

MINISTRY OF EDUCATION AND SCIENCE OF UKRAINE  
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FACULTY OF GERMANIC PHILOLOGY AND TRANSLATION  
Department of Theory and Practice of Translation from the English Language

## **TERM PAPER**

IN TRANSLATION STUDIES

**WAYS OF CONVEYING SYNTACTIC CONSTRUCTIONS IN ENGLISH  
FICTIONAL DISCOURSE (A STUDY OF *JONATHAN STRANGE & MR.  
NORELL* NOVEL)**

**Daria O. Didyk**

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Research supervisor:

**Yu. V. Karpenko**

МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ  
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Факультет германської філології і перекладу  
Кафедра теорії і практики перекладу з англійської мови

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## КУРСОВА РОБОТА

З ПЕРЕКЛАДУ

**СПОСОБИ ПЕРЕКЛАДУ СИНТАКСИЧНИХ КОНСТРУКЦІЙ У  
ТЕКСТАХ АНГЛІЙСЬКОМОВНОГО ХУДОЖНЬОГО ДИСКУРСУ  
(НА МАТЕРІАЛІ РОМАНУ *JONATHAN STRANGE & MR. NORELL*  
“ДЖОНАТАН СТРЕНДЖ І МІСТЕР НОРРЕЛЛ”)**

Дідик Дар’я Олександрівна  
студентка групи Па 01-19

Керівник курсової роботи \_\_\_\_\_  
(підпис)

викладач

Карпенко Юлія Вікторівна

Київський національний лінгвістичний університет  
Кафедра теорії і практики перекладу з англійської мови

Завідувач кафедри  
теорії і практики перекладу  
з англійської мови

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

студентки IV курсу групи Па 01-19, факультету германської філології і перекладу КНЛУ спеціальності **035. Філологія**, спеціалізації **035.041 Германські мови і літератури (переклад включно) перша - англійська**, освітньо-професійної програми **Англійська мова і друга іноземна мова: усний і письмовий переклад**

**Тема роботи** Способи перекладу синтаксичних конструкцій у текстах англійськомовного художнього дискурсу (на матеріалі роману Jonathan Strange & Mr. Norell “Джонатан Стрендж і містер Норрелл”)

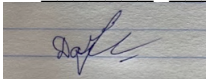
**Науковий керівник** викладач Карпенко Юлія Вікторівна

**Дата видачі завдання** 29 вересня 2022 року

**Графік виконання курсової роботи з перекладу**

№ п/п	Найменування частин та план курсової роботи	Терміни виконання	Відмітка про виконання
1.	Аналіз наукових першоджерел і написання <b>теоретичної частини</b> курсової роботи ( <b>розділ 1</b> )	1-5 листопада 2022 р.	
2.	Аналіз дискурсу, який досліджується, на матеріалі фрагменту тексту; проведення перекладацького аналізу матеріалу дослідження і написання практичної <b>практичної частини</b> курсової роботи ( <b>розділ 2</b> )	7-11 лютого 2022 р.	
3.	Написання <b>вступу і висновків</b> дослідження, оформлення курсової роботи і подача завершеної курсової роботи науковому керівнику для попереднього перегляду	28-31 березня 2023 р.	
4.	<b>Оцінювання</b> курсових робіт <b>науковими керівниками</b> , підготовка студентами презентацій до захисту курсової роботи	25-30 квітня 2023 р.	
5.	<b>Захист</b> 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 IV курсу групи Па 01-19, факультету германської філології і перекладу КНЛУ

спеціальності 035 Філологія, спеціалізації 035.041 Германські мови і літератури (переклад включно), перша – англійська освітньо-професійної програми Англійська мова і друга іноземна мова: усний і письмовий переклад

Дідик Дар'ї Олександрівни  
(ПІБ студента)

за темою Способи перекладу синтаксичних конструкцій у текстах англійськомовного художнього дискурсу (на матеріалі роману Jonathan Strange & Mr. Norell “Джонатан Стрендж і містер Норрелл”)

	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)

“ ” \_\_\_\_\_ 2023 р.

## CONTENTS

INTRODUCTION .....	1
CHAPTER 1	
SYNTACTIC CONSTRUCTIONS AS A LANGUAGE PHENOMENON AND TRANSLATION CHALLENGE .....	4
1.1 Syntactic constructions as a language phenomenon .....	4
1.2 Theoretical background of translating syntactic constructions .....	13
1.3 Specifics of fictional discourse text analysis.....	18
CHAPTER 2	
FICTIONAL DISCOURSE SYNTACTIC CONSTRUCTIONS: TRANSLATION OPTIONS .....	24
2.1 Grammatical transformations in the translation of fictional discourse syntactic constructions .....	24
2.2 Lexical and semantic transformations in the translation of fictional discourse syntactic constructions.....	43
CONCLUSIONS .....	50
BIBLIOGRAPHY .....	51
LIST OF REFERENCE SOURCES .....	53
LIST OF DATA SOURCES .....	53
ANNEX A .....	55
ANNEX B .....	58
PE3IOME .....	71

## INTRODUCTION

Fiction translation is one of the most popular and at the same time the most difficult type of translation, which is often divided into a separate type of literary work. Today, there is a rapid development of translation studies related to the processes of globalization, the active development of intercultural relations in various spheres of human activity. The theory and practice of translation constantly faces new problems and challenges.

The issues of fiction translation are studied not only in the field of linguistics, but also involve other areas of science, such as psychology, psycholinguistics, methods of teaching foreign languages, linguistic and cultural studies.

One of the main problems of the fiction translation is constructions, which are distinctive feature of one language and alien in another, most often it concerns syntactic constructions due to the difference in grammatical structure of the languages under investigation, in our case they are English and Ukrainian.

**The term paper is focused** on the ways of translating syntactic constructions in the fictional discourse on the basis of the “Jonathan Strange & Mr. Norrell” novel by Susanna Clark. We have decided to investigate the notion of the syntactic construction as a language phenomenon, the possible ways of their rendering into Ukrainian and to analyze transformations used during translation.

**The theoretical background** of the term paper is based on the works of Ukrainian and British authors such as: I.V. Korunets (“Theory and Practice of Translation”), V.I. Karaban (“Translation of English Scientific and Technical Literature: Lexical, Terminological and Genre-stylistic Difficulties”), V.H. Nikonova (“English Grammar in Theory and Practice (Non-Finite Forms of the Verb. Modal Verbs)”), Jim Miller (“An Introduction to English Syntax”) and others.

**The rationale for the study** is based on the importance to define the possible ways of rendering the syntactic constructions in the fictional discourse and highlight the transformations which help to translate these constructions properly and adequately.

**The aim** of the term paper is to study and analyze the main ways of translating syntactic constructions on the basis of “Jonathan Strange & Mr. Norrell” novel by Susanna Clark from English into Ukrainian.

To conduct the research properly, we have to perform the following **tasks**:

- to study the notion of syntactic construction as a language phenomenon;
- to distinguish the methods of translation of syntactic constructions;
- to highlight the specifics of fictional discourse text translation and analysis;
- to compare the original variant of the “Jonathan Strange & Mr. Norrell” novel with its translation into Ukrainian;
- to define the transformations used in the process of rendering syntactic constructions;
- to distinguish the grammatical transformations;
- to distinguish the lexical and semantic transformations;
- to analyze the frequency of the usage of transformations under analysis;
- to provide statistical data in the form of the diagram.

**The subject** of the investigation is the ways of translating syntactic constructions in the fictional discourse from the English language into Ukrainian.

