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Ostapenko S. A.,
PhD in Pedagogical
sciences,
Associate professor
Lysogor M. Yu.,
Student

Mykhailo Tuhan-Baranovskyi Donetsk National University
of Economics and Trade, Kryvyi Rih, Ukraine, e-mail:
ostapenko@donnuet.edu.ua
ORCID: 0000-0002-3915-4854
e-mail: lisogor_mu@donnuet.edu.ua

**EMOTIONALLY EXPRESSIVE LEXICAL UNITS RENDERING
IN THE PROCESS OF FICTION TEXT TRANSLATION
(BASED ON MATERIAL FROM «MATILDA» BY ROALD DAHL)**

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Остапенко С. А.,
канд. пед. наук,
доцент

Донецький національний університет економіки і
торгівлі імені Михайла Туган-Барановського, м. Кривий
Ріг, Україна, e-mail: ostapenko@donnuet.edu.ua
ORCID: 0000-0002-3915-4854
e-mail: lisogor_mu@donnuet.edu.ua

Лисогор М. Ю.,
студентка

**ВІДТВОРЕННЯ ЕМОЦІЙНО-ЕКСПРЕСИВНОЇ ЛЕКСИКИ
В ПРОЦЕСІ ХУДОЖНЬОГО ПЕРЕКЛАДУ
(НА МАТЕРІАЛІ ПОВІСТІ РОАЛЬДА ДАЛА «МАТИЛЬДА»)**

Objective. The objective of the article is to identify and describe the means of transmitting emotionally expressive information in translation.

Methods. The main scientific results are obtained applying a set of general scientific and special methods of research, namely: analysis and generalization of scientific literature on the problems of emotionally coloured lexical unit rendering; theoretical generalization, analysis and synthesis; holistic and integral approaches to the study of stylistic phenomena; comparative, descriptive and analytical methods.

Results. On the basis of comparative analysis the authors investigate the problem of stylistically coloured lexical units rendering in translation process of the story «Matilda» by Roald Dahl.

Having studied the available literature on this issue, the authors state that the term «emotionally coloured lexical unit» is considered as a lexical unit that carries an emotional assessment in relation to an object, containing a sensual background. A characteristic feature of this kind of lexical units is their connotative meanings, that is, the polysemy of their meaning and the presence of a certain emotional stress in them.

It is highlighted that for a competent literary translation, it is necessary to pay attention to the following factors: semantics of the lexical unit, context, colouring, peculiarities of use.

When translating emotionally coloured vocabulary, it is most expedient to use the principle of equivalent translation, i.e. to translate an emotionally-coloured lexical unit of the original with an emotionally-coloured lexical unit in the target language. In cases where this is impossible, it is necessary to compensate for the lost emotional colouring. The rendering of emotionally coloured lexical units of the original should be based not only on lexical and syntactic correspondences. More important in this light is the task of preserving the tropes and figures of speech, in order to convey the artistic stylistics of the work.

The analysis made it possible to reveal the presence in the text of a large number of emotionally coloured lexical units. Also, cases of translation of neutral lexical units, which

were transferred into Ukrainian with an emotional connotation were identified. In the overwhelming majority of cases, the translator has correctly conveyed the emotional colouring inherent in the original. Deviations from the original, in general, did not affect the overall picture of the translation.

Key words: *stylistically coloured lexical units, expressiveness, compensation, connotation, stylistic device.*

Problem statement. One of the main and most interesting aspects for study in translation theory is the stylistic one when translating into a foreign language. The stylistic aspect in translation is quite important, since there is a need to convey the means of expressiveness laid by the author in the original text. Translation is the transformation of a message of the source language into a message of the target language. According to A. Fedorov [10], to translate means to express correctly and completely by means of one language that which has already been expressed earlier by means of another language.

