavsia vnyz i vtishav yii; ya buv skhvylovanyi: mozhlyvo, ya zanadto daleko zaishov, davshy voliu*

vlasnii mrii, ale ya naspravdi ne tryvozhyvsia, ya znav, shcho moia liubov yii varta" (Faulz, 2015, p. 13). "*He always admired a good bit of setting*" (Fowles, 1963, p. 6). "*Vin radiv vdalym popovnenniam moiei kolektsii*" (Faulz, 2015, p. 3). "*Fine Sundays there were cars passing every five minutes*" (Fowles, 1963, p. 57). "*U pohozhu nediliu vony proizhdzhaly kozhni piat khvylyn*" (Faulz, 2015, p. 28). To our mind, all the examples provided above demonstrate the translator's rational choice of the lexico-semantic translation transformation, as the latter underlines the essential features of the original text and provides communication in full.

Certain word meanings represent the concepts of universal human experience yet are plausible candidates for different lexicalization patterns in languages. Confer the following examples: "*Not that there was anyone likely to be out the back late at night*" (Fowles, 1963, p. 48). "*Khocha navriad chy khtos tut mih khodyty hlupoi nochi*" (Faulz, 2015, p. 24). The translator's choice must be well-grounded and not trapped by the tendency of 'overadjusting' a foreign cultural tradition to the native one and thus distorting the original sentence's meaning.

Scrutinizing the examples selected in the source and target language texts of the analyzed novel, we reveal the case of amplification: "*I stood beside him once in Barclays waiting to pay in and I heard him say, I'll have it in fivers; the joke being it was only a cheque for ten pounds*" (Fowles, 1963, p. 4–5). "*Odnoho razu ya stoiav za nym u cherzi do kasy v banku "Barkliz" i chuv, yak vin skazav: "Daite-no meni vse piatirkamy", – a zhart poliahav u tomu, shcho yomu maly vydaty lyshe desiat funtiv*" (Faulz, 2015, p. 3). Such an increase in the number of linguistic signs in the target language sentence is caused by the necessity to express the source language text's implicit information explicitly.

Transposition is a lexico-semantic transformation that presupposes the part of speech replacement. In the sentence "*I didn't take the camera, I knew it was too risky, I was after bigger game than just a street shot*"" (Fowles, 1963, p. 21), the collocation *a street shot* is rendered as *vulychnyi znimok* to fit in the context ("*Fotoaparata ya ne brav, rozumiiuchy, shcho tse nadto ryzykovano, adzhe ya poliuvav na bilshu zdobych, nizh yakyis vulychnyi znimok"* (Faulz, 2015, p. 10)). Thus, the noun *street*, which pre-modifies the noun *shot* and is used attributively, turns to an adjective in the target language.

Having compared the selected source language units with the target language units in the sentences, we have found out the cases of verbalization: "*She had a real smile on, the first I ever saw; I couldn't do anything but smile back*" (Fowles, 1963, p. 52). "*Vona po-spravzhnomu vsmikhalas, ya vpershe*

pobachyv yii usmishku; meni nichoho ne zalyshalosia, krim usmikhnutys u vidpovid" (Faulz, 2015, p. 25). The translator chooses nominalization to render the following: "*I give you my word of honour that I shall not try to escape"* (Fowles, 1963, p. 49). "*Slovo chesti, shcho ne budu chynyty sprob do vtechi*"(Faulz, 2015, p. 12). While turning the sentence "*There were so many people and the noise and I felt so nervous I didn't see her at first"* (Fowles, 1963, p. 13) into Ukrainian, the translator substitutes the nouns joined by the conjunctions by the adverbs: "*Useredyni bulo nadto liudno y hamirno, ya tak roznervuvavsia, shcho ne odrazu yii pobachyv*" (Faulz, 2015, p. 7). Dealing with the transformation of meaning, the translator implies part of speech replacement and semantic variation as if paraphrasing the source language utterance.

The pairs of sentences below demonstrate concretization, which underlies the substitution of a word with a broad semantic scope by a word with the narrower semantics: "*They're beautifully done*" (Fowles, 1963, p. 54). "*Harno oformleni*" (Faulz, 2015, p. 26). "*He always admired a good bit of setting*" (Fowles, 1963, p. 6). "*Vin radiv vdalym popovnenniam moiei kolektsii*" (Faulz, 2015, p. 3). "*I did the pools from the week I was twenty-one*"(Fowles, 1963, p. 6). "*Ya pochav robyty stavky na totalizatori z toho tyzhnia, koly meni vypovnylosia dvadtsiat dva*" (Faulz, 2015, p. 4). "*Of course, the business with the woman upset me though, on top of all the other things*" (Fowles, 1963, p. 10). "*Zvychaino, te, yak u mene bulo z tiieiu zhinkoiu, mene zasmutylo na dodachu do vsoho inshoho*" (Faulz, 2015, p. 5). This transformational equivalence presupposes retention of the utterance pragmatic function and a very close yet variable lexical meaning.

