LEXICAL AND GRAMMATICAL TRANSFORMATIONS IN CHARLES DICKENS'S GREAT EXPECTATIONS

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Annotation. *This study explores the novel Great Expectations by Charles Dickens, with emphasis placed on the concepts of translation shift, particularly the application of the related terminology such as structure shift, class shift, lexical substitution, transposition, modulation, and equivalence. The paper aims at applying the theory developed by linguists and translators J. C. Catford and Pete Newmark, along with Vinay & Darbelnet, to understand the process of translation related to the novel. The novel Great Expectations, written by the author Charles Dickens, can be appropriately defined as a Bildungsroman novel. This novel was published by Charles Dickens during the Victorian Age of the United Kingdom. In this novel, the process of development, both moral and mental, associated with the main character Pip, has been portrayed. Moreover, the Victorian Age's social patterns have also been included. The novel requires various difficulties while translating because of the differences between the cultures and languages. In this respect, various translation shifts are incorporated. The transformation of the novel requires several translation shifts, such as structure shift, class shift, lexical substitution, transposition, modulation, and equivalence.*

Key words: *Charles Dickens, Great Expectations, literary translation, lexical transformation, lexical substitution, grammatical transformation,*

translation shifts, Catford, Newmark, Vinay and Darbelnet, Victorian literature.

Introduction. Great Expectations is considered one of the greatest novels by the English writer Charles Dickens, published in serial form between 1860 and 1861. The novel is a Bildungsroman since it depicts the process of personal, moral, and psychological growth and maturation of its main character, Philip Pirrip, generally known as Pip. The novel is set in England in the nineteenth century and reflects the social structure, moral values, and class differences of Victorian England.

Narrated from a first-person point of view, Great Expectations allows readers to closely observe Pip's inner thoughts and his gradual transformation. Great Expectations shows Dickens to question the insufficiently critically regarded practice of excess ambition and its handmaiden, the illusion of social superiority. The novel is a criticism of the acquisitions of wealth and a class system that expresses true gentility in terms other than status and material success-interesting and important ways in which humans can distinguish themselves-but rather in morals and compassions.

Furthermore, “Great Expectations” stands out as a novel that has excellent characterization and symbolic elements, such as the dark marshes and the Satis House, that symbolize the mood of the characters. While employing realism with a focus on social commentary, Dickens explores “the plight of the class structure, at the same time addressing the issues of loyalty, guilt, love, and redemption”. In this way, “Great Expectations” becomes a very important literary novel that also maintains a lot of relevance even today in terms of providing insight into the human condition.

Main part. George Bernard Shaw interprets the novel as a work of moral education. He believes Dickens aims to reform the reader’s conscience by showing Pip’s moral decline and eventual self-awareness. Shaw emphasizes

that the novel teaches readers to value honesty, loyalty, and kindness over wealth and ambition.

The process of translating Charles Dickens's Great Expectations involves many linguistic and grammatical shifts from the source language to the target language because of cultural and linguistic differences between the two languages. The shifts can be well incorporated using theoretical models put forward by scholars named J. C. Catford, Peter Newmark, and Vinay and Darbelnet, which strongly stress the importance of shifts in achieving equivalence in translating literature.

A departure from formal correspondence between the languages of the source text and target text brings about translation shifts. The classification of translation shifts made by Catford (1965) includes level shifts and category shifts: Structure, Class, Unit, Intra-system shifts.

The grammatical transformations that occur, like passive to active, demonstrate structure shifts. For example, the popular use of passive voice by Dickens, which was the style of Victorian literature, gets actually transformed into active voice to sound more natural while translating. This also fits into the category of Catford's structure shift, where the grammatical form changes. This observation has been made concerning Great Expectations by Charles Dickens.

In the similarity, lexical substitutions in translating class-marked terms, such as "gentleman" or "common", are indicative of class shifts; words may shift in grammatical category or semantic emphasis to fit into a target language system.

Peter Newmark draws a distinction between semantic translation, which gives priority to the original author's meaning over communicative translation, evoking an effect on the reader.

When it comes to translating Great Expectations, the most applied approach usually is communicative translation, especially with regard to emotionally colored expressions and social judgments. For example, lexical

modulation rather than literal translation in rendering ironic descriptions of social class and ambition by Dickens will contribute to bringing about the same response in the target audience. It follows the suggestion of Newmark that "a literary translation must reproduce both meaning and emotional impact"

Another important aspect, underscored by Newmark, is the cultural words. In Dickens' novel, those words are prevailing. Most terms under Victorian society require clarification with modification to make them understandable, thus depicting lexical change under the guidance of communicative purpose.

Vinay and Darbelnet suggested a list of direct and indirect methods for translation, such as Literal Translation, Transposition, Modulation, Equivalence, and Adaptation.

Transposition is present in Great Expectations, for example, when shifts in grammar are involved, for instance, the use of English adjectives or clauses translated or converted into verbs or adverbials. Another form of transposition is observed when abstractions, such as suffering, ambition, or shame, experience modulation due to varying views of meaning.

For example, metaphorical or idiomatic expressions in Dickens' narrative voice would call for equivalence as opposed to literal translations, particularly in cases that involve cultural and emotional aspects. This is to ensure equivalence in terms of style and function between the two texts.

Lexical substitution involves the substitution of a target language (TT) equivalent for a source message component, such as a word or phrase, of the source text (ST), with the objective of conveying meaning, style, or cultural implications as closely as possible. This is applied where there is no adequate TT substitute for the source message component.

Peter Newmark explains: *"Lexical substitution is used when there is no exact equivalent in the target language; the translator must find a word or phrase that conveys the closest meaning and style."*

Example from *Great Expectations*

Source Text (ST): *"I wished Joe had been rather more genteelly brought up."*

Literal Translation: *I wished Joe had been brought up in a more polite manner.*

Transformed Translation (TT): *I wished Joe had received a more refined upbringing.*

Analysis: The word *"genteelly"* carries social and class connotations in Victorian English. A literal equivalent like "polite" fails to convey the nuance of refinement and upper-class social expectation. The translator uses lexical substitution (*genteelly* → *refined*) to preserve both meaning and social context, consistent with Newmark's guidance.

Another example: Source Text (ST): *Suffering has been stronger than all other teaching."*

Literal Translation: *Suffering has been stronger than any other lesson.*

Transformed Translation (TT): *Pain taught me more than any lesson ever could.*

Both lexical and grammatical transformation: suffering, pain, teaching, taught me. Lexical substitution ensures emotional equivalence.

Conclusion. Great Expectations by Charles Dickens remains a seminal work of Victorian literature, blending acute psychological insight with social critique and moral exploration. Translation proper in this novel reveals clearly how the lexical and grammatical shifts are necessary in maintaining meaning, style, and cultural nuance across languages. The theoretical frameworks of J. C. Catford, Peter Newmark, and Vinay & Darbelnet provide practical and conceptual guidance for understanding such translation shifts.

Lexical replacements, which involve the conversion of terms related to social and emotional subtlety ("genteelly" → "refined"), and also of more abstract expressions ("suffering" → "pain"); grammatical modifications,

including passive-to-active renditions and transpositions, secure Dickens's narrative voice and thematic understanding in the target text. Moreover, these ensure that translators maintain the richness of style, social commentary, and moral lessons in the novel, representing the Victorian value system and making it understandable for readers even today.

The study of Great Expectations through the lens of translation theory shows that literary translation is not just a linguistic transfer but a complicated process of cultural and stylistic mediation, which necessarily demands more careful attention to meaning, tone, and social context for achieving equivalence between source and target texts.

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