Translation of stylistically coloured lexical units usually poses some difficulties, since the search for an equivalent for the original lexeme is complicated by the presence in it, in addition to the denotative, connotative meaning. The equivalent chosen in translation should reflect all the variety of functions of the lexical units of the original, including the development of expressive and emotional connotations in it. This explains the need for a linguistic analysis of the work and its translations in a comparative aspect. The stylistic aspect of the translation is extremely important. It must be remembered that the translator could not and cannot get a high-quality literary translation without a competent stylistic transfer of the original. The overall quality of the translation will depend on how stylistically the original is transmitted. In this light, the skill of the translator is extremely important. Expression and emotional colouring of words in a work of fiction give great expressiveness to the text, and their competent stylistic rendering also affects the final result of the translation. It is natural that for literary scholars, linguists, and culturologists, the main and most interesting problems are associated with literary translation.

Analysis of recent research and publications. Such prominent domestic and foreign scientists as I. Arnold, L. Barkhudarov, S. Bukhtiyarov, A. Veselovsky, N. Grabovsky, V. Komissarov, Ya. Retsker, V. Slepovich Yu. Vannikova, V. Vinogradov, S. Vlahov, I. Galperin, A. Kunin, H. Casares, W. Koller, V. Mokienko, Yu. Naida, L. Roizenzon, S. Florin, A. Fedorov, A. Schweizer, and others devoted their works to the study of stylistic devices and ways of their rendering.

The relevance of our research is due to the fact that, despite a large number of works concerning the study of the emotional colouring of lexical units, this topic remains insufficiently studied. The specified area of research is especially difficult when considering it within the work of art. Particularly acute is the issue of studying the degree of imagery of a literary text, achieved through the use of emotionally coloured words. In this regard, the translation and preservation of this imagery, the selection of an appropriate equivalent for the affected type of vocabulary within a literary text related to a culture other than the language into which it is being translated, is especially interesting.

The main **objective** of this work is to identify and describe the means of transmitting emotionally expressive information in translation.

To achieve the above research goal, the following research **tasks** are supposed to be solved: 1) analysis of literature devoted to the study of various problems of the theory of expressiveness and emotionality of a literary text; 2) analyzing the main means of transmitting emotional information in a literary text; 3) assessment of selected emotional units and their role in creating an emotionally expressive effect; 4) revealing the emotionally coloured

vocabulary in the story «Matilda» by Roald Dahl; 5) research by means of a comparative analysis Ukrainian translation of the story performed by V. Morozov identifying the methods used by the translator to render the original expressive units, evaluating them from the point of view of translation adequacy.

To implement the set tasks, the following research methods are applied in the work: comparative method, descriptive method, continuous sampling method.

The outline of the main research material. All words are stylistically unequal. Some are perceived as bookish, others — as colloquial ones; some give the speech solemnity, others sound at ease. Researchers dealing with this problem have different names for this vocabulary and give their definitions accordingly. Some define such vocabulary as stylistically coloured, others as stylistically marked. However, in fact, scientists consider one and the same vocabulary.

According to O. Akhmanova, stylistically coloured vocabulary is lexical units (monosemantic words or individual meanings of polysemantic words), characterized by the ability to create a special stylistic impression beyond the context. This ability is due to the fact that the meaning of these words contains not only subject-logical (information about the designated subject) information but also additional (non-objective) – connotations [2, p. 310]. By definition of I. Arnold stylistically marked vocabulary is «words that, along with denotative meaning, indicating the subject of speech, also have a connotative meaning (connotation), which consists of emotional, expressive, evaluative and functionally stylistic components» [3, p. 153].

O. Akhmanova gives the following definition of connotations: «Additional content of a word (or expression), its accompanying semantic or stylistic shades that are superimposed on its main meaning serve to express different kind of expressive-emotional-evaluative overtones and can give the statement solemnity, playfulness, ease, familiarity, etc.» [2, p. 198]. M. Kozhina believes that «those expressive or functional properties additional to the expression of subject-logical and grammatical meanings that limit the possibilities of using this unit and thereby carry information about stylistic genus are the stylistic connotation of a linguistic unit» [8, p. 83]. In the information contained in lexical units, not only expressive-emotional connotations can be expressed, but also the influence of various extralinguistic (style-forming) factors (sphere of communication, genre, specificity functional style, the author's attitude to the subject of speech, the form and content of speech, the relationship between the addressor and the addressee of the message, etc.) are reflected. Also in the information the historically formed characteristics of the word itself are laid, which are contained in some lexical units (vulgar, obscene, obsolete, etc.), and one and the same lexeme can combine different characteristics.