**The investigation object** is the syntactic constructions in English fictional discourse.

**Data sources** are 50 syntactic constructions and their translation into Ukrainian. The examples were taken from the “Jonathan Strange & Mr. Norrell” novel by Susanna Clark and its translation into Ukrainian performed by Kateryna and Anatolii Pityk.

We have used different **methods** of analysis during our **research work** such as comparative method, deductive method and statistical method.

**The theoretical value of the investigation** is based on the study of syntactic constructions, their distinctive features, the ways of their rendering into the Ukrainian language, the analysis of approaches to translating the constructions and transformations used in the process of their rendering. The results can be used as a theoretical background for further study of syntactic constructions and the possibilities

of their translation. It can also be used by the students, who study linguistics, in particular grammar and syntax, and translation for preparation for their classes.

**The practical value of the investigation** is based on the practical analysis of the approaches to rendering of syntactic constructions from English into Ukrainian on the basis of the “Jonathan Strange & Mr. Norrell” novel by Susanna Clark. The results of the investigation can be used as a background for further researches or as a practical material during translation or grammar classes.

The term paper can be generally divided into 10 chapters. The Introduction gives a short outline of the theme. Chapter 1 comprises a theoretical overview of the syntactic constructions as a language phenomenon. The chapter is focused on the main characteristic features of the notion. Chapter 2 shows the detailed analysis of transformations, which were used by the translators during rendering of the constructions from the English language into Ukrainian. The analysis was performed on the basis of the “Jonathan Strange & Mr. Norrell” novel by Susanna Clark and its Ukrainian translation by Kateryna and Anatolii Pityk. Then, for better understanding of the main topic, the comparative analysis is provided. Conclusions consists of a summary on the theoretical and practical parts and the main findings of the study. Bibliography presents all the theoretical sources of information used in the process of investigation. List of reference sources comprises dictionary and encyclopedia, which provided us with the definition for the notion under investigation. List of data sources consists of the literary works; the term paper includes. Apart from this, there were also the “Jonathan Strange & Mr. Norrell” novel by Susanna Clark and its translation into Ukrainian performed by Kateryna and Anatolii Pityk, which were used during comparative analysis. Annex A comprises the excerpt, analyzed in the Chapter 1. Annex B covers 50 sentences with the syntactic constructions from the “Jonathan Strange & Mr. Norrell” novel by Susanna Clark and its translation by Kateryna and Anatolii Pityk as well as comments upon transformations used during rendering. Finally, the Summary in Ukrainian gives a short outline of the investigation object.



# CHAPTER 1

## SYNTACTIC CONSTRUCTIONS AS A LANGUAGE PHENOMENON AND TRANSLATION CHALLENGE

### 1.1 Syntactic constructions as a language phenomenon

To begin with, syntax is one of the branches of linguistics that studies the rules that determine how words form phrases and phrases form sentences. Etymologically, the syntax term is putting together words into groups of words or sentences and groups of words into sentences. It examines how sentences are formed. In syntax, there are several parts of the sentence structure, namely subject, verb, object, complement and adverb. There are two parts of sentences that are very important in analyzing syntax, namely: phrases and clauses. In this chapter the notion of syntactic constructions and the possible ways of their rendering in Ukrainian language will be studied.

Syntactic construction is a grammatical construction having only free forms as immediate constituents and having no formal characteristics identifying it as a compound [32].

According to Jim Miller, syntactic constructions are divided into two main classes, **Declarative Construction** and **Interrogative Construction**. It is generally accepted that the active Declarative Construction is basic. It can be used both in passive and active voices. This is the most frequent type of construction in the English language, because most speakers make statements, even about agents, and it allows for various modifications [25: 27]. For example, “*At the very least the magicians supposed that their doom was being slowly recited to them*” (JSMN: 66)

While an interrogative construction is used to ask a question. There are two kinds of questions: **yes/no questions** and **information questions**. The first type may be answered with a simple 'yes' or 'no' [25: 28]. For example, “*And do you have a prior engagement?*” asked Childermass. “*No,*” said Mr Norrell.” (JSMN: 89)

Information questions contain a specific interrogative word (who, what, when, why, how) and cannot be answered with a yes or no. Their purpose is to elicit a specific piece of information. For example, “*what is it? What is the matter?*” (JSMN: 89)

Taking into account the definition of syntactic construction given above, the syntactic constructions can be classified in the following way. According to the existing interrelations between their immediate components, word-groups split into three types: 1) co-ordinate word-groups, 2) subordinate word-groups and 3) predicative word-groups [12: 311].

**I. Co-ordinate Word-Groups** in English are formed from components equal in rank which are connected either syndetically (with the help of conjunctions) or asyndetically (by placement), for example “*pound and rack*” (JSMN: 17), “*magicians and historians*” (JSMN: 18), “*unshaven faces, gypsies, house-breakers;*” (JSMN: 19)

Co-ordinate word-groups may include several Immediate Constituents of equal rank, though not necessarily of the same lexico-grammatical nature [12: 311]. For example, “*Chief among Mr Segundus’s supporters was a gentleman called Honeyfoot, a pleasant, friendly sort of man of fifty-five, with a red face and grey hair.*” (JSMN: 20)

**II. Subordinate Word-Groups** consist of a head component and of one or more complements. They may be either a single notional word or a group of words functionally equal to it, for example, “*Do not mind them, sir. I am entirely of your opinion;*” (JSMN: 20)

Among the existing classifications of word-groups the morphological classification remains one of the most embracing. It is based on the lexico-grammatical nature of the head component or on its functional substitute. As a result, the following seven (according to the number of national parts of speech) common paradigmatic classes of substantival word-groups are to be singled out in English [12: 312]:

**1. Substantival Word-Groups.** The mainly attributive adjuncts are in the pre-position or post-position to the noun head. Their way of connection is analytical; in the *Table 1.1* there are some examples [12: 313]:

*Table 1.1*

Possible ways of connection of substantival word-groups

<b>Ways of connection</b>	<b>Examples</b>
N > N	street sorcerers, the York society
NN > N	street traffic rules

Table 1.1 (continued)

NP > NP	next year football matches
N > NP/NN	London summer holiday
N cj N > N(pl)	mother and daughter secrets
A > N	small inducement, a modest contribution
I > N	his hands, his host
Q(P) > N(P)	the third Wednesday, the first meeting
V <sub>ing</sub> > N(P)	intertwining roots, smiling attorney, shining smile
N(P) < A	the news available
N(P) < I	I myself, Dr Foxcastle himself, Mr Norrell himself
N(P) < Q	page twelve, class three
N(P) < D	the book here, the future ahead
N(P) < V <sub>inf</sub>	the wish to go, the plan to flee
N(P) < V <sub>ing</sub>	time passing
N(P) < V <sub>en</sub>	magic done
N(P) < Stative	the child asleep
N(P) <sub>prep</sub> < N/NP	the man of business, lack of success,
N(P) <sub>prep</sub> < V <sub>prep</sub>	reward for loving, skill at housekeeping

**2. Verbal Word-Groups.** According to Korunets, there are different structural types of verbal word-groups which are the following [12: 314]:

1) with simple objective or adverbial complements (V < N or I/Q/A/Stative): *to receive the instructions, to find themselves, to be easy;*

2) with extended or expanded complements (V<sub>inf</sub> < VP): *to like to play the piano;*

3) with simple or extended/expanded objective and adverbial complements (V<sub>inf</sub> < I prep V<sub>inf</sub> < Stative): *to love it to be asleep;*

4). with pre-posed and postposed complements (V<sub>inf</sub> < V<sub>inf</sub> co-cj V<sub>inf</sub> < N): *to like to read and translate a passage.*

Common are also prepositional complements in verbal word-groups of this pattern: *to speak of somebody, to divide by two;* for the V < V<sub>ing</sub> and V < V<sub>ger</sub> English

word-groups patterns as: *to sit playing, to like playing*. Participial  $V_{ing}D$  as in *running fast* or  $V < V_{ger}$  in *continue talking*.

