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КУРСОВА РОБОТА

З ПЕРЕКЛАДУ

СТИЛІСТИЧНІ ОСОБЛИВОСТІ ПЕРЕКЛАДУ АНГЛІЙСЬКОМОВНИХ
ХУДОЖНІХ ТЕКСТІВ

Студентки групи Па 07-19

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ЗАВДАННЯ
на курсову роботу з перекладу з англійської мови
для студентів IV курсу

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спеціальності **035 Філологія**, спеціалізації **035.041 Германські мови та літератури (переклад включно)**, перша – англійська, освітньо-професійної програми **Англійська мова і друга іноземна мова: усний і письмовий переклад**
Тема роботи Стилістичні особливості перекладу англійськомовних художніх текстів

Науковий керівник Галич Оксана Борисівна

Дата видачі завдання _____ вересня 2022 року

Графік виконання курсової роботи з перекладу

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1.	Аналіз наукових першоджерел і написання теоретичної частини курсової роботи (розділ 1)	1–5 листопада 2022 р.	
2.	Аналіз дискурсу, який досліджується, на матеріалі фрагмента тексту; проведення перекладацького аналізу матеріалу дослідження і написання практичної частини курсової роботи (розділ 2)	7–11 лютого 2023 р.	
3.	Написання вступу і висновків дослідження, оформлення курсової роботи і подача завершеної курсової роботи науковому керівнику для попереднього перегляду	28–31 березня 2023 р.	
4.	Оцінювання курсових робіт науковими керівниками , підготовка студентами презентацій до захисту курсової роботи	25–30 квітня 2023 р.	
5.	Захист курсової роботи (за розкладом деканату)	2-13 травня 2023 р.	

Науковий керівник (підпис)

Студент (підпис)



**РЕЦЕНЗІЯ НА КУРСОВУ РОБОТУ
З ПЕРЕКЛАДУ З АНГЛІЙСЬКОЇ МОВИ**

Студентки 4 курсу групи Па 07-19 факультету германської філології і перекладу КНЛУ спеціальності **035 Філологія**, спеціалізації **035.041 Германські мови та літератури (переклад включно)**, перша – англійська, освітньо-професійної програми **Англійська мова і друга іноземна мова: усний і письмовий переклад**

Димік Марини Михайлівни

за темою Стилістичні особливості перекладу англійськомовних художніх текстів

	Критерії	Оцінка в балах
1.	Наявність основних компонентів структури роботи — <i>загалом 5 балів</i> (усі компоненти присутні – 5, один або декілька компонентів відсутні – 0)	
2.	Відповідність оформлення роботи, посилань і списку використаних джерел нормативним вимогам до курсової роботи — <i>загалом 10 балів</i> (повна відповідність – 10, незначні помилки в оформленні – 8, значні помилки в оформленні – 4, оформлення переважно невірне – 0)	
3.	Відповідність побудови вступу нормативним вимогам — <i>загалом 10 балів</i> (повна відповідність – 10, відповідність неповна – 8, відповідність часткова – 4, не відповідає вимогам – 0)	
4.	Відповідність огляду наукової літератури нормативним вимогам — <i>загалом 15 балів</i> (повна відповідність – 15, відповідність неповна – 10, відповідність часткова – 5, не відповідає вимогам – 0)	
5.	Відповідність практичної частини дослідження нормативним вимогам — <i>загалом 20 балів</i> (повна відповідність – 20, відповідність неповна – 15, відповідність часткова – 10, не відповідає вимогам – 0)	
6.	Відповідність висновків результатам теоретичної та практичної складових дослідження — <i>загалом 10 балів</i> (повна відповідність – 10, відповідність неповна – 8, відповідність часткова – 4, не відповідає вимогам – 0)	

Усього набрано балів: _

Оцінка:

«До захисту» _
(42-70 балів) (підпис керівника)

«На доопрацювання» _
(0-41 балів) (підпис керівника)

” ” 2022 р.

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INTRODUCTION

Contemporary fictional discourse is of utmost research interest due to the global status of the English language. Fictional discourse in all its diversity opens up infinite possibilities for multidimensional analysis combining social, linguistic, psychological, visual, gestural, ritual, technical, and historical aspects.

The actuality of this research lies in the fact that nowadays translational analysis is one of the most popular areas of linguistic analysis. Thus, it seems relevant to analyze the peculiarities of translating expressive means and stylistic devices of a fictional text.

Presentation of the **rationale for the study**. Different aspects of fictional discourse were analyzed by the following researchers: K. Bayun, O. D. Boyeva, L. G. Verba, D. Davidson, V. V. Zaitseva, V. I. Karaban, and others.

The aim of the research is to analyze the peculiarities of translating expressive means and stylistic devices of a fictional text.

Identification of the investigation **subject**. The investigation subject is the fictional discourse of the XXI century **and the features of its translation.**

The object of research is the peculiarities of translating expressive means and stylistic devices of a fictional text.

The objectives of the study are:

- to characterize the expressive means and stylistic devices of a fictional text;
- to consider a theoretical background of translating expressive means and stylistic devices of a fictional text;
- to describe the specifics of fictional discourse text analysis;
- to analyze the peculiarities of translating expressive means and stylistic devices of a fictional text.

The material of analysis is the text of J. K. Rowling's novel "Harry Potter and the Prisoner of Azkaban" (JR, HP: URL) and the Ukrainian version of the novel (ДЖР, ГП: URL).

Outline of **the methods used in research**. Analysis, synthesis, simile, contextual analysis, definitional analysis, statistical analysis, translational analysis.

The theoretical value of the research lies in the possibility of using the results of the theoretical analysis as a background for future research.

The practical value of the research. The conclusions obtained in the research could be used as the demonstrating material when teaching English in universities.

A brief outline of the research paper **structure**. The term paper consists of introduction, two chapters, which are divided into units, conclusion, list of references, annex, and resume.

CHAPTER 1

EXPRESSIVE MEANS AND STYLISTIC DEVICES OF A FICTIONAL TEXT: THE TRANSLATIONAL ASPECTS

1.1 Characteristics of expressive means and stylistic devices of a fictional text

The object of research of the paper is a phenomenon of the fictional text. The concept of a fictional text is studied in the papers of the following scientists: L. Verba, U. Clark, E. Koning, T. Sanders, M. A. Halliday, and others. The researchers define the concept of the fictional text in such ways:

1. Fictional text is a phenomenon of world culture that has multidimensional connections with other cultural phenomena, especially with other fictional texts [40.: 33].

2. Fictional text is a multidimensional comprehensive formation which refers to both language and speech (depends on approach to its consideration); the most significant features of the text, which determine the specificity of this object of linguistic study are the categories of text, category text inhomogeneous [10.: 151–155]. However, the type of these links and the characteristics of heterogeneity of the text are considered by researchers in different ways.

A fictional text is a unity of system and individual. It combines the reflection of the objective world and the author's understanding of it. There are two essential points in the work of any author: artistic understanding of reality and its creative representation in verbal material.

The most important characteristic of the fictional text is the category of expressiveness. Expressiveness is considered through the prism of the concept of connotation, emphasizing that the expressiveness of a unit is generated by the connotation [13.]. The domestic researcher K. I. Bayun considers expressiveness as an expressive, non-neutral, pragmatically oriented category [1.]. I. Pulenko and

T. Sazykina identify the concept of expressiveness as a general linguistic category, not a stylistic means [14.].

Expressiveness is based on various regularities:

- psychological, which, on the one hand, centers around the expression of emotions and feelings, on the other hand – their perception;
- extralingual regularities, property of language, text, and communicative situation, i.e. intentions of the speaker, knowledge, and ideas necessary for communication, as well as linguistic and extralinguistic context;
- linguistic regularities, such as deviation from standards, discrepancy with language norms, overcoming possible patterns and standards of sentence structure, as well as atypical, unusual, expressive sentence structure.

D. Gutzman argues that expressiveness is a syntactic feature like, for instance, tense or number or gender and that this expressiveness feature can be involved in syntactic operations like other syntactic features – “it may partake in agreement relations, it may trigger other syntactic operations like movement and may be selected for by other expressions” [23.:13].

Expressiveness determines what can be said in the language, and thus determines its inferential power and what reasoning capabilities should be expected in systems that fully implement it. An expressive language contains a rich set of primitives that allow a wide variety of knowledge to be formalized. A language with too little expressiveness will provide too few reasoning opportunities to be of much use and may not provide any contribution over existing languages [23.: 14].

Modern linguists identify the following categories of expressiveness:

1. Linguistic expressiveness. This includes not only linguistic features of delivery but also intentional signs such as a sneer or sarcasm or unintentional ones such as a shaky voice. It also includes discourse features such as genres and functions [21.: 151].

2. Pragmatic expressiveness. This includes interpreting strategies such as judging the degree of formality required of any given situation, any implicit requests or kinds of humour expected, and so on. It also includes interpersonal control strategies such as maintaining face, proxemics, awareness of physical space and distance, and so on. Discourse management strategies are also important, in determining the management of turns, selecting topics, and so on [21.: 151].

According to the opinion of D. Gutzman, expressiveness can and has been observed as a characteristic property of a huge variety of linguistic expressions [18.: 11]. The researcher identifies the following properties of expressiveness:

- independence;
- nondisplaceability;
- perspective dependence;
- descriptive ineffability;
- immediacy;
- repeatability.

Independence is the most characteristic property of expressive and use-conditional expressions, as it is based on the distinction between descriptive/truth-conditional and expressive/use-conditional content and simply states that expressives contribute content that is independent from the descriptive dimensions of meaning [18.: 12].

Nondisplaceability is based on the independence of expressiveness and means that the interpretation of expressives cannot be displaced from being interpreted in the utterance situation by linguistic means such as negation, conditionalization, modalization, and the like.

Descriptive ineffability refers to the observation that speakers “are never fully satisfied when they paraphrase expressive content using descriptive, i.e., nonexpressive, terms” [34.: 166].

Thus, it is possible to make a decision that the phenomenon of fictional text includes a complex of expressive lexical means and devices, which form the structure of this type of text.