«Connotation (from Latin *con* — «together» and *note* — «mean») is additional emotional and evaluative shades in the meanings of words or grammatical forms, accompanying the main (denotative) meaning» [9, p. 97].

Although there is no uniform classification of stylistically coloured vocabulary in lexicology, it is generally accepted that stylistically coloured vocabulary is subdivided into emotionally expressive and functionally stylistically coloured ones (correlated with the functional styles of the Ukrainian language).

Emotionally expressive connotations are associated with the expression of attitudes towards the subject, its assessment. According to the emotionally expressive affiliation, the words can be divided into two groups: 1) ameliotory, i.e. expressing a positive assessment; 2) pejorative, expressing a negative attitude towards what is being expressed (what is happening).

Among the emotionally coloured words of M. Brandes distinguishes emotionally evaluative words, the evaluative value of such words is a component of semantic structure of the

word; emotionally figurative words, whose estimating value is characterized by connotation. Peculiarity of emotional-evaluative vocabulary is in the fact that the emotional colouring is «superimposed» on the lexical meaning of words, but not reduced to it, the nominative function is complicated by evaluativeness [5, p. 352].

According to M. Kozhina «many words not only define concepts, but also express the speaker's attitude towards them, a special kind of evaluativeness. These words in their semantics already have an emotional and expressive potential and therefore are stylistically marked. The words of this group are usually monosemantic. The evaluativeness, expressed in their meaning, is so obvious that it does not allow the use of the word in others meanings» [8, p. 85].

The second group is made up of polysemantic words, which in their direct meaning are often stylistically neutral, and in a figurative meaning they have a bright evaluativeness and expressive stylistic colouring. M. Kozhina conventionally calls them situationally stylistically coloured. The third group is formed by words in which emotionality and expressiveness are achieved mostly by suffixes. The fourth group consists of such lexical units in which evaluativeness and expression are associated with the tradition of use.

The emotionality of speech is often conveyed by a particularly expressive vocabulary. «Expressiveness (expression) (from Lat. Expressio) means emphasis, strength of manifestations of feelings and experiences. There are many words in the English language that have an expression element added to the nominative meaning. In all these cases the semantic structure of the word is complicated by connotation. Often one neutral word has several expressive synonyms that differ in degree of emotional stress» [8, p. 90].

The development of expressive shades in the semantics of a word is also facilitated by its metaphorization. Finally, the context promotes expressive colouring of words: in it stylistically neutral units can become emotionally coloured, high sounding words — contemptuous, affectionate — ironic ones, and even a swear word can sound approving.

The classification of emotionally expressive shades has not yet been created, but some authors try to classify the possible forms of expression of emotional relationships. T. Vinokur offers the following scale of emotionally expressive colours: «rudeness — familiarity — intimacy»; «sublime solemnity — business formality»; «censure — indignation»; «joy — fun — exultation» [6, p. 20].

An experienced translator tries to use the stylistic techniques used in the original in order to maximize the brightness and expressive impact on the reader that the author of the original text wanted to create. A translator can use two methods: completely copy the stylistic means of the original, or choose a means that can most accurately create an emotional effect on the reader. This is a technique of stylistic compensation; it is not always correct to convey «metaphor by metaphor», but it is necessary to convey «love by love», that is, an emotional aspect. For a translator, it is more important to convey not the form but the function of a stylistic device, which may presuppose a certain freedom of action: for example, lexical means can be conveyed by grammatical means, and so on. When conveying stylistic devices (metaphors, epithets, comparisons, allusions, proverbs, etc.), the translator needs to understand whether it will be correct to preserve this stylistic unit, or whether it is still necessary to replace it. The reasons for the replacement may be the peculiarities of the compatibility of the words of the target language, their use and the national characteristics of the stylistic systems of different languages.

