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**Lexical peculiarities of translating units with ironical components in English
gothic texts**

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КУРСОВА РОБОТА

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ЛЕКСИЧНІ ОСОБЛИВОСТІ ПЕРЕКЛАДУ ОДИНИЦЬ З ІРОНІЧНИМИ КОМПОНЕНТАМИ В АНГЛОМОВНИХ ГОТИЧНИХ ТЕКСТАХ

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INTRODUCTION

The topic of translating Gothic literature occupies a high and respectable position. However, recognizing irony in Gothic texts might be a difficult task, as well as rendering them into Ukrainian. Due to the difficulty of mentioned tasks, this topic is a less studied field. Significant academic sources studying translation of irony are: *The Analysis of Translated Literary Irony: Some Methodological Issues*, by J. De Wilde, *Translating Irony in Popular Fiction* by D. Linder, *The Translation of Irony* by M. Mateo. The relationship between irony and translation has been minutely elaborated in the book *Translating Irony* by K. Schoentjes through a series of articles by different scholars.

The translation of Gothic novels was a subject of interest for C. Baldick, F. Botting, P. Hoggart, M. Inverso.

Translation transformations within other methods was a topic for investigation for foreign (P. Newmark, S. Harvey, J.P. Vinay, J. Darbelnet) and Ukrainian linguists, such as I. Korunets, V. Karaban, L. Naumenko.

The term paper is focused on lexical, grammatical. lexical and grammatical translation transformations used in translating irony, based on the material of the representatives of Gothic novels and their Ukrainian translation.

The lack of research stems on the translation transformations used in translating irony in Gothic novels, alongside with the constant enrichment of language vocabulary, determines the **relevance** of the current study.

The **aim** of the research is to analyze the translation transformations used by the Ukrainian translators in their work on translating irony in Gothic novels.

To achieve the above-mentioned aim, it is necessary to perform the following **objectives**:

- to analyze different classifications of translation transformations
- to study the characteristics of Gothic literature
- to determine the exact translation problems of translating irony.

- to study the impact of translation transformations on translation of irony in Gothic literature
- to investigate the stylistic features of Gothic novels
- to analyze grammatical transformations in the translation of Gothic novels
- to investigate lexical transformations in the translation of Gothic novels
- to investigate lexical and grammatical transformations in the translation of Gothic novels.

The **object** of the research is the realization of irony in the Gothic novels, performed by Ukrainian translators. The **subject** is the peculiarities of translation transformations in the translation of irony in the Gothic novels, performed by Ukrainian translators.

The **data sources** of the term paper formed from such Gothic novels written in English as Bronte, Charlotte: Jane Eyre; Bronte, Emily: Wuthering Heights; Conan Doyle, A: The Hound of the Baskervilles, The Adventure of the Speckled Band; Dickens, Ch.: Oliver Twist; Shelley, M.W.: Frankenstein or The Modern Prometheus; Stoker, B.: Dracula; Wilde, O.: The Canterville Ghost, The Picture of Dorian Grey; alongside with the Ukrainian translations of the mentioned novels.

To perform the objectives, mentioned above, the following research **methods** will be used: the method of content analysis and the descriptive method, based on the analysis and classification of the studied transformations.

Structure. The term paper consists of the following sections: Introduction, Chapter 1 with conclusions, Chapter 2 with conclusions, General Conclusions, Bibliography (including Bibliography of illustrative materials), Annex.

CHAPTER 1. ENGLISH GOTHIC LITERATURE AS A CONTEXTUAL CONSTRAINT IN TRANSLATING IRONY

1.1. Irony as a stylistic device.

It is a common feature for fiction literature, that writers use figurative language to engage their readers' emotions and thoughts. It is used intentionally by the writers and often carries out certain ambiguity of the discourse [27].

Figurative language, as it comes out logically from its name, uses figures of speech: hyperbole, metaphor, irony, personification, simile. It is the use of language in which words are used in other than their literal sense, or in other than their ordinary locutions, in order to suggest a picture or image or for other special effect [32].

The type of figures of speech, bearing effect of the contrast of the real meaning and what is being said is called irony. Besides its humorous side, as Thompson points out, irony in fiction literature provides the recipients with moral lessons, since it allows them to observe a certain disparity between what the readers think will actually happen in the literary text, and what happens out of the writer's will, often amuses them [27]. However, according to Di Yanni, irony refers to any contrast or discrepancy that exists within a notion and its relation with another notion. The scientist also adds that this contrast may occur of what is said and what is meant as well. Thus, irony, unwillingly or not, can help create a conflict in a written work, and in such a way to become a key part of a story, leading to its climax [14].

A definition of irony, as cited in Reyes, Rosso, & Buscaldi is a communicative act that expresses the opposite of what is literally said (verbal irony). As we see, this definition states the mentioned above description of irony [26].

Searching after the historical aspect in the development of irony, we turn to M.H. Abrams's major glossary of literary terms, titled in this exact way. The linguist turns to Ancient Greece, pointing on their comedy. According to Abrams, a common feature of ancient comedy was a presence of a character - eiron - who sys-

tematically used understatement in his speech and showed himself less intelligent, as he was but managed to get triumph over the alazon – a self-deceiving and stupid braggart [8]. In comparison, modern irony dissembles or conceals the real sense of the notion in order to create ironic effect. Thus, it can be observed that this first representation of irony partially corresponds with its modern role.

The character of eiron was later adopted in Platonic dialogues by Socrates, who pretended to be naïve and asked simple questions in order to demonstrate how illogical are the interlocutor's thoughts, that lead the listeners (and later the readers) to reveal and accept the truth (socratic irony). In such way, the Greek word *eironeia*, acquired the role of a complex rhetorical practice where one can utter something but actually mean quite something else, as Socrates did [11].

The history of mankind stubbornly proves that irony has always been and will be an integral part of human existence. An ironic attitude towards oneself and the surrounding world, especially during difficult periods of history, has become almost the only possible means capable of opening the veil of senselessness and veiledness [5]. Probably, that is why we find irony in Gothic texts, as a mockery of the terrible, which is rooted in the author's subconscious and thus emerges on the surface of the author's text.

In Semkiv's study *Ironic structure*, an attempt is made to distinguish types of irony based on their functions in the literary text. The scientist studies the influence of the author's ironic instruction on the structure of the text - its plot, ways of constructing characters' images, etc. Furthermore, Semkiv distinguishes between two types of irony - rhetorical and playful - depending on the "functional principle", that is, who embodies irony, who ironizes - a specific person or a dispersed "discourse". In the first case it is quite possible to find a single code, fix the ambiguity of the message and decipher the rhetorical direction of the author's irony, understand which of the meanings is true and which is simulated, while in the second case, this opportunity is lost [5, p. 43]. Going forward in his study, R. Semkiv finds ironic randomness in non-rhetorical ironization, which radically

changes the artistic space of a literary text, while the guarantee of constancy is lost – since everything can be unexpectedly changed or be under the constant threat of such a change. The scientist considers it important to preserve ambiguity, the reason for which he cites the author's ironic (dual) attitude to the artistic text as an imitation of reality and at the same time a complete fiction [5, p. 105]. Thus, the author's irony is realized mainly through the appropriate type of narrator or type of story. At the same time, the narrator can enter the artistic space as a character or remain outside this space [5].

Let us consider further the image of the author - more precisely, the reflection of the author's consciousness in the text. Another Ukrainian scholar, O. Kalita claims that the image of the author is a manifestation of the anthropocentricity of the work, next to such textual categories as the image of the reader and the image of the hero [1]. The author's position is materialized in the text category of the author's image. The interpretation of the image of the author involves the analysis of the forms of the author's story itself, the speech of the narrator, the speech of the characters, the forms of embodiment of the author's modality. From all possible ways of description, the author chooses only the one that characterizes his position in relation to the fragment of reality he describes. Thus, the subject of speech (the author) receives a certain characteristic and the ironic position of the author forms the ironic modality of the text [1].

Irony as a phenomenon of secondary nomination is closely related to contextual conditions, therefore, for modern directions of linguistic stylistics, the typology of irony is the most effective, depending on the context in which it is implemented. After all, the context is the main condition for the actualization of ironic meaning, the selection of usual and occasional ironic connotations in linguistic units, due to the fact that speech has two levels of expression of thought: explicit and implicit. Explicit, or clear, is that which has its own, complete, direct verbal expression. Implicit, or hidden, is that which does not have such a verbal expression, but is meant by the explicit, is expressed and understood by the addressee with the help of the explicit, as well as the context and other factors [1].

In their work, *Irony in Language and Thought: A Cognitive Science Reader*, Herbert L. Colston and Raymond W. Gibbs Jr. offer a theoretical aspect of a correlation between ironical and literal meaning, and propose to the reader's attention three different theories:

- Pretense theory - focuses on the use of pretense in ironical statements,
- Mention theory – highlights the differences between the use and mention of irony.
- Psychological theory – the interaction between saying and understanding of an ironic utterance [12].

Turning to the types of irony, we need to point out, that there is no unique division. As Lars Ellestrom states in his *Divine Madness*, irony has been subjected to classifications performed on hermeneutical premises and therefore various distinctions interact and interfere with one another [16]. However, the linguists managed to extract a few types of irony, as a stylistic figure.

Thus, according to Reyes and Rosso, irony can be divided into two major categories: verbal and situational [26].

In the case of verbal irony, a speaker utters words and phrases that might bear the opposite meaning to what is actually said. Following this thought this, Abrams emphasizes on the notion, that the general meaning and evaluations may be subtly qualified rather than simply reversed, thus, the clues to recognizing and understanding irony in the literal statement may be oblique and unobtrusive [8].

Furthermore, definitions of sarcasm also include verbal irony. Thus, in *Writing Essays about Literature*, written by K. Griffith, we observe that verbal irony in its most bitter and destructive form becomes sarcasm, in which the speaker condemns people by pretending to praise them [17]. In addition to this, Griffith introduces two more subcategories of verbal irony itself: understatement (minimizing the nature of something) and overstatement (exaggerated manner of depicting smth) [17].

Another type of irony, *situational* (also called irony of events or practical irony) refers to a great difference between the purpose of a particular action and its actual result, or a contradiction between what one expects and what actually happens [32]. According to Ellestrom, situational irony happens when the outcome is incongruous with what is being expected, but it can be understood as a situation that includes contradictions or even sharp contrast [16].

Ellestrom also offers to add a few subcategories to the situational irony, namely:

- Cosmic
- Romantic
- Dramatic
- Socratic

As Abrams states, cosmic irony is attributed to literary works in which a divine phenomenon, or in another words, fate, is represented through deliberately manipulating events that may lead to false hopes and even frustrate the protagonist [8]. According to this, cosmic irony can be also called the irony of God.

Romantic irony, appearing in the late 18th and early 19th, is a type of irony which is used to designate a mode of dramatic or narrative writing in which the writer builds up the allusion of representing reality, only to shatter it by revealing that the author is the creator and arbitrary manipulator of the characters and their actions” [8].

Ellestrom points out that *Romantic* irony is not used only for artistic purposes, but also reflects a philosophical conception of the world [16].