In fictional studies, the problem of classification of stylistic means and devices was performed by various scientists, such as M. Knowles and R. Moon [25.], K. Novikova [11.], Z. Kovecses [27.], and others. The researchers identify the following groups of stylistic devices: tropes and stylistic figures. The range of tropes includes epithet, comparison, allegory, hyperbole, periphrasis, symbol, oxymoron, litotes, metonymy, and so on. Stylistic figures represent asyndeton, polysyndeton, amplification, anaphora, antithesis, apocope, hyperbaton, gradation, inversion, oxymoron, parallelism, parcel, pleonasm, rhetorical question, etc. [18.: 22].

Let's analyze the most actively used stylistic device. One such stylistic device is a metaphor. According to M. Knowles and R. Moon [25.: 9], metaphors, are instances of non-literal language that involve some kind of comparison or identification. The comparison in a metaphor is implicit. The researchers note that personification is a subtype of metaphor, where something inanimate is treated as if it has human qualities or is capable of human actions

Z. Kovecses acknowledges what he considers the “traditional” definition of metaphor, and then he explores these concepts in cognitive theories of metaphor. According to the researcher, the “traditional” definition of metaphor has five characteristics [28.: 64]:

- “Metaphor is a quality of words; it is a speech phenomenon;
- metaphor is used for some artistic and rhetorical purposes;
- metaphor is based on the similarity between two entities that are compared and identified;
- metaphor is a conscious and deliberate use of words; you must have a special talent to be able to use metaphors;

- it is also accepted that a metaphor is a figure of speech that nobody can do without; we use it for special effects, and it is an inevitable part of everyday human communication, everyday human thoughts, and judgments”.

Also, one of the most important stylistic means is metonymy. Today, the traditional approach to the understanding of metonymy in cognitive linguistics is the following: “Metonymy is a cognitive process of providing mental access of correlate (a conceptual unit, which denotes thing, event, property) to referent inside the boundaries of the one frame, conceptsphere or ICM [27.: 99].

Metonymy as one of the linguistic universals is a type of semantic shift, the transfer of the name of one object to another on the basis of association [6.: 51].

One of the first classifications was the classification of G. Paul, who defined metonymy as “the shift of the name on the basis of spatial, temporal or causal relationships” [cit. by 8.: 22]. The separation of spatial and temporal (or local and temporal) metonymy as two main types is typical for many studies, as well as for textbooks.

Irony is defined by Webster Dictionary as “the use of words to express something other than and especially the opposite of the **literal meaning**” [46.]. In the traditional definition, irony is seen as saying the opposite of what one means. A recent and fruitful restatement of the irony-as-trope theory has been presented by H. Paul Grice, who sees irony as a linguistic structure with only implied meaning, which puts a significant burden on the listener, who has to decode the implication. Broadening the definition to, for example, “saying something while meaning something else”, runs the risk of obliterating the specific difference between irony and other forms of figurative or indirect speech. Despite the problems with the idea of ‘oppositeness’, approaches to irony as negation have been presented [38.: 538].

In terms of irony closely related figures like sarcasm, some studies equate irony with sarcasm whereas others distinguish the two. The underpinning to this dissociation is that a distinctive line between irony and sarcasm is not always easy to practically draw. The difficulty is due to the speaker`s intentions with respect to

criticism actually falling along a continuum – a speaker may criticize harshly or lightly, or anywhere in between (or a speaker could even use irony to praise [22.: 74]).

Also, there are the following stylistic devices, which are used in any fictional text:

- comparison – a rhetorical or literary device in which a writer compares or contrasts two people, places, things, or ideas. In our everyday life, we compare people and things to express ourselves vividly [48.]. According to the definition of Collins Dictionary [43.], comparison is commonly used to compare two people, things, or states, when you want to say that one thing has a larger or smaller amount of a quality than another.

In the opinion of M. Strumpf and A. Douglas, a comparison is a way to express the degree of a quality that one object possesses in relation to other objects [39.: 21]. It is possible to manipulate the form of an adjective to express this relationship. Modern researchers identify three levels of comparison: positive, comparative, and superlative [26.; 39.].

- Hyperbole – hyperbole, derived from a Greek word meaning “over-casting,” is a figure of speech that involves an exaggeration of ideas for the sake of emphasis [43.].
- Zeugma – a figure of speech in which a word applies to two others in different senses [47.].
- Chiasmus – a rhetorical device in which two or more clauses are balanced against each other by the reversal of their structures in order to produce an artistic effect [47.].
- Antithesis – a rhetorical device in which two opposite ideas are put together in a sentence to achieve a contrasting effect [47.].
- Litotes – a figure of speech that employs an understatement by using double negatives or, in other words, a positive statement expressed by negating its opposite expressions [47.].

- Rhetorical question – a statement in a form of a question, that expects no answer [48.].

Thus, there is a wide range of stylistic means, which are commonly used in any fictional text. The use of a great number of stylistic devices is caused by the high level of expressiveness of the fictional text, and the figurativeness of this type of text.

1.2 Theoretical background of translating expressive means and stylistic devices of a fictional text

Translation of stylistic means of a fictional text is one of the important aspects of the theory of translation. A distinctive feature of any fictional text is the transfer of not only logical but also emotional and aesthetic, expressive information, which often contains a portrait description.

In the translation of a fictional text from one language to another, the stylistic approach developed in the works of such linguists, as V. I. Karaban, O. O. Selivanova, S. Ye. Maksimov, J. A. Catford, and J. T. H. Savory, which researches play a great role in the translation of a fictional text. There are a large number of methods used by translators in the translation of English texts in different directions. Each of these methods is impossible without the use of translation transformations, which are divided into three groups: lexical-semantic, stylistic, and grammatical. By and options for the translation of metaphor and epithets, it is possible to distinguish such methods of reproduction these means of portrait description [11.]:

1. Replacing a word or phrase with an equivalent that has a similar meaning, but reproduces differently. It is one of the most common methods that is used to translate stylistic means.

2. Replacing a word or an entire phrase with the equivalent of the target language.

This way of translating the stylistic figures is one of the simplest. A word or expression that has an equivalent in the target language, basically fully corresponds to the content and emotional colouring, so it greatly facilitates the work of the translator. But the main problem is that such cases of full equivalence are very difficult to find.

3. Structural transformation – changes in the grammatical structure or word order of the original text.

Comparing the translations with the original, it was found that translators also used the structural transformation method. It is possible to highlight the following changes: changing the order of words, moving one part of speech to another, changing the grammatical structure, and adding or removing words [11.].

4. Adding or extracting words during translation (compensation or generalization).

One of the most common methods is the method of adding and removing words. First, when in the original language two words have different meanings or shades, and in the target language they have the same emotional colour or are translated by one word. Secondly, when reproducing a particular stylistic mean is not enough to have only the equivalent of the target language. Third – transferring the meaning from one part of the sentence to another, to maintain balance [11.].

5. Replacing one stylistic means with another.

Most of the stylistic means are reproduced in translations by similar means. But some of them translate with the help of other figures or tropes. There are several reasons for using this method: the loss of the emotional component, the compensation of the value, that is, the transfer of the value from one part of the sentence to another.

6. Selecting a functional equivalent.

When translating a fictional work, the translator often faces the following: stylistic means cannot be fully reproduced in the target language. Then the

translator selects an equivalent in the target language that, having a different semantic meaning, would reproduce the effect that was created in the original text.

7. Compensation.

To fully understand the text of the translation, the translator often needs to withdraw stylistic means in order to compensate them later in the work

8. Descriptive translation. Without being able to accurately reproduce the stylistic means, the translator can use a descriptive translation [11.].

Thus, translating fictional discourse texts is a challenge for a translator, as it is necessary to apply a wide range of translational transformations in order to render the meaning of stylistic devices and expressive means.

1.3 Specifics of fictional discourse text analysis

Discourse parameters of the text: the text of a novel is related to the fictional discourse. It doesn't involve any extralinguistic factors but has a great number of stylistic characteristics.

Late in the winter of my seventeenth year, my mother decided I was depressed, presumably because I rarely left the house, spent quite a lot of time in bed, read the same book over and over, ate infrequently, and devoted quite a bit of my abundant free time to thinking about death. In fact, depression is not a side effect of cancer. Depression is a side effect of dying. (Cancer is also a side effect of dying. Almost everything is, really.) But my mom believed I required treatment, so she took me to see my Regular Doctor Jim, who agreed that I was veritably swimming in a paralyzing and totally clinical depression, and that therefore my meds should be adjusted and also I should attend a weekly Support Group. This Support Group featured a rotating cast of characters in various states of tumor-driven unwellness. Why did the cast rotate? A side effect of dying. The Support Group, of course, was depressing as hell. It met every Wednesday in the basement of a stone-walled Episcopal church shaped like a cross. I noticed this because

Patrick, the Support Group Leader and only person over eighteen in the room, talked about the heart of Jesus every freaking meeting, all about how we, as young cancer survivors, were sitting right in Christ's very sacred heart and whatever. So here's how it went in God's heart: The six or seven or ten of us walked/wheeled in, grazed at a decrepit selection of cookies and lemonade, sat down in the Circle of Trust, and listened to Patrick recount for the thousandth time his depressingly miserable life story—how he had cancer in his balls and they thought he was going to die but he didn't die and now here he is, a full-grown adult in a church basement in the 137th nicest city in America, divorced, addicted to video games, mostly friendless, eking out a meager living by exploiting his concertastic past, slowly working his way toward a master's degree that will not improve his career prospects, waiting, as we all do, for the sword of Damocles to give him the relief that he escaped to those many years ago when cancer took both of his nuts but spared what only the most generous soul would call his life. AND YOU TOO MIGHT BE SO LUCKY!

Then we introduced ourselves: Name. Age. Diagnosis. And how we're doing today. I'm Hazel, I'd say when they'd get to me. Sixteen. Thyroid originally but with an impressive and long-settled satellite colony in my lungs. And I'm doing okay.

Stylistic characteristics of the text:

1) analysis of tropes and figures of speech (stylistic devices and expressive means) used in the text:

Metaphors: _

- Cancer is also a side effect of dying. (FIOS) In this case, the protagonist compares cancer with the side effect of dying. Thus, the disease is described by means of metaphor: Cancer is also a side effect of dying. In this example, metaphor performs the function of intensifier of expressiveness, as it expresses the feelings of the person.