The translator is often hindered by his desire to «improve» the author's text, sometimes consciously, sometimes unconsciously. If the author has used the same adjective three times in a row, the translator will want to replace it, because it somehow «looks bad». If you try to rule it out, such a replacement sometimes turns out to be justified. Maybe in

the original language, it is in this area that the synonymous row is poorer, and three identical adjectives in a row do not look ugly, but quite normal. But it can turn out the other way around — the author tried to emphasize this word or maybe, in the original language, this is a repetition of words that inevitably often occur for grammatical reasons. You should make sense (and make some inevitably subjective decisions). But it often happens that the question of how it was in the original and how it can be perceived by the readers of the original and how it could have been intended by the author of the original simply does not come up. It is necessary to make it readable in translation; unfortunately, in practice this often means that everything must be done smoothly. Thus, one of the central problems of the modern linguistic theory of translation is the problem of recreating the communicative effect of the original in translation.

In the words of Margarita Brandes, «the writer realizes himself and his point of view not only through the image of the author-narrator, but also by means of his speech and language» [4, p.105]. In this study, an attempt has been made to trace the translation techniques that V. Morozov [7] uses when conveying the colour of the heroine's speech, her colloquial style of narration in the story «Matilda» by Roald Dahl [11]. We will see how the translator «helps» the author to reveal the image of a little girl with an extraordinary mind.

Translation techniques:

1) in most cases the translator completely copies the stylistic means of the original: *disgusting blister* — найогидніший пухир, *twaddle* — патякати, *stinker* — негідник, *as heck* — чорта лисого, *glacial beauty* — крижана врода, *brilliant* — блискучий розум, *nimble mind* — гострий розум, *chatterbox* — базікало, *from cover to cover* — від палітурки до палітурки, *for heaven's sake* — заради всіх святих, *telly* — телік, *toddle* — чимчикувати, *wrapped up* — зациклений, *devouring* — поглинаючи, *mooch around* — тинятися, *make a fuss* — здійснити шуру-бурю;

2) compensation (translating expressive lexical units by another expressive means more common for the target language): *make your eyes pop* — аж очі на лоба лізли, *poisonous little girl* — бридке дівчисько, *sting me* — допекти мені, *enlightened household* — великорозумний дім, *flaming book* — дурнувата книжка, *woven with words* — вимережив словами;

3) rendering stylistically neutral lexical units with the expressive ones in order to convey the atmosphere of the story, author's intention, or peculiarities of the narrator's speech: *filled with wonder* (сповнений подиву) — розривало з подиву, *wonderful* (чудове) — чудове-пречудове, *shout* (кричати) — пенетувати, *come up scorches* (отримати опіки) — дати добрячого чосу, *wash-out* (невдаха) — невдаха з невдах, *half-witted* (напіврозумний) — найтупіший, *silly little lives* (дурні маленькі життя) — дріб'язки примітивного існування, *call* (називати) — обзивати, *should be seen and not heard* (треба, щоб бачили, а не чули) — повинні сидіти тихенько, як мишка, *lay around* (лежали навколо) — розкидані, *ask for* (просити) — заманулося, *stunned* (вражена) — приголомшена, *hour after hour* (годину за годиною) — цілісінькими годинами, *ask her* (попросити) — відпросися у неї, *interfere* (втручатись) — надокучати, *mind one's own business* (займатися своїми справами) — не пхати носа до чужого проса, *person* (людина) — створіння;

4) use of diminutive suffixes and prefixes inherent in colloquial speech to create a more accurate picture for the Ukrainian reader: *fathers* (тата) — татусі, *basin* (таз) — тазик, *girl* (дівчина) — дівчисько, *nothing* (нічого) — анічогісінько, нічогісінько, *daddy* (тату) — татку, *book* (книга) — книжечка, *corner* (куток) — куточок, *poor* (слабкий) — слабенький, *child* (дитина) — дитинча, *room* (кімната) — кімнатка;

5) use of colloquial syntactic constructions in translation:

a) the use of syntactically incomplete expressions characterizing spoken language:

They are over there — отам

Would you like me to help you...? — Допомогти тобі...?

You mean you've looked at the pictures? — Тобто переглянула малюнки?

Can I help you, Matilda? — Допомогти, Матильдо?

I would like a really good one... — Якусь дуже добру...

Shall I choose you another? — Вибрати тобі іншу?

b) replacement of words (inversion), characteristic for colloquial speech:

...he sure as heck won't get a job anywhere else. — ... деінде він чорта лисого знайде, а не роботу.