**3. Adjectival Word-Groups.** In comparison to other types of word-groups, this class has smaller numbers of structural models. This happens mainly because of the restricted combinability of the part of speech. The most common models are the following:

- 1). Adjectival word-groups with gerundial complements ( $A < V_{ger}$ ): *worth mentioning (being mentioned)*;
- 2).  $A < V_{ger}N(P)$ : *continue drawing the picture*;
- 3).  $A_{prep}N(I)V_{ger}$ : *scared of his returning*;

**4. Pronominal Word-Groups.** Most often the heads are indefinite, negative and mostly demonstrative pronouns, and much rarer personal and reflexive pronouns. The usually common adjuncts are pronouns, prepositional nouns, adjectives or adjectival word-groups, infinitives, verbal word-groups and subordinate clauses. The most common place of these adjuncts is postposition [12: 317].

**5. Numerical Word-Groups.** The combinability of this type of word-groups is illustrated in the *Table 1.2*:

*Table 1.2*

Possible ways of connection of numerical word-groups

Ways of connection	Examples
$Q_{card} prep N(P)$	three of the candies
$Q_{card} prep I$	one of them
$V_{ord} prep I$	second to none
$Q_{card} prep A(P)$	one of the most important
$Q_{ord} V_{inf}$	the last to come
$Q_{card} N V_{ing}$	one of the children sleeping
$Q_{card} N V_{en}(D)$	one of the girls spoken earlier
$Q_{ord} N V_{inf}$	the first cake to be eaten
$Q_{ord} V_{inf} N$	the first to tell the story

Table 1.2 (continued)

Q prep I D	ten of those behind
Q prep I prep A N	two of them in the new restaurant
Q prep N(V <sub>ing</sub> ) N/I	one of the children, awaiting parents
Q prep N (subordinate clause)	ten of the students who were present

**6. Adverbial Word-Groups.** They are headed either by adverbs or by adverbial phrases while the adjuncts/complements may be expressed in the following ways:

1). by adverbs or by adverbial (usually prepositional) phrases used in preposition as well as in postposition to the head adverb: *far away, too short, terribly well;*

2). by nouns used in preposition: *minutes later, hours earlier;*

3). by nominal phrase used in the postposition: *late that autumn evening;*

4). by the subordinate clause: *earlier than he thought.*

**7. Stative Word-Groups.** The adjuncts/complements in the word-groups may be expressed in the following ways:

### 1). Preposition

a). by infinitive: *scared to speak;*

b). by gerund: *afraid of coming;*

c). by noun: *afraid of spiders;*

d). by pronoun: *ashamed of that;*

e). by adverb: *ablaze all around.*

### 2). Postposition

a). by adverb: *soon asleep, horribly afraid;*

b). by noun: *never afraid of the rain;*

c). by pronoun: *always ashamed of it.*

## III. Predicative Word-Groups

Secondary predication word-groups are represented in English in the following structural types or syntactic constructions which are often referred to as complexes. E. Morokhovskaya first calls predicative constructions as “predicative word-groups” which are “traditionally recognized as constructions of “secondary predication” or

simply as predicative constructions” [16: 174]. Predicative constructions are structures in which the syntactic functions of the component parts differ from the function of the phrase as a whole. They can be used with infinitive, participle I, participle II or gerund.

The following predicative constructions with the infinitive are used in Modern English [17: 9]:

**a) The Objective-with-the-Infinitive construction.** It is a construction in which infinitive is in predicate relation to a noun in the common case or a personal pronoun in the objective case. In the sentence the Objective-with-the-Infinitive construction performs the function of the complex object [2: 91]. The construction usually consists of two parts, the first one is any verb of **mental activity** (*to think, to believe, to consider, to expect, to suppose, to understand, to find, to consider, to imagine*), **wish and intention** (*to want, to wish, to desire, to intend, to mean*), **declaring** (*to pronounce, to declare, to report*), **emotion and feeling** (*to like, to love, to hate, to dislike, to detest, to adore, cannot bear, cannot stand*), **order and permission** (*to order, to allow, to suffer*), **sense perception**, (*to see, to feel, to watch, to observe, to notice, to hear*) [2: 92-93]. The second part is any form of the infinitive with the particle **to**; in rare cases the bare infinitive is used, for example after the verbs of sense perception.

For example, “*I merely want him to be pleased with me and to talk to the other Ministers and to persuade them of the great good that my magic can do the country!*” (JSMN: 320)

**b) The Subjective-with-the-Infinitive construction.** The infinitive here is in predicate relation to a noun in the common case or a personal pronoun in the nominative case. The construction performs the function of the complex subject in the sentence. Unlike the Objective-with-the-infinitive construction the verb in the Subjective-with-the-Infinitive one is used in the Passive voice. The construction is formed with the help of the verbs denoting **sense perception** and the infinitive with the particle **to**. The Subjective-with-the-Infinitive construction can be also introduced by the following pairs of synonymous verbs, which are used in the Active Voice: *to seem / to appear, to happen / to chance (literary), to prove / to turn out* [17: 12].

For example, “*He appeared to be in excellent spirits, and bowed and smiled and walked to and fro so much that five minutes later there was scarcely an inch of carpet in the room that he had not stood upon, a table or chair he had not lightly and caressingly touched, a mirror he had not danced across, a painting that he had not for a moment smiled upon.*” (JSMN: 106)

**c) The for-to-Infinitive construction.** It is a construction in which the infinitive is in predicate relation to a noun in the common case or personal pronoun in the objective case preceded by the preposition *for*. It can be used in the sentence in the function of **subject, predicative, complex object, attribute and adverbial modifiers of purpose** or of **result** [17: 13].

For example, “*He simply waited until it was quiet enough for him to speak and then he said, “I have come to tell you that the agreement with Gilbert Norrell is void. Null and void, gentlemen. You are magicians once more, if you wish to be.”*” (JSMN: 1447)

Predicative constructions with the participle I:

**a) the Objective Participial construction.** It is a construction in which Participle I is in predicate relation to a noun in the common case or a personal pronoun in the objective case. In the Objective Participial construction Participle I Non-Perfect Active is used. The construction is used in the function of complex object and built with the help of verbs of **sense perception, causative meaning** (*to have, to get, to keep, to leave, to start*) and with the verbs expressing **wish** [17: 19].

For example, “*I do not like to boast of my own child; but to be sure, Jane—one does not often see anybody better looking*” (PAP: 115)

**b) the Subjective Participial construction.** The Participle I stands here in predicate relation to a noun in the common case or a personal pronoun in the nominative case. The construction is used in the function of the complex subject. The verbs of **sense perception** and **information** (*to report, to inform, to quote*) in the Active Voice are used in this type of construction. It can also be formed with **to keep** or **to leave** in the Passive Voice [2: 109-110].