Dramatic irony is commonly found in a situation. This type of irony is usually occurs in a drama, and was widely used by Greek tragedists. This irony makes readers realize the character’s action or expectation is inappropriate to the actuality of the story. Dramatic irony involves a situation in a play or a narrative in which the audience or reader shares with the author knowledge of present or future circumstances of which a character is ignorant [8].

As we mentioned at the beginning, deriving from Plato's dialogues, Socratic irony is a pretended ignorance or naivety on the part of an interlocutor in a text, a pretense that results in a sharp contrast between the ignorance of the person who at first seems to be wise and gradually revealed wisdom of the person who pretends to be ignorant [16].

In addition to the types of irony, mentioned above, there is another type, that is structural irony. *Structural* irony is applied when "the author, instead of using an occasional verbal irony, introduces a *structural* feature that serves to sustain a duplex meaning and evaluation throughout the work" [8]. However, while discussing various types of irony, Abrams points out that there is also stable and unstable irony [8].

1.2. Theoretical background of translating ironic statements

As it can be observed from the previous passages, the concept of irony gradually evolved through history, forming types and subtypes and becoming a frequently discussed topic in linguistic circles. Furthermore, turning to the subject of irony within its translation it might be necessary to observe the exact translation strategies, used to interpret ironical components.

According to Newmark, there are following types of translation techniques: borrowing, Calque (loan translation), Literal Translation, Transposition, Modulation, Equivalence/Reformulation, Adaptation, Compensation, Reduction, Expansion [25].

As De Wilde points out, the study of translation of ironical components is not so renowned among linguists and closely related to the investigations in the field of translation of humour and parody [13].

Another linguist, L. Hutcheon in her research work: *Irony's Edge: The Theory and Politics of Irony*, focuses on the interaction of the writer (ironist), the text (irony) and the translator. She claims that the matter of intentionality needs to be observed from both the writer's and the translator's point of view [13]. De Wilde follows this thought, pointing out that irony is not necessarily something deposited in the text by the writer's intention but also depends on the ironic attributions of the translator [13]. Furthermore, as he points out, investigating irony makes disputable the comparative procedures of the source and target texts and arises problematic questions, concerning the units of comparison, the nature and degree of possible differences, as well as on the criteria of the developed comparison [13].

The process of translation fiction literature and, therefore, ironical components cannot be proceeded without translation transformations. In the segment of translating fiction literature, most of the transformations occur on the grammatical and lexical level [3]. Various types of lexical changes in the elements of the original language during translation, in order to adequately convey them taking into account characteristic linguistic features of the target language as well as cultural and

speech traditions of the target culture realize themselves in lexical translation transformations. The causes of lexical transformations: *different features of the same denotation in different languages; difference in semantic volume; different word combinations; different uses of words of the same meaning.*

In terms of grammar, the Ukrainian and English languages have unique elements reflected in their grammatical systems that somewhat complicate the translation process. Such phenomena can be:

1. Gerund – part of speech that occurs in English, and absent in Ukrainian. Gerund is a verbal part of speech that reflects the qualities of a noun and a verb. As a rule, it is translated into Ukrainian using the infinitive or verbal nouns.

2. Number of nouns – in some cases, the singular and plural forms of nouns may not match in the English-Ukrainian translation. It is worth paying attention to this in order to avoid misunderstandings and a comic effect

3. Gender of nouns - While in Ukrainian there is a fixed gender of nouns, in English it is reflected by use of pronouns or lexical devices.

4. Sequence of times - In English language, sequence of tenses is a common phenomenon and is a peculiar system of logical use of verb forms in a subordinate clause [2].

When a certain grammatical phenomenon in the original language cannot be fully reflected in the translated language and its functional characteristics differ, the translator resorts to grammatical transformations.

V. I. Karaban divides transformations into: *lexical transformations* - concretization of the meaning of a word; generalization of the meaning of the word; adding a word; extraction of the word; contextual replacement, change of word order (between units), negatization; *grammatical transformations*: substitution (replacing a word of one part of speech with a word of another part of speech); per-

mutation (change of word order in a sentence), addition, omission, and complex transformations [2].

According to Selivanova there are the following types of translation transformation:

- Lexical transformations – formal lexical transformations (practical transcription, transliteration, traditional reproduction, loan translation); lexical and semantic transformations (generalization, differentiation, substantiation, modulation); identification of gender markers in the text and selecting appropriate options of their rendering in translation;
- Grammatical transformations – transposition, replacement, addition, omission;
- Lexical and grammatical transformations – antonymic translation, total reorganization, compensation, transformations of idioms in translation [30].

According to Mateo and her article *The Translation of Irony*, the main problems which could arise in translation of irony is the linguistic aspect and the context. Thus, as she claims, the closer the connection between the linguistic and the cultural component is, the more difficulty is occurring in the translation of the ironical component [24].

Mateo points out the following types of translational strategies and transformations:

1. Literal translation
2. Equivalent translation
3. Compensation
4. Compression
5. Decompression
6. Irony becomes sarcasm in the target text
7. Omission (no irony in the target text)
8. Omission of one of the two meanings in the target text

9. Synonymous replacement of ironical components
10. Ironical components are explained in footnote
11. Literal translation of components with the loss of irony
12. Ironical components are completely deleted in the process of translation
13. Non-ironical components become ironical [24].

As Linder points out in his study of translation, understanding irony can be difficult for the readers, native and non-native alike, as well as it can be tricky for translators to interpret it. He also proposes that the readers should be given some kind of help in understanding irony, when it is connected to some cultural moments, for example, in footnotes, as it is common for translating children literature [23].

Besides this, translation of irony can be aided by the usage of graphic means, such as *italics*, which can make the recognition of irony easier.

The following analysis of scientific literature on the researched problem made it possible to identify several ways of expressing irony used in the process of translation into Ukrainian, namely: full translation, expansion of ironic phrase, antonymic translation, addition of content components.

A complete translation with minor lexical or grammatical transformations is used in cases where not only the verbal but also the grammatical composition of the ironic component in the source text allows it, provided that social and cultural associations coincide. However, it is not difficult to translate irony, which in the text is expressed by one or two words (adverb, noun, adjective) used in the opposite sense. The same can be said about cases when irony is expressed by a rhetorical question [7]. As a rule, such cases do not pose difficulties for translation and are reproduced by a similar technique.

The method of expanding the ironic components presented in the source text is used in those cases when it is necessary to preserve the lexico-grammatical form of the original phrase (phrases) by adding components to the expression, revealing

the irony more broadly. It is much more difficult when irony is expressed by idioms, because the problem is both in reproducing the stable expression and in preserving its ironic effect. Thus, there are several ways of reproducing phraseological units: using full or approximate phraseological equivalents and non-phraseological translation, which includes tracing, actual lexical translation and descriptive translation [7, p. 390].

As for the stylistic means of creating an ironic effect, among the most frequent are comparison, oxymoron, hyperbole, antonomasia [4].

Therefore, the translation of irony directly depends on the means of its expression in the original. The main goal in translating irony is to convey the ironic effect and preserve the means of expressing irony in the translation.

1.3. Specifics of English Gothic literature: recognizing irony in Gothic texts

The Gothic novel, the novel of *mystery and horror*, originated in English literature in the second half of the 18th century, as the forerunner of modern *horror* genre, that got its name from the Gothic architectural style in medieval art (XII-XVI centuries). The term *Gothic* goes back to the northern Germanic tribes - the Goths, who invaded Europe between the 4th and 6th centuries AD., destroying ancient culture, causing great damage to the ancient heritage, and therefore forcing the development of medieval art [18].

For their inspiration, the authors of Gothic novels used ideological and aesthetic sources. The influence of the philosophy of Hermeticism, manifested in the motives of secret forbidden knowledge, as well as the influence of esotericism is observed in special attention to the unknown world. Esotericism is characterized by the belief in the existence of another reality, belief in a person's ability to move into another, transcendent reality [29].

The classic definition of the Gothic novel genre was proposed by Professor C. Baldick. "To obtain a Gothic effect, the story should combine the eerie feeling of heredity in time with the feeling of claustrophobia generated by confinement in space, so that these two dimensions reinforce each other, creating the impression of a painful immersion in the element of decay" [9, p. 175].

The Gothic novel, as a genre, appears in the pre-romantic period, when the faith in the omnipotence of the Enlightenment with its cult of reason was shaken, intensifying the contradictions in the development of English society, politics and economy. The perception of the world in philosophy had changed, leading to the emergence and development of a new literary trend. Pre-romanticism is a kind of reaction to the Enlightenment and a "transitional bridge" to the formation of romanticism [6]. Many events in the novels of this trend take place in a mysterious medieval castle, among terrifying wild rocks, in a cemetery, church gardens, against the background of ruins - especially at night. The manifestation of the areas

of the mystical, "wonderful", otherworldly conveyed a sense of mystery, the mystery of existence that is not subject to explanation, reason, that is, the irrationality of otherworldly existence. In contrast to the classics of the English Enlightenment novels, written by D. Defoe, G. Fielding, S. Richardson, and T. Smollett, who focused their attention on reality, the authors of the *Gothic novel* describe a fantastic world shrouded in a gloomy, tragic color, in which there is an atmosphere of witchcraft, unknown, supernatural forces. All this becomes characteristic features of the genre [18].

A huge impact on the formation of the literary form and aesthetic of the Gothic novel had the work of E. Burke "Philosophical inquiry into the origin of our ideas of the Sublime and Beautiful" (1756). In his work Burke traces the connection between the sublime and the terrible. According to the philosopher, fear is the source of the sublime, as fear, horror causes the strongest emotion that a person is capable of. The thinker is convinced that ideas of dissatisfaction are much stronger than ideas disturbed by satisfaction [18], the scientist explains his vision. Another source of the sublime, according to Burke, is pleasure, but it can also be based on fear, and if the danger is imaginary and a person is aware of it, the pleasure caused by apprehension may, under certain conditions, not weaken, but intensify. The feeling of danger at a distance causes in readers delight. It is the atmosphere of fear and horror in Gothic novels that prompts readers to a sublime "emotional tension of the human soul" [18]. Factors of fear, according to the philosopher, are darkness, gloom, strength, power, something of huge dimensions, infinity, splendor. The sources of the sublime are emptiness, loneliness, and silence.

The knightly novel had another great influence on the aesthetics of the Gothic novel. Unnatural characters, giant perfections, who performed noble feats, miracles, magic spells, mysteries, and magic are intertwined in the canvas of romantic plots. All these later became necessary elements of the Gothic genre.

In literature, during the period of formation of the Gothic novel, a new view of the world was formed in comparison with the Enlightenment one. This view was mostly adopted from Baroque literature. Characteristic features of the Baroque become an important feature of the Gothic "canon": motifs of ghosts, death, family curses, prophecies, dreams (so-called prophetic dreams).

F. Botting singles out the following features of Gothic texts:

"Shadows are certainly one of the main characteristic motifs of Gothic works. They demarcate the space necessary for the device of an enlightened world ... Darkness, metaphorically, threatened the world of the mind with something unknown ... Obscurity gave rise to a sense of mystery, as well as emotions and passions that are alien to the mind. The night gave unlimited power to the wondrous and unnatural creatures of the imagination, and the ruins spoke of the passage of time that transcended rational understanding and human limits. Such were the thoughts magically brought to life by cemetery poets" [10, p. 32-33].