It is full of mystery. — Там стільки таємниць.

But what they expect you to do every afternoon in an empty house? — А що ж ти, на їхню думку, повинна робити щовечора в порожньому будинку?

6) introduction of additional colloquial elements to convey precise context and stylistic coloration of English sentences:

I am wondering what to read next? — Я оце думаю, щоб ще такого почитати?

Could I do it? — І мені так можна?

It's a funny thing about mothers and fathers. — Але ж і кумедні оті мами і татусі.

I see. — Он воно що.

7) there are cases when the translator (despite having the analogue in the target language) replaces the expressively coloured words with less expressive ones: *push into* (заштовхнути, впхнути) — прилаштувати, *delve* (копатися) — зануритись, *flick away* (відмахнутися) — викинути, *gormless* (загальмовані, пришиблені) — дурні, *hankered* (жадала) — захотілося, *was hooked on bingo* (піймалася на бінго) — була справжня бінгоманка, *tiny* (крихітна) — маленька, *glorious* (славний) — чудові, *wander round in search* (блукати в пошуках) — шукати, *under watchful and compassionate eye* (під пильним і милосердним оком) — під мудрим керівництвом, *taken aback* (приголомшена) — здивувалася. These deviations from the original, in general, do not affect the overall picture of the translation and convey the meaning of the expressions in full.

Thus, we can conclude that used by the translator V. Morozov's techniques allow to convey stylistic features of speech of the protagonist of the story, giving the Ukrainian-speaking reader chance to evaluate her character and guess the author's intention. Since one of the main functions of literary style can be considered a function of aesthetic impact on the addressee, that is, on the reader, then it can be noted that in the studied translation this impact is not lost, but manifests itself in full.

Conclusions. Having studied the available literature on this issue, having carried out a comparative analysis of the original and the translation, we identified the main ways of conveying vocabulary with an emotional connotation, as well as inaccuracies in the Ukrainian translation of the story «Matilda» by Roald Dahl. After analyzing the above, we came to the following conclusions:

1. The term «emotionally coloured lexical unit» is considered as a lexical unit that carries an emotional assessment in relation to an object, containing a sensual background. A characteristic feature of this kind of lexical units is their connotative meanings, that is, the polysemy of their meaning and the presence of a certain emotional stress in them.

2. For a competent literary translation, it is necessary to pay attention to the following factors:

- semantics of the lexical unit;
- context;
- colouring;
- peculiarities of use.

3. When translating emotionally coloured vocabulary, it is most expedient to use the principle of equivalent translation, i.e. to translate an emotionally-coloured lexical unit of the original with an emotionally-coloured lexical unit in the target language. In cases where this is impossible, it is necessary to compensate for the lost emotional colouring.

4. When translating fiction, the rendering of emotionally coloured lexical units of the original should be based not only on lexical and syntactic correspondences. More important in this light is the task of preserving the tropes and figures of speech, in order to convey the artistic stylistics of the work.

5. The analysis made it possible to reveal the presence in the text of a large number of emotionally coloured lexical units. Also, cases of translation of neutral lexical units, which were transferred into Ukrainian with an emotional connotation were identified.

6. In the overwhelming majority of cases, the translator has correctly conveyed the emotional colouring inherent in the original. Deviations from the original, in general, did not affect the overall picture of the translation.

Summing up all of the above, we can note the need for further theoretical and practical study of the problem of rendering emotionally coloured vocabulary. This study will undoubtedly help to create a more accurate picture, with the help of which it would be possible not only to trace the specific features of the translation of emotionally coloured lexical units, but also to study in detail the perception of this layer of vocabulary among representatives of other cultures.

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Мета. Метою статті є виявлення та опис засобів передачі емоційно-експресивної інформації в перекладі.

Методи. Основні наукові результати отримані із застосуванням комплексу загальнонаукових і спеціальних методів дослідження, а саме: аналізу та узагальнення наукової літератури з проблем з проблем передачі емоційно-забарвленої лексики в перекладі; теоретичне узагальнення, аналіз і синтез; цілісний підхід до вивчення стилістичних явищ; порівняльний, описовий та аналітичний методи.