For example, “*The horse was seen descending the hill, and the wearisome series had to be repeated in reverse order: Whitepits, Springmead, Cappel’s Piece, The Flats, Middle Field, Sheeplands, Sixteen Acres.*” (FFTMC: 230)

**c) the Nominative (Absolute) Participial construction.** The Participle I stands here in predicate relation to a noun in the common case or a pronoun in the nominative case as well as in the the Subjective Participial construction. The construction is used in the sentence in the function of **adverbial modifier of time, cause, attendant circumstances or condition.**

For example, “*Mary hurried out of the car and walked away, tears streaming down her face.*” [6: 82]

**d) the Prepositional Nominative (Absolute) Participial construction.** It is introduced by the preposition **with**. It is mostly used in the function of **an adverbial modifier of attendant circumstances.**

For example, “*Mr Norrell led his guests to a handsome drawing-room with a good fire burning in the hearth*” (JSMN: 28)

Predicative constructions with Participle II:

**a) the Objective Participial construction.** It is a construction in which Participle II is in predicate relation to a noun in the common case or a pronoun in the objective case. The construction functions in the sentence as a complex object. The Objective Participial Construction is used after the verbs of **sense perception, mental activity**, verbs declaring **wish**, after **to have** and **to get**.

For example, “*I am quite determined to see him hanged.*” (JSMN: 752)

**b) Non-Prepositional Nominative (Absolute) Participial Construction with Participle II.** The Participle II stands here in predicate relation to a noun in the common case or the pronoun in the nominative case. The construction performs the function of **an adverbial modifier of manner, time or attendant circumstances.**

For example, “*But his eyes fell immediately on Mrs Fowler, his face lit up, and he went towards her with both hands outstretched.*” (SFSS: 1880)

**c) Prepositional Nominative (Absolute) Participial Construction with Participle II.** The Participle II is s in predicate relation to a noun in the common case



and its nominal element is hardly ever presented by a pronoun and used with the preposition **with**. The construction functions in the sentence as **an adverbial modifier of manner or attendant circumstances**

For example, “*Dr Foxcastle had got himself an excellent chair, tall and black and curiously carved – and this chair (which rather resembled a throne), and the sweep of the red velvet curtains behind him and the way in which he sat, with his hands clasped over his large round stomach, all combined to give him a deeply magisterial air.*” (JSMN: 42)

**Absolute Participial Constructions without the Participle.** It becomes obvious from the name of the construction, that there is no participle and the second element is presented by **an adjective, a prepositional phrase or an adverb**. There are two types of this construction: **The Nominative Absolute construction and the Prepositional Absolute construction.**

**d) The Nominative Absolute construction.** It performs the function of **an adverbial modifier of time or attendant circumstances.**

For example, “*He moved warily along the hedge, stalking his granddaughter, who was now looped over the gate, her head loose on her arms, singing.*” (F: 1)

**e) The Prepositional Absolute construction.** It functions mainly as **an adverbial modifier of attendant circumstances.**

For example, “*But, with this one minor reservation, they enjoyed a reputation as some of the wisest and most magical gentlemen in Yorkshire.*” (JSMN: 17)

Predicative Constructions with the Gerund. The gerund in the constructions is in predicate relation to the nominal element which can be expressed either by a noun or pronoun [2: 120]. There are the following predicative constructions with the Gerund:

**a) The Subjective Gerundial Construction.** It performs the function of the subject in the sentence.

For example, “*Mr. Robinson’s asking him how he liked our Meryton assemblies, and whether he did not think there were a great many pretty women in the room, and which he thought the prettiest? and his answering immediately to the last question,*

*'Oh, the eldest Miss Bennet, beyond a doubt: there cannot be two opinions on that point.'*" (PAP: 68)

**b) The Objective Gerundial Construction.** The constructions function as the object of the sentence.

For example, *"Let some mistake upon the part of an honest man lead to his being accused of a crime."* (JSMN: 730)

To sum up, according to the existing interrelations between the components, all syntactic constructions fall into 3 main categories: 1) co-ordinate word-groups, 2) subordinate word-groups and 3) predicative word-groups. Although it is only one of the many possible ways of classifying the grammatical notion, "Syntactic constructions" is rather a broad topic and it is impossible to cover all the information. The most important aspects are highlighted in this term paper, here belong not only predicative constructions, but different types of phrases as well.

## **1.2 Theoretical background of translating syntactic constructions**

To begin with, in the previous part of the term paper we studied the possible classification of the syntactic constructions based on the interrelations between the constituents. There exist a lot of possible ways of their translation into the Ukrainian language. It mainly depends on the context and the type of construction.

**The for-to-Infinitive construction.** Depending on its function in the sentence and on the voice form (active or passive) of the infinitive, this secondary predication word-group may have different equivalents in Ukrainian. The most often occurring are the infinitive, an infinitival phrase introduced by the conjunction, a finite form of the verb or a subordinate clause [13: 256].

**The objective with the infinitive complexes** can have mostly one function in the sentence - that of the complex object. The semantic equivalents of this construction in Ukrainian are often different., their choice is predetermined by some factors: a) the lexical meaning of the finite verb after which the objective with the infinitive construction is used;

- b) the paradigmatic form of the infinitive (its categorial meaning);
- c) the lexical meaning of the objective infinitive [13: 259].

As a result, different equivalents may be used in Ukrainian for this predicative complex. The objective with the infinitive construction can be translated in Ukrainian by the following means:

1. a subordinate clause;
2. an objective infinitival word-group forming part of the compound modal verbal predicate;
3. a noun derived from the objective infinitive or an object clause;
4. a phrasal/simple verbal predicate.

### **Ways of Rendering the Meaning of the Subjective with the Infinitive Constructions.**

It is established in the previous part of the term paper that the subjective with the infinitive construction is formed with the help of the verbs expressing **permission, request, intention, order, compulsion** (*to allow, to permit, to order, to command, to force, to make, to request, to intend*). There are common ways of translating the construction in Ukrainian. They are the following:

- a) with the help of an indefinite personal sentence;
- b) with the help of an impersonal sentence having the passive verbal predicate in -НО, -ТО;
- c) with the help of an object subordinate clause.

However, the approaches to rendering may differ from those mentioned above. They are predetermined mostly by the verbs used in the construction. If there are verbs of **physical perception, mental perception, saying and reporting**, the subjective with the infinitive construction is translated by means of the one-member introductory indefinite personal sentences followed by an object subordinate clause

There are different ways to convey the subjective with the infinitive construction used with the verbs *to appear, to chance, to happen, to prove, to seem, or with the mood phrases to be sure, to be certain, to be likely/unlikely*. Therefore, the verbs *seem, believe, appear* are translated in Ukrainian as parenthetical words or introductory “-сь/-ся”, impersonal/definite personal sentences (**Вважається, здається**) or by the adverb “**очевидно**” or the modal particle “**ніби/нібито**”.

Sentences with the subjective with the infinitive constructions may have predicates expressing **the modal meanings of certainty, uncertainty, probability** (*to be sure, to seem, to be certain, to be likely/unlikely*). Such sentences are not transformed in Ukrainian translation, i.e., they maintain their simple structure, with the predicates turning into modal words/particles or adverbs (such as **МОЖЛИВО, ПЕВНЕ/НАПЕВНЕ, НАВРЯД ЧИ/ НЕМОЖЛИВО, ОБОВ'ЯЗКОВО**) [13: 267].

#### **Ways of rendering the Gerundial constructions:**

Despite being peculiar feature of English, the gerundial constructions and gerund itself are alien to the Ukrainian language. Therefore, rendering of the constructions is predetermined not only by their forms, but by the context as well. For example, translation of the gerundial constructions used in texts of fictional discourse is freer than those of other genres [19: 351].

