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THE TRANSLATION PRINCIPLES OF LEXICAL LACUNAS IN YURII VYNNYCHUK'S SHORT STORY "THE NIGHT REPORTER"

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Yurii Vynnychuk's artistic speaking model is simple and effective. He is a writer with an unrivaled personal style and rich language, who understands the historical context, works with folklore sources and ethnographic knowledge, and knows how to enchant, mystify, and stylize the language in accordance with the local Lviv dialect (Tsihotskyi, 2021, p. 73). However, it is precisely because of the author's distinctive language style and strong local flavor that there are regular cultural lacunas in his writings. As a result, his fantastic work has not been translated into Chinese and made available to Chinese readers. The relevance of this research has been how to integrate the analysis of cultural differences with the author's linguistic characteristics, design appropriate translation rules in the translation process, and eliminate these lacunas. According to the cultural hierarchy theory of Chinese scholars Liu Xun, this paper counts and divides the lexical lacunas in Yurii Vynnychuk's short story «The Night Reporter» into lexical lacunas of material culture, conceptual culture, behavioral culture, and institutional culture, and proposes the translation principle of lacunarity phenomenon by analyzing the usage characteristics of various lexical lacunas, which are the purpose and task of this paper. The result is succinctly stated as follows based on the statistical analysis, interpretation, and description of lexical lacunas in the text: When dealing with the problem of lexical lacunas in literary translation, translators should focus on both pragmatic transmission and the semantic functions while attempting to replicate the aesthetic impact of the original text in terms of text genre and linguistic form. The conclusion of this paper has guiding significance for the theoretical selection of lacunarity phenomena in literary translation in the future, which is in line with the prospect of further research.

Key words: Yurii Vynnychuk, "The Night Reporter", lacuna, lexical characteristics, literary translation, cultural classification.

ПРИНЦИПИ ПЕРЕКЛАДУ ЛЕКСИЧНИХ ЛАКУН В ОПОВІДАННІ ЮРІЯ ВИННИЧУКА «НІЧНИЙ РЕПОРТЕР»

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У статті на матеріалі оповідання Юрія Винничука «Нічний репортер» проаналізовано принципи перекладу лексичних лакун. Актуальність дослідження полягає у спробі інтегрувати лінгвокультурні відмінності у текстах, розробити відповідні правила перекладу усунунення лексичних лакун.

Згідно з теорією культурної ієрархії у дослідженні пораховано лексичні лакуни в оповіданні Юрія Винничука «Нічний репортер», запропоновано принципи перекладу явища лакунарності, проаналізовано особливості використання різних лексичних лакун.

Ключові слова: Юрій Винничук, «Нічний репортер», лакуна, лексична характеристика, художній переклад, культурна класифікація.

Problem statement. Culture is typically impacted by the ideology of the country, nation, and class to which it belongs. Although cultural diversity has increased in the age of economic globalization, cultural equivalence cannot be entirely achieved through the conventional translation procedure. The «cultural turn» in translation studies was gradually highlighted and reflected as cultural studies gained ground in the second half of the 20th century in the field of western humanities and social sciences. Translation had previously been a static system limited to text and language, from then on, these studies got rid of the shackles of pure language studies and were closely combined with cultural studies. It has brought the «marginal subject» of translation to the academic center and brought a new opportunity for the development of translation. Despite the vigorous development of cultural linguistics, lacunology and other disciplines in the trend of «cultural turn», the research of the discipline itself lacks theoretical norms, and the translation practice outside the discipline also lacks unified and comprehensive guiding ideology.

Translation is a cross-language and cross-cultural communication activity that converts the meaning carried by one language and culture into another. When transforming the linguistic information in a text, it also conveys its implied cultural significance. Vocabulary is the accumulation of cultural information. Cultural views, values and other cultural aspects of each nation are reflected in their own vocabulary system, and form cultural vocabulary with cultural color and cultural connotation. Due to the extraordinary national cultural connotation, cultural words often constitute the difficulty and focus of translation as cross-cultural communication behavior, and excellent Chinese and Ukrainian literary works have not been fully translated because of this.

The purpose of the article. This research categorized the lexical lacunas in Yuriï Vynnychuk's "The Night Reporter" into lexical lacunas of material culture, conceptual culture, behavioral culture, and institutional culture based on the cultural classification. The translation principles of the lacunarity phenomena are proposed by analyzing the usage characteristics and translation difficulties of various lexical lacunas.