- *Depression is a side effect of dying* – In this case, the protagonist compares depression with the side effect of dying as well. Thus, the metaphor was applied in this case. **It performs the function of an intensifier and increases the figurativeness of the fragment.**

Comparison:

- *The Support Group, of course, was depressing as hell.* (FIOS) In the example, there is a metaphorical comparison of the Support Group with hell. Thus, the stylistic device of comparison was applied in this case. **In this case, comparison increases the level of expressiveness of this fragment. Also, it serves as a means of creating a humorous effect.**
- *“I’m on a roller coaster that only goes up. my friend.”* Augustus compares his life to *a roller coaster* (FIOS). **In the example, comparison serves as a means of increasing the expressiveness and figurativeness of the text. Also, it expresses the personal feelings of the protagonist.**

Epithets:

- *I was depressed, presumably* (FIOS). In this case, the following epithets were applied: *depressed, presumably*. **Epithets of the fragment represent the personal feelings and emotions of the protagonist and her depressed state.**
- *ate infrequently, and devoted quite a bit of my abundant free time to thinking about death* (FIOS). The example demonstrates the use of the following epithets: *infrequently, abundant*. **In this case, epithets increase the expressiveness and figurativeness of the fragment.**
- *I was veritably swimming in a paralyzing and listened to Patrick recount for the thousandth time his depressingly miserable life story* (FIOS). In the fragment, the author uses such epithets, as *veritably, depressingly miserable*. **In this case, by means of epithets, the protagonist expresses her attitude to the cancer care center that she visits, to the speaker of the center, and to everything that happens there.**

- *It met every Wednesday in the basement of a stone-walled Episcopal church sitting right in Christ's very sacred heart and whatever* (FIOS). The following epithets were applied in the example: *a stone-walled, very sacred heart*. In the fragment, the speaker ironically describes the cancer care center. Thus, epithets serve for increasing an expressiveness level.

Irony: *So here's how it went in God's heart: The six or seven or ten of us walked/wheeled in, grazed at a decrepit selection of cookies and lemonade, sat down in the Circle of Trust, and listened to Patrick recount for the thousandth time his depressingly miserable life story, how he had cancer in his balls and they thought he was going to die but he didn't die and now here he is, a full-grown adult in a church basement in the 137th nicest city in America, divorced, addicted to video games, mostly friendless, eking out a meager living by exploiting his concertastic past, slowly working his way toward a master's degree that will not improve his career prospects, waiting, as we all do, for the sword of Damocles to give him the relief that he escaped to those many years ago when cancer took both of his nuts but spared what only the most generous soul would call his life. AND YOU TOO MIGHT BE SO LUCKY!* (FIOS)

In the example, the stylistic device of irony is represented by the description of the Circle of Trust: the main hero ironically retells the story of the speaker, who did not die of cancer but remained disabled. The irony is that the speaker describes his life as a miracle, although his life is absolutely empty and meaningless, he has no hope of starting a family and finding happiness. Thus, through irony, Hazel describes the meaninglessness of the Circle of Trust.

Litotes: *You can't know, sweetie, because you've never had a baby.* (FIOS)

In the example, litotes is represented by the lexical unit *sweetie*, which is a diminutive-hypocoristic form of the lexical unit "sweet". Litotes is used to represent the good relations of mother and daughter. Also, it increases the expressiveness and figurativeness of the fragment.

Allusion: *Damocles* (FIOS). Damocles is a character who appears in an (likely apocryphal) anecdote commonly referred to as "the sword of Damocles", an allusion to the imminent and ever-present peril faced by those in positions of power. Damocles was a courtier in the court of Dionysius II of Syracuse, a 4th-century BC ruler of Syracuse, Sicily.

2) analysis of special literary and colloquial vocabularies used in the text:

Proper names:

toponyms: ...*the 137th nicest city in America*... (FIOS). In this case, the following toponym was applied: *America*.

Subject field terms:

- *long remission from appendiceal cancer*; (FIOS)
- *totally clinical depression*; (FIOS)
- *Diagnosis*; (FIOS)
- *Thyroid*... (FIOS)

In the examples, the following subject field terms were used: *long remission from appendiceal cancer*, *totally clinical depression*, *diagnosis*, and *thyroid*. Based on the fact that the text of the novel has a medical line, medical terms form the professional context of the novel.

Buzzwords also form the professional context of the novel:

- *young cancer survivors*; (FIOS)
- ...*how he had cancer in his balls*... (FIOS)
- ...*eking out a meager living by exploiting his concertastic past*... (FIOS)
- ...*but with an impressive and long-settled satellite colony in my lungs*... (FIOS)

Items of slang convey the atmosphere of informal communication of the characters:

- *And I'm doing okay* (FIOS). In this case, the slang expression was used: *doing okay*.

- *And how we're doing today* (FIOS). Also, the following slang expression was applied in this case: *how we're doing today*.

Colloquialisms:

- *I'm Hazel, I'd say when they'd get to me* (FIOS). In the fragment, the following colloquial expression was applied: *they'd get to me*.

The analysis shows that there are many stylistic items in this fictional text: metaphors, epithets, irony, litotes, and allusions. Also, it is full of special literary and colloquial vocabularies, such as proper names; subject field terms; buzzwords; items of slang; colloquialisms.

Conclusions on Chapter 1

In the frameworks of theoretical research, it was found that literary text is a unity of system and individual. It combines the reflection of the objective world and the author's understanding of it. There are two essential points in the work of any author: artistic understanding of reality and its creative representation in verbal material.

It was found that one of the most important characteristics of the literary text is the category of expressiveness. Also, it was pointed out that the researchers identify the concept of expressiveness with the Latin word "expression", and "exprimo". They define expressiveness as a means of intensification of expressiveness, the construction of speech that realizes the purpose and objectives of communication, expressive-figurative language quality, and pragmatically oriented category. The linguists identify linguistic expressiveness and pragmatic expressiveness as the categories of expressiveness.

There are the following properties of expressiveness: independence, nondisplaceability, perspective dependence, descriptive ineffability, immediacy, repeatability. Expressiveness determines what can be said in the language, and determines its inferential power.

The analysis has shown that there are the following groups of stylistic devices: tropes and stylistic figures. The range of tropes includes epithet, comparison, allegory, hyperbole, periphrasis, symbol, oxymoron, litotes, metonymy, and so on. Stylistic figures represent asyndeton, polysyndeton, amplification, anaphora, antithesis, apocope, hyperbaton, gradation, inversion, oxymoron, parallelism, parcel, pleonasm, and rhetorical question.

CHAPTER 2

THE PECULIARITIES OF TRANSLATING EXPRESSIVE MEANS AND STYLISTIC DEVICES OF A FICTIONAL TEXT

The second part of the paper deals with the analysis of the peculiarities of translating expressive means and stylistic devices of a fictional text. The material of analysis is the text of J. K. Rowling's novel "Harry Potter and the Prisoner of Azkaban" (JR, HP: URL) and the Ukrainian version of the novel (ДЖР, ПП: URL).

2.1 Grammatical transformations in the translation of expressive means and stylistic devices of a fictional text

In this part, grammatical transformations in the translation of expressive means and stylistic devices of a fictional text will be analyzed. The use of the following grammatical transformations was identified:

1. Transposition:

(1). *Compared to the man on the television, however, whose gaunt face was surrounded by a matted, elbow-length tangle, Harry felt very well groomed indeed.* (JR, HP: URL).

Хоча, порівняно з тим в'язнем, кощаве обличчя якого облямовували довжелезні сплутані кудли, Гаррі видавався охайно зачесаним (ДЖР, ГП: URL).

In the example, the epithet *gaunt* was translated by using an equivalent translation – *кощаве*, while epithets *matted*, *elbow-length* the translator rendered by means of the transformation of transposition: *довжелезні сплутані*.

(2). *Tears leaked out of the crinkled corners of Hagrid's beetle-black eyes* (JR, HP: URL).

Зі зморшкуватих кутків Гегрідових чорних, мов жуки, очей викотилися сльози (ДЖР, ГП: URL).

In the SL fragment, epithets *beetle-black* were translated by the use of the transformation of transposition, as the word order was changed in the TL: *чорних, мов жуки*.

(3). “...seemed to be giant eagles, with cruel, steel-colored beaks and large, brilliantly orange eyes.” (JR, HP: URL)

«...голови зі страхитливими дзьобами сталевого кольору й великими яскравими, як помаранчі, очима нагадували орлів» (ДЖР, ГП: URL).

In the example, the author used a simile and tropes such as epithets. Thus, the simile *seemed to be giant eagles* was translated by using a transposition transformation. In the original text, the simile is located at the beginning of the sentence, while in the translation text – at the end. Epithets *cruel*, *large*, and *brilliantly* were translated by using equivalents: *страхитливими*, *великими*, *яскравими*. The epithet *steel-colored* was translated by using the transformation of grammatical replacement – *сталевого кольору*. The epithet *orange* was also translated by using the transformation of grammatical replacement: *як помаранчі*.

(4). *Aunt Petunia, who was bony and horse-faced, whipped around and peered intently out of the kitchen window* (JR, HP: URL).

Тітка Петунія, кістлява, з кобилячим обличчям жінка, прожогом обернулась і стала вдивлятися в кухонне вікно (ДЖР, ГП: URL).

In this example, the metaphor *horse-faced* was rendered by using a metaphorical translation. A transformation of transposition was applied, as the word order of the TL variant was changed: *з кобилячим обличчям*.

(5). *Even Stan's pimples went white...*(JR, HP: URL).

Поблідли навіть Стенові прищі (ДЖР, ГП: URL).

In the course of translating the metaphor, metaphorical translation was applied – *Stan's pimples went white*. When translating, the transformation of modulation and lexical and grammatical substitution was applied – *went white* – *поблідли*.

(6). *Harry, though still rather small and skinny for his age, had grown a few inches over the last year* (JR, HP: URL).

Гаррі підріс цього року на кілька сантиметрів, хоча й далі залишався худорлявим і маленьким (ДЖР, ГП: URL).

In the SL fragment, epithets *small and skinny* were translated by the use of the transformation of transposition, as the word order was changed in the TL: *худорлявим і маленьким*.