Nevertheless, there are still common approaches which may be rather helpful during the translation process. In this term paper, we will discuss the methods suggested by Karaban [7: 160] in his book “Translation of English Scientific and Technical Literature” and by Korunets in his work “Theory and Practice of Translation” [13: 300]. The gerundial constructions are usually rendered into Ukrainian either with the help of *diyepryslivnykovyi zvorot* (participial construction) or by adverbial clauses introduced by different conjunction phrases.

For example, the gerundial construction with the preposition **without** is usually translated by the *diyepryslivnykovyi zvorot* (participial construction) preceded by the negative particle “**не**”, or by the personal form of the predicate with dependent words preceded by the conjunction “**і**” [7: 160].

The gerundial construction with the preposition **before** is translated mainly by an adverbial clause introduced by the conjunction phrase “**перед тим, як**”, where the direct counterpart of the gerund is the personal form of the verb-predicate, or a prepositional-noun phrase [7: 160].

Constructions with the perfect gerund can be introduced by the prepositions *after, on, etc.*, and in this case are translated by *diyepryslivnykovyi zvorot* (participial

constructions) or adverbial clauses, which are introduced by appropriate connecting words [7: 160].

It is also worth mentioning, that there are 2 types of gerundial constructions: the Subjective Gerundial Construction and the Objective Gerundial Construction. Of course, there are some peculiarities of their rendering in Ukrainian, which are the following.

When used as a complex subject, this secondary predication construction may be rendered:

1) as a subordinate noun word-group or a subordinate clause;

2) when used as a complex predicative or part of a compound verbal predicate, the gerundial complex may be translated into Ukrainian with the help of a functionally and semantically equivalent part of the compound verbal aspect predicate expressed by an infinitive or noun;

The objective gerundial construction can be translated as:

a) the object subordinate clause;

b) an object subordinate clause or a noun phrase [13: 300].

### **Participial Constructions:**

English participle constructions differ from Ukrainian ones in terms of their form and the functions they perform in a sentence. In addition, they pertain to the English language and are found much more often here. The participial constructions are used in scientific, technical, and journalistic literature. This causes the main difficulties during the translation process.

Many scientists suggest in their works the ways of transferring participial constructions and complexes from English to Ukrainian. Among them are I.V. Korunets, V.I. Karaban, A.Y. Kovalenko.

In this term paper, we will dwell upon approaches suggested by Kovalenko in her work “Scientific and technological translation”.

If the objective participial construction includes Participle I, then the personal pronoun or noun indicates the doer the action expressed by this Participle I. If this construction includes Participle II, then the action that is directed is indicated to a

person or object expressed by a personal pronoun or noun [9: 231]. This construction is usually used in the function of a complex object, and in Ukrainian it is translated as a subordinate clause that performs the function of an object.

If the objective participial construction with Participle I is used after the verbs *to have, to get, to make, to keep*, then it acquires a causative meaning. It indicates that the action was not performed by the first person, but by someone else. Such sentences are translated into Ukrainian as ordinary simple sentences.

When translating sentences with the verb **to want**, the conjunction “**щоб**” or the phrase “**треба щоб; потрібно щоб**” is used [9: 231].

In case of the subjective participial construction, then the action expressed by the participle refers to the subject, and the verb standing before it in the personal form indicates the attitude of the speaker to this action. Into the Ukrainian language, the subjective participial construction is translated by an indefinite-personal sentence using verbs in the passive voice, followed by the conjunction “**що**” or “**який**”. The rest of the sentence is translated by a subordinate objective clause. In such cases, the conjunction can either remain or be dropped.

The peculiarity of the Absolute participial construction is that it performs the functions of various adverbial clauses in the sentence. The construction is translated into Ukrainian by an adverbial clause using the conjunctions “**і**”, “**а**”, “**до того ж**”, “**при цьому**”, but only in case that it comes after the main clause.

In scientific and technical literature, the Absolute Participial Construction is introduced into the sentence by the preposition **with** (Prepositional Nominative (Absolute) Participial Construction). This preposition is not translated into Ukrainian. Prepositional Nominative (Absolute) Participial Construction are translated in the same way as clauses without a preposition, that is, by an independent clause or a *diyeprykmetnykovyi zvorot* (participial construction with Participle II) [9: 232].

Therefore, this part of the term paper illustrates the possible ways of rendering the syntactic constructions such as infinitive, participial and gerundial ones. We covered the most common methods due to the variety of classifications and approaches suggested by scientists.

### 1.3 Specifics of fictional discourse text analysis

In the sphere of his language activity, a person uses many different types of texts. The most commonly accepted division of texts is into artistic and informative ones. The peculiar feature of the text as an object of translation depends, first of all, on its communicative task, functional, substantive and structural features, which are largely determined by the text's belonging to one or another genre and style.

In this term paper, the classification made by G. Pocheptsov is used. He distinguishes 8 types of discourse: political, legal, advertising, mass media, religious, fictional, business and scientific ones.

First of all, it should be noted that fictional texts "reflect" the fictional worlds, or, in other words, are sets of assertions (statements) "about a possible world" [27: 521]. Readers are influenced unintentionally, because of the wide usage of artistic images in such texts. The fictional discourse includes discourse of prose, discourse of drama and discourse of poetry, scripts and soundtracks of feature (art) films.

The texts of fictional discourse are opposed to the works of other discourses due to the fact that artistic and aesthetic communicative function is the leading one here. The main purpose of a fictional text is primarily to create an artistic image. The ways can be very multiple, this depends both on the author's style and on the affiliation of the literary work to one or another literary trend. The author can also interpret real historical or scientific facts in his own way, use fiction and fantasy [20: 198].

The main feature of the texts of fictional discourse is the use of language and specific stylistic means and to reveal to the reader the internal reasons and conditions for the existence, development or demise of the characters or certain circumstances. Accordingly, all linguistic means are widely used for this purpose [10: 565].

Yu. Bondarenko, considering the verbal and stylistic features of literary works, defines the following main features:

- imagery (a system of images of characters, symbols, the presence of verbal and visual images);
- the aesthetics of speech; its purpose is to awaken the reader's sense of beauty;

- use of tropes and figures of speech: epithets, similes, metaphors, allegories, hyperboles, paraphrases [1: 14].

As for the lexical and grammatical features of the texts of fictional discourse, it is important to note that lexical and phraseological means are actively used at the lexical level, namely, words with emotional and evaluative meaning, words of different dialects, colloquialisms, as well as idioms, proverbs and sayings. At the stylistic level, the texts also include epithets, metaphors, similes, hyperboles and other tropes. All these means are used to convey the peculiar features of the manner of speech of the characters, nationally specific features, the author's intention. Therefore, lexical (as well as grammatical) means perform a stylistic function [11: 221].

At the grammatical and syntactic level, the most diverse types of sentences and grammatical constructions, widespread syntactic and grammatical stylistic devices can be used. Sentences can be complete or incomplete, simple or complex, narrative, interrogative and exclamatory [3: 96].

Researchers agree that this type of translation is also a separate type of literary creativity, in the process of which the text, which is transmitted by means of one language, is reproduced by means of another language. Furthermore, in contrast to other types of translation, a system of images and artistic means is also rendered during translation [3: 221].