Analysis of recent research and publications. Li Yanxue defines the lacuna in his paper «Translation study of lexical lacunas from the perspective of Gestalt theory» as: the phenomenon of cultural and semantic inconsistency at the level of vocabulary when comparing two languages, that is, a cultural connotation or semantic basis expressed by words in one language does not exist in another. This phenomenon may be more or less obvious and will be gradually verbalized depending on objective needs (Li Yanxue, 2022, p. 165). While doing so, he thoroughly analyzed the research of scientists from Europe, America, and China, and he agreed with N. Chomsky, A. Lehrer, V. G. Gak, and others who hold that the absence of verbalization is the primary cause of the creation of lexical lacunas. More specifically, a fixed mechanism cannot be developed because the «image» that is expressed in one cultural group is not actually realized at the linguistic level of another cultural group, or because the «meaning» in the target language does not exactly match the «image» in the source language. As a result, the link between imagery and lacuna can be summed up as follows: although lacuna exists at the level of language, imagery is generated at the level of thinking and cognition. It must be underlined that the presence of a lacuna does not indicate «lack of imagery», despite the fact that the absence of imagery can cause a lacuna to develop. This further demonstrates that the absence of verbalization is the primary contributor to the creation of lexical lacunas and that the reconstruction of images represents the key to dealing with the phenomena.

Li Yanxue presented in the article «Lexical lacunas in xiao hong's novel – tales of hulan river: characteristics and classification» that Prof. Liu Xun (刘珣) from Beijing Language and Culture University divides culture into four parts based on theoretical elements of cultural level: material culture, behavioral culture, institutional culture, and conceptual culture. This classification is consistent with the work of Edward T. Hall, the founder of Intercultural Communication Studies, who provided a more extensive approach of cultural classification in his book «The Silent Language». Hall pointed out that culture exists in two levels: overt culture and covert culture. Let's revisit Liu Xun's analysis of cultural classification. The classification of material culture, behavior culture, institutional culture, and concept culture, which encompasses both material and spiritual culture, is first in accordance with the notion of Chinese cultural hierarchy. While institutional culture and concept culture are part of covert culture, material culture and behavior culture belong to the overt culture. Therefore, we can classify lexical lacunas into material culture, behavior culture, institutional culture and conceptual culture according to cultural classification.

Presentation of the main material. In terms of current Ukrainian literature, Yurii Vynnychuk is a notable author whose creative output is noteworthy and varied. The novels *Malva Landa* (Мальва Ланда, 2000), *Tango of Death* (Танго смерті, 2012), and *The Night Reporter* (Нічний репортер, 2019) as well as the local history books *Legends of Lviv* (Легенди Львова, 1999) and *Secrets of Lviv Coffee* (Таємниці львівської кави, 2001) are all by him. The aesthetic of his linguistic thinking, compositional and narrative technique resembles examples of magical realism, postmodernism, and alternative history (Tsihotskyi, 2021, p. 72).

The most demonstrative of Yurii Vynnychuk's most recent literary creations is «The Night Reporter», which was published in 2019 but has Lviv in 1938 as its setting. The author takes the reader on a tour of the picturesque and vividly described criminal world of Lviv at that time, including Mordovian taverns (шинки мордовні), batyars (батяри), institutions for prostitutes (заклади для повій). The plot is based on the protagonist's promise to look into the murder of the city's presidential candidate. At the same time the story has absorbed the true historical events of the Second World War, the reader will have to decode riddle after puzzle alongside the heroes against the backdrop of the nervous atmosphere of Lviv citizens living in anticipation of war. Thanks to the wonderful storyline, the author's unique language style, and the cultural background with strong historical and regional characteristics, the work has been translated into English and received positive reviews from English readers. The author of this paper translated it into Chinese. A considerable number of lexical lacunas in the text hamper translation efforts, necessitating specific study and preparation for translation.

Our calculations show that there are 541 lexical lacunas in «The Night Reporter» that result from language and cultural issues. There are 105 items in the lexical lacunas of material culture, such as food plants, clothes and headwear, buildings, furniture, agricultural tools, geographical solar words, and retail establishments. 144 terms, including kinship appellation, title appellation, name appellation, abusive appellation, pronoun appellation, nickname appellation, modest appellation, and social system, are included in the lexical lacunas of institutional culture. Totalling 238 lexical lacunas of conceptual culture include terms like aesthetic taste, national psychology, way of thinking, literature, and art. There are 54 lexical lacunas of behavior culture, which include behavior habits, lifestyle, customs and superstitions.