The reference point in the development of the Gothic novel is the year 1764, when Horace Walpole's novel *The Castle of Otranto* was published. It was Walpole who gave the genre techniques of historical stylization, the technique of "mystery and horror", the chronotope of the castle, types of heroes and even its name [18]. This genre had a significant impact on the work of writers of the 18th - 19th centuries. Following Walpole into the "Gothic world" of the end of the 18th century, "a powerful stream of Gothic literature flowed" [18]. Let's name just a few representatives of the genre: Jacques Cazot's "The devil in love" (1772), Clara Reeve's novel "The Old English Baron" (1777), William Beckford's "Vatek. Arab story" ("Vathek") (1786), Anna Radcliffe's novels "The Italian" ("Italian") (1797), "The Mysteries of Udolpho" (1794), Matthew Gregory Lewis's novel "The Monk" ("The Monk") (1796).

The representatives of the romantic generation also expressed their admiration of the Gothic novel: Samuel Taylor Coleridge, Percy and Mary Shelley, George Gordon Byron, Charles Robert Maturin, Walter Scott, Charles Nodier,

Ernst Theodor Amadeus Hoffmann, Edgar Poe, Nathaniel Hawthorne. Gothic found a powerful response in the literature of European and American romanticism. Authors who lived already in the era of realism did not shy away from this genre either. Traces of Gothic can be seen in the works of realists Charles Dickens, Elizabeth Gaskell, Wilkie Collins, Charlotte and Emily Brontë [18].

It should be emphasized that an important feature of Gothic novels and short stories is the collision of two worlds - real and fantastic [6, p.256]. A parallel can be drawn between Gothic and Romanticism. The principle of duality was reflected in the poetics of both directions. Another characteristic of the "Gothic novel" is the discontinuity of temporal organization. The action in the Gothic text is necessarily connected with some ancient secret, legend, riddle.

Ann Radcliffe systematically used motives of mystery and intrigue in her works, but explained them with natural causes and simple language. Incomprehensible, mystical things are considered in her novels from an objective, scientifically explainable point of view. However, in the pages of Gothic novels, characters are terrified of monsters that have been created by humans, or of the human who himself becomes a monster. Such is the well-known monster in *Frankenstein* by Mary Shelley (1818), or Dr. Jekyll and his inner demon, Mr. Hyde, created by Robert Lewis Stevenson (1886) [6].

By the end of the 19th century, the atmosphere of the past in Gothic novels is replaced by modern realities, giving more dynamism to the plot. We can see it, for example, in the works of Oscar Wilde's *The Picture of Dorian Gray* (1891), and in Bram Stoker's *Dracula* (1897) [18].

With the development of the genre we can observe the implementation of irony into *terrible* decorations. An example of this can be observed in *The Canterville Ghost* (1887) by Oscar Wilde. Here Gothic features acquire a grotesque and satirical character. The further development of this trend of Gothic transformation will lead to the fact that monsters, vampires, and demons will become not only comic characters, but also develop romantic features. Thus, in the

literature of the 20th and 21st centuries, the heroes of the "other world" will become positive, they will want to love, be friends, experience the beauty of relationships [18].

The *Gothic* novel underwent the greatest changes in the era of postmodernism. There is a fusion of Gothic motifs, aesthetics with grotesque, fantasy and parody. Also, bright features of postmodern literature are interwoven, that leads to the appearing of neo-Gothicism [19]. M. Inverso singles out the following features of this sub-genre: parody, the motive of persecution, the cruelty of the world, the relationship between the tyrant and the victim, the motive of a deceptive sense of security[20]. Among the most vivid representatives we can name Mervyn Peake's "Gormenghast" (1950), Angela Carter's "The Infernal Desire Machines of Doctor Hoffman" (1972), "Bloody Room" ("The Bloody Chamber") (1979), Ian McEwan's "The Cement Garden" (1978), "Traveller's Comfort" (1981), Patrick McGrath's "The Spider" (1990), "The Asylum" (1996) [20].

It is important to note that the English "Gothic novel" is "a synthetic genre that includes several varieties of the novel: historical, sentimental, terrible, detective, adventure-adventure, fantastic, later - satirical-parody" [21].

It is interesting to observe the juxtaposition of irony and the destruction of the body – in a way that Semkiv, in the work mentioned above, gives examples of bodies-embryos, bodies-insects, bodies-machines – things that modify the human body [5]. Given the appropriate context, the author of the work of art, by changing the human body, thus ironizes the Creator itself. Such bodily metamorphoses, as we know, are frequent elements in Gothic prose: think of Frankenstein, Hyde and Jekyll, or even Dracula, where creatures bitten by a vampire turn into vampires themselves. Gothic novels scare with the possibility of breaking the balance between real and unreal, natural and supernatural, cause anxiety before the destruction of the usual order of real life. M. Inverso notes that "the thirst for stability exists in Gothic as an acute longing that cannot be satisfied" [21, p. 3].

The attitude towards the Gothic world is twofold - trust and belief in the afterlife can turn into incredulous irony.

CONCLUSIONS TO CHAPTER 1.

The concept of irony gradually evolved through history, forming types and subtypes and becoming a frequently discussed topic in linguistic circles. As a representative of figures of speech, bearing effect of the contrast of the real meaning and what is being said, irony becomes a difficult task for translators. Turning to types of irony, we need to point out, that there is no unique division. However, the commonly known types of irony are: verbal, situational (and its subtypes, among which dramatic is the most common) and structural. Analysis of the researched problem made it possible to identify several ways of expressing irony used in the process of translation into Ukrainian, namely: full translation, expansion of ironic phrase, antonymic translation, addition of content components. The main goal in translating irony is to convey the ironic effect and preserve the means of expressing irony in the translation.

The Gothic novel, the novel of *mystery and horror*, originated in English literature in the second half of the 18th century. Analysing the common features of Gothic literature, we found out that these novels scare with the possibility of breaking the balance between real and unreal, natural and supernatural, cause anxiety before the destruction of the usual order of real life. Understanding irony can be difficult for the readers, native and non-native alike, as well as it can be tricky for translators to interpret it. Recognizing irony in this type of fiction might be even more difficult. In this present paper, we would like to focus on the irony utilized by the representatives of Gothic literature in their famous novels, the reasons for the choice of irony, and of course, the translation strategies and transformations used in the translation of irony in these texts.

CHAPTER 2. IRONY AND MEANS OF IT REALIZATION IN ENGLISH GOTHIC LITERATURE: TRANSLATION ASPECT

2.1. Lexical transformations in the translation of irony in Gothic texts

Analyzing the discourse, we did not find in the Gothic novels under consideration any example of *formal* lexical transformations (that is *practical transcription, transliteration, traditional reproduction, loan translation*): due to the difficulty of rendering ironic components these transformations were omitted by translators, as their usage may cause the loss of ironic effect.

Therefore, we turned to the lexical and semantical transformations in the Gothic texts. The most representative among these is the transformation of *modulation*, realized by synonymous and contextual replacement of the lexical components:

e.g.: My father looked carelessly at the titlepage of my book, and said, "Ah! Cornelius Agrippa! My dear Victor, do not waste your time upon this; it is sad trash." (Fr)

Проте він безтурботно поглянув на назву книжки і промовив: - А, Корнеліус Агрінна... Мій любий Вікторе, не варто гаяти час на цю похмуру маячню. (Фр)

In this example, where the narrator turns to his memories and recalls his father's words, verbal irony is used. The adjective *sad* is replaced by its synonymous Ukrainian equivalent *похмуру*, and the word *trash* is rendered by Ukrainian *маячня*, according to the context, and might be used for the purpose of domestication, as it is a common expression in Ukrainian. Let us see another example:

e.g.: I desired that I might pass my life on that barren rock, wearily, it is true, but uninterrupted by any sudden shock of misery (Fr)

Я захотів прожити життя на цій голій скалі, вмираючи з нудьги, аби уникнути страждань від раптових ударів горя. (Фр)

Using stylistic exaggeration to depict his deep sorrow, the author manages to turn the suffering of the hero to situational irony. Here, the English verb *desired* becomes in Ukrainian *захоміє*, under the influence of the context.

Modulation occurs in the following examples, added in the Annex, under the numbers: 24, 31, 35, 41, 42, 43, 47, 50.

The following analysis made it possible to single out the transformation of *concretization* (differentiation) – a substitution of the source language ironical components with a generic meaning by the target language units with a more specific (narrow) meaning:

e.g.: Then, as their beds were quite close to each other, to stand between them in the form of a green, icy-cold corpse, till they became paralysed with fear (...) (CG)

...а тому окопатися поміж їхніми ліжками, набуті вигляду закрижанілого та позеленілого мерця й із утіхою спостерігати, як вони теріють від жаху. (КП)

The ironical attempts of the ghost to scare the new habitants of the mansion provide an example of verbal and situational irony. The verb *stand* is represented in the TT with its more specific synonym *окопатися*, that is a more figurative expression that means to *stand still*, so we observe here some expressivezation as well. Such transformation might be the result of a compensation technique for some losses, occurring in the rest part of the text.

Transformation of concretization also used in examples 32, 36 showcased in the Annex.

Transformation of generalization – substitution of the source language ironical components of a narrow meaning by the target language units of a general (broader) meaning – happens in the following cases in the novel *Jane Eyre* where Mr. Rochester and Jane have a chat:

e.g.: 'Ah! a charitable concern. How long were you there?'

'Eight years.'

*'Eight years! you must be tenacious of life. I thought half the time in such a place would have done up **any constitution!*** (JE)

- *А-а, це з отого добродичного закладу! Ви довго там були?*

- *Вісім років.*

- *Вісім років! То ви вельми живучі. Я думав, і половини цього часу до-суть, щоб таке місце **будь-кого** доконало.* (ДЖЕ)

Translating verbal irony in the example above, the specific notion *any constitution* is substituted by the use of more general *будь-кого*, omitting the explication in the ST. Such transformation was chosen by translator in order to avoid slumberiness in the text.

Another example of generalization is observed in the same novel and its translation, that speaks about the constantness in the rendering technique of the Ukrainian translator.

e.g.: And so you were waiting for your people when you sat on that stile?'

'For whom, sir?'

*'For the men in green: it was a proper moonlight evening for them. Did I break through one of your **rings**, that you spread that damned ice on the causeway?'* (JE)

Отже, ви там, на перелазі під живоплотом, дожидалися своєї рідні.

- *Кого, сер?*

- *Отих чоловічків в зеленому. Для них то був саме підхожий місячний вечір. Я, мабуть, перебив ваш **танок**, і ви підсунули мені ту кляту кригу на дорогу?* (ДЖЕ)

The English word *ring*, specifying the type of dance when the dancers are forming a circle – a typical dance in a folklore to which the Mr. Rochester is making allusions in his ironic remark, is rendered into Ukrainian *танок*, which is a

common expression for all type of dances. The translator used this word because of the absence in the Ukrainian a notion, identifying a circle dance in a single word.