To achieve the better aesthetic effect, the translator of Fowles' "The Collector" applies permutation changing the word order in word combinations or phraseological units: "*Of course, it wasn't all peace and light, several times she tried to escape, which just showed*" (Fowles, 1963, p. 66). "*Zvychaino, tse ne buv sutsilno svitlyi i myrnyi chas, kilka raziv vona vdavalasia do sprob vtekty*" (Faulz, 2015, p. 32). "*I thought of ways and means — all the things I would have to arrange and think about and how I'd do it and all*" (Fowles, 1963, p. 14). "*Ya mirkuvav, yak tse zrobyty – shcho same produmaty i yak vlashtuvaty toshcho*" (Faulz, 2015, p. 7). "*It was very pale, silky, like Burnet cocoons*" (Fowles, 1963, p. 3). "*Kosa bula duzhe svitla, shovkova, nache kokon strokatky*" (Faulz, 2015, p. 1). "*The year she was still at school I didn't know who she was, only how her father was Doctor Grey and some talk I overheard once at a Bug Section meeting about how her mother drank*" (Fowles, 1963, p. 4). "*Toho roku, koly vona shche ne zakinchyla shkolu, ya ne znav, khto vona, znav tilky, shcho yii batko — doktor Grei, shche yakos pidslukhav na zasidanni Entomolohichnoho tovarystva, shcho yii maty pie*" (Faulz, 2015, p. 1).

Such phrases are equivalent at the semantic level since they have similar semantics and perform the same function. However, they do not have a close grammatical meaning.

Regarding the constituent meaning components of the word *clerk* in the following sentence, the translator decides to employ descriptive translation as the most suitable way of its translation: "*They still treated me behind the scenes for what I was – a clerk*" (Fowles, 1963, p. 8). "*Pozaochi vony stavylysia do mene yak do toho, kym ya buv, – dribnoho kantseliarskoho sluzhbovtsia*" (Faulz, 2015, p. 5).

Except for the lexico-semantic transformations described above, the translator of "The Collector" chooses to employ transcoding. The translation of fiction presents a heuristic process. Thus, for the translator to adapt the text to the target language culture yet preserve the national identity of the source language culture, he/she should resort to transcoding. The examples of the latter are pretty numerous. Practical transcribing is mainly used to render the proper nouns: *Crossfield – Krossfild*, *Barclays – Barkliz*, *Mabel – Meibl*, *Tring – Tryng*, *Crutchley – Kratchli*, *Annexe – Enneks*, *West End – Vest End*, *Williams – Viliams*, *Clegg – Klegg*, *Cramorn – Kremorn*, *Lewes – Liuis, Southampton – Sauthempton* and many others.

Having received semantic, emotive, and expressive information decoded in the sentence that falls under translation, the translator attempts to retrieve it in the units of the target language with its full semantic scope. However, he/she does not seek the total equivalents to match each word or word combination but reformulates its sense: *"Do you know what on parole means?"* (Fowles, 1963, p. 46). "*Ty znaiesh, shcho oznachaie "pid chesne slovo""?* (Faulz, 2015, p. 23). "*It seemed to clear the air, so to speak*" (Fowles, 1963, p. 48). "*Zdaietsia, tse, tak by movyty, rozriadylo obstanovku*" (Faulz, 2015, p. 23). "*Well, the next day she brought up the business about having a bath and fresh air again*" (Faulz, 2015, p. 48). "*Nu ot, nastupnoho dnia vona znovu nahadala meni pro vannu ta svizhe povitria*" (Faulz, 2015, p. 24). "*Aren't you going to show me my fellow-victims*?" (Fowles, 1963, p. 54). "*Ty meni moikh brativ po neshchastiu ne budesh pokazuvaty?*" (Faulz, 2015, p. 26). "*She gave me a sharp look, but I wasn't being sarcastic*" (Fowles, 1963, p. 60). "*Vona kynula na mene hostryi pohliad, ale ya ne ironizuvav*" (Faulz, 2015, p. 29).

