GRAPHON AS A LINGUISTIC UNIT (TRANSLATION OF DANIEL KEYES' NOVEL *FLOWERS FOR ALGERNON* CASE STUDY)

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The article observes graphon as a linguistic unit using the translational aspect, classifies these units according to diverse factors, defines the translational difficulties, which may arise in the process of transferring graphons in the TL. The research is made on the material of Daniel Keyes's novel "Flowers for Algernon" and its Ukrainian translation.
Key words: graphon, phonographic stylization, translation.

У статті розглянуто графон як лінгвістичне явище з точки зору перекладацького аспекту, наведено класифікації цієї мовної одиниці, виявлено перекладацькі труднощі, які можуть з'являтися у процесі перекладу графонів. Дослідження проведено на матеріалі роману Деніела Кіза «Квіти для Елджернона» та його українського перекладу.
Ключові слова: графон, фонографічна стилізація, переклад.

The topicality of the article is due to the problematic of speech characteristics of mentally disabled individuals and the importance of the research of such peculiarities. In conditions of current moral behavior, people having intellectual diseases and their personalities are under a great attention, as well as their speech, which defines the personality. As graphons form one of the specific peculiarities of these individuals' speech, their research is highly topical.

The aim of the article is the study of graphon as the linguistic unit from the point of translational approach on the material of Daniel Keyes' novel *Flowers for Algernon* and its Ukrainian translation.

The main tasks are as follows:
− to trace the definition of graphon as a linguistic unit;
− to classify phonographic stylizations;
− to define the translational difficulties, which arise while transferring these units into TL.

The analysis or recent articles. Phonologic stylizations of the novel "Flowers for Algernon" and their Ukrainian translation were studied in the articles by T. Lysychenko (2017), T. Nasalevich (2015) and in the thesis by A. Stativka (2018).

In general, the graphons of this book were observed mainly from the stylistic aspect, but not from the translational one.

The main body of the article. Graphon, also known as phonographic stylization, has always been the object of researches both in stylistics and linguistics, as it reproduces a special manner of speech. It was studied by such linguists as I. Arnold, M. Brandes, D. Crystal, V. Komisarov, G. Leech, A. Morokhovski, T. Popova, A. Skovorodnikov, V. Vinogradov and others. Basing on the definition of phonographic stylization offered by A. Skovorodnikov [3, c. 211], I consider graphon as the linguistic unit, which represents the violation of established language norms made consciously and used with the certain semantic and stylistic aims (as peculiarities caused with the certain dialects (social and regional), a foreign accent of the character, speech deviations caused with either any disease or a sickly condition, which a certain character is under, etc.). It means, that these units form the character's speech portrait and serve a great function. In the observed novel, the protagonist, Charlie Gordon, is a mentally disabled man. It is commonly known, that such people have exceptional peculiarities in the way of their language use. In the text, all these features are represented in the form of phonologic stylizations, which are the object of our interest. Moreover, the book itself consists of the reports written by Charlie, that is why it is possible to observe his distinctive speech in the first person. Here we can see the way graphons form his speech portrait:

(source) *"...in class where I go to **lern reeding** for slow adults"* [8, p. 2].

(translation) *«...у своєму класі куди я **хожу** бо там навчають **чітати** недорозвинених дорослих»* [2, c. 11].

Graphon is observed as a complex unit and it has two components, which are phonologic and graphic. It can be noticed even from the term of phonographic stylization itself. As A. Stativka states, the graphic component is in focus if the character's emotional state in the moment of action is to be represented, while the phonologic one is used to show the peculiarities of speech caused with different factors [6, c. 29]. It means that the focus either on the first or the second constituent

of the graphon while creating it in the text depends on the aims of the author of this text.

The complexity of graphons predetermines their classification, what means differentiating them according to ether graphical or phonetical deformations. After analyzing the works of some researchers [3, c. 211-216; 5, c. 106-107], I traced the general classification of such **graphical** deviations:

– highlighting with italics (to represent the intonation by shifting the focus on highlighted units of the utterance);

– capitalization (to make the effect of sound augmentation);

– morphemic division (to lengthen the pronunciation of a certain unit in order to change the intonation of the sentence);

– reduplication (as previous one, serves to extend the sounds and represent the emotional state of a certain character);

– using of quotation marks (to create the figurative meaning and the ambiguous mood);

– refusing of punctuation marks (to contrast the mood shade);

– orthographic deformation (to illuminate the colloquial speech).

Here, the fact of focusing on the graphic component of the graphon with the aim of showing the character's speech peculiarities caused with his/her emotional condition and the general mood of the text fragment is fully proved. In the novel, the phonographic stylizations with predominating **phonologic** component are more frequent, as they show the influence of character's mental disease. Taking into account the orientation on this constituent, we observe such a differentiation [6, c. 36] (examples were taken from the material of my research, which is the novel "Flowers for Algernon" written by Daniel Keyes):

1) vowels variation or reduction (*angrey* – angry);

2) consonants variation, reduction or substitution (*dint* – didn't);

3) both vowels and consonants variation (*spearamints* – experiments).

In any case, regardless of their type and function, graphons appear as a potential difficulty while translating any fictional text containing them. It is

understandable, that such linguistic units do not have their formal and established equivalents. Of course, a translational problem arises. However, in my opinion, the absence of the correspondent options for phonographic stylizations in the TL is a great opportunity for the translator to use his/her creativity. Some researchers (as T. Hryshcheva) consider graphons as nonce-words and I share this point of view [1, c. 55]. Indeed, the graphons appear in the text as the author's individually created neologisms, which are proper for the use just in that certain moment of speech. In such a case, it is possible to state the spontaneity of these linguistic units' nature. It explains the existence of the freedom of using mistakes for the author. It causes both the difficulty and a great space for creativity for the translator as well, because, according to G. Toury, "in translation too, *non-normative behaviour* is always a possibility" [9, c. 64].

Being used by authors in their fictional texts, the graphon is considered to have a great stylistic value, as it carries an important message. Phonographic stylizations belong to the instruments of creating expressive means in the text. From this point, they also appear as objects of translational difficulty. It is commonly known, that the equivalent representing of emotiveness and expressiveness of the original message is considered to be the one of the components of translation faithfulness and adequacy. While the expressiveness of both the source and target texts containing graphons itself "depends on the level of violating the established graphical or orthographical language norms" [7, c. 314]. That fact characterizes graphon as a text unit, which has a great significance for the translator and requires much attention to its rendering. It is necessary, again, to point to the importance of translator's creativity, as "fresh and bold speech must be represented with fresh and bold language" [4, c. 71].

Conclusions and further perspectives for the research. Graphons, as linguistic units created by the violation of established language norms, are considered to be of a high value not only for an author, but for a translator either. That is due to their function. Indeed, phonographic stylizations form the character's speech portrait and carry an important meaning.

A great space for the further research exists, including the new ways of creating these units and the new approaches for translating them, especially in a context of the English-Ukrainian translation.

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