Sometimes the linguistic components are rendered with the change or order between them, due to the fact of another combination of their meaning in the target text, like in this extract taken from the Frankenstein:

e.g.: The different accidents of life are not so changeable as the feelings of human nature. I had worked hard for nearly two years, for the sole purpose of infusing life into an inanimate body. For this I had deprived myself of rest and health. I had desired it with an ardour that far exceeded moderation; but now that I had finished, the beauty of the dream vanished, and breathless horror and disgust filled my heart. (Fr)

Різні життєві випадки не такі мінливі, як почуття людської натури. Я майже два роки тяжко працював, маючи єдину мету – вдихнути життя у мертве тіло. Заради цього позбавив себе відпочинку та здоров'я. Запал, з яким я до цього йшов, суттєво перевершував здоровий глузд, але тепер, коли завершив, краса моїх мрій десь зникла, жах та огида зупиняли подих та сковували серце.(Фр)

In this example, which can be a dramatic irony when we know what happens next, the translator replaces *accidents of life* with *випадки життя*. In some cases the change between the units is not enough and caused by the grammatical norms of the TL, leading to grammatical transformation of changing the word order, which will be considered from a closer view in the next part of our research alongside with other grammatical transformations.

Adding a word in order to give a more explicit interpretation of the components, is another lexical-semantical transformation, found in the translations of Gothic novels:

Adding a word:

e.g.: No wonder you have rather the look of another world.I marvelled where you had got that sort of face. When you came on me in Hay Lane last night,

I thought unaccountably of fairy tales, and had half a mind to demand whether you had bewitched my horse: I am not sure yet. (JE)

*Не дивно, що у вас скоріше вигляд **істоти** з іншого світу. А я все питаю себе, звідки у вас таке обличчя. Коли ви минулого вечора з'явилися переді мною на дорозі до Гея, мені чомусь пригадалися феї, і я мало не ститав, чи ви часом не схарпудили мого коня – я ще досі цього не певен. (ДЖЕ)*

In this example, taken from the Ukrainian translation of Jane Eyre, we see an additional word *істота* in the TT, that is used in order to aid the understanding of the ironical phrase.

Another example of adding a lexeme, that helps to get the meaning, observed in the translation of the Picture of Dorian Gray:

e.g.: - I had to sow poppies in my graden.

- There is no necessity (...)

"Life has always poppies in her hand" " (PDG)

*- Я мушу посіяти маки **жалоби** у своєму садку.*

- В цьому немає потреби.(...)У нашому житті маків не бракує (ПДГ)

The translator adds the word *жалоби* to the poppies, because the Ukrainian reader may not be acquainted with the English tradition of sewing these type of flowers to show sorrow. Following the research in the same novel and its translation, we found another example of the same transformation type:

e.g.: "My dear boy, no woman is genius. Women are a decorative sex. They never have anything to say, but they say it charmingly" " (PDG)

*Любий хлопчику, жінка не може бути генієм. Жіноцтво – декоративна статъ. Вони ніколи не мають чого сказати **світові**, але кажуть, і то чарівно. (ПДГ)*

The translator adds the word *світові*, making the components sound more understandable.

To conclude, lexical transformations in the analyzed novels are represented by means of lexical and semantical transformations, namely modulation, concretization, generalization, also change of word order between the units and adding a word, explaining the meaning. Their quantitative representation in the text can be observed in the following diagram:

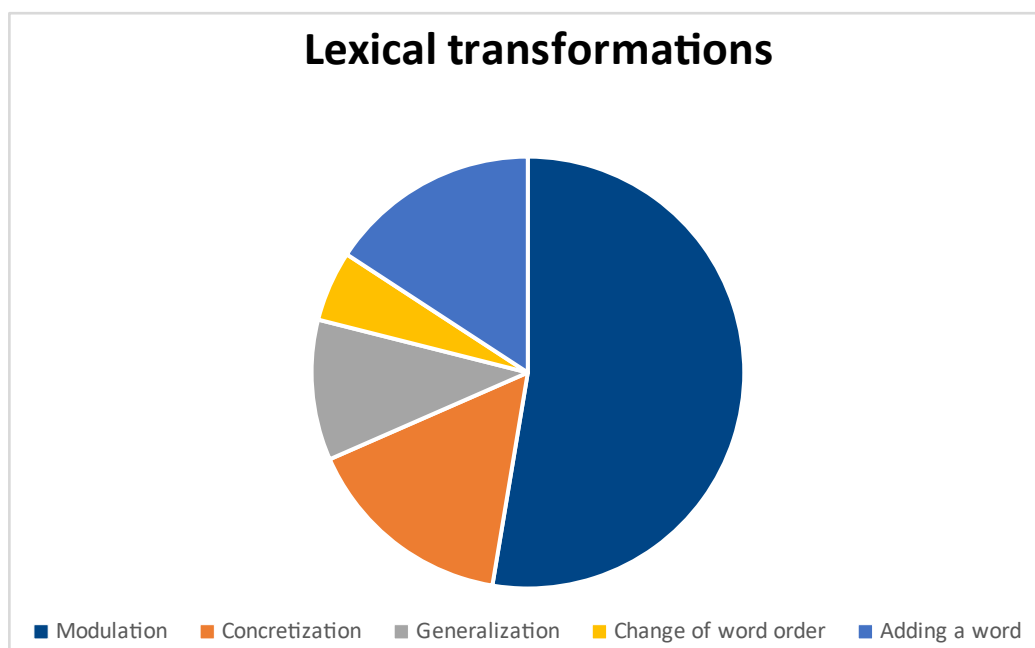


Diagram 1. Lexical transformations in the translation of Gothic novels

Thus, among 50 text segments we found 10 examples of modulation, 3 examples of concretization of the meaning, 2 generalizations, 3 examples of placing an additional lexeme between the ironical components and 1 example of changing place between the units. All together:19. Formal lexical transformations were not found in the analyzed texts.

2.2. Grammatical transformations in the translation of irony in Gothic texts

Grammatical transformations are inevitable part of translation process. Thus, we find them in the translation of irony in Gothic texts as well.

Division of the sentence is observed in the following cases:

e.g. *“Then he began to whisper: ‘Rats, rats, rats! Hundreds, thousands, millions of them, and every one a life; and dogs to eat them, and cats too. All lives! all red blood, with years of life in it; and not merely buzzing flies!’ (Dr)*

— *А потім він почав шепотіти: «Пацюки, пацюки, пацюки! Сотні, тисячі, мільйони пацюків, і всі живі, а ще — собаки, які їх їдять, а на додачу — кішки. І всі вони — живі! Сповнені червоної крові, а у тій крові — багато років життя! Це не те, що якісь нікчемні мухи (Др)*

Radcliffe, Dracula’s slave is addicted to “collect lives” by eating little animals and some insects. He is going into passionate description of the creatures he might eat, that in the original text found within one sentence, but in the translation becomes separated.

Grammatical changes (morphological, part of speech replacement, part of sentence replacement) are seen in the follows:

e.g.:’ (...) and once, Hareton, I came upon a secret stock in your room some Latin and Greek, and some tales and poetry: all old friends. I brought the last here and you gathered them, as a magpie gathers silver spoons, for the mere lov of stealing’ (WH)

А одного разу, Гортоне, я надібала на таємний сховок у вашій кімнаті: підручники з грецької і латини, збірки казок і пісень – усі давно знайомі! Ці збірки я принесла з собою, а ви їх поцупили, мов сорока срібну ложку, просто з любові до крадіжок. (БП)

In the example above taken from *Wuthering Heights*, where Cathy makes fun of Hareton, we observe the change of grammatical category of plural *spoons* into singular *ложку*.

An example of *transposition*, as a part of grammatical changes, is observed in this extracted part of *Frankenstein*:

e.g.: Such were the lessons of my father. But to me the remembrance of the threat returned: nor can you wonder, that, omnipotent as the fiend had yet been in his deeds of blood, I should almost regard him as invincible; and that when he had pronounced the words, "I shall be with you on your wedding-night," I should regard the threatened fate as unavoidable. (Fr)

Такими були настанови батька. Але до мене повернувся спогад про загрозу. Можна й не сумніватися, що всесильного, як лиходія, що проявив себе у стількох кровопролитних вчинках, я мав би вважати його непереможним; і коли він промовив слова: «Я З'ЯВЛЮСЯ ТВОЮ ШЛЮБНУ НІЧ!», то варто вважати цю долю неминучою. (Фр)

Here personal pronoun *I* (*I should regard*) translated with the help of infinitive construction in the TT (*варто вважати*).

Grammatical changes occur in the examples 24, 32, 35, 42, 45 (Annex).

Inversion, or change of word order in the translated text, is another frequently used grammatical transformation in the translation of irony in Gothic novels:

e.g.: 'It's a nice place for a young man to fix his dwelling in!' said I. 'Have you no fear of the consequences, Mrs. Linton?' (WH)

Оце-то гарне місце проживання для молоді людини! – мовила я.- I ви не боїтеся наслідків, місис Лінтон? (БП)

In this example the words *to fix his dwelling in* found in the end of the sentence are rendered into *місце проживання* and replaced into the middle of the sentence, due to more natural sounding in the target language.

Similar change of word order is seen in examples 24,31, 50 and are used in order to recreate the norms of the target language.

Addition of lexemes is, however, the most frequently represented transformation in our research:

e.g.: All that had so long engaged my attention suddenly grew despicable. By one of those caprices of the mind, which we are perhaps most subject to in early youth, I at once gave up my former occupations; (Fr)

Все те, що так довго тримало мою увагу, раптом видалося жологідним. Ось так, через одну з примх розуму, яким ми, мабуть, найбільше піддаємося у юнацькому віці, я раптово втратив інтерес до всього того, що цікавило мене раніше. (Фр)

As we see, the word-combination *my former occupations* is translated with additional words *до всього того, що цікавило мене раніше*. Another similar example of addition is used by the translator of *Oliver Twist*:

e.g.: 'Think so?' said the undertaker in a tone which half admitted and half disputed the probability of the event. The prices allowed by the board are very small, Mr. Bumble.'

'So are the coffins.' replied the beadle: with precisely as near an approach to a laugh as a great official ought to indulge in.

Mr. Sowerberry was much tickled at this: as of course he ought to be; and laughed a long time without cessation (OT)

— Направду? — промовив трохи нерішуче трунар, мов зневіряючись у можливості такої події. — Ох-ох, Рада встановила такі мізерні ціни, містере Бембль.

— Та й труни невеличкі. — зареготався той так голосно, як могла сміятися лише така відповідальна урядова особа, як парафіяльний сторож.

Містер Соуерберрі був, звичайно, в захваті від цього дотепу (як йому й належало бути) і довго вторував своєму знайомому. (ПОТ)

In the pun about the size of the coffins the exact word [small] is not used but in the target text it is present: *труни невелички*. The adjective *невелички* is also more stylistically colored than the original adjective *small*, which shows the phenomenon of lexical and grammatical transformations used together.

Examples, containing addition are added in the Annex under numbers 21, 23, 49.

The opposite to *addition* is the grammatical transformation of *omission*:

*e.g.: Charlotte treated him ill, because Noah did; and Mrs. Sowerberry was his decided enemy, because Mr. Sowerberry was disposed to be his friend; so, between these three on one side, and a glut of funerals on the other, Oliver was not altogether **as comfortable as the hungry pig was, when he was shut up, by mistake, in the grain department of a brewery.*** (OT)

Шарлотта ставилася погано, бо так робив Ной, а місіс Соуєрберрі зненавиділа Олівера, бо містер Соуєрберрі йому симпатизував; отже, в такому приємному оточенні: з трьома ворогами, з одного боку, й ненастанними похоронними картинами, з другого, Олівер почував себе приблизно так, як те голодне порося, що його ненароком застрелили у засіках броварні. (ПОТ)

In this example of verbal irony from *Oliver Twist* the word *comfortable* is omitted in translation.