In order to achieve equivalence and adapt the literary text to meet the requirements of the target language readership and adhere to the corresponding norms of the target language, the translator is bound to use different **grammatical** transformations skillfully. With the aim of

"adjusting" the English language to the literary standards in Ukrainian, the translator of "The Collector" applied the transformation of replacement: "*She was all right the next morning, though she did not apologize*" (Fowles, 1963, p. 57). "*Nastupnoho ranku z neiu bulo vse normalno, khocha vona ne vybachylasia*" (Faulz, 2015, p. 28). "*I know I don't have what it is girls look for; I know chaps like Crutchley who just seem plain coarse to me get on well with them*" (Fowles, 1963, p. 8). "*Ya znaiu, v meni nemaie nichoho takoho, shcho liubliat divchata; ya znaiu, shcho z nymy vse dobre vykhodyt u takykh, yak Kratchli, kotryi, na moiu dumku, ye zvychainisinkym hrubiianom*" (Faulz, 2015, p. 4). Without introducing any change of word placement, the utterances will be structurally haphazard in Ukrainian.

The compensation, the transformation through the change of sentence parts placement, makes the utterance sound utterly Ukrainian and semantically transparent: "*It was supposed to be African, I think*" (Fowles, 1963, p. 13). "*Napevno, to mav buty afrykanskyi styl'*" (Faulz, 2015, p. 7). Transformations of this kind help avoid literalism that is regarded absolutely unacceptable in the translation of any literary text.

A very interesting structural transformation that has been performed is inner partitioning: "*I thought of ways and means – all the things I would have to arrange and think about and how I'd do it and all*" (Fowles, 1963, p. 14). "*Ya mirkuvav, yak tse zrobyty – shcho same produmaty i yak vlashtuvaty toshcho*" (Faulz, 2015, p. 7). The transformation contrary to partitioning is the outer integration: "*Because before I always wanted something up to date, what they call contemporary. Not an old place stuck away*" (Fowles, 1963, p. 17). "*Adzhe ranishe ya zavzhdy khotiv chohos suchasnoho, novitnoho, a ne takoho staroho, shche y u hlushyni*" (Faulz, 2015, p. 9). The changes introduced in the translated versions seem rational and do not distort the sense of the source language messages.

Some challenges may arise when rendering the utterance and adapting it to existing **stylistic** norms acceptable in the target language. Its faithful version in Ukrainian can be achieved only through a deep inquiry into the content and style of the utterance. To achieve this equivalence, the literary translator has "to be capable of a systematic analysis of style in literature focusing on the relevance of language features and on their particular literary effect" (Tahiri & Çapriqi, 2020, p. 203).

For instance, to interpret the word *chap* occurring in the sentence "*The chap wanted to know if it was just for myself*" (Fowles, 1963, p. 15), the translator's choice falls on the noun *choloviaha*, which is used in colloquial

speech: "*Toi choloviaha khotiv znaty, chy ya kupuiu tse lyshe dlia sebe*" (Faulz, 2015, p. 8).

No less interesting, though far from easy to render, are the following sentences: "*Another day she drew a bowl of fruit*" (Fowles, 1963, p. 61). "*Nastupnoho dnia vona maliuvala taril iz fruktamy*" (Faulz, 2015, p. 30). "*I don't believe in all that stuff, I said*" (Fowles, 1963, p. 60). "*Ya v tsi shtuchky ne viriu*" (Faulz, 2015, p. 30). "*All the time she was talking to a young man with black hair, cut very short with a little fringe, very artistic-looking*" (Fowles, 1963, p. 12). "*Ves toi chas vona rozmovliala z chorniavym molodykom, duzhe korotko stryzhenym, z nevelykym chubom, duzhe artystychnoi zovnishnosti*" (Faulz, 2015, p. 6). "*Of course it was very educated, but it wasn't la-di-da, it wasn't slimy, she didn't beg the cigarettes or like demand them, she just asked for them in an easy way and you didn't have any class feeling*" (Fowles, 1963, p. 13). "*Zvychaino, tse buv holos osvichenoi liudyny, ale bez otiiei pretenziinosti, vona ne pidleshchuvalasia, ne kaniuchyla tsyharky y ne vymahala, vona yikh prosto poprosyla, lehko, u tomu ne vidchuvalosia nichoho otsoho novomodnoho*" (Faulz, 2015, p. 7). The translator applied the technique of expressivation to render the words with neutral stylistic colouring into Ukrainian, changing their register and adding emotive and expressive touch to their shades of meaning.

