

СОЦІАЛЬНО-ФІЛОСОФСЬКІ ПРОБЛЕМИ РОЗВИТКУ МОВНОГО ПРОСТОРУ

DOI : 10.33274/2079-4835-2021-23-2-54-60

UDC 811.111-26'367.625'255.4

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USE OF PHRASAL VERBS IN A FICTION TEXT AND THEIR RENDERING INTO UKRAINIAN

УДК 811.111-26'367.625'255.4

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ВИКОРИСТАННЯ ФРАЗОВИХ ДІЄСЛІВ У ХУДОЖНЬОМУ ТЕКСТІ ТА ЇХ ВІДТВОРЕННЯ УКРАЇНСЬКОЮ МОВОЮ

Objective. *The objective of the article is to study the characteristics of phrasal verbs and ways of their rendering into Ukrainian, to provide a classification of phrasal verbs in a fiction text in terms of their semantics, to analyze the translation of phrasal verbs of Somerset Maugham's story «Rain» performed by Maria Zhuk.*

Methods. *The main scientific results are obtained applying a set of general scientific and special methods of research, namely: analysis and generalization of scientific and educational-methodical literature on the problems of phrasal verbs and ways of their translation; theoretical generalization, analysis and synthesis; holistic and integral approaches to the study of linguistic phenomena; comparative, descriptive and analytical methods.*

Results. *Having analyzed the nature of the components of phrasal verbs, their features and semantics, the author concludes that despite the fact that the components of phrasal verbs are deprived of the basic features of the word, they have the verbal nature of the components.*

In Maria Zhuk's translation of Somerset Maugham's story «Rain» following types of phrasal verbs combinations are identified: combinations in which the postpositive has its primary concrete-spatial meaning; combinations in which the postpositive has an abstract derivative meaning, the connection of which with the primary is felt; combinations in which the postpositive only emphasizes or reinforces the meaning of the verb; combinations whose meanings do not consist of the meanings of verbs and postpositives; combinations in which the postpositive can bring a new specific shade to the content of the phrasal verb.

As for the issue of translation of phrasal verbs, the following ways of translating them in the story are used: phrasal verbs that have been translated by the full equivalent; phrasal verbs, which are translated by a close analogue; phrasal verbs that have been translated by descriptive translation.

Key words: *phrasal verb, postpositive, idiomatic, contextual meaning, ways of translation.*

Problem statement. Phrasal verbs are becoming more common with the spread of the English language. To understand the language, speak, read and write you need to have

good skills in using phrasal verbs. The term «phrasal verbs» was first mentioned by the great English grammarian L. Smith as a combination of a verb and a preposition, a verb and an adverb, or a verb and a preposition with an adverb [1, p. 225]. That is why it is defined as a multi-word or two-word verb, and the preposition adds special meaning to the verb or makes it more understandable. Some prepositions can also change the meaning of different verbs. This combination can be defined as «idiomatic», as the literal translation of each of the components does not make a meaning of the whole combination. Moreover, it can be completely different, and sometimes it is impossible to guess the meaning of the whole phrasal verb in accordance with the translation of its parts [1, p. 225].

Recent research and publications. Many scholars studied the role of the preposition (which is postpositive) in phrasal verbs. The works of such scientists as O. Kunin, A. Nikolenko, R. Side, F. Palmer, T. MacArthur, R. Kirk, S. Greenbaum, etc. are devoted to this problem, but many more issues are still unresolved, which points **the relevance** of this work, where the main **objective** is to try to study the characteristics of phrasal verbs and ways of their rendering into Ukrainian, to provide a classification of phrasal verbs in a fiction text in terms of their semantics, to analyze the translation of phrasal verbs of Somerset Maugham's story «Rain» performed by Maria Zhuk.

The outline of the main research material. There are many opinions to which lexical group phrasal verbs should be included. Some scholars, such as I. Arnold, call these verbs «postpositive verbs» and use the term «prepositional verb» to combine a verb with a prepositional grammatical morpheme and the term «phrasal-prepositional verb» to combine a verb with two grammatical morphemes. [5] Others — G. Knyazeva, A. Sankin call them as follows: «construction of verb + grammatical particle», «compound combination of verb + adverb», «discrete verb», «disyllable verb» [1].

It can be concluded that all the above points of view have one common thing: there is a term «verb» in the name of this unit.

But there is another point of view, which is held by A. Smyrnytskyi in his work «Lexicology of the English language.» It is that phrasal verbs are phraseological units. A. Smyrnytskyi believes that from a semantic point of view, a phraseological unit can be unimodal, bimodal, multimodal (i.e. has one or more main words around which other words are grouped), although there are cases when all words in the unity have equal meaning. Phraseological units consisting of a verb and a preposition or adverb, he refers to unimodal: *catch up, ring up, sit down, hold on* [2].