Результати. На основі порівняльного аналізу автори досліджують проблему стилістично забарвлених лексичних одиниць у процесі перекладу оповідання «Матильда» Роальда Дала.

Вивчивши наявну літературу з цього питання, автори констатують, що термін «емоційно-забарвлена лексика» розглядається як лексика, що несе емоційну оцінку по відношенню до об'єкта, що містить емоційний фон. Характерною ознакою такого роду лексика є її конотативне значення, тобто багатозначність її значення та наявність певного емоційного напруження.

Підкреслено, що для грамотного художнього перекладу необхідно звернути увагу на такі фактори: семантику лексичної одиниці, контекст, забарвлення, особливості вживання.

При перекладі емоційно-забарвленої лексики найбільш доцільно використовувати принцип еквівалентного перекладу, тобто перекладати емоційно-забарвлену лексичну одиницю оригіналу емоційно забарвленою лексичною одиницею мови перекладу. У випадках, коли це неможливо, необхідно компенсувати втрачене емоційне забарвлення. Передача емоційно-забарвлених лексичних одиниць оригіналу має базуватися не лише на лексичних та синтаксичних відповідностях. Важливішим у цьому світі є завдання збереження тропів і фігур мови, щоб передати художню стилістику твору.

Аналіз дозволив виявити наявність у тексті великої кількості емоційно-забарвлених лексичних одиниць. Також виявлено випадки перекладу нейтральних лексичних одиниць, які передавалися українською мовою з емоційною конотацією. У переважній більшості випадків перекладач правильно передав емоційне забарвлення, властиве оригіналу. Відхилення від оригіналу, загалом, не вплинули на загальну картину перекладу.

Ключові слова: стилістично забарвлена лексика, експресивність, компенсація, конотація, стилістичний прийом.

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Удовіченко Г. М.,
канд. пед. наук

Донецький національний університет економіки
і торгівлі імені Михайла Туган-Барановського,
м. Кривий Ріг, Україна, e-mail: udovichenko@donnuet.
edu.ua

ORCID: 0000-0003-3731-0857

Миснік Я. С.,
студент

e-mail: misnik_ys@donnuet.edu.ua

СТРУКТУРА ТА СЕМАНТИКА АЛЮЗІЙ-РЕАЛІЙ У ФУНКЦІЇ ОЦІННИХ ПРЕДИКАТІВ ТА ВІДНОСНИХ АЛЮЗИВНИХ ОЦІННИХ ПРЕДИКАТІВ

UDC 811.111

Udovichenko H. M.,
PhD in Pedagogical sciences

Mykhailo Tuhon-Baranovskyi Donetsk National
University of Economics and Trade, Kryvyi Rih,
Ukraine, e-mail: udovichenko@donnuet.edu.ua
ORCID: 0000-0003-3731-0857

Mysnik Ya. S.,
Student

e-mail: misnik_ys@donnuet.edu.ua

STRUCTURE AND SEMANTICS OF ALLUSION-REALIA IN THE FUNCTION OF EVALUATION PREDICATES AND RELATIVE ALLUSIVE EVALUATION PREDICATES

Мета статті — аналіз структури та семантики алюзій-реалій у функції оцінних предикатів та відносних алюзивних оцінних предикатів

Методи. Основні наукові результати отримані з використанням комплексу загальнонаукових та спеціальних методів дослідження, а саме: аналізу, узагальнення та систематизації наукової та навчально-методичної літератури з літературознавства, психології, мовознавства; теоретичного узагальнення, аналізу та синтезу, а також порівняльного, описового та аналітичного

Результати. У статті розглядаються алюзивні оцінні предикати представлені широким структурно-семантичним різноманіттям. За характером взаємодії денотату алюзії з об'єктом оцінки, підрозділяємо алюзивні оцінні предикати на порівняльні, засновані на зіставленні об'єкта оцінки з денотатом алюзії за принципом їх подібності, полярності або несумірності, і відносні на підставі його знання або ставлення до денотату алюзії, або на підставі уявної причетності об'єкта до певної події, або його уявного зв'язку з якоюсь відомою особистістю, внаслідок чого об'єкт набуває асоційованих зі згаданою подією або особистістю характеристик. За фор-