The following pie chart illustrates the distribution of different lexical lacunas in “The Night Reporter” (figure 1).

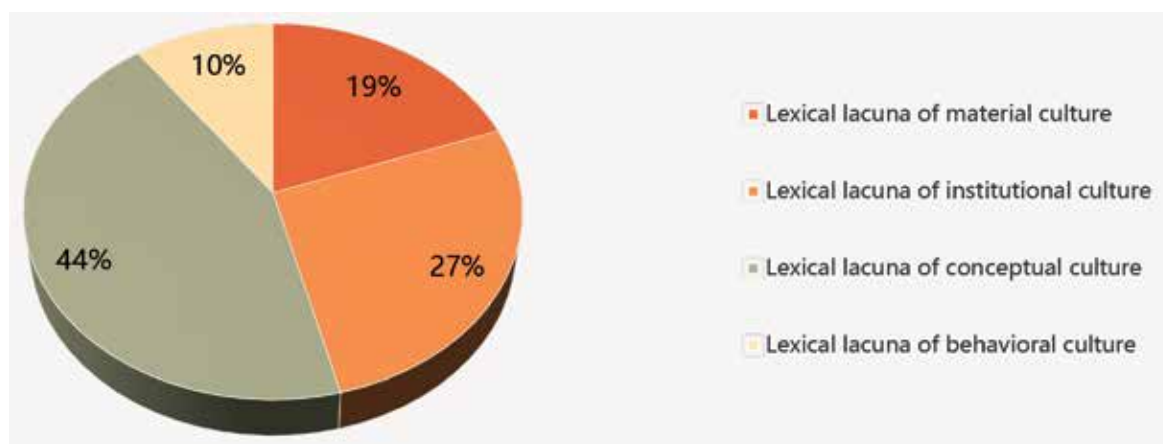


Fig. 1. The distribution of lacunas in “The Night Reporter”

The statistical chart also shows that the lexical lacunas of conceptual culture (44%) and those of institutional culture (27%) predominated in these literary works. More than 70% of the lexical lacunas result from the disparity between conceptual culture and institutional culture. However, the concept of a lacuna, as we have previously discussed, also depends on the reader's background knowledge, thus the ratio that is offered will differ depending on that. For example, the author of this study has lived in Ukraine for many years and is therefore familiar with some lexical lacunas of material culture (such as food, architecture, and so on), so the fraction of this kind is small. But the incomprehension phenomenon caused by the differences in idioms, slang and colloquial words, special metaphors, historical and social systems in Ukrainian language is prominent, which is why the lacunas in conceptual culture and institutional culture account for a relatively high proportion

in the statistical chart. The differences in living environment and life experience, history, political department and way of thinking are also the reflection of the inducement factors of the absence of verbalization. These words should not only be combined with the author's language features to achieve equivalent effects during translation, but also appropriately carry out cultural interpretation.

Lexical lacunas of material culture in «The Night Reporter» are primarily made up of content words like nouns. They are particularly prominent in the work represented by food and commercial shop names, such as кнайпа. It is something like a small low-end restaurant. Literary intellectuals often gathered there. Such commercial shops also include шинки, корчми, мордовні, каварняна хроніка, etc. After all, each bar has its own history and folklore, and they all reflect Lviv's own image. Lviv food is also ethnic and local, representing cultural stratum, customs, and family recipes. Examples include цьмага, заливні язики, пампухи, котлет з тушкованою капустою і бурячки and курячий росіл. Such lexical lacunas of material culture, represented by food and commercial shop names, necessitate readers' lived experience. Furthermore, some food and commercial shops have historical significance. These words are concrete things for foreign language readers, but they cannot generate accurate «images» in their brains. As a result, the translation of these lacunas focuses on meaning transfer. However, it is difficult to avoid excessive interpretation of such words throughout the process of meaning transformation, impairing readers' pleasant reading experience.