Phrasal verbs are remarkable as they are ambiguous and depend on the context. Take, for example, the expression *bring up*, which can mean not only «educate, feed», but also «raise issues, start a conversation», «close the rear».

But we must remember that phrasal verbs can include only combinations that form a single whole, the meaning of which is not simply composed of the meaning of individual components, and the lexical meaning of one of the components directly depends on the meaning of the another component, for example: *fall out* — to quarrel; *give in* — to capitulate, to concede; *leave off* — to stop doing something.

Along with these combinations, which reveal an idiomatic character, there are combinations built on the same scheme and using the same elements, but which do not express idiomaticity. In these combinations, the second element can:

- 1) retain its adverbial properties: *come back* — to return (i.e. go back); *go in* — to enter (i.e. come inside);
- 2) change the aspect of the verb, that is, the second element will mark the beginning or end of the action: *eat up* — finish eating, *speak out* — start speaking loudly and clearly;
- 3) strengthen the meaning of the action: *end up* — to end with the fact that ..., *talk away* — to speak without stopping.

S. Tarabrina [4] states that there are several criteria that characterize the phrasal verb:

1) a phrasal verb can be replaced by a monolexemic (simple) verb. Although many phrasal verbs do have monolexic equivalents, such as *pull up* = stop (about the car), *turn up* = appear, *catch up with* = overtake, this is not an essential criterion because many other phrasal verbs cannot be replaced by monolexic equivalents, for example: *take off* = leave the ground, *get up* = leave the bed;

2) idiomaticity, as idioms are often defined as a combination of two or more words that function as a unity of meaning. Of course, many phrasal verbs are translated in such a way that their meaning cannot be logically deduced from the translation of individual parts that form these phrasal verbs, for example: *bring up* = educate, *give up* = stop doing smth. However, in English there is no strict limits between idiomatic and non-idiomatic combinations, perhaps that's why the famous lexicographer D. Bowlinger believes that idiomaticity is a secondary factor in deciding whether to include this combination in the group of phrasal verbs;

3) the authors of the grammar guide «A Grammar of Contemporary English» Quirk Randolph, Greenbaum Sidney, Leech Geoffrey, Svartvik Jan proposed another syntactic criterion: questions posed from phrasal verbs are of pronoun nature who (m) / what, not adverbial — where / when. An example to support this theory is the attempt to ask a question from a phrasal verb to the following sentence: *With what did they fall in? He kept them there: partly because they were so very old and partly they fell in (match, be in tone) so pleasantly with the ancient color and strength of the black smoky rafters.*

It is important to note that, despite the usefulness of all the above criteria in classifying certain combinations of phrasal verbs, most authors agree that it is impossible to set strict limits between phrasal verbs on the one hand and combinations of verbs with «pure» adverbs or prepositions on the other hand.

Phrasal verbs are very diverse both in their compatibility and in the additional meanings that they contain or acquire in the text. They can express the nature of the action, the transition from one state to another, the motivation for action, etc., but in all cases, the action is invariably characterized by the meaning contained in the verb itself.

Phrase verbs, which express movement and characterize it at the same time, are very numerous and diverse. Verbs in this group often express not just movement, but the transition from one place to another. Therefore, most of them are used with postpositions indicating the direction of movement. For example: *stand up* — to rise; *go out* — to go outside; *go into* — to enter; *jump into* — to leap, to slip.

Special attention should be paid to cases when phrasal verbs express the termination or, conversely, the beginning of the movement: *get over* — to finish, to get rid of something; *jump down* — to leap; *run out* — finish the race, end; *throw off*, *get off* — to start (something).

A very large group contains phrasal verbs, which express the transition of an object from one state to another or its movement. Actually, verbs that deny the transition from motion to immobility or the beginning of motion can be classified to this group or considered as an intermediate link. In general, the boundaries between individual groups of phrasal verbs are very volatile lexically, so they are not easy to determine.

For example: *move in* = to take possession of a new place to live:

1) to go in the direction of (something or someone);

2) to change one's opinion in the direction of.

move off = to start a journey; leave.

The third group includes phrasal verbs with the semantic component «no changes in the position of the object»: *stay behind* = to remain at a distance behind; keep behind

something or someone; *stay down* = to remain at a lower level; *remain ahead* = to stay in a forward or leading position.

The following group of verb meanings is dominated by the component of the «way of movement»: *walk away from* = to leave (something or someone) on foot; *walk about / around* = to walk in a place without direction; *spin along* = to move forward easily and quite quickly with a rolling movement; *frighten away / off* = to make (somebody) leave through fear.

While describing phrasal verbs, it is necessary to define adverbial particle in modern English and its role in the composition of phrasal verbs.