Archaization is the transformation, which the translator of "The Collector" does not so widely apply: "*I bought a map of Sussex*" (Fowles, 1963, p. 15). "*Ya prydbav mapu Sasseksa*" (Faulz, 2015, p. 8). "*I sat on a stool at the counter where I could watch*" (Fowles, 1963, p. 13). "*Ya vsivsia na taburet kolo shynkvasu, shchob maty dobryi sposterezhnyi punkt*" (Faulz, 2015, p. 7). Thus, the lexical units *map* and *counter* generally used in common everyday communicative settings have been substituted by archaic words *mapa* and *shynkvas* to depict the historical realia of those times and to make the utterance more expressive. When translated, however, with substituting some words for a more common equivalent in Ukrainian, the literary variant of the target language becomes more expressive and fits in Ukrainian formal speech style.

However, on the grammatical level, the strategy presupposes the alternation of modern syntactic structures and those typical of a particular historical period but no longer in active use. Confer the following examples: "*I give you my word of honour that I shall not try to escape*" (Fowles, 1963, p. 49). "*Slovo chesti, shcho ne budu chynyty sprob do vtechi* " (Faulz, 2015, p. 12). "*But my dear man, that's fantastic, – he said, it's mentioned in the County History*" (Fowles,

1963, p. 58). "*Ale, shanovnyi pane, napoliahav vin, – vona zghaduietsia v istorii hrafstva*" (Faulz, 2015, p. 68).

The choice of a proper equivalent may pose difficulties even in the utterance that seems explicit: "*I sat on a stool at the counter where I could watch*" (Fowles, 1963, p. 13). "*Ya vsivsia na taburet kolo shynkvasu, shchob maty dobryi sposterezhnyi punkt*" (Faulz, 2015, p. 7). "*It haunted me*" (Fowles, 1963, p. 14). "*Tsia mriia ne davala meni spokoiu*" (Faulz, 2015, p. 11). "*Aunt Annie's always said good riddance in so many words, and I agree*" (Fowles, 1963, p. 5). "*Titka Enni zavzhdy duzhe rozloho kazala, movliav, poikhala — i nekhai, i ya z neiu zghodnyi*" (Faulz, 2015, p. 3).

Undoubtedly, the artistic originality of the literary text is not exhausted by the outer organization of speech. The interrelation of different linguistic planes realized in the author's speech, the narrator, and the characters play a crucial role in comprehending fiction. Literary translation sets specific tasks for the translator: to unveil the genre peculiarities of the source language text and an aesthetic message, trace and reproduce the author's manner faithfully, and disclose the socio-cultural factors and the hidden signs of the alien culture.

Conclusions

Recently, scholars have shown a fresh interest in semiotics as a research tool in translation. In this regard, the latter is viewed as a semiotic activity involving the transfer of the source language to the target language. Both represent specific semiotic systems characterized by definite features. This study indicates that the semiotic approach to literary translation is interdisciplinary and involves the achievements and findings of philology, literature, and general linguistics.

The differences between English and Ukrainian cultures are revealed in the way people think, perceive the world, and interact. The source and target texts which undergo a practical analysis demonstrate certain discrepancies at semantic, syntactic, and pragmatic levels. One of the most significant findings to emerge from this study is that semiotics cannot account for all translation problems of fiction. The nature of literary language, contextual motivation, and intertextuality are partly disregarded in this approach and need further clarification. The trichotomy of semantics, syntax, and pragmatics formulate the basics of the semiotics of translation. Consequently, the transformations regarding these criteria have been chosen to analyze Fowles' "The Collector." The conducted study has shown that

the translator faces many challenges in reaching the adequacy of literary translation and implying the linguistic and stylistic means to transmit the code hidden in the source language text.

Further research might address the issues of pragmatic adaptation in the target language text and the faithful rendering of the author's intent.

Acknowledgement

The authors have equally contributed to the article under their speculation. Mariana Shapoval and Roksolana Povoroznyuk were responsible for collecting and analyzing theoretical sources related to the focus of the research. They defined the role of semiotics in literary translation as the means of thought exchange between cultures and outlined its basic principles. Oksana Novytska was engaged in choosing the text for analysis and selecting the corpora of sentences for cross-linguistic comparison. Oksana Golikova developed the scheme for analyzing translation strategies applied in the translation of the novel "The Collector" by John Fowles. Kateryna Nykytchenko analyzed the data regarding lexico-semantic, grammatical, and stylistic criteria. Viktoriia Myroshnychenko generalized, verified and edited the final text version of the paper.

The authors would like to acknowledge the valuable comments and suggestions of the reviewers, which have improved the quality of this paper.

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