(7). *They landed with a soft flump on Harry's bed, and the middle owl, which was large and gray, keeled right over and lay motionless* (JR, HP: URL).

Вони м'яко гупнулися на ліжку, а сова посередині, сіра та величезна, перекинулася на спину, наче мертва (ДЖР, ГП: URL).

In the example, the transformation of transposition was applied, as the word order of the TL variant was changed: *large and gray* – *сіра та величезна*.

(8). *Aunt Marge and Aunt Petunia kissed, or rather, Aunt Marge bumped her large jaw against Aunt Petunia's bony cheekbone* (JR, HP: URL).

Тітонька Мардж і тітка Петунія поцілувалися, чи, радше, тітонька Мардж лупнула своєю масивною щелепою кістяву щоку тітки Петунії (ДЖР, ГП: URL).

In the example, the translator uses the transformation of transposition while translating epithets, as the word order was changed in the TL: *large jaw against*

Aunt Petunia's bony cheekbone – масивною щелепою кістляву щоку тітки Петунії.

(9). *he also ran into the real Neville Longbottom, a round-faced, forgetful boy, outside Flourish and Blotts. Harry didn't stop to chat (JR, HP: URL).*

Порозмовляти не вдалося: Невіл, забудькуватий, круглолиций хлопець,десь загубив свій список (ДЖР, ГП: URL).

In the SL fragment, epithets *a round-faced, forgetful* were translated by the use of the transformation of transposition, as the word order was changed in the TL: *забудькуватий, круглолиций.*

(10). *A fat, dappled-gray pony had just ambled onto the grass and was grazing nonchalantly (JR, HP: URL).*

На галявині щойно з'явився товстенький, сірий у яблуках коник, що безтурботно поскубував травичку (ДЖР, ГП: URL).

In this case, a transformation of transposition was applied, as the word order of the TL variant was changed: *A fat, dappled-gray – з'явився товстенький, сірий у яблуках коник.*

(11). *Dudley had spent most of the summer in the kitchen, his piggy little eyes fixed on the screen and his five chins wobbling as he ate continually (JR, HP: URL).*

Дадлі провів на кухні майже ціле літо, не відриваючи від екрану своїх маленьких поросячих оченят (ДЖР, ГП: URL).

In the example, the translator uses the transformation of transposition while translating epithets, as the word order was changed in the translational variant: *piggy little eyes – маленьких поросячих оченят.*

2. Grammatical replacement:

(12). *She was very like Uncle Vernon: large, beefy, and purple-faced, she even had a mustache, though not as bushy as his (JR, HP: URL).*

Вона була дуже схожа на дядька Вернона – велика, огрядна, з буряковим обличчям, і навіть мала вуса, щоправда, не такі пишні, як у брата (ДЖР, ГП: URL).

Epithets of the example *large, beefy* were translated by means of using equivalents. The epithet purple-faced was translated by means of grammatical replacement – з буряковим обличчям.

(13). *...a square-jawed wizard was telling his companion* (JR, HP: URL).

...пояснивав своєму приятелю чарівник з квадратною щелепою (ДЖР, ГП: URL).

In the fragment, epithets were translated by using the transformation of grammatical replacement – the substitution of a part of speech: *square-jawed* – з квадратною щелепою. So, the adjective was rendered by using the adjective + noun construction.

(14). *... Ron looking incredibly freckly.*

(15). *Hermione very brown, both waving frantically at him* (JR, HP: URL).

Поцяткований ластовинням Рон і шоколадна від засмаги Герміона несамовито махали йому руками (ДЖР, ГП: URL).

In the process of translating epithets *incredibly, freckly*, transformations of both lexical and grammatical substitutions were applied. At the lexical level, epithets were rendered by the transformation of differentiation, while at the grammatical level, the combination of two adjectives was translated by using the “adjective + noun” construction.

(16). *His jet-black hair, however, was just as it always had been* (JR, HP: URL).

Його чорне, як смола, волосся було таке, як і завжди – стирчало навсібіч (ДЖР, ГП: URL).

In this case, the stylistic device of simile *jet-black* was rendered by means of the transformation of a part of speech replacement – grammatical replacement – чорне, як смола.

(17). “*Hermione, that thing nearly scalped me!*” said Ron (JR, HP: URL).

– *Герміоно, та він мало не зняв з мене скальп!* -обурився Рон (ДЖР, ГП: URL).

Ron notes that the cat almost scalped him. This expression is metaphorical, therefore, when translating a metaphor *scalped me* the metaphorical variant was applied – *зняв з мене скальп*. Thus, a verb *scalped* was translated by means of the collocation – *зняти скальп*. So, the transformation of grammatical replacement of parts of speech was applied in the fragment.

This way, the following grammatical transformations were identified while translational analysis:

- transposition;
- grammatical replacement.

2.2 Lexical transformations in the translation of expressive means and stylistic devices of a fictional text

In this part, the analysis of the use of lexical transformations in the process of the translation of expressive means and stylistic devices of a fictional text will be performed. The following lexical transformations were identified while translational analysis:

1. Differentiation:

(18). *Plump little Mrs. Weasley; tall, balding Mr. Weasley; six sons; and one daughter...with flaming-red hair* (JR, HP: URL).

Товстенька й маленька місіс Візлі, високий лисуватий містер Візлі, шестеро синів і донька -- усі яскраво руді (ДЖР, ГП: URL).

Epithets *plump little, tall, balding* were translated by means of equivalent epithets: *товстенька й маленька, високий лисуватий*. The epithet *flaming-red*, which has the meaning of “fiery red” was rendered using the transformation of differentiation – *яскраво руді*.

(19). *He had pinned his Head Boy badge to the fez perched jauntily on top of his neat hair...*(JR, HP: URL)

Він причепив значок шкільного старости на феску, що елегантно сиділа на прилизаному волоссі...(ДЖР, ГП: URL).

According to the dictionary meaning, the epithet *neat* has the following equivalents: *neatly cleaned, combed, clean*, but the translator applies the transformation of differentiation and renders the epithet as follows: *прилизаний*.

(20). *Dementors, at least a hundred of them, gliding in a black mass around the lake toward them.*” (JR, HP: URL)

Дементори, не менше сотні, чорною зграєю наближались до них берегом озера.» (ДЖР, ГП: URL)

Metaphor *a black mass*, which was applied in the example, was transmitted using a metaphorical translation – *чорною зграєю*. The lexical unit *mass* has such an equivalent as “mass”, a large number, but the translator translates it as «згряя». So, the transformation of differentiation was applied.

(21). ... *the firelight glinting on her long emerald earrings* (JR, HP: URL).

...полум'я каміна заграло на її довгих смарагдових сережках (ДЖР, ГП: URL).

Metaphor *firelight glinting* was translated by using a metaphorical translation: *полум'я каміна заграло*. The component of *glinting* was translated by means of the transformation of differentiation – *заграло*.

(22). *Cold as ice!* (JR, HP: URL)

Холодні, як льодяки! (ДЖР, ГП: URL)

In the fragment, the transformation of differentiation was applied, as the lexical unit *ice* was translated by the lexical unit *льодяки* in the TL.

(23). *“Horrible temper,” said Dot, nodding fervently* (JR, HP: URL).

— Жахнючий тун! — запопадливо підтвердила Дот (ДЖР, ГП: URL).

The example demonstrates the use of the metaphorical collocation *horrible temper*. The element of this collocation *temper* has a Ukrainian equivalent

“характер”. The translator applies the lexical units with another meaning – *туп*, which indicates the usage of the transformation of differentiation.

(24). *Thought I'd send this with Pig anyway* (JR, HP: URL).

(25). *Harry stared at the word “Pig,” then looked up at the tiny owl now zooming around the light fixture on the ceiling. He had never seen anything that looked less like a pig* (JR, HP: URL).

Але я все одно вишлю це Левом. Гаррі глянув на слово “Левом”, а тоді подивився на малесеньку сову, що виконувала фігури вищого пілотажу навколо абажура на стелі. Кого-кого, а лева вона нагадувала якнайменше (ДЖР, ГП: URL).

In this case, the metaphorical charactonym *Pig* was applied. In Ukrainian culture, the equivalent of the charactonym is used preferably in the negative meaning. The charactonym “СВИНЯ” forms in the reader's imagination the image of someone or something fat and dirty. Thus, the translator applies the transformation of differentiation and replaces the charactonym *Pig* with *Лев*. The TL charactonym has another form, but it forms a similar communicative effect to the original.

(26). *The old scar on his forehead, which was shaped like a bolt of lightning, was burning beneath his fingers as though someone had just pressed a white-hot wire to his skin* (JR, HP: URL).

Давній шрам на чолі, що мав форму блискавки, палав під його пальцями, неначе хтось притис до шкіри розпечене залізо (ДЖР, ГП: URL).

In the SL variant, the author uses a simile: *as though someone had just pressed a white-hot wire to his skin*. In the TL text, the translator writes it as follows: *неначе хтось притис до шкіри розпечене залізо*. In the text of the original, the author forms a simile on the basis of the lexical unit *hite hot wire*, while the translator forms it by means of the collocation *розпечене залізо*. Thus, it is possible to identify the use of the transformation of differentiation.

(27). *She scratched her nose absently with the end of her quill, turned The Quibbler upsidedown...* (JR, HP: URL)

- Джіні неухажно почухала кінчиком пера ніс, перевернула "Базікало" догори дригом...(ДЖР, ГП: URL).

The title of the magic magazine is represented by a metaphor – *Quibbler*. In the translational variant, the translator also forms a metaphorical title "Базікало", but it has another form. Thus, the transformation of differentiation was also applied in this case.

(28). *She walked away from him and, as he watched her go, he found that the terrible weight in his stomach seemed to have lessened slightly* (JR, HP: URL).

Гаррі дивився, як вона йде, і відчував, що жахливий тягар у грудях трохи полегшав (ДЖР, ГП: URL).

The example demonstrates the use of the metaphorical collocation *the terrible weight in his stomach*. The element of this collocation *stomach* has a Ukrainian equivalent “живіт / шлунок”. The translator applies the lexical units with another meaning – *у грудях*, which indicates the usage of the transformation of differentiation.