I. Anichkov [3] defines adverbial particle as a special category of postpositive adverbs (*up, out, off, etc.*), consisting of units, which are characterized by the following generic features of adverbs:

- ability to join verbs;
- clarification and addition of their meanings;
- they, along with some available postpositive adverbs in the language, occupy positions (except in cases of stylistic inversion) only after the word or series of words which they join.

Adverbial postpositions, according to I. E. Anichkov, have the following aspect and distinctive features:

- they are able, joining the words or series of words, to form with them more or less close and stable semantic, syntactic and phonetic complex units that perform a function of adverbial modifier;

- unlike other postpositive adverbs, combined with verbs that take a direct object, postpositions can and usually take place after verbs. They also separate the verb from the direct object. For example: *turn out the light* — *turn the light out*; *put on your coat* — *put your coat on* but *hold your head still*; *carried the lead far*.

In combination with verbs, English adverbial postpositions perform the following three functions:

- weakened adverbial modifier (*sit down, go out, come back*);
- adverbial modifier (I hope you are not going to *come out* in such weather. *Run down* and see if the entrance door is bolted);
- adverbial-predicative in combination with verb-connectors *be, stay, get*, and sometimes with *keep, hold, fall*. (You had better *stay away*. *Is he in?* *We fell together*).

In a sentence with phrasal verbs, postpositives carry a semantic load, clarify, strengthen the meaning of words, change them. The verb can change, and the postpositive usually remains unchanged in the phrasal verb, so it should be noted that the number of postpositives joined by phrasal verbs directly depends on the spatial activity of the subject or object of action. That is why there is the largest number of verbs of movement, verbs of physical action and verbs of visual perception.

Considering syntactically indivisible combinations of verbs and postpositives in terms of changing the meaning caused by the postpositive, I. Anichkov distinguishes 5 categories of such combinations [3, p. 329]:

1) combinations in which the postpositive has its primary concrete-spatial meaning: *sit down, get out, get up, come in, put in, take away, take off, get into, come down, throw away, walk in, step out, stand by, break into*;

2) combinations in which the postpositive has an abstract derivative meaning, the connection of which with the primary is felt: *bring out, pick up, see into, get over, keep out, look for, wake up, throw up, look up, check out, grow up, open up*;

3) combinations in which the postpositive only emphasizes or reinforces the meaning of the verb: *finish up, shut up, fall down, give up, calm down, rise up, curve up, sit up, shake off, pull out, wash out, dream up, scoop up*;

4) combinations whose meanings do not consist of the meanings of verbs and postpositives: *pull through, stand in, cut in, turn around, put off, take off, walk away, get over, cut off, set on, feel about, stir up, hungry for, turn on, keep down*;

5) combinations in which the postpositive can add a new specific shade to the content of the phrasal verb:

- perfect: *eat up, finish up, wear off, cut off, blow in*;
- terminative: *leave off, give up, end up*;
- initial: *break out*;
- durable or continuous: *go on, move on, keep on*;
- interactive or repetitive.

Postpositives such as *again, anew, afresh*, sometimes *back* and *over*, when joining the verbs, form a combination with the meaning of repeat action: *get back, go back, come back*.

But this classification of phrasal verbs is not absolute. The boundaries between the categories are not clearly defined; the verb in one case may be related to the second category, and in another — to the fourth one. This may be due to the fact that the etymology of this verb is becoming more difficult to be discovered over time and, consequently, its meaning becomes inseparable from its components. In addition, there are always verbs that allow for different interpretations. According to A. Nikolenko, «... the ability of the etymological-initial unit of the postpositive to functional reorientation and inclusion in the phrase verb is influenced by the frequency of use and semantics of the adverb or preposition» [4, p. 11] Thus, knowledge of the types of postpositives and their features contributes to a better understanding of phrasal verbs and facilitates the possibility of their use in our communication.

We analyzed Maria Zhuk's translation of Somerset Maugham's story «Rain» [7] and identified the following types of phrasal verbs combinations:

1) combinations in which the postpositive has its primary concrete-spatial meaning: *sit down, get through, put on, mix with, joke about, work in, agree with, come to, be dressed in, fall on, contend with, say to, repeat to, give a quick look*;

2) combinations in which the postpositive has an abstract derivative meaning, the connection of which with the primary is felt: *lean over, climb into, look at, stand beside, settle in, lead to, be thankful to, speak of*;

3) combinations in which the postpositive only emphasizes or reinforces the meaning of the verb: *wear round, search for*;

4) combinations whose meanings do not consist of the meanings of verbs and postpositives: *take off, settle down, brush out, look for, come on, cover to, irritate to, keep out*;

5) combinations in which the postpositive can bring a new specific shade to the content of the phrasal verb, which in turn are divided into the following groups:

- perfect: *speak with, be averse to, settle down at*;
- terminative, which means the termination of the unfinished action: *go on*;
- initial: *talk over*;
- durable or continuous: *walk past, remain at, stamp out*.