Fiction translation is often called a separate art form, intermediate between actual literary work and translation. The translator has to carry out a huge layer of complex and intense work to adapt the already existing work to the linguistic and cultural realities of the target language. The translator of the literary text must carry out a literary analysis of the work, be well acquainted with the writer's work, the origins and peculiarities of his idiosyncrasy. They must not only be proficient in both languages of translation, but also successfully convey untranslatable or difficult-to-translate elements of the text, such as jokes, puns, nationally specific realities, idioms, proverbs and other stylistic devices and expressive means. Masterpieces in translation are created by the past masters of the art, true artists in their profession. At its best translation is an art, a creation of a talented, high-skilled professional [22: 87].



According to Maksimov, it is practically impossible to give a brief overview of fictional text analysis because it includes all possible methods and techniques of text analysis relevant for translation [15: 93].

There are some practical steps of fictional text analysis, which Maksimov mentions in his book “Practical course of translation” [15: 94]. These steps will help and ensure the accuracy and adequacy of the future translation. First of all, a translator should define the genre of the text, whether it is prose, drama, poetry or something else. Then comes the cultural aspect, it means that the translator should conduct detailed research of the author’s background, origin. If the text was written long ago, it is also necessary to find out the cultural peculiarities of those century, the main historical events. A translator must also find out for what purpose the text was created and finally, carefully study and analyse all linguistic features of the original text, apply all the essential transformations [15: 94].

Therefore, in Chapter 1, we have studied the notion of syntactic construction as a language phenomenon, their peculiar features, types and possible ways of their rendering into Ukrainian language. Then we will dwell upon the specifics of analysis of fictional discourse texts and in this part of the term paper, the stylistic and discourse analysis of the text which belongs to fictional discourse will be provided. We suggest the analysis of the fragment given in the Annex B. It is an extract from the well-known novel of manners “Pride and Prejudice” by Jane Austin.

The extract belongs to mentafact type of texts. It is of fictional discourse, in particular discourse of prose. There is such non-verbal element in the text, as a picture, where the main characters of this scene are depicted, Elizabeth Bennet, Mr. Darcy and Mr. Bingley. (Fig.1.3)

*Figure 1.3*



The text is aimed at the readers who are interested in romantic novels and enjoy seeing strong female characters in books. It is evident from the reference to imaginary, fictional world, created by the author and extensive use of tropes and figures of speech, which we comment upon below.

The communicative aim of the textual information is to persuade the readers to change their minds about the first impression and that is often deceitful and believe the author thus influencing their cultural, aesthetic and ideological benchmarks in the author has planned.

In this text there are three deictic axes used by the author of the text:

1) the narrative of the author: **I** (the author) hereby **TELL YOU** (the reader) about an assembly in Meryton where knotting of the plot has started and all the main characters finally meet. (“I-here-then” axis);

2) the dialogue between Mr. Bingley and Mr. Darcy: **WE** (Mr. Bingley and Mr. Darcy) hereby **CONVINCE EACH OTHER** that Mr. Darcy should ask someone for a dance, for example Elizabeth Bennet. While Mr. Darcy abandons these attempts and tells him to come back to her older sister, Jane Bennet. (“they-there-then” axis);

3) the dialogue between the Bennets: **I** (Mrs. Bennet) hereby **INFORM YOU** (Mr. Bennet) that Mr. Bingley thought their oldest daughter, Jane, quite beautiful, and danced with her twice. (I-you-then axis).

This analysis allows us to classify the text among texts of the persuasive nature, which is typical to the fictional discourse texts.

Stylistic characteristic of text is wide usage of different tropes and figures of speech, for example:

- Epithet: *great spirit; lively, playful disposition; good spirits; my dear Mr. Bennet; splendid expectations; charming women; shocking rudeness;*

- Metaphor: *catching her eye; to give consequence; was regardless of time; struck with Jane;*

- Hyperbole: *I never met with so many pleasant girls in my life as I have this evening; the only handsome girl in the room; she is the most beautiful creature I ever beheld; the most accomplished girl in the neighbourhood; we have had a most*

*delightful evening, a most excellent ball; Everybody said how well she looked; excessively handsome; I never in my life saw anything more elegant than their dresses.; a most disagreeable, horrid man; fancying himself so very great;*

- Litotes: *there is not another woman in the room whom it would not be a punishment to me to stand up with.; She is tolerable; not handsome enough to tempt me; no very cordial feelings; Lizzy does not lose much; Not handsome enough to dance with!;*

- Irony: *He had rather hoped that all his wife's views on the stranger would be disappointed; but he soon found that he had a very different story to hear.; If he had had any compassion for me," cried her husband impatiently, "he would not have danced half so much! For God's sake, say no more of his partners. O that he had sprained his ankle in the first dance!;*

- Simile: *so fastidious as you are; as much gratified by this as her mother.*

Therefore, it can be seen that the author used a wide range of tropes and figures of speech, especially hyperbole, functioning here as an emphasis of Jane's beauty, love at first sight between Jane Bennet and Mr. Bingley, and, of course, Mrs. Bennet excessive emotionality of expression.

The next feature of the analyzed text is the use of poetic words and expressions such as *insupportable, fastidious, upon my honour, uncommonly, handsome, beheld, agreeable, tolerable, cordial, delighted, was gratified, vexed, splendid, excessively, charming, conceited, fancying, detest.*

This extract from *Pride and Prejudice* is a good example of fictional text. The analysis performed above, helps to understand the communicative nature of the text and intentions of the author and how helpful stylistic devices can be.

To sum up, translation of fictional texts includes several technical stages of the translator's work. One of the most important is analysis of the lexical and grammatical features of the language of the source text and finding the appropriate techniques and means of their translation into the target language. In Chapter 2 of this term paper, we will look in detail at the various transformations used in the translation of syntactic

constructions, which were described in Chapter 1. The material for research will be taken from “Jonathan Strange & Mr. Norrell” by Susanna Clark.

## CHAPTER 2

### FICTIONAL DISCOURSE SYNTACTIC CONSTRUCTIONS: DISCOURSE FEATURES, TRANSLATION OPTIONS

#### 2.1 Grammatical transformations in the translation of fictional discourse syntactic constructions

In Chapter 1 of this term paper, we have looked through the theoretical background of the notion under investigation. In this Chapter we will examine the translation of the syntactic constructions from practical point of view. Furthermore, it is important to mention that in this work we will rely upon the classification described by Maksimov in his book “Practical course of translation”.

In the process of our research work, we have investigated the usage of different grammatical transformations that help to render the English sentence into Ukrainian in a proper way. Apart from the syntactic replacement, we have decided to separate other grammatical transformations such as morphological replacement, transposition, addition and omission. Although they are not so widespread and perform additional function which helps to render the hidden meaning of the constructions and sentences or to make them more comprehensible for the target audience, we still single them out due to more detailed analysis and sheer convenience of our research.

As for the transformations themselves, among the most widely used are the following:

**1. Replacement**, which is subdivided into syntactic and morphological ones. If we take into account the fact, that the subject of our investigation is syntactic constructions, we may presume that the syntactic replacement will be the most popular transformation. Although we have established in the Chapter 1 that the possible ways of translating constructions are multiple and depend on a lot of factors such as the context and the vocabulary, there is a general tendency to convey them with the help of a syntactic replacement. It helps to make the target text sound more natural and readily comprehensible to the target audience. We have analyzed the following examples.