2. Generalization:

(29). “*And thirdly,*” said Uncle Vernon, his mean little eyes now slits in his great purple face. (JR, HP: URL)

по-третьє, - вимовив дядько Вернон, і його підступні очі на широкому буряковому обличчі стали вузькі, мов щілини (ДЖР, ГП: URL).

In the example, when translating an epithet *little*, the translator uses the generalization transformation, as it expands the meaning of the epithet: *підступні*. The epithets *great, purple* were translated by means of the transformation of differentiation: *на широкому буряковому*.

(30). *Fudge, a portly little man in a long, pinstriped cloak* (JR, HP: URL).

(31). *He looked cold and exhausted* (JR, HP: URL).

Фадж, огрядний низенький чоловік у довгій смугастій мантії, мав непривітний і втомлений вигляд (ДЖР, ГП: URL).

In the fragment, epithets *portly little, long, pinstriped* were translated by means of equivalents *огрядний низенький, у довгій смугастій, втомлений*. Epithet *cold* was rendered by using generalization transformation since the meaning of the epithet *cold* was expanded: *непривітний*.

3. Concretization:

(32). *... a large, beefy man with very little neck and a lot of mustache* (JR, HP: URL).

...дебелим чолов'ягою, який майже не мав шиї, зате відростив тишні вуса (ДЖР, ГП: URL).

As the example demonstrates, the epithets *a large, beefy* were rendered by means of the concretization transformation, as the meaning of epithets was concretized: *дебелий*.

4. Addition:

(33). *Malfoy, who had a pale, pointed, sneering face, was in Slytherin house* (JR, HP: URL).

Мелфой, що мав бліде, гостре і хронічно єхидне обличчя, належав до слизеринського гуртожитку (ДЖР, ГП: URL).

During the translation of epithets *pale*, and *pointed*, an equivalent translation was applied: *бліде, гостре*. The translation of the epithet *sneering* characterizes by the use of the transformation of addition: *хронічно єхидне*.

(34). *.... glistening, grayish, slimy-looking, and scabbed, like something dead that had decayed in water...* (JR, HP: URL).

...лускуча, сіра, вкрита слизом і струпами, немов рука покійника, що зогнив уводі.. (ДЖР, ГП: URL).

In the example, the use of both epithets and similes is observed. Epithets *glistening, grayish*, was translated by using equivalents: *лускуча, сіра*. Epithets *slimy-looking, and scabbed* were translated by the means of grammatical replacement: *вкрита слизом і струпами*. The simile *like something dead* was

translated by using the concretization transformation, given that the meaning of the word *something* was narrowed and clarified: *немов рука покійника*.

(35). ...*she patted Aunt Petunia's bony hand with her shovel-like one...*(JR, HP: URL).

...вона поплескала по кістлявій руці тітки Петунії своєю великою, як лопата, долонею...(ДЖР, ГП: URL).

In the process of translating the simile *her shovel-like one*, the transformation of addition, permutation, and lexical substitution were applied: *великою, як лопата, долонею*. The epithet *великою* was added to the comparison. *One* was reproduced by using a transformation of differentiation – *долонею*.

(36). *Professor Lupin appeared to be holding a hand full of flames* (JR, HP: URL).

Здавалося, ніби професор Люпин тримає в руці цілу жменю вогню, що осявав його втомлене сіре обличчя (ДЖР, ГП: URL).

In the example, a complex metaphor *to be holding a hand full of flames* was rendered by using a metaphorical translation. The transformation of addition metaphor elements was applied, as the collocation *цілу жменю* was added in the TL text.

5. Omission:

(37). ...*shaped like a bolt of lightning* (JR, HP: URL).

...схожий на блискавку шрам (ДЖР, ГП: URL).

In the example, the simile element *bolt of lightning* was rendered by the transformation of omission, as only one lexical unit was kept in the TL text – *блискавка*.

6. Calque:

(38). *Crookshanks had now settled in an empty seat...*(ДЖР, ГП: URL).

Криволапик тим часом уместився навільному сидінні...(ДЖР, ГП: URL).

Metaphorical name of Hermione's cat *Crookshanks* there was rendered by creating a new metaphor word by the transformation of calque – *Криволатик*.

(39). “*You need your Inner Eye tested, if you ask me*”(JR, HP: URL).

По-моєму, тобі не завадить перевірити в окуліста своє Внутрішнє Око (ДЖР, ГП: URL).

The metaphorical title of the example *Inner Eye* was translated by means of the transformation of calque: *Внутрішнє Око*.

(40). *He had turned the corner towards the Fat Lady's corridor when he saw somebody up ahead fastening a note to a board on the wall* (JR, HP: URL).

Завернув у коридор, що вів до Гладкої Пані й побачив, що попереду хтось чіпляє на дошку оголошень якусь записку (ДЖР, ГП: URL).

The metaphorical collocation of the SL fragment *the Fat Lady's corridor* was translated by the use of the transformation of calque: *коридор, що вів до Гладкої Пані*. Also, the transformation of transposition was applied, as the word order was changed in the example.

Thus, the following lexical transformations were identified while translational analysis:

1. differentiation;
2. generalization;
3. concretization;
4. addition;
5. omission;
6. calque.

2.3 Lexical and grammatical transformations in the translation of expressive means and stylistic devices of a fictional text

Also, the use of lexical and grammatical transformations in the translation of expressive means and stylistic devices of a fictional text will be analyzed in this

paper. The following lexical and grammatical transformations were identified while translational analysis:

1. Antonymic translation:

(41). “*Scary-lookin’ fing, inee?*” (JR, HP: URL).

Ну, як тобі цей мальованийий красень? (ДЖР, ГП: URL).

The example demonstrates that an expression with the epithet *Scary-lookin’ fing, inee* was rendered by means of an antonymic translation: *мальованийий красень*, as the Ukrainian translation is represented by an opposite meaning.

(42). ...*you want someone a bit more cheerful.* (JR, HP: URL)

... *але тобі краще знайти не таку смурну* (ДЖР, ГП: URL).

In the fragment, the collocation with an epithet was applied – *a bit more cheerful*. This collocation was translated by means of the transformation of antonymic translation, as the Ukrainian variant is represented by an opposite meaning: *але тобі краще знайти не таку смурну*.

2. Descriptive translation:

(43). *He had several feet of long silver hair and beard, half-moon spectacles, and an extremely crooked nose* (JR, HP: URL).

Він мав довжелезне сріблясте волосся й таку ж бороду, окуляри, що нагадували два півмісяці, і неймовірно гачкуватого носа (ДЖР, ГП: URL).

Epithets of the example *long silver, crooked* were translated by means of equivalents *довжелезне сріблясте, гачкуватого*. The collocation with epithet *half-moon spectacles* was rendered by means of the transformation of descriptive translation: *окуляри, що нагадували два півмісяці*. Thus, the meaning of the SL collocation was described in the TL translation.

(44). “*She was the nosiest woman in the world*” (JR, HP: URL)

«*Вона намагалася скрізь устроювати свого носа*» (ДЖР, ГП: URL).

The metaphor *the nosiest woman in the world* was rendered by means of a metaphorical translation. The transformation of descriptive translation was applied

in this case, as the meaning of the SL metaphor was described – *скрізь устроїти свого носа*.

(45). *Goyle had short, bristly hair and long, gorilla arms* (JR, HP: URL).

У Гойла було коротке, жорстке волосся і довгі, мов у горили, руки (ДЖР, ГП: URL).

Metaphor *gorilla arms* was translated by means of a metaphorical translation – *мов у горили, руки*. The metaphor was rendered by means of a descriptive translation.

(46). *... but your sister was a bad egg* (JR, HP: URL).

...але твоя сестра була непутяща (ДЖР, ГП: URL).

The metaphor *your sister was a bad egg* was rendered by means of a non-metaphorical translation: *твоя сестра була непутяща*. Thus, the transformation of the descriptive translation was applied, and the metaphorical meaning was omitted.

3. Modulation:

(47). *Buckbeak had turned his great, sharp head and was staring at Harry with one fierce orange eye* (JR, HP: URL).

Бакбик повернув свою велику гостродзьобу голову і втупився в Гаррі лютим оранжевим оком (ДЖР, ГП: URL).

Epithets of the example *great, fierce orange* the translator rendered by means of equivalents: *велику, лютим оранжевим*. The epithet *sharp* was translated by using the transformation of modulation, given that the meaning of the epithet *sharp* was developed according to the context: *гостродзьобу*.

(48). *....it look like badly mixed black currant ice cream* (JR, HP: URL).

...воно стало схоже на погано перемішане морозиво зі смородиновим варенням (ДЖР, ГП: URL).

The example demonstrates the use of the simile *look like badly mixed black currant ice cream*, which was rendered by means of the transformation of

modulation, as the meaning of the simile was developed: *воно стало схоже на погано перемішане морозиво зі смородиновим варенням.*

(49). *He could almost see the cogs working under Uncle Vernon's thick, dark, neatly parted hair* (JR, HP: URL).

Здавалося, було чути, як у дядьковій голові, під густим темним акуратно зачесаним волоссям, клацають якісь зубчики, наче в годинниковому механізмі... (ДЖР, ГП: URL).

The example represents the use of the following metaphor: *the cogs working under Uncle Vernon's thick, dark, neatly parted hair*. The meaning of this metaphor was rendered by the use of the transformation of modulation, as the meaning of the metaphor was developed: *під густим темним акуратно зачесаним волоссям, клацають якісь зубчики, наче в годинниковому механізмі*. Also, the transformation of transposition was applied, as the word order was changed.

4. Total reorganization:

(50). *"If there's something rotten on the inside, there's nothing anyone can do about it."* (JR, HP: URL)

«Якщо кров гнила, то нічого не вдієш» (ДЖР, ГП: URL).

Metaphor *something rotten on the inside* was rendered by using a metaphorical translation – *кров гнила*. So, the transformation of total reorganization was applied, as the TL variant was totally reorganized.

Thus, the following lexical-grammatical transformations were identified:

1. descriptive translation;
2. antonymic translation;
3. modulation;
4. total reorganization.

This way, the following ways of translating expressive means and stylistic devices of a fictional text were identified:

1. Lexical transformations:

- differentiation;
 - generalization;
 - concretization;
 - addition;
 - omission;
 - calque.
2. Grammatical transformations:
- transposition;
 - grammatical replacement.
3. Lexical-grammatical transformations:
- descriptive translation;
 - antonymic translation;
 - modulation;
 - total reorganization (fig. 2.1).