Examples of omission are 24, 47 in the Annex.

Similar to omission is the grammatical transformation of *compression*, observed in the translation of the following passages:

*e.g.: Now, if, during this brief period, Oliver had been surrounded by careful grandmothers, anxious aunts, experienced nurses, and doctors of profound wisdom, **he would most inevitably and indubitably have been killed in no time.** There being nobody by, however, but a pauper old woman, who was rendered rather misty by an unwonted allowance of beer; and a parish surgeon.* (OT)

Якби протягом цього короткого періоду Олівера оточували запопадливі бабусі, стурбовані тітки, досвідчені мамки та великодушні лікарі, тут би йому, безперечно, був капут. Але біля нього не було нікого, окрім старої убогої богаділки (та й та була напідпитку, бо не в міру хильнула пива) і парафіяльного лікаря. (ПОТ)

The translator here uses a simple and laconic word *капут* in order to interpret the ironic components in the phrase *have been killed in no time*.

Other examples of compression:

e.g.: "But though forgiveness was impossible, forgetfulness was possible still, and he was determined to forget" " (PDG)

- Ну що ж, коли це неможливо собі простити, то треба забути.(ПДГ)

Oscar Wilde here uses dramatic irony, while the long phrase in the ST becomes a short one in the TT. Another compression is found in Dracula:

e.g.: "I see," I said. "You want big things that **you can make your teeth meet in**? How would you like to breakfast on elephant?" (Dr)

— Зрозуміло, — сказав я, — вам хочеться **ун'ястися зубами** у щось велике? Може, вам на сніданок подати слона? (Др)

The ironic phrase *you can make your teeth meet in* used by Jonathan to tease his patient, becomes compressed in the target text.

Thus, grammatical transformations in the translation of irony in Gothic texts, are represented in the following numbers:

- *Division of the sentence: 1*
- *Grammatical changes: 7*
- *Change of word order: 4*
- *Addition: 5*
- *Omission: 3*
- *Compression: 3*

Thus, grammatical changes, change of word order and addition are the most frequently used grammatical transformations in the translation of irony in the Gothic texts.

2.3. Lexical and grammatical transformations in the translation of irony in Gothic texts

In the analyzed Gothic texts, we observed a considerable variety of lexical and grammatical transformations.

Antonymic translation is present in the following sentences of Oliver Twist, describing the first moments of the hero's life.

e.g.: 'Lor bless her dear heart, when she has lived as long as I have, sir, and had thirteen children of her own, and all on 'em dead except two, and them in the wurkus with me, she'll know better than to take on in that way, bless her dear heart! Think what it is to be a mother, there's a dear young lamb do.'

Apparently this consolatory perspective of a mother's prospects failed in producing its due effect. The patient shook her head, and stretched out her hand towards the child. (OT)

Хай вона, сердега, проживе стільки, як я, й приведе тринадцятеро дітлахів і всі вони їй помруть — тільки-но двійко лишиться та й ті сидітимуть, як і мої, з матір'ю в богадільні, тоді вона іншої заспіває... Самі подумайте, що значить бути матір'ю і пестити отаку любу свою власну крихітку!

Але, очевидно, ця відрадна перспектива матерніх радощів не справила належного враження; хвора похитала головою і простягла руку до дитини. (ПОТ)

Even if both verbs in ST and TT has the same meaning, the Ukrainian translation presents a negative construction (не справила).

Another antonymic translation is used by Oscar Wilde:

e.g.: "A true tradesman's spirited dislike of seeing a gentleman doing **anything** useful" (PDG) ...багетника, природного трудягу, вкрай вражало, коли він бачив, як джентльмен робить **щось** корисне. (ПДГ)

Here, the word *anything*, which means in Ukrainian *будь-що*, translated, however with its antonymic variant *щось*.

Antonymic translation is also observed in example 42 (*Annex*)

Total reorganization of the translated units is the most frequent technique, used in the translation of the *Canterville Ghost*:

e.g.: Then, as their beds were quite close to each other, to stand between them in the form of a green, icy-cold corpse, till they became paralysed with fear, and finally, to throw off the winding-sheet, and crawl round the room, with white, bleached bones and one rolling eyeball (...) (CG)

...а потому окопатися поміж їхніми ліжками, набутти вигляду закрижанілого та позеленілого мерця й із утіхою спостерігати, як вони тетеріють від жаху. Далі приви́дові належало театральню скинути саван і, оголивши скелет, добити супротивника розміреним блуканням кімнатою, стукотом кісток і обертанням одного ока. (КП)

As we see, the translator uses not only a totally different word order but also changes the grammatical categories, involves expressiveization (paralysed with fear – *тетеріють від жаху*), and part of speech replacement (*crawl round the room* – *блуканням кімнатою*).

Another example of total reorganization used by Bram Stoker:

e.g.: “I see,” I said. “You want big things that you can make your teeth meet in? How would you like to breakfast on elephant?” (Dr)

— Зрозуміло, — сказав я, — вам хочеться ун’ястися зубами у щось велике? Може, вам на сніданок подати слона? (Др)

Furthermore, here we have compression (*you can make your teeth meet in* – *ун’ястися зубами*), synonymous replacement (*big things* – *щось велике*), change of word order, grammatical substitution, addition (in the TT appears *подати*).

Similar in their transformations to the above mentioned cases are the examples under the numbers 41, 46 (*Annex*).

Compensation as a translation transformation is mostly used when translating stylistically coloured vocabulary, when there are no equivalents to the mentioned lexemes and the translator presents the usage of this vocabulary in a completely another place. In this example taken from *Wuthering Heights* one of the heroes speaks in a strong dialect, adding to his ironic expressions even more humorous effect:

e.g.: 'Have you found Heathcliff, you ass?' interrupted Catherine. 'Have you been looking for him, as I ordered?'

'I sud more likker look for th' horse,' he replied. 'It 'ud be to more sense. (Wuthering Heights)

- *Ти знайшов Гіткліфа, йолоне? – перебила його Катріна. – Ти шукав його, як я тобі наказала?*

- *Я б кра' коняку пошукав. – відповів він. Мо'більше було б із того пожитку.*

In this example from *Wuthering Heights* the stylistically colored elements, mainly dialectisms (*'I sud more likker look for th' horse*), cannot be rendered in the same way into Ukrainian. Thus, the translator uses Ukrainian common speech and dialect forms, but in another places: *Я б кра' коняку пошукав*: *кра'* here is an abridged form of *краще* and *Мо'* as *може*.

Another example of compensation in the same novel:

e.g.: ' (...) and once, Hareton, I came upon a secret stock in your room some Latin and Greek, and some tales and poetry: all old friends. I brought the last here and you gathered them, as a magpie gathers silver spoons, for the mere lov of stealing'(WH) *А одного разу, Гортоне, я надібала на таємний сховок у вашій кімнаті: підручники з грецької і латини, збірки казок і пісень – усі давно знайомі! Ці збірки я принесла з собою, а ви їх поцупили, мов сорока срібну ложку, просто з любові до крадіжок. (БП)*

This time, the omission of playing with word sounds (gathered-gathers, silver spoons), somehow compensated with a more expressively used *поцупили* in the Ukrainian text.

Compensation also happens in example under the number 48 (Annex)

However, sometimes the use of dialect may be simply omitted, as in this example taken from the Dracula:

e.g.: *‘They always **likes** a bone or two to clean their teeth on about tea-time, which **you** ’as a bagful.’ (Dr)*

Зазвичай вовки після обіду люблять погострити свої зуби об кістки, а саме ви й схожі на мішок із кістками. (Др)

Transformations of idioms and phrasal units in the translated texts happens with the help of replacing them with equivalent idioms in Ukrainian:

e.g.: *"Before I come on board your vessel," said he, "will you have the kindness to inform me whither you are bound?"*

You may conceive my astonishment on hearing such a question addressed to me from a man on the brink of destruction, and to whom I should have supposed that my vessel would have been a resource which he would not have exchanged for the most precious wealth the earth can afford. (Fr)

- Перед тим, як я пройду на борт корабля, - промовив він, - будьте ласкаві сказати, куди Ви тримаєте курс?

Можеш лише уявити, як же я здивувався почути таке питання від людини, що перебувала за крок від смерті. На мою думку, в його становищі корабель мав би бути найдорожчим у світі скарбом. (Фр)

In this example of the situational irony, depicting a man who wants to know the direction of the ship, while he is almost nearly dead, the phrase *a man on the brink of destruction* here replaced by an Ukrainian equivalent *перебувала за крок від смерті*.

Examples 15, 22, 23 also contain idioms.

Descriptive translation happens, when the translator uses a few more words to describe the notion of ST, instead of looking after the equivalent:

e.g.: Ch.Bronte You came to bid me good-bye, then: you are just in time probably.'

'Are you going somewhere, Helen? Are you going home?'

'Yes; to my long home—my last home.' (JE)

- *Виходить, ти прийшла зі мною попрощатися і, мабуть, вчасно.*

- *Ти кудись їдеш, Елен? Додому?*

- *Так, я вирушаю в далеку мандрівку - до мого останнього дому* (ДЖЕ)

Here the irony is dramatic because the reader knows what does it mean the *last home*, used by the sick girl, while the young Jane does not know it yet. The words *my long home* are translated in a descriptive way into *я вирушаю в далеку мандрівку*.

e.g.: When Mr. Hiram B. Otis, the American Minister, bought Canterville Chase, every one told him he was doing a very foolish thing, as there was no doubt at all that the place was haunted. (CG)

Щоправда, друзі та родичі завзято відмовляли пана посла від купівлі замку. Адже подейкували, буцімто там мешкав справжнісінький і не надто привітний привид. (КП)

In this example of verbal irony, the expression *the place was haunted* translated descriptively: *буцімто там мешкав справжнісінький і не надто привітний привид*.

Examples 34, 40, 49 also have descriptive translation.

Expressivization, as a translation transformation of replacing a unit with another, with more expressive connotation, occurs in the following cases:

e.g.: 'I wish some well-fed philosopher, whose meat and drink turn to gall within him, whose blood is ice, whose heart is iron, could have seen Oliver Twist

clutching at the dainty viands that the dog had neglected. I wish he could have witnessed the horrible avidity with which Oliver tore the bits asunder with all the ferocity of famine. There is only one thing I should like better – and that would be to see the philosopher making the same sort of meal himself, with the same relish.

(OT)

*Якби-то якийсь вгодований філософ, їжа й питво якого перетворилися в ньому на жовч, кров якого — лід, а серце — залізо, якби-то він поглянув, як клацав зубами Олівер Твіст над недогризками, якими погидував навіть пес. Я б хотів, щоб цей філософ бачив, з якою дикунською пожадливістю роздирав голодний хлопець ці шматки. Але ще дужче хотілося б мені побачити, як цей філософ сам з такою ж самою насолодою **накинувся** б на таку страву.*

(ПОТ)

Here the English phrase *making meal* translated in Ukrainian into more expressive *накинутися на страву*.