##### **a. Syntactic replacement:**

(1) “*I merely want him to be pleased with me and to talk to the other Ministers and to persuade them of the great good that my magic can do the country!*” (JSMN: 320) – “*Я просто хочу, щоб він був мною вдоволений, говорив про це іншим міністрам і переконував їх у тому, що магія може послужити країні на велике добро!*” (ДСІМН: 186)

Here the Objective-with-the-Infinitive construction is translated with the help of the subordinate clause. The choice of the translator is well-grounded, because it is one of the most common and widely used ways of conveying this type of construction.

(2) “*He appeared to be in excellent spirits, and bowed and smiled and walked to and fro so much that five minutes later there was scarcely an inch of carpet in the room that he had not stood upon,.....*” (JSMN: 106) – “*Здавалося, гість був у пречудовому настрої, він кланявся, всміхався і так багато крокував кімнатою, що за п'ять хвилин, не лишилося жодного дюйма на килимі, на який би ще не ступила нога м-ра Дролайта.....*” (ДСІМН: 63)

We may observe in this example one of the possible ways of translating the Subjective-with-the-Infinitive construction, that is with the help of the one-member introductory indefinite personal sentence “*Здавалося,...*”

(3) “*He simply waited until it was quiet enough for him to speak and then he said, “I have come to tell you that the agreement with Gilbert Norrell is void.”*” (JSMN: 1447) – “*Він просто перечекав, доки всі втихомиряться достатньо, щоби можна було говорити, і правив далі:*  
- *Я прийшов повідомити вам, що угода з Гілбертом Норрелом втратила чинність.*” (ДСІМН: 846)

The transformation of syntactic replacement is performed here by means of the subordinate clause. The absence of this construction in the Ukrainian language makes the translator search for the proper equivalent to create an adequate source text.

(5) “*Let some mistake upon the part of an honest man lead to his being accused of a crime.*” (JSMN: 730) – “*Нехай помилка доброчесної людини накличе на нього обвинувачення в жахливому злочині.*” (ДСІМН: 432)

The Gerundial Objective construction is translated into Ukrainian with the help of a functionally and semantically equivalent part of the compound verbal aspect predicate expressed by a noun. This approach is common during the rendering these constructions into Ukrainian.

(6) “*Dr Foxcastle had got himself an excellent chair, tall and black and curiously carved – and this chair (which rather resembled a throne), and the sweep of the red velvet curtains behind him and the way in which he sat, with his hands clasped over his large round stomach, all combined to give him a deeply magisterial air.*” (JSMN: 42) – “*От д-рові Фокскаслу дістався чудовий екземпляр – чорний, з високою спинкою та хитромудрим різьбленням, радше схожий на трон, всівшись на який (ще й на тлі червоних оксамитових завіс), він по-панськи склав руки на великім круглім животі – справдешній образ величі.*” (ДСІМН: 27)

The Prepositional Nominative (Absolute) Participial Construction with participle II is rendered here by means of non-conjunctive sentence. Although this method is not widely used, in this sentence it helps to preserve the original meaning.

(7) “*Mr Norrell led his guests to a handsome drawing-room with a good fire burning in the hearth.*” (JSMN: 28) – “*М-р Норрелл провів своїх гостей в ошатну вітальню з каміном, де палахкотів вогонь.*” (ДСІМН: 17)

The Prepositional Nominative (Absolute) Participial construction with participle I is translated here with the help of the attributive clause. The choice of the transformation is quite reasonable due to this construction being alien to the Ukrainian language. The task here was not only to perform proper translation, but also to make the sentence sound naturally.

(8) “*But, with this one minor reservation, they enjoyed a reputation as some of the wisest and most magical gentlemen in Yorkshire.*” (JSMN: 17) – “*Понри це дрібне застереження магі з Йорка мали славу чи не наймудріших та найбільш магичних джентльменів у цілому Йоркширі.*” (ДСІМН: 11)

The Prepositional Absolute construction is rendered by means of the subordinate concessive clause in the Ukrainian language. We classify this transformation among

the syntactic one, because in the source text the construction functions as an adverbial modifier of attendant circumstances.

(9) “*They wanted me to tell them about vampyres.*” (JSMN: 1031) – “*От мене просили розповісти про вампірів!*” (ДСІМН: 608)

The Objective-with-the-Infinitive construction is conveyed here by means of the objective infinitival word-group forming part of the compound verbal predicate, which is more peculiar to the Ukrainian language.

(10) “*She did not want them to know that she herself had suspected him of wrongdoing.*” (JSMN: 1067) – “*Дівчина не хотіла, аби вони дізналися, що вона сама запідозрила його в непорядності.*” (ДСІМН: 671)

During the process of analysis, we have seen that translation is done with the help of the syntactic replacement, in particular, by means of the subordinate clause. It positively influenced the translation in general and its semantic meaning too.

(11) “*He wanted this to be something new and startling.*” (JSMN: 1139) – “*Йому кортіло зробити щось нове й несподіване.*” (ДСІМН: 671)

In the process of investigation, we have found that this sentence is translated with the help of the compound predicate.

(13) “*The indefatigable Mrs Janet Archibaldovna Barsukova was soon able to convey the satisfying news that Alexander neglected the business of government and war, and sat all day musing upon his dreams and discussing them with astrologers and sorcerers; and that whenever a letter came for him from the Emperor Napoleon Buonaparte he was seen to turn pale and shudder.*” (JSMN: 458) – “*Невтомна місис Дженет Арчибальдівна Барсукова скоро повідомила невтішні новини: Олександр і думати забув про справи державні чи воєнні; він сидить цілий день, міркуючи про свої сні й обговорюючи їх із астрологами й ворожбитами; а якщо надходить лист від імператора Наполеона Буонапарте, він щораз полотніє і здригається.*” (ДСІМН: 272)

The syntactic replacement is performed here by the change of passive voice into active voice, the translator’s choice is well-grounded because the passive voice is



scarcely used in the Ukrainian language. The use of passive constructions is a peculiar feature of the English language.

(14) “*The service began and several of the congregation were seen to gaze longingly at the windows, as if wondering why those apertures were always placed so high in ecclesiastical buildings.*” (JSMN: 775) – “Служба почалася, але парафіяни нетерпляче позирали на вікна, дивуючись чому в церквах їх завжди роблять так високо.” (ДСІМН: 458)

The syntactic replacement here is the represented by the changing of the passive voice into active. The translator has performed this transformation because the use of passive voices is peculiar feature of the English language, but they are not so widely used in Ukrainian. The type of coordinating conjunction is also changed here. In the source text we have “**and**”, its purpose to add some new information, but in the target text the “**but**” conjunction is used, which shows the contrast.

(15) “*Someone else was heard to remark that he could not for the life of him understand.....*” (JSMN: 517) – “Хтось недалеко вголос зауважив, що ніяк не второнає.....” (ДСІМН: 306)

In this case the syntactic replacement is used in the sentence. It is performed with the help of the change of passive voice into active one. Apart from this, we have another grammatical transformation here. This is morphological substitution, in particular, the change of the part of speech. Initially it was the verb but after translation it has become an adverb “**ВГОЛОС**”. Taking into account that the use of this type of construction is allomorphic feature of the English language, the translator had to look for the certain equivalent in the Ukrainian language and made the proper translation that helps to save the meaning of the English sentence.