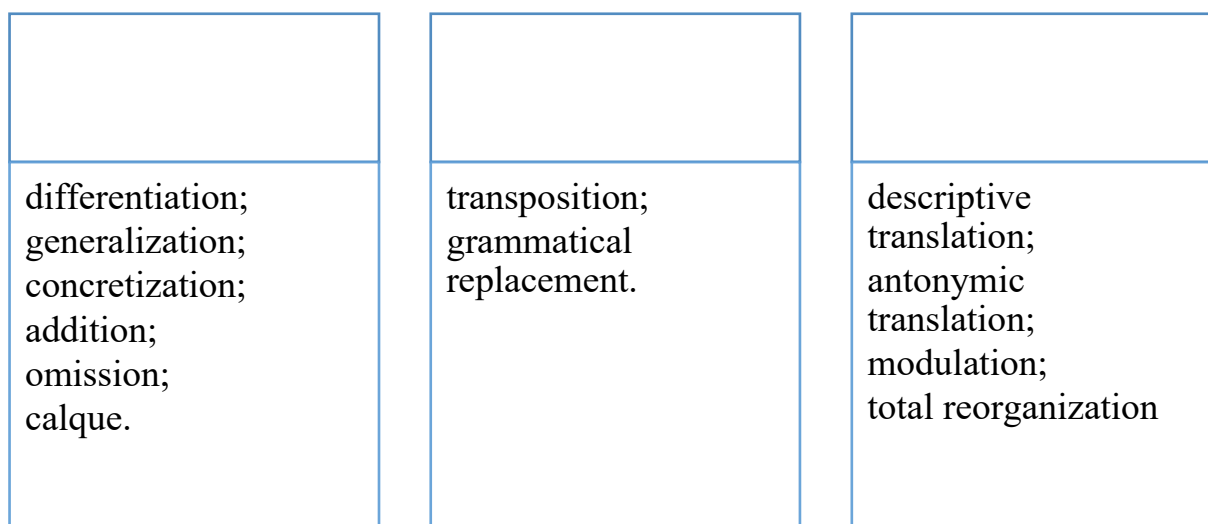


Fig. 2.1 – The ways of translating expressive means and stylistic devices of a fictional text

The results of the statistical analysis are represented in the fig. 2.2. Thus, the following results of the statistical analysis were applied:

- the transformation of differentiation was applied in 17% of examples;
- the transformation of generalization was used in 10% of examples;

- the transformation of concretization was applied in 7% of examples;
- the transformation of addition was applied in 7% of examples;
- the transformation of omission was used in 2% of examples;
- the transformation of calque was applied in 4% of examples;
- the transformation of transposition was applied in 15% of examples;
- the transformation of grammatical replacement was used in 11% of examples;
- the transformation of descriptive translation was applied in 7% of examples;
- the transformation of antonymic translation was used in 7% of examples;
- the transformation of modulation was applied in 11% of examples;
- the transformation of total reorganization was used in 2% of examples.

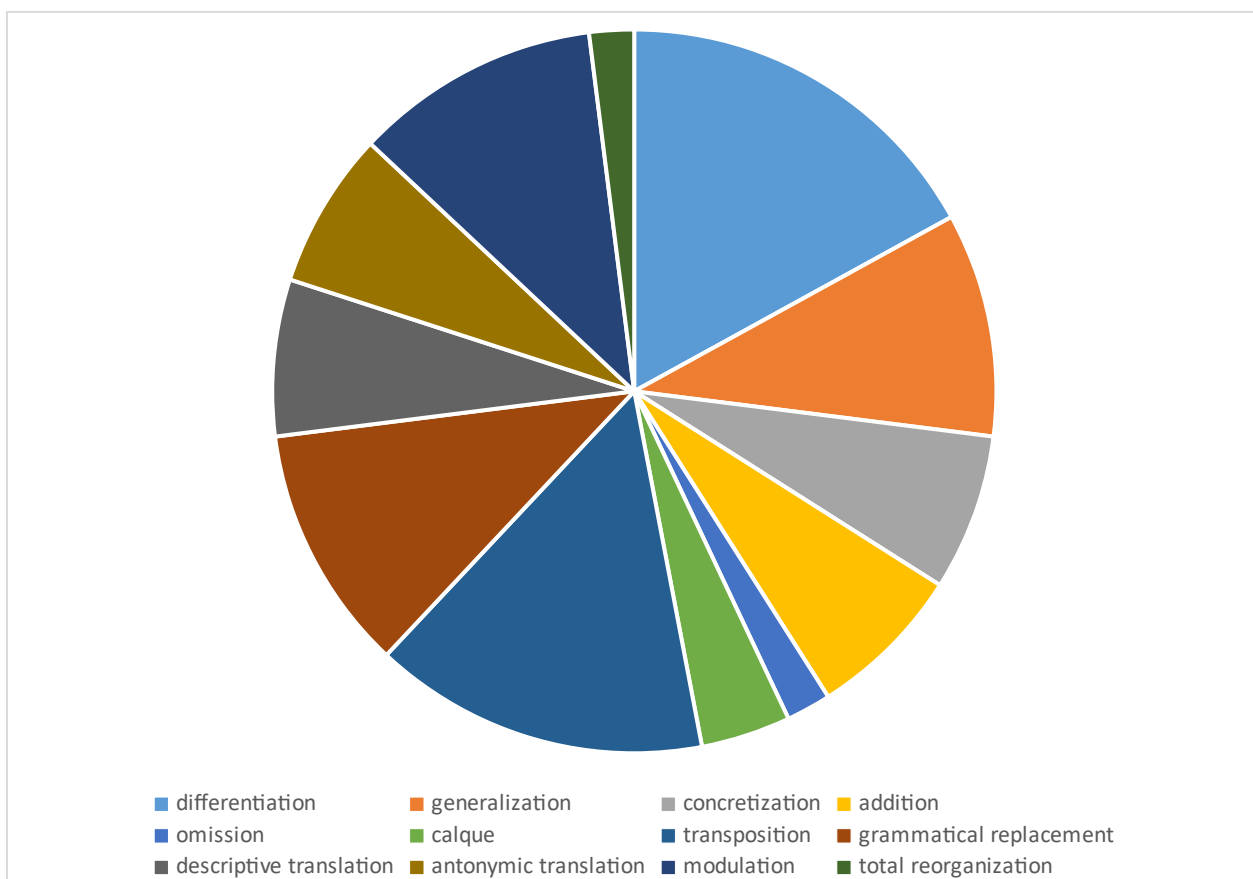


Fig. 2.2 – The results of the statistical analysis

It is possible to conclude that the most common ways of translating stylistic features of the fictional text are the transformation of differentiation, which was applied in 17% of examples, and the transformation of transposition, which was applied in 15% of examples. The less common are the transformation of grammatical replacement, which was used in 11% of examples, the transformation of modulation, which was also applied in 11% of examples, the transformation of generalization, which was used in 10% of examples, the transformation of concretization, which was applied in 7% of examples; the transformation of addition, which was applied in 7% of examples; the transformation of descriptive translation, which was applied in 7% of examples; the transformation of antonymic translation, which was used in 7% of examples.

The least common are the transformation of calque, which was applied in 4% of examples, the transformation of omission which was used in 2% of examples, and the transformation of total reorganization, which was used in 2% of examples.

Conclusions on Chapter 2

The second part of the paper was focused on the analysis of the peculiarities of translating expressive means and stylistic devices of a fictional text. The material of analysis was the text of J. K. Rowling's novel "Harry Potter and the Prisoner of Azkaban" (JR, HP: URL) and the Ukrainian version of the novel (ДЖР, ГП: URL).

In the frameworks of translational analysis, the following ways of translating expressive means and stylistic devices of a fictional text were identified: 1. lexical transformations: differentiation, generalization, concretization, addition, omission, calque; 2. grammatical transformations: transposition, grammatical replacement; 3. lexical-grammatical transformations: descriptive translation, antonymic translation, modulation, total reorganization.

As a result, the following results of the statistical analysis were applied: the transformation of differentiation was applied in 17% of examples; the transformation of generalization was used in 10% of examples; the transformation of concretization was applied in 7% of examples; the transformation of addition was applied in 7% of examples; the transformation of omission was used in 2% of examples; the transformation of calque was applied in 4% of examples; the transformation of transposition was applied in 15% of examples; the transformation of grammatical replacement was used in 11% of examples; the transformation of descriptive translation was applied in 7% of examples; the transformation of antonymic translation was used in 7% of examples; the transformation of modulation was applied in 11% of examples; the transformation of total reorganization was used in 2% of examples.

CONCLUSIONS

This paper deals with the analysis of the peculiarities of translating expressive means and stylistic devices of a fictional text. The analysis of the theoretical aspects has shown that literary text is a unity of system and individual. It combines the reflection of the objective world and the author's understanding of it. There are two essential points in the work of any author: artistic understanding of reality and its creative representation in verbal material.

It was concluded that one of the most important characteristics of the literary text is the category of expressiveness. Also, it was figured out that the researchers identify the concept of expressiveness with the Latin word "expression", "exprimo". The researchers define expressiveness as a means of intensification of expressiveness, the construction of speech that realizes the purpose and objectives of communication, expressive-figurative language quality, and pragmatically oriented category. The linguists identify linguistic expressiveness and pragmatic expressiveness as the categories of expressiveness.

It was also concluded that there are the following properties of expressiveness: independence; nondisplaceability; perspective dependence; descriptive ineffability; immediacy; repeatability. Expressiveness determines what can be said in the language, and determines its inferential power.

It was highlighted that there are the following groups of stylistic devices: tropes and stylistic figures. The range of tropes includes epithet, comparison, allegory, hyperbole, periphrasis, symbol, oxymoron, litotes, metonymy, and so on. Stylistic figures represent asyndeton, polysyndeton, amplification, anaphora, antithesis, apocope, hyperbaton, gradation, inversion, oxymoron, parallelism, parcel, pleonasm, and rhetorical question.