*e.g.: Now, if, during this brief period, Oliver had been surrounded by careful grandmothers, anxious aunts, experienced nurses, and doctors of profound wisdom, he would most inevitably and indubitably **have been killed in no time.** There being nobody by, however, but a pauper old woman, who was rendered rather misty by an unwonted allowance of beer; and a parish surgeon. (OT)*

*Якби протягом цього короткого періоду Олівера оточували запонадливі бабусі, стурбовані тітки, досвідчені мамки та великодушні лікарі, тут би йому, безперечно, був **канут.** Але біля нього не було нікого, окрім старої убогої богаділки (та й та була напідпитку, бо не в міру хильнула пива) і парафіяльного лікаря. (ПОТ)*

In this another example from *Oliver Twist*, presenting verbal irony, the phrase *killed in no time* translated into a stylistically colored *канут*.

Sentences under numbers 5, 26, 38 are the examples of a similar translation transformation.

To conclude, we may represent the usage of lexical and grammatical transformations in the translated Gothic novels in the following diagram:

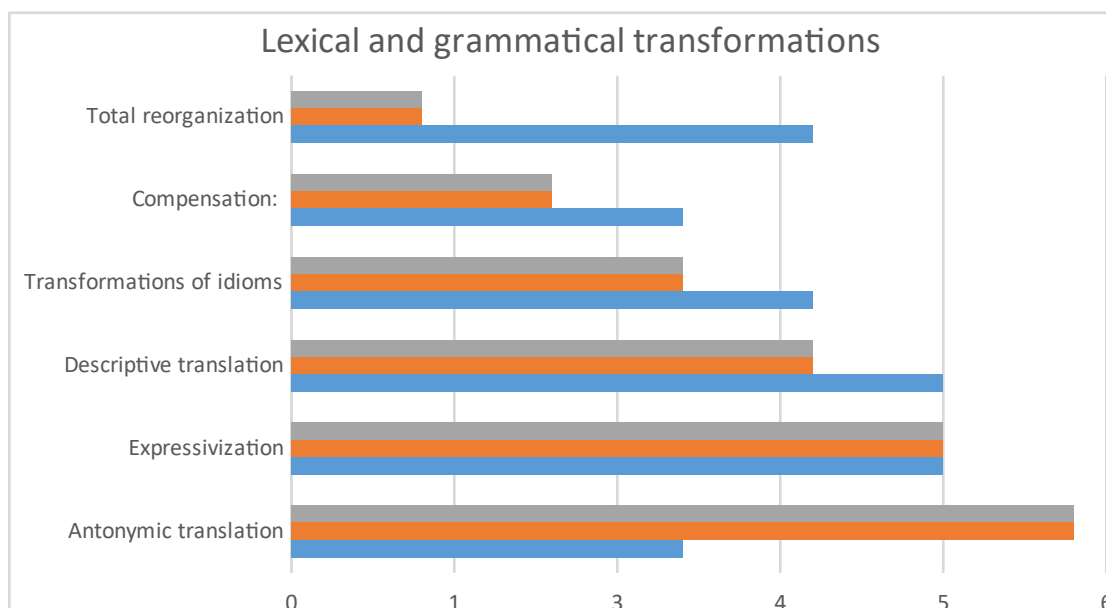


Diagram 3. Lexical and grammatical transformations in the translated Gothic novels.

This diagram shows the following quantitative representation of transformations:

- *Antonymic translation: 3*
- *Expressivization: 5*
- *Descriptive translation: 5*
- *Transformations of idioms: 4*
- *Compensation: 3*
- *Total reorganization: 4*

CONCLUSIONS TO CHAPTER 2.

Analyzing the lexical, grammatical, lexical and grammatical transformations in the translation of irony in the Gothic texts, we found a considerable variety of lexical and semantical transformations (19 out of 50 examples), grammatical (23), lexical and grammatical (24). We did not find in the Gothic novels under consideration any example of *formal* lexical transformations (that is *practical transcription, transliteration, traditional reproduction, loan translation*): due to the difficulty of rendering ironic components these transformations were omitted by translators., as their usage may cause the loss of ironic effect. *Modulation* in the form of synonymous replacement was the most representative among the lexical and semantical transformations. Grammatical changes, change of word order and addition are the most frequently used grammatical transformations in the translation of irony in the Gothic texts. In terms of lexical and grammatical translation transformations, the stylistic technique of expressivization alongside with descriptive translation were the most frequently used.

CONCLUSIONS

The research used descriptive analysis method to study the sentences and events in order to figure out the irony in Gothic novels. The purpose was to make a clear and systematic description about the irony used in the translation. Content analysis method was also used to analyze the translation of ironic components. The method comprised several steps such as reading the sentences first, then summarizing the story, explaining the extrinsic and intrinsic elements, identifying and categorizing the types of irony set in the novel by underlying the sentences, and then finally analyzing and explaining the meaning of each translational transformation found in the translation of irony in the Gothic novels.

All the objectives set in the beginning of our research were fully completed. Analyzing different classifications of translation transformations, we stopped at the classification of Selivanova, pointing out lexical, grammatical, also lexical and grammatical transformations. Working on the research, we also added expressivization, addition and change of word order, mentioned by Karaban in another classification.

The concept of irony gradually evolved through history, forming types and subtypes and becoming a frequently discussed topic in linguistic circles. As a representative of figures of speech, bearing effect of the contrast of the real meaning and what is being said, irony becomes a difficult task for translators. Turning to types of irony, we need to point out, that there is no unique division. However, the commonly known types of irony are: verbal, situational (and its subtypes, among which dramatic is the most common) and structural. Analysis of the researched problem made it possible to identify several ways of expressing irony used in the process of translation into Ukrainian, namely: full translation, expansion of ironic phrase, antonymic translation, addition of content components. The main goal in translating irony is to convey the ironic effect and preserve the means of expressing irony in the translation.

Analysing the common features of Gothic literature, we found out that these novels scare with the possibility of breaking the balance between real and unreal, natural and supernatural, cause anxiety before the destruction of the usual order of real life. Understanding irony can be difficult for the readers, native and non-native alike, as well as it can be tricky for translators to interpret it. Recognizing and translating irony in Gothic fiction might be even more difficult, which lead us to focus on the translation methods. Analyzing the lexical, grammatical, lexical and grammatical transformations in the translation of irony in the Gothic texts, we found a considerable variety of lexical and semantical transformations (19 out of 50 examples), grammatical (23 results), lexical and grammatical (24 results). We did not find in the Gothic novels under consideration any example of *formal* lexical transformations (that is *practical transcription, transliteration, traditional reproduction, loan translation*): due to the difficulty of rendering ironic components these transformations were omitted by translators., as their usage may cause the loss of ironic effect.

Stating out the quantitative results of the research, we can admit that among the lexical and semantical transformations the translation transformation of *modulation* was the most frequently used among the Ukrainian translators of Gothic novels (10 results), following by concretization of the meaning of the word and adding a word in the target text (3 results each). Among the grammatical transformations grammatical changes were represented in 7 cases, grammatical transformation of addition was used 5 times and the change of word order was found in 4 sentences. Lexical and grammatical transformations were represented by expressivization (5 results), descriptive translation (5 results) and total reorganization and transformations of idioms (4 cases each).

The translation of irony in Gothic texts we consider an interesting topic for further investigations.

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ANNEX

№	Original text	Ukrainian translation
	<p>"Before I come on board your vessel," said he, "will you have the kindness to inform me whither you are bound?"</p> <p>You may conceive my astonishment on hearing <u>such a question addressed to me from a man on the brink of destruction</u>, and to whom I should have supposed that my vessel would have been a resource which he would not have exchanged for the most precious wealth the earth can afford. (Fr)</p>	<p>- Перед тим, як я пройду на борт корабля, - промовив він, - будьте ласкаві сказати, куди Ви тримаєте курс?</p> <p>Можеш лише уявити, як же я здивувався <u>почути таке питання від людини, що перебувала за крок від смерті</u>. На мою думку, в його становищі корабель мав би бути найдорожчим у світі скарбом. (Фр)</p>
	<p>My father looked carelessly at the titlepage of my book, and said, "Ah! Cornelius Agrippa! My dear Victor, <u>do not waste your time upon this; it is sad trash</u>." (Fr)</p>	<p>Проте він безтурботно поглянув на назву книжки і промовив:</p> <p>- А, Корнеліус Агріппа... Мій любий Вікторе, <u>не варто гаяти час на цю похмуру малячню</u>. (Фр)</p>
	<p>All that had so long engaged my attention suddenly grew despicable. <u>By one of those caprices of the mind, which we are perhaps most subject to in early youth, I at once gave up my former occupations</u>; (Fr)</p>	<p>Все те, що так довго тримало мою увагу, раптом видалося жологідним. <u>Ось так, через одну з примх розуму, яким ми, мабуть, найбільше піддаємося у юнацькому віці, я раптово втратив інтерес до всього того, що цікавило мене раніше</u>.</p>
	<p><u>The different accidents of life are not so changeable as the feelings of human nature</u>. I had worked hard for nearly two years, for the sole purpose of infusing life into an inanimate body. For this I had deprived myself of rest and health. I had desired it with an ardour that far exceeded moderation; but now that I had finished, the beauty of the dream vanished, and breathless horror and disgust filled my heart. (Fr)</p>	<p><u>Різні життєві випадки не такі мінливі, як почуття людської натури</u>. Я майже два роки тяжко працював, маючи єдину мету – вдихнути життя у мертве тіло. Заради цього позбавив себе відпочинку та здоров'я. Запал, з яким я до цього йшов, суттєво перевершував здоровий глузд, але тепер, коли завершив, краса моїх мрій десь зникла, жах та огида зупиняли подих та сковували серце. (Фр)</p>
	<p><u>I desired that I might pass my life on that barren rock, wearily</u>, it is true, but uninterrupted by any sudden shock of misery (Fr)</p>	<p><u>Я захотів прожити життя на цій голій скалі, вмираючи з нудьги</u>, аби уникнути страждань від раптових ударів горя. (Фр)</p>
	<p><u>I walked about the isle like a restless spectre</u>, separated from all it loved, and miserable in the separation. (Fr)</p>	<p><u>Я вештався островом, як невтомний привид</u>, знедолений розлукою з усіма, кого так любив (Фр)</p>
	<p>Such were the lessons of my father. But to me the remembrance of the threat returned: nor can you wonder, that, omnipotent as the fiend had yet been in his deeds of blood, I should almost regard him as invincible; and that when he had</p>	<p>Такими були настанови батька. Але до мене повернувся спогад про загрозу. Можна й не сумніватися, що всесильного, як лиходія, що проявив себе у стількох кровопролитних вчинках, я мав би вважати його <u>непереможним; і коли він промовив слова:</u></p>