As a result of research of this work the most frequently used postpositives of phrasal verbs of movement are: *to, out, down and on*, as a large number of phrasal verbs with these postpositives are ambiguous; postpositives *beside, over, through* and *about* are the least used. The study revealed rare cases of the use of three-component verbs: *to settle down at* — оселитися в, *to sit down under* — зручно сісти, *to look forward to* — чекати з нетерпінням.

The group of the most used phrasal verbs includes: *to sit down* — сідати, *to look at* — дивитися / дивитися на, *to go away* — йти, *to go out* — виходити. Obviously, these phrasal verbs are stylistically neutral.

The study revealed: phrasal verbs, which in combination with a certain adverbial post-positive lose their primary meaning and acquire a different meaning depending on the context: *take off* — знімати, *settle down* — улаштуватися, *brush out* — вичищати, *look for* — шукати, *to keep up* — продовжувати, etc.

Phrasal verbs researched in Somerset Maugham's story give expression and emotional colour to the text. Replacing stylistically neutral verbs, they give special expressiveness to this literary text due to their ambiguity, independence in use and idiomaticity. And as a result, the work of art becomes lively, rich and interesting.

As for the issue of translation of phrasal verbs, we can point to the following ways of translating them in the story:

1) phrasal verbs that have been translated by the full equivalent: *to speak with* — говорити з, *to joke about* — жартувати про, *to climb into* — вилізти на, *to look at* — дивитися на, *to stand beside* — стояти поруч;

2) phrasal verbs, which are translated by a close analogue: *to lean over* — опертися на, *to settle in* — оселитися, *to wear around* — висіти на;

3) phrasal verbs that have been translated by descriptive translation: *to search for* — шукати, *to settle down* — оселитися, *to go through* — витримати, *to look for* — шукати, *to fall on* — врзатися, *to go on* — продовжувати.

Conclusions. Having analyzed the nature of the components of phrasal verbs, their features and semantics, we can conclude that despite the fact that the components of phrasal verbs are deprived of the basic features of the word, they have the verbal nature of the components.

Phrasal verbs make up a significant part of the verbal vocabulary of modern English and are extremely common due to their diversity, idiomatic meanings and heterogeneity of functioning. The development and replenishment of the system of phrasal verbs takes place in two directions: the attraction of new verbs and the development of the semantics of already created units of language. Phrasal verb is a single semantic and syntactic unit; accurately determines the spatial and temporal characteristics; one of the most common and commonly used groups of phrasal verbs are phrasal verbs that denote the movement of an object or subject.

The frequency of use of phrasal verbs in the translation process is a feature of the translator's lexicon, not a variety of vocabulary. Phrasal verbs in translation will be recorded more in those works in which there is more dynamism in the behaviour and actions of the characters and less in those where much more space is given to descriptions.

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Дата надходження рукопису 11.11.2021

Мета. Метою статті є дослідити характеристики фразових дієслів та способи їх відтворення українською мовою, надати класифікацію фразових дієслів у художньому тексті за їх семантикою, проаналізувати переклад фразових дієслів оповідання Сомерсета Моема «Доц» у виконанні Марії Жук.

Методи. Основні наукові результати отримані з використанням комплексу загальнонаукових та спеціальних методів дослідження, а саме: аналізу та узагальнення наукової та навчально-методичної літератури з проблем фразових дієслів та способів їх перекладу; теоретичного узагальнення, аналізу та синтезу; цілісних та інтегральних підходів до дослідження лінгвістичних явищ; порівняльного, описового та аналітичного методів.

Результати. Проаналізувавши природу компонентів фразових дієслів, їх особливості та семантику, автор приходить до висновку, що, незважаючи на те, що компоненти фразових дієслів позбавлені основних ознак слова, вони мають дієслівну природу компонентів.

У перекладі Марії Жук оповідання Сомерсета Моема «Доц» виділяють такі типи сполучень фразових дієслів: сполучення, у яких постпозитив має своє первинне конкретно-просторове значення; сполучення, у яких постпозитив має абстрактне похідне значення, зв'язок якого з первинним відчувається; сполучення, в яких постпозитив лише підкреслює або підсилює значення дієслова; сполучення, значення яких не складаються із значень дієслів і постпозитивів; сполучення, у яких постпозитив може внести новий специфічний відтінок у зміст фразового дієслова.

Щодо питання перекладу фразових дієслів, то в оповіданні використовуються такі способи їх перекладу: фразові дієслова, які були перекладені повним еквівалентом; фразові дієслова, які перекладаються близьким аналогом; фразові дієслова, які були перекладені описово.

Ключові слова: фразове дієслово, постпозитив, ідіоматичність, контекстуальне значення, способи перекладу.