The practical part of the paper deals with the analysis of the peculiarities of translating expressive means and stylistic devices of a fictional text. The material of analysis was the text of J. K. Rowling's novel "Harry Potter and the Prisoner of Azkaban" (JR, HP: URL) and the Ukrainian version of the novel (ДЖР, ПП: URL).

In the frameworks of translational analysis, the following ways of translating expressive means and stylistic devices of a fictional text were identified: 1. lexical transformations: differentiation; generalization; concretization; addition; omission; calque; 2. grammatical transformations: transposition; grammatical replacement; 3. lexical-grammatical transformations: descriptive translation; antonymic translation; modulation; total reorganization.

It was found that the most common ways of translating stylistic features of the fictional text are the transformation of differentiation, which was applied in 17% of examples, and the transformation of transposition, which was applied in 15% of examples. The less common are the transformation of grammatical replacement, which was used in 11% of examples, the transformation of modulation, which was also applied in 11% of examples, the transformation of generalization, which was used in 10% of examples, the transformation of concretization, which was applied in 7% of examples; the transformation of addition, which was applied in 7% of

examples; the transformation of descriptive translation, which was applied in 7% of examples; the transformation of antonymic translation, which was used in 7% of examples. The least common are the transformation of calque, which was applied in 4% of examples; the transformation of omission which was used in 2% of examples, and the transformation of total reorganization, which was used in 2% of examples.

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ANNEX

Annex A

Original	Translation	Transformation
<p>(1). <i>The silence in the dark house was broken only by the distant, grunting snores of his enormous cousin, Dudley (JR, HP: URL).</i></p>	<p><i>Тишу в наповненому темрявою будинку порушувало хіба що віддалене чи то рохкання, чи то хропіння його тлістого двоюрідного брата Дадлі (ДЖР, ГП: URL).</i></p>	Differentiation
<p>(2). <i>Plump little Mrs. Weasley; tall, balding Mr. Weasley; six sons; and one daughter, all</i></p>	<p><i>Товстенька й маленька місіс Візлі, високий лисуватий містер Візлі, шестеро синів і донька --</i></p>	Differentiation

<p>(<i>though the black-and-white picture didn't show it</i>) <u>with flaming-red hair</u> (JR, HP: URL).</p>	<p><u>усі яскраво руді</u> (<i>хоч цього й не було видно на чорно-білій фотографії</i>) (ДЖР, ГП: URL).</p>	
<p>(3). <i>He had pinned his Head Boy badge to the fez perched jauntily on top of his neat hair, his horn-rimmed glasses flashing in the Egyptian sun</i> [: 6].</p>	<p>Він причепив значок шкільного старости на феску, що елегантно сиділа на <u>прилизаному волоссі</u>, а його окуляри в роговій оправі поблискували під єгипетським сонцем (ДЖР, ГП: URL).</p>	Differentiation
<p>(4). <i>Dementors, at least a hundred of them, gliding in a black mass around the lake toward them.</i> ” (JR, HP: URL)</p>	<p>Дементори, не менше сотні, <u>чорною зграєю</u> наближались до них берегом озера.» (ДЖР, ГП: URL).</p>	Differentiation
<p>(5). “<i>I wouldn't be so sure if I were you, dear,</i>” said Professor Trelawney, <u>the firelight glinting on her long emerald earrings</u> (JR, HP:</p>	<p>На твоєму місці, любий, я не була б такою впевненою, -- сказала професорка, і <u>полум'я каміна заграло</u> на її довгих смарагдових сережках</p>	Differentiation

URL).	(ДЖР, ГП: URL).	
(6). <i>Cold as <u>ice</u>!</i> (JR, HP: URL)	<i>Холодні, як <u>льодяки</u>!</i> (ДЖР, ГП: URL)	Differentiation
(7). “ <i><u>Horrible temper,</u></i> ” <i>said Dot, nodding fervently</i> (JR, HP: URL).	— <i><u>Жахнючий туп!</u></i> — <i>запопадливо підтвердила Дот</i> (ДЖР, ГП: URL).	Differentiation
(8). <i>Thought I’d send this with <u>Pig</u> anyway.</i> (9). <i>Harry stared at the word “<u>Pig,</u>” then looked up at the tiny owl now zooming around the light fixture on the ceiling. He had never seen anything that looked less like a <u>pig</u></i> (JR, HP: URL).	<i>Але я все одно вишлю це <u>Левом.</u></i> <i>Гаррі глянув на слово “<u>Левом</u>”, а тоді подивився на малесеньку сову, що виконувала фігури вищого пілотажу навколо абажура на стелі.</i> <i>Кого-кого, а <u>лева</u> вона нагадувала якнайменше</i> (ДЖР, ГП: URL).	Differentiation
(10). <i>The old scar on his forehead, which was shaped like a bolt of lightning, was burning beneath his fingers <u>as though someone had just pressed a white hot wire to his skin</u></i> (JR, HP: URL).	<i>Давній шрам на чолі, що мав форму блискавки, палав під його пальцями, <u>неначе хтось притис до шкіри розпечене залізо</u></i> (ДЖР, ГП: URL).	differentiation

<p>(11). <i>She scratched her nose absently with the end of her quill, turned <u>The Quibbler</u> upsidedown and began marking her answers</i> (JR, HP: URL).</p>	<p><i>Джінні неухважно почухала кінчиком пера ніс, перевернула "<u>Базікало</u>" догори дригом і почала позначати галочками правильні відповіді (ДЖР, ГП: URL).</i></p>	<p>differentiation</p>
<p>(12). <i>She walked away from him and, as he watched her go, he found that <u>the terrible weight in his stomach-seemed to have lessened slightly</u></i> (JR, HP: URL).</p>	<p><i>Гаррі дивився, як вона йде, і відчував, що <u>жахливий тягар у грудях трохи полегшав</u> (ДЖР, ГП: URL).</i></p>	<p>differentiation</p>
<p>(13). <i>“And thirdly,” said Uncle Vernon, his mean <u>little eyes</u> now slits in his <u>great purple face</u>, “we’ve told Marge you attend St. Brutus’s Secure Center for Incurably Criminal Boys.”</i> (JR, HP: URL)</p>	<p><i>по-третє, - вимовив дядько Вернон, і <u>його підступні очиці на широкому буряковому обличчі стали вузькі, мов щілини</u>, -- ми сказали Мардж, що ти навчаєшся в Центрі святого Брута для патологічнозлочинних підлітків (ДЖР, ГП: URL).</i></p>	<p>Generalization</p>

<p>(14). <i>Fudge, a portly little man in a long, pinstriped cloak. He looked cold and exhausted</i> (JR, HP: URL).</p>	<p>Фадж, <u>огрядний низенький чоловік у довгій смугастій мантії, мав непривітний і втомлений вигляд</u> (ДЖР, ГП: URL).</p>	<p>Generalization</p>
<p>(15). <i>Harry sat down between Dudley and Uncle Vernon, a large, beefy man with very little neck and a lot of mustache</i> (JR, HP: URL).</p>	<p>Гаррі вмотився між Дадлі й дядьком Верноном, <u>дебелим чолові'ягою, який майже не мав шиї, зате відростив пишні вуса</u> (ДЖР, ГП: URL).</p>	<p>Concretization</p>
<p><i>Malfoy, who had a pale, pointed, sneering face, was in Slytherin house</i> (JR, HP: URL).</p>	<p>Мелфой, що мав <u>бліде, гостре і хронічно єхидне обличчя, належав до слизеринського гуртожитку</u> (ДЖР, ГП: URL).</p>	<p>Addition</p>
<p>(16). <i>There was a hand protruding from the cloak and it was glistening, grayish, slimy-looking, and scabbed, like something dead that</i></p>	<p>З-під плаща стирчала <u>рука- - лискуча, сіра, вкрита слизом і струпами, немов рука покійника, що зогнив уводі..</u> (ДЖР, ГП: URL).</p>	<p>Addition</p>

<p><i>had decayed in water...</i>(JR, HP: URL).</p>		
<p>(17). <i>Now, I'm saying nothing against your family, Petunia" — she patted Aunt Petunia's bony hand with her shovel like one...</i>(JR, HP: URL).</p>	<p><i>Я нічого не маю проти твоєї родини, Петуніє, -- вона поплескала по кістлявій руці тітки Петунії своєю великою, як лопата, долонею...</i> (ДЖР, ГП: URL).</p>	<p>Addition, transposition, differentiation</p>
<p>(18). <i>Professor Lupin appeared to be holding a hand full of flames</i> (JR, HP: URL).</p>	<p><i>Здавалося, ніби професор Люпин тримає в руці цілу жменю вогню, що осявав його втомлене сіре обличчя</i> (ДЖР, ГП: URL).</p>	<p>Addition</p>
<p>(19). <i>The eyes behind his glasses were bright green, and on his forehead, clearly visible through his hair, was a thin scar, shaped like a bolt of lightning</i> (JR, HP: URL).</p>	<p><i>Очі за окулярами були ясно-зелені, а на чолі виразно виднівся крізь волосся тоненький, схожий на блискавку шрам</i> (ДЖР, ГП: URL).</p>	<p>Omission</p>

<p>(20). <i>Crookshanks</i> had now settled in an empty seat, his squashed face turned towards Ron, his yellow eyes on Ron's top pocket (JR, HP: URL).</p>	<p><i>Криволапик</i> тим часом уместився навільному сидінні, повернувши свою плескату морду до Рона (ДЖР, ГП: URL).</p>	Calque
<p>(21). "You need your <i>Inner Eye</i> tested, if you ask me," said Ron, and they both had to stifle their laughs as Professor Trelawney gazed in their direction (JR, HP: URL).</p>	<p>По-моєму, тобі не завадить перевірити в окуліста своє <i>Внутрішнє Око</i>,-- сказав Рон, і вони ледве стримали сміх, коли на них зиркнула Трелоні (ДЖР, ГП: URL).</p>	Calque
<p>(22). He had turned the corner towards <i>the Fat Lady's</i> corridor when he saw somebody up ahead fastening a note to a board on the wall (JR, HP: URL).</p>	<p>Завернув у <i>коридор</i>, що <i>вів до Гладкої Пані</i> й побачив, що попереду хтось чіпляє на дошку оголошень якусь записку (ДЖР, ГП: URL).</p>	Calque
<p>(23). Compared to the</p>	<p>Хоча, порівняно з тим</p>	Transposition