	pronounced the words, <u>"I shall be with you on your wedding-night," I should regard the threatened fate as unavoidable.</u> (Fr)	«Я з'явлюся твоєю шлюбну ніч!», то варто вважати цю долю неминучою. (Фр)
	"Slave, I before reasoned with you, but you have proved yourself unworthy of my condescension. Remember that I have power; you believe yourself miserable, but I can make you so wretched that the light of day will be hateful to you. <u>You are my creator, but I am your master;—obey!"</u> (Fr)	Рабе, раніше я намагався переконати тебе по-доброму, але ти виявився негідним моєї милості. Пам'ятай про мою силу. Ти вважаєш себе нещасним, але я можу приректи тебе на таку злу долю, що денне світло стане тобі ненависним. <u>Ти – мій творець, але я – твій володар, корись!</u> (ПОТ)
	'I wish some well-fed philosopher, whose meat and drink turn to gall within him, whose blood is ice, whose heart is iron, could have seen Oliver Twist clutching at the dainty viands that the dog had neglected. I wish he could have witnessed the horrible avidity with which Oliver tore the bits asunder with all the ferocity of famine. There is only one thing I should like better – and that would be <u>to see the philosopher making the same sort of meal himself, with the same relish.</u> ' (OT)	Якби-то якийсь вгодований філософ, їжа й питво якого перетворилися в ньому на жовч, кров якого — лід, а серце — залізо, якби-то він поглянув, як клацав зубами Олівер Твіст над недогризками, якими погидував навіть пес. Я б хотів, щоб цей філософ бачив, з якою дикунською пожадливістю роздирав голодний хлопець ці шматки. Але ще дужче хотілося б мені побачити, <u>як цей філософ сам з такою ж самою насолодою накинувся б на таку страву.</u> (ПОТ)
	'Lor bless her dear heart, when she has lived as long as I have, sir, and had thirteen children of her own, and all on 'em dead except two, and them in the wurkus with me, she'll know better than to take on in that way, bless her dear heart! Think what it is to be a mother, there's a dear young lamb do.' <u>Apparently this consolatory perspective of a mother's prospects failed in producing its due effect.</u> The patient shook her head, and stretched out her hand towards the child. (OT)	— Хай вона, сердега, проживе стільки, як я, й приведе тринадцятеро дітлахів і всі вони їй помруть — тільки-но двійко лишиться та й ті сидітимуть, як і мої, з матір'ю в богадільні, тоді вона іншої заспіває... Самі подумайте, що значить бути матір'ю і пестити отаку любу свою власну крихітку! <u>Але, очевидно, ця відрадна перспектива матерніх радощів не справила належного враження;</u> хвора похитала головою і простягла руку до дитини. (ПОТ)
	Now, if, during this brief period, Oliver had been surrounded by careful grandmothers, anxious aunts, experienced nurses, and doctors of profound wisdom, <u>he would most inevitably and indubitably have been killed in no time.</u> There being nobody by, however, but a pauper old woman, who was rendered rather misty by an unwonted allowance of beer; and a parish surgeon. (OT)	Якби протягом цього короткого періоду Олівера оточували запопадливі бабусі, стурбовані тітки, досвідчені мамки та великодушні лікарі, <u>тут би йому, безперечно, був капут.</u> Але біля нього не було нікого, окрім старої убогої богадільки (та й та була напідпитку, бо не в міру хильнула пива) і парафіяльного лікаря. (ПОТ)
	'Think so?' said the undertaker in a tone which half admitted and half disputed the probability of the event. <u>'The prices allowed by the board are very small, Mr. Bumble.'</u>	— Направду? — промовив трохи нерішуче трунар, мов зневіряючись у можливості такої події. — Ох-ох, <u>Рада встановила такі мізерні ціни, містере Бембль.</u> — Та й труни невеличкі, — зареготався

<p>'So are the coffins,' replied the beadle: with precisely as near an approach to a laugh as a great official ought to indulge in.</p> <p>Mr. Sowerberry was much tickled at this: as of course he ought to be; and laughed a long time without cessation (OT)</p>	<p>той так голосно, як могла сміятися лише така відповідальна урядова особа, як парафіяльний сторож.</p> <p>Містер Соуерберрі був, звичайно, в захваті від цього дотепу (як йому й належало бути) і довго вторував своєму знайомому. (ПОТ)</p>
<p>Charlotte treated him ill, because Noah did; and Mrs. Sowerberry was his decided enemy, because Mr. Sowerberry was disposed to be his friend; so, between these three on one side, and a glut of funerals on the other, Oliver was not altogether as comfortable as the hungry pig was, when he was shut up, by mistake, in the grain department of a brewery. (OT)</p>	<p>Шарлотта ставилася погано, бо так робив Ной, а місіс Соуерберрі зненавиділа Олівера, бо містер Соуерберрі йому симпатизував; отже, в такому приємному оточенні: з трьома ворогами, з одного боку, й ненастанними похоронними картинами, з другого, Олівер почував себе приблизно так, як те голодне поросся, що його ненароком застрелили у засіках броварні. (ПОТ)</p>
<p>You came to bid me good-bye, then: you are just in time probably.'</p> <p>'Are you going somewhere, Helen? Are you going home?'</p> <p>'Yes; to my long home—my last home.'</p> <p>(JE)</p>	<p>- Виходить, ти прийшла зі мною попрощатися і, мабуть, вчасно.</p> <p>- Ти кудиś їдеш, Елен? Додому?</p> <p>- Так, я вирушаю в далеку мандрівку - до мого останнього дому (ДжЕ)</p>
<p>The traveller waited and watched for some time, and at last he laughed.</p> <p>'I see,' he said, '<u>the mountain will never be brought to Mahomet, so all you can do is to aid Mahomet to go to the mountain; I must beg of you to come here.</u>'</p> <p>(JE)</p>	<p>Подорожній якийсь час терпляче стежив за моїми спробами, врешті засміявся.</p> <p>- Бачу, - мовив він, - <u>що гора ніяк не хоче йти до Магомета, тож доведеться вам допомогти Магометові підійти до гори.</u></p> <p>(ДжЕ)</p>
<p>'Ah! a charitable concern. How long were you there?'</p> <p>'Eight years.'</p> <p>'Eight years! <u>you must be tenacious of life. I thought half the time in such a place would have done up any constitution!</u>'</p> <p>(JE)</p>	<p>- А-а, це з отого добродійного закладу! Ви довго там були?</p> <p>- Вісім років.</p> <p>- Вісім років! То ви вельми живучі. Я думав, і половини цього часу досить, щоб таке місце будь-кого доконало. (ДжЕ)</p>
<p><u>No wonder you have rather the look of another world.</u>I marvelled where you had got that sort of face. When you came on me in Hay Lane last night, I thought unaccountably of fairy tales, and had half a mind to demand whether you had bewitched my horse: I am not sure yet. (JE)</p>	<p><u>Не дивно, що у вас скоріше вигляд істоти з іншого світу.</u> А я все питаю себе, звідки у вас таке обличчя. Коли ви минулого вечора з'явились переді мною на дорозі до Гея, мені чомусь пригадалися феї, і я мало не спитав, чи ви часом не схарапудили мого коня – я ще досі цього не певен. (ДжЕ)</p>
<p>And so you were waiting for your people when you sat on that stile?'</p> <p>'For whom, sir?'</p> <p>'For <u>the men in green:</u> it was a proper moonlight evening for them. <u>Did I break through one of your rings, that you spread that damned ice on the causeway?'</u></p> <p>(JE)</p>	<p>Отже, ви там, на перелазі під живоплотом, дожидалися своєї рідні.</p> <p>- Кого, сер?</p> <p>- Отих чоловічків в зеленому. Для них то був саме підходящий місячний вечір. <u>Я, мабуть, перебив ваш танок, і ви підсунули мені ту кляту кригу на дорогу?</u> (ДжЕ)</p>

<p>'The men in green all forsook England a hundred years ago,' said I, speaking as seriously as he had done. (JE)</p>	<p>Чоловічки в зеленому покинули Англію років сто тому, — відповіла я, наслідуючи його поважний тон. (ДжЕ)</p>
<p>Have you found Heathcliff, you ass?' interrupted Catherine. 'Have you been looking for him, as I ordered?' 'I sud more likker look for th' horse,' he replied. 'It 'ud be to more sense. (WH)</p>	<p>- Ти знайшов Гіткліфа, йолопе? – перебила його Катріна. – Ти шукав його, як я тобі наказала? - Я б кра' коняку пошукав. – відповів він. Мо'більше було б із того пожитку. (КП)</p>
<p>'It's a nice place for a young man to fix his dwelling in!' said I. 'Have you no fear of the consequences, Mrs. Linton?'(WH)</p>	<p>- <u>Оце-то гарне місце проживання для молоді людини!</u> – мовила я.- І ви не боїтеся наслідків, місіс Лінтон? (КП)</p>
<p>' (...) and once, Hareton, I came upon a secret stock in your room some Latin and Greek, and some tales and poetry: all old friends. I brought the last here and you gathered them, as a magpie gathers silver spoons, for the mere lov of stealing'(WH)</p>	<p>А одного разу, Гортоне, я надібала на таємний сховок у вашій кімнаті: підручники з грецької і латини, збірки казок і пісень – усі давно знайомі! Ці збіркия принесла з собою, а ви їх поцупили, мов сорока срібну ложку, просто з любові до крадіжок. (БП)</p>
<p>Then, as their beds were quite close to each other, to stand between them in the form of a green, icy-cold corpse, till they became paralysed with fear, and finally, to throw off the winding-sheet, and crawl round the room, with white, bleached bones and one rolling eyeball, in the character of Dumb Daniel, or the Suicide's Skeleton, a rôle in which he had on more than one occasion produced a great effect, and which he considered quite equal to his famous part of Martin the Maniac, or the Masked Mystery. (CG)</p>	<p>...а потому окопатися поміж їхніми ліжками, <u>набути вигляду закрижанілого та позеленілого мерця й із утіхою спостерігати, як вони тетеріють від жаху.</u> Але то ще не був кінець битви! Далі привидові належало театральню скинути саван і, оголивши скелет, <u>добити супротивника розміреним блуканням кімнатою, стукотом кісток і обертанням одного ока.</u> Саме так учинив би Скелет-самогубець на прізвисько Німий Даниїл — одна з найулюбленіших його подоб, котра вкупі з Навіженим Мартіном, відомим також як Вічна Таїна, приніс йому чимало славних перемог (КП)</p>
<p>The twins, having brought their pea-shooters with them, at once discharged two pellets on him, with that accuracy of aim which can only be attained by long and careful practice on a writing-master, while the United States Minister covered him with his revolver, and called upon him, in accordance with Californian etiquette, to hold up his hands! (CG)</p>	<p>Ситуація була дуже дивною, проте близнюки не розгубилися. Повитягавши з кишень свої рогатки й синхронно натягнувши резинки, вони влучно поцілили в привида імпровізованими кулями — <u>далебі, далися взнаки тренування на викладачеві краснопису.</u> А тим часом їхній татко вихопив із-за пояса пістоль і з традиційним каліфорнійським вигуком «Руки вгору!» пальнув у привида справжньою кулею. (КП)</p>
<p>The old woman smiled, and answered in the same low, mysterious voice, 'It is the blood of Lady Eleanore de Canterville. (CG)</p>	<p>— <u>Це кров місіс Елеонори Кентервіль, — по-змовницьки прошепотіла старенька.</u> (КП)</p>
<p>'It has been well known for three centuries, since 1584 in fact, and always makes its appearance before the death of any member of our family.' 'Well, so</p>	<p>Він обов'язково приходить до кожного, хто ось-ось має віддати Богові душу. — Нагадаю вам, пане, — зверхньо заявив</p>