About the lexical lacunas of institutional cultural, the social system (20 cases) and interpersonal connection system (124 cases) reflected by appellation are the most noticeable in «The Night Reporter». Y. Vynnychuk accurately describes the period and place, presenting the reader to the historical backdrop. There is a historical storyline in the work that describes the events of WWII. Military events are real-outlining the city of Lviv's historical background, as well as true occurrences of the city at the end of the twentieth century (Doroshenko, 2018). Words like українське віче, автономії закарпатської України, переселення всіх жидів до уганди, протижидівська німецька політика, appear frequently to express the political formation of the time, meticulous accuracy to the facts allows readers to portray the historical background as truthfully as possible. However, this type of lexical lacunas imposes relatively stringent constraints on the translator's historical knowledge reserve and comprehension of the original author's political viewpoint. At the same time, as a detective novel involving the folk crime genre, «The Night Reporter» has a slew of derogatory nicknames, including батяри, бухар, хижак, велике цабе, худий глестоподібний піцик, жевжик, беньо, etc. They not only depict the chaotic state of the society at that time, but also the emotional bond between the characters. There is a severe mismatch between offensive abusive appellations in Chinese that are used to describe the same emotional state. Furthermore, the names of the characters themselves are intensely satirical in the book, such as a street thug named Пурцель, but Пурцель is a breed of pigeons that roll over in flight by a storчак (порода голубів, які перевертаються в польоті сторчаком), which has its own cultural iconography. Such puns are easily overlooked by readers who do not have a good command of a language. Even if they are not ignored, the uniqueness of the Chinese language system dictates that the translation of foreign names cannot be balanced in terms of phonetics and meaning. From the point of view of functional similarity, this is likewise a loss.

Verbs, verbal structures, and interjections associated with customs and superstitions are mostly employed to represent behaviors and lifestyles in behavioral culture when it comes to lexical lacunas. Different histories and cultures have led to different body languages and behavioral patterns among nations, which is also a manifestation of the diversity of national life. For instance, a scene of market merchants peddling in «The Night Reporter» is referred to «Сік – свіжий сік просто з відерка! Чиста шклянка – вчорай мита!». Although this description is relatively simple to translate, if it is translated literally, the translation will not be understood by Chinese readers when it is presented. beverages in the market in China are either bought with personal containers or plastic bags, and there has never been a case of buying beverages using sellers' cups. As a result, Chinese readers will be perplexed as to why the seller cites «cup washing» when discussing juice. This lacuna does not manifest at the language level; rather, it is an implicit lacuna. So, in this case, language functions should be reflected, i.e., conceptual and interpersonal functions should be as compatible with the original text as possible. However, literal translation cannot fully transmit meaning, compensating for specific cultural life connotations of the target language is also required to achieve true transformation.

There are up to 155 lexical lacunas of conceptual culture, which are mostly expressed by specific metaphors and descriptions. In translation, the language style of Y. Vynnychuk must be studied, particularly his sensitivity to the Galician dialect. This dialect is commonly heard in the outskirts of Lviv or Ivano-Frankivsk and its saturation varies from paragraph to paragraph in the text (Przemyslaw,

2020, p. 275). As a result, the author may make foreign language readers feel strange when describing or using some metaphors, such as: змерз, як пес; піде коту під хвіст; мокрий як хлющ; дурний карась; пара голубоньків. It mostly involves the mismatch between meaning and image, i.e., the same image may have different meanings for different nationalities. For example, Ukrainians believe that a pair of pigeons indicates a loving relationship, yet pigeons are considered noisy and dirty animals in Chinese culture; this misunderstanding is representative of the contrast between positive and negative notions. Actually, in China, the image of mandarin duck is the image of pigeons that Ukrainians recognize, because mandarin ducks always live in pairs. In the face of such lexical lacunas, the translator should first make efficient use of the language function level, allowing the reader to read without confusion. The meaning transmission at the word level of the source language must be lost to some extent.

Conclusions and prospects for further research. The adequacy of the translation determines the quality of the translation and becomes the feasible standard for the evaluation of translation quality. Adequacy demands that the translation adhere to transmissibility, acceptability, and similarity while also considering the author, reader, and translator's goal orientation. In light of the phenomenon of lexical lacunarity in literary works, translators should develop corresponding translation strategies and methods according to the various types of lexical lacunas and use specific translation techniques to fill the lacunas, taking into account the three directions of the author, translator, and reader, that is, the original author's intention of using vocabulary and its cultural connotation, the play of translator's cognition and subject consciousness, and the acceptance effect of readers. Three facets of harmony and unity must be maintained in the translation: aesthetic value, text equivalent, and functional adequacy. The formulation of the translation principles of the lacunarity phenomenon has guiding value in the theoretical selection for more study on the removal of lexical lacunas in literary translation.

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