<p><i>man on the television, however, whose gaunt face was surrounded by a <u>matted, elbow-length tangle</u>, Harry felt very well groomed indeed (JR, HP: URL).</i></p>	<p><i>в'язнем, кощаве обличчя якого облямовували <u>довжелезні сплутані</u> кудли, Гаррі видавався охайно зачесаним (ДЖР, ГП: URL).</i></p>	
<p>(24). <i>Tears leaked out of the crinkled corners of Hagrid's <u>beetle-black eyes</u> (JR, HP: URL).</i></p>	<p><i>Зі зморшкуватих кутиків Гегрідових <u>чорних, мов жуки</u>, очей викотилися сльози (ДЖР, ГП: URL).</i></p>	Transposition
<p>(25). “...<u>seemed to be giant eagles, with cruel, steel colored beaks and large, brilliantly orange eyes.</u>” (JR, HP: URL)</p>	<p><i>«...голови зі <u>страхотливими дзьобами сталевого кольору й великими яскравими, як помаранчі, очима нагадували орлів» (ДЖР, ГП: URL).</u></i></p>	Transposition, grammatical replacement
<p>(26). <i>Aunt Petunia, who was bony <u>and horse-faced</u>, whipped around and peered intently out of the kitchen window (JR, HP: URL).</i></p>	<p><i>Тітка Петунія, кістлява, з <u>кобилячим обличчям</u> жінка, прожогом обернулася і стала вдивлятися в кухонне вікно (ДЖР, ГП: URL).</i></p>	Transposition
<p>(27). <i>Even <u>Stan's</u></i></p>	<p><i><u>Поблідли навіть Стенові</u></i></p>	Transposition

<p><i>pimples went white...</i> (JR, HP: URL).</p>	<p><i>прищі</i> (ДЖР, ГП: URL).</p>	
<p>(28). <i>Harry, though still rather <u>small and skinny</u> for his age, had grown a few inches over the last year</i> (JR, HP: URL).</p>	<p><i>Гаррі підріс цього року на кілька сантиметрів, хоча й далі залишався худорлявим і маленьким</i> (ДЖР, ГП: URL).</p>	Transposition
<p>(29). <i>They landed with a soft flump on Harry's bed, and the middle owl, which <u>was large and gray</u>, keeled right over and lay motionless</i> (JR, HP: URL).</p>	<p><i>Вони м'яко гупнулися на ліжку, а середня сова, <u>сіра та величезна</u>, перекинулася на спину, наче мертва</i> (ДЖР, ГП: URL).</p>	
<p>(30). <i>Aunt Marge and Aunt Petunia kissed, or rather, Aunt Marge bumped her <u>large jaw</u> against Aunt Petunia's <u>bony</u></i> (JR, HP: URL).</p>	<p><i>Тітонька Мардж і тітка Петунія поцілувалися, чи, радше, тітонька Мардж лупнула своєю <u>масивною щелепою</u> кістяву щоку тітки Петунії</i> (ДЖР, ГП: URL).</p>	Transposition
<p><i>he also ran into the real Neville Longbottom, a <u>round-faced, forgetful boy</u>, outside Flourish and Blotts. Harry didn't stop to chat</i></p>	<p><i>Порозмовляти не вдалося: Невіл, <u>забудькуватий</u>, круглолиций хлопець, дець загубив свій список</i> (ДЖР,</p>	Transposition

(JR, HP: URL).	ГП: URL).	
(31). <i>A <u>fat, dappled-gray</u> pony had just ambled onto the grass and was grazing nonchalantly</i> (JR, HP: URL).	<i>На галявині щойно з'явився <u>товстенький, сірий у яблуках коник</u>, що безтурботно поскубував травичку</i> (ДЖР, ГП: URL).	Transposition
(32). <i>Dudley had spent most of the summer in the kitchen, his <u>piggy little eyes</u> fixed on the screen and his five chins wobbling as he ate continually</i> (JR, HP: URL).	<i>Дадлі провів на кухні майже ціле літо, не відриваючи від екрану своїх <u>маленьких поросячих оченят</u> [: 12].</i>	Transposition
(33). <i>She was very like Uncle Vernon: <u>large, beefy, and purple faced</u>, she even had a mustache, though not as bushy as his</i> (JR, HP: URL).	<i>На порозі стояла тітонька Мардж. Вона була дуже схожа на дядька Вернона- - <u>велика, огрядна, з буряковим обличчям</u>, і навіть мала вуса, щоправда, не такі пишні, як у брата</i> (ДЖР, ГП: URL).	Grammatical replacement
<i>“Just come out — prototype</i>	<i>Щойно випустили...</i>	Grammatical

<p>—” <i>a square-jawed wizard was telling his companion</i> (JR, HP: URL).</p>	<p><i>перший зразок... - пояснював своєму приятелю <u>чарівник з квадратною щелепою</u></i> (ДЖР, ГП: URL).</p>	<p>replacement</p>
<p>(34). ... <i>Ron looking <u>incredibly freckly.</u></i> (35). <i>Hermione <u>very brown,</u> both waving frantically at him</i> (JR, HP: URL).</p>	<p><i><u>Поцяткований ластовинням Рон і шоколадна від засмаги</u> Герміона несамовито махали йому руками</i> (ДЖР, ГП: URL).</p>	<p>Grammatical replacement</p>
<p>(36). <i>His <u>jet-black hair,</u> however, was just as it always had been — stubbornly untidy, whatever he did to it</i> (JR, HP: URL).</p>	<p><i><u>Його чорне, як смола,</u> волосся було таке, як і завжди -стирчало навсібіч, хоч би що він із ним робив</i> (ДЖР, ГП: URL).</p>	<p>grammatical replacement</p>
<p>(37). <i>“Hermione, that thing nearly <u>scalped me!</u>” said Ron</i> (JR, HP: URL).</p>	<p><i>--- Герміоно, та він мало не <u>зняв з мене скальп!</u> -обурився Рон</i> (ДЖР, ГП: URL).</p>	<p>Grammatical replacement</p>

<p>(41). <i>Scary-lookin’ fing, inee?” said Stan, who had been watching Harry read</i> (JR, HP: URL).</p>	<p><i>Ну, як тобі цей мальований красень? -- поцікавився Стен</i> [(ДЖР, ГП: URL).</p>	<p>Antonymic translation</p>
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<p>(42). <i>“I mean, she’s quite good-looking and all that, but <u>you want someone a bit more cheerful.</u>”</i> (JR, HP: URL)</p>	<p><i>Тобто вона гарненька... <u>але тобі краще знайти не таку смурну</u></i> (ДЖР, ГП: URL).</p>	<p>Antonymic translation</p>
<p>(43). <i>He had several feet of long silver hair and beard, <u>half-moon spectacles,</u> and an extremely crooked nose</i> (JR, HP: URL).</p>	<p><i>Він мав довжелезне сріблясте волосся й таку ж бороду, <u>окуляри, що нагадували два півмісяці,</u> і неймовірно гачкуватого носа</i> (ДЖР, ГП: URL).</p>	<p>Descriptive translation</p>
<p>(44). <i>“She was <u>the nosiest woman in the world</u>”</i> (JR, HP: URL).</p>	<p><i>«Вона намагалася <u>скрізь устроювати свого носа</u>»</i> (ДЖР, ГП: URL).</p>	<p>Descriptive translation</p>
<p>(45). <i>Goyle had short, bristly hair and <u>long, gorilla arms</u></i> (JR, HP: URL).</p>	<p><i>У Гойла було коротке, жорстке волосся і <u>довгі, мов у горили, руки</u></i> (ДЖР, ГП: URL).</p>	<p>Descriptive translation</p>
<p>(46). <i>Now, I’m saying nothing against your family, Petunia” — she patted Aunt Petunia’s bony hand with her shovel like one <u>but your sister was a bad egg</u> [11].</i></p>	<p><i>Я нічого не маю проти твоєї родини, Петуніє, --вона поплескала по кістлявій руці тітки Петунії своєю великою, як лопата, долонею, - <u>але твоя сестра була непутяща</u></i> (ДЖР, ГП: URL).</p>	<p>Descriptive translation</p>

	URL).	
(47). <i>Buckbeak had turned his <u>great, sharp head</u> and was staring at Harry with one fierce orange eye</i> (JR, HP: URL).	<i>Бакбик повернув свою велику <u>гостродзьобу голову</u> і втупився в Гаррі лютим оранжевим оком</i> (ДЖР, ГП: URL).	Modulation
(48). <i>Now he watched the purple recede blotchily from Uncle Vernon's face, making it look <u>like badly mixed black currant ice cream</u></i> (JR, HP: URL).	<i>Блідість миттю витіснила багрянець з обличчя дядька Вернона, але не скрізь, і воно стало <u>схоже на погано перемішане морозиво зі смородиновим варенням.</u></i>	Modulation
(49). <i>He could almost see the cogs working under Uncle Vernon's thick, dark, neatly parted hair</i> (JR, HP: URL).	<i>Здавалося, було чути, як у дядьковій голові, під густим темним акуратно зачесаним волоссям, клацають якісь зубчики, <u>наче в годинниковому механізмі...</u></i> (ДЖР, ГП: URL).	Modulation, transposition
(50). <i>"If there's <u>something rotten on the inside</u>, there's nothing anyone can do about it."</i> (JR, HP: URL)	<i>«Якщо <u>кров гнила</u>, то нічого не вдієш»</i> (ДЖР, ГП: URL).	Total reorganization

РЕЗЮМЕ

Роботу присвячено дослідженню особливостей перекладу засобів експресивності. Теоретичний розділ роботи присвячено аналізу засобів експресивності та стилістичних прийомів художнього тексту, розглянуто теоретичні основи перекладу засобів експресивності та стилістичних прийомів художнього тексту, а також, проаналізовано особливості аналізу тексту художнього дискурсу.

Практичний розділ присвячено особливостям перекладу засобів експресивності та стилістичних прийомів художнього тексту, зокрема, проаналізовано особливості застосування лексичних, граматичних та лексико-граматичних трансформацій.

Ключові слова: художній текст, переклад, засоби експресивності, стилістичні прийоми, дискурс, художній дискурс