	does the family doctor for that matter, Lord Canterville` (CG)	посол, — що <u>коли хтось готується померти</u> , то його навідує лікар, і аж ніяк не <u>привид</u> (КП)
	When Mr. Hiram B. Otis, the American Minister, bought Canterville Chase, every one told him he was doing a very foolish thing, as there was <u>no doubt at all that the place was haunted.</u> (CG)	Щоправда, друзі та родичі завзято відмовляли пана посла від купівлі замку. Адже подекували, боцімто там мешкав <u>справжнісінький і не надто привітний привид</u> . (КП)
	"My dear boy, no woman is genius. Women are a decorative sex. <u>They never have anything to say, but they say it charmingly</u> " " (PDG)	Любий хлопчику, жінка не може бути генієм. Жіноцтво – декоративна стаття. <u>Вони ніколи не мають чого сказати світові, але кажуть, і то чарівно.</u> (ПДГ)
	- I had to sow poppies in my graden. - <u>There is no necessity (...)</u> <u>"Life has always poppies in her hand"</u> " (PDG)	- Я мушу посіяти маки жалоби у своєму садку. - <u>В цьому немає потреби.(...)У нашому житті маків не бракує</u> (ПДГ)
	"But though forgiveness was impossible, forgetfulness was possible still, and he was determined to forget" " (PDG)	- Ну що ж, коли це неможливо собі простити, то треба забути. (ПДГ)
	<u>You would sacrifice anybody, Harry, for the sake of an epigram.</u> " (PDG)	Ой, Гаррі, <u>заради дотепу ви ладні пожертвувати будь-ким.</u> (ПДГ)
	"A true tradesman's spirited dislike of <u>seeing a gentleman doing anything useful</u> " (PDG)	...багетника, природного трудягу, <u>вкрай вражало, коли він бачив, як джентльмен робить щось корисне.</u> (ПДГ)
	There are many odd things to put down, and, lest <u>who reads them may fancy that I dined too well</u> before I left Bistriz, let me put down my dinner exactly. (Dr)	Між іншим, мені треба розповісти про безліч дивних речей, а <u>щоб читач не подумав, що я випив багато вина за обідом</u> , то дозвольте мені цей обід описати в подробицях. (Др)
	But <u>my flesh answered the pinching test</u> , and my eyes were not to be deceived. (Dr)	Але <u>моя плоть успішно склала щипальний іспит</u> , а очі продовжували бачити те, що й бачили. (Др)
	It was now nearly the hour of high tide, but the waves were so great that in their troughs the shallows of the shore were almost visible, and the schooner, with all sails set, was rushing with such speed that, in the words of one old salt, " <u>she must fetch up somewhere, if it was only in hell.</u> " (Dr)	Приплив уже майже почався, але хвилі були такі великі, що в інтервалах між ними майже виднілася прибережна мілина, а шхуна неслася на всіх вітрилах з такою швидкістю, що один бувалий моряк сказав: <u>«Якщо вона і проскочить куди-небудь, так це, найімовірніше, у пекло.»</u> (Др)
	I was conscious of the Professor's hand on my head, and started awake all in a second. <u>That is one of the things that we learn in an asylum, at any rate.</u> (Dr)	Крізь сон я відчув на своєму чолі руку професора, смикнувся і вмить прокинувся. <u>Звичка миттєво прокидатися розвивається в тих, хто працює у психлікарнях.</u> (Др)
	"They always likes a bone or two to clean <u>their teeth on about tea-time, which you 'as a bagful.</u> " (Dr)	Зазвичай вовки після обіду <u>погострити свої зуби об кістки, а саме ви й схожі на мішок із кістками.</u> (Др)
	"Blow spiders! What's the use of spi-	<u>До біса павуків! Який з них пожиток? У</u>

	<p>ders? There isn't anything in them to eat or"—he stopped suddenly, as though reminded of a forbidden topic. '(Dr)</p>	<p>них майже немає нічого, що можна було б з'їсти чи... Ренфілд раптом замовк, неначе згадавши про заборонену тему. (Др)</p>
	<p>I'm past all that sort of nonsense. You might as well ask a man to eat molecules with a pair of chop-sticks, as to try to interest me about the lesser carnivora, when I know of what is before me." "I see," I said. "You want big things that you can make your teeth meet in? How would you like to breakfast on elephant?" (Dr)</p>	<p>Намагатися зацікавити мене комахами та дрібними тваринами — все одно що змушувати людину їсти молекули виделками. Тепер я знаю, що здатен на більше. — Зрозуміло, — сказав я, — <u>вам хочеться уп'ястися зубами у щось велике? Може, вам на сніданок подати слона?</u> (Др)</p>
	<p>He looked so hostile that I thought he was in for another homicidal fit, so I blew my whistle. (Dr)</p>	<p>Вигляд Ренфілд мав надзвичайно погрозлиний, і мені здалося, що в нього почався черговий напад людиновбивчих настроїв, тому мені довелося скористатися своїм свистком. (Др)</p>
	<p>"What can I do?" asked Arthur hoarsely. "Tell me, and I shall do it. My life is hers, and I would give the last drop of blood in my body for her." The Professor has a strongly humorous side, and I could from old knowledge detect a trace of its origin in his answer: —"<u>My young sir, I do not ask so much as that—not the last!</u>" (Dr)</p>	<p>- Чим я зможу допомогти – хрипко запитав Артур. – Лишень скажіть мені – і я це зроблю. Моє життя належить їй, і я ладен віддати їй все, до останньої краплини своєї крові. Професор має розвинене почуття гумору, тому, добре його знаючи, у його відповіді я не проминув помітити гумористичні нотки: - <u>Мій юний добродію, навіщо ж до останньої, потрібно набагато менше.</u> (Др)</p>
	<p>"All day I waited to hear from him, but he <u>did not send me anything, not even a blow-fly</u>, and when the moon got up I was pretty angry with him. (Dr)</p>	<p>— Цілий день я чекав звістки від нього, але він мені <u>нічого не прислав, навіть м'ясної мухи</u>, і на той час, коли зійшов місяць, я вже встиг добряче на нього розізлитися (Др)</p>
	<p>"Then he began to whisper: 'Rats, rats, rats! Hundreds, thousands, millions of them, and every one a life; and dogs to eat them, and cats too. All lives! all red blood, with years of life in it; <u>and not merely buzzing flies!</u>' (Dr)</p>	<p>— А потім він почав шепотіти: «Пацюки, пацюки, пацюки! Сотні, тисячі, мільйони пацюків, і всі живі, а ще — собаки, які їх їдять, а на додачу — кішки. І всі вони — живі! Сповнені червоної крові, а у тій крові — багато років життя! <u>Це не те, що якісь нікчемні мухи</u> (Др)</p>
	<p>There, outlined as black as an ebony statue on that shining background, I saw the figure of a man upon the tor. <u>Do not think that it was a delusion, Holmes. I assure you that I have never in my life seen anything more clearly.</u> As far as I could judge, the figure was that of a tall, thin man. He stood with his legs a little separated, his arms folded, his head bowed, as if he were brooding over that enormous wilderness of peat and granite</p>	<p>І на тій вершині я побачив темну, наче з чорного дерева, людську постать, що окреслилася на блискучому місячному тлі. <u>Не подумайте, Холмсе, що то була галюцинація.</u> Запевняю вас, ніколи в житті я нічого не бачив більш виразно. Наскільки я можу судити, це був високий на зріст худорлявий чоловік. Він стояв, трохи розставивши ноги, схрестивши на грудях руки і похиливши голову, — так, наче поринув у роздуми, дивлячись на величезну торф'яну</p>

	which lay behind him. (HB)	й гранітну пустелю, що розляглася перед нами. (СБ)
	<p>“It is a lovely evening, my dear Watson,” said a well known voice. “I really think that you will be more comfortable outside than in.”</p> <p>For a moment or two I sat breathless, hardly able to believe my ears. Then my senses and my voice came back to me, while a crushing weight of responsibility seemed in an instant to be lifted from my soul. <u>That cold, incisive, ironical voice could belong to but one man in all the world.</u></p> <p>- Holmes! (HB)</p>	<p>— Я впевнений, надворі вам буде набагато приємніше, ніж там у халупі.</p> <p>Мені перехопило подих, і хвилину чи дві я сидів, не наважуючись повірити власним вухам. Потім до мене повернувся дар мови, і я відчув, як неймовірний тягар відповідальності ніби миттю зник з моєї душі. <u>Цей холодний, уїдливий, іронічний голос міг належати лише одній-однісінькій в усьому світі людині.</u></p> <p>— Холмсе! (СБ)</p>
	<p>“Your conversation is ___ most entertaining,” said he. “When you go out close the door, for there it is cold outside.” (ASB)</p>	<p>Було дуже приємно поговорити з вами, — проказав він. — Коли будете виходити, <u>добре зачиніть двері</u>, бо тут дуже тягне. (ПС)</p>
	<p>“Keep yourself out of my grip!” <u>he snarled, and hurling the twisted poker into the fire he went out of the room.</u> “He seems a very amiable person,” said Holmes, laughing. (ASB)</p>	<p>Тримайтесь від мене подалі! — <u>гаркнув він і, жбурнувши зігнуту кочергу в камін, вийшов з кімнати.</u></p> <p>— Надзвичайно приємний добродій! — мовив, сміючись, Холмс. (ПС)</p>
	<p>A revolver is an excellent argument with gentlemen who can twist steel pokers into knots. <u>That and a tooth-brush are, I think all that we need.</u>” (ASB)</p>	<p>Револьвер — чудовий аргумент для джентльмена, який може зав’язати вузлом сталеву кочергу. <u>Револьвер і зубна щітка — це все, що нам потрібно</u></p>
	<p>Last week <u>he threw the local blacksmith into a stream.</u> (ASB)</p>	<p>Минулого тижня він <u>кинув у річку через парашет набережної місцевого коваля...</u> (ПС)</p>
	<p>In this way I am indirectly <u>responsible for Dr. Grimesby Roylott’s death, and I cannot say that it weighs very heavily upon my conscience.</u> (ASB)</p>	<p>Отже, я, безперечно, певною мірою <u>винен у смерті лікаря Грімсбі Ройлотта, але не можу сказати, щоб це лягло на моє сумління надто важким тягарем.</u>(ПС)</p>

РЕЗЮМЕ

Курсову роботу присвячено дослідженню способів перекладу компонентів іронії в готичних текстах. У ході роботи висвітлено основні етапи розвитку готичного роману, названо основних представників жанру, описано його особливості, а також зазначено існуючі способи перекладу компонентів іронії у готичних текстах, проаналізовано фрагменти готичних текстів, що містять іронію, а також здійснено перекладацький аналіз фактичного матеріалу дослідження (іронічних компонентів готичного дискурсу, усього 50 одиниць). Крім того, у курсовій роботі складено таблицю, що містить переклад іронічних одиниць.

Ключові слова: перекладацький аналіз, перекладацькі трансформації, іронія, іронічний компонент, готичний роман.