(16) “*But when Mr Norrell understood better who it was that they proposed as a candidate, he looked a great deal relieved and was heard to say something about the condition of the body*” (JSMN: 192) – “Та коли м-р Норрелл розібрав, про якого кандидата йдеться в клопотанні, йому значно полегшало і він почав щось мурмотіти про стан тіла.” (ДСІМН: 113) – The syntactic replacement is done in the sentence with the help of the change of passive voice into active one. This choice

helps to make the Ukrainian translation sound more natural and comprehensible for the target readers

(18) *“The Erquistounes maintained that in accordance with the terms of the marriage settlement a large part of Mrs Strange’s fortune must now be put aside for her son for him to inherit at his majority.”* (JSMN: 242) – *“Ерквістоуни переконували, що, згідно з умовами шлюбної угоди, велика частка грошей, що належали місис Ерквістоун, мала бути збережена для її сина, поки він доросте до повноліття.”* (ДСІМН: 143)

The For-to-Infinitive construction is translated here with the help of the adverbial clause of time. This transformation helps to save and render the initial meaning of the sentence, that is they should wait till the son’s coming out of age.

(20) *“It fell to me to think of fresh lies for him to tell me.”* (JSMN: 453) – *“Я мусив вигадати для нього свіжу брехню, аби він мені її згодував.”* (ДСМІН: 269)

Paying attention to the above-mentioned sentence we may see that it was translated with the help of the adverbial clause of purpose. According to our theory, this way of rendering For-to-Infinitive construction is one of the most widely used.

(21) *“If you were to ask me now, gentlemen, why it is that I believe that magic has come back to England, I should say it is because I have seen magic done.”* (JSMN: 46) – *“Якби ви мене, джентльмени, спитали зараз, чому я вірю, що в Англію повернулася магія, я би сказав: це тому, що я бачив, як вона твориться.”* (ДСІМН: 29)

The translation of the Objective Participial construction with participle II into Ukrainian may pose certain obstacles, because this construction is not peculiar feature of our language. The final decision, of course, rests with the translator and depends on a lot of factors, including context as well. However, in this case the professional managed to render the meaning of the sentence. The syntactic replacement is represented here by means of the object clause.

(22) *“I have frequently heard it suggested that the Raven King never existed – that he was not one magician at all, but a long train of magicians, all looking much the same.”* (JSMN: 116) – *“От я не один раз чував, ніби Короля Крука насправді*

ніколи не існувало. Ніби це взагалі був не один маг, а кілька, що жили один за одним і малу схожу зовнішність.” (ДСІМН: 68)

The Objective Participial construction with participle II is conveyed with the help of the object clause. Here the unusual way of rendering is used, because the translator has decided to substitute the construction “**it suggested**” with the similar in modal particle “**ніби**”, which is used here to express probability or uncertainty, towards what is expressed in the sentence.

(23) “*They were upon the staircase when they heard Mrs Wintertowne’s voice calling out from above, “Robert! Robert!.....”* (JSMN: 157) – “Уже зі сходів вони всі почули голос місис Вінтертаун:

- Роберте! Роберте! - зукала вона...” (ДСІМН: 94)

Paying attention to the above-mentioned sentence we may see that the Objective Participial construction with participle I is translated by means of fragmentation. The second part of the construction, participle itself, becomes a part of the reporting clause after the direct speech. Using this kind of transformation helps to create an impression of authenticity of the target text. In addition, during the process of analysis, we have seen another grammatical transformation used here, in particular, the morphological substitution. The gerund “**calling**” is replaced with the verb “**зукала**” and we may state that this is an example of the change of the part of speech. As we have established earlier, this transformation is often used while rendering the gerundial constructions and gerund itself.

(24) “*In the Bath Chronicle the other day I read about a man called Gibbons in Milsom-street who awoke in the night because he heard thieves breaking into his house.*” (JSMN: 268) – “Днями в «Батському віснику» я читав про такого собі Гіббонса з Мілсом-стріт. Одної ночі він прокинувся, бо почув, як у його домі скрадаються злодії.” (ДСІМН: 156)

During the process of analysis, we have seen that in this sentence the Objective Participial construction with participle I is translated with the help of the syntactic replacement, in particular, by means of the object clause.

(25) “Whenever he paused in his work, he heard ghostly branches scraping at the walls and tapping upon the windows, and tree-roots slyly extending themselves beneath the foundations and prising apart the bricks.” (JSMN: 277) – “Коли б він не ставав перепочити від роботи, то одразу чув, як примарне гілля шкребе по стінах дому й стукає в шибки, а коріння хитро складається понід фундаментом та підважує цегляну кладку.” (ДСІМН: 161)

The Objective Participial construction with participle I is rendered here again with the help of the object clause. As for the translation of the Objective Participial constructions, we may see that the translator follows the tendency of conveying them with the help of object clauses. The use of this approach is well-grounded, because the subordinate clauses of different types are widely used while rendering these constructions.

(26) “He had not been there more than a few minutes when he heard a bell ringing.” (JSMN: 278) – “Та вже за кілька хвилин пролунав дзвінок.” (ДСІМН: 162)

The syntactic replacement is performed here by changing the part of sentence. The translator has decided to separate the gerundial construction, which performed the role of an object in the sentence, into the predicate and the subject “**пролунав дзвінок**” due to the grammatical structure of the Ukrainian language.

(27) “The sweetest white clouds imaginable were gliding across the blue sky, the ships rode the waves and tiny people could be seen moving about them.” (JSMN: 210) – “Голубим небом бігли щонайбіліші хмаринки, на хвилях погойдувалися кораблі, палубами яких пересувалися люди.” (ДСІМН: 123)

In this example we may observe one of the possible ways of translating the Subjective Participial construction, that is with the help of the attributive clause.

(28) “He feared that if he were seen speaking to such people it might be supposed that he had some connexion with them.” (JSMN: 468) – “Стівен завжди особливо пильнував, щоби жодним словом ані дією не ставити себе на один щабель із неграми нижчого стану, адже боявся, що заговоривши до них, покаже, ніби має до них якийсь стосунок.” (ДСІМН: 278)

Paying attention to the above-mentioned sentence we may see that the Subjective Participial construction with participle I is translated by the *diyepryslivnykovyi zvorot* (participial construction) and subordinate clause, introduced by the conjunction “**що**”. This is considered to be the closest equivalent in the Ukrainian language to participial constructions.

(29) “Sailors very small and black and far away could be seen clinging to the rail and clambering down the side of the ship.” (JSMN: 514) – “Було видно, як маленькі й чорненькі постаті моряків чіплялися за леєр і спускалися бортом корабля.” (ДСІМН: 304)

The Subjective Participial construction is conveyed in this sentence by means of the object clause.

(30) “At other times I have seen thieves and beggars snoring upon feather-beds in palace bed-chambers.” (JSMN: 630) – “Іншим разом доводилося бачити, як зłodії та жебраки хрoпили на перинах у палацових спочивальнях.” (ДСІМН: 372)

The Objective Participial construction with participle I is rendered with help of the object clause.

(31) “It is scarcely conceivable that the magicians of York with all the happiness of each other’s society and the incalculable benefit of each other’s wisdom should feel any necessity...” (JSMN: 25) – “Хіба можна помислити, що в щасливім та вигіднім товаристві премудрих однодумців магам Йорка несподівано знадобляться....” (ДСІМН: 15)

In this sentence the Prepositional Absolute construction without participle is rendered here with the help of the subordinate clause and apart from the syntactic replacement, the morphological substitution is also used. Here we may observe the replacement of the nouns “**happiness**” and “**benefit**” with the equivalent in meaning adjectives “**щасливім**” and “**вигіднім**”. The Prepositional Absolute construction without participle is difficult to translate and its rendering depends a lot on the context. The choice, the translator has made, covers and conveys the meaning of the sentence.

(33) “*With Mr Drawlight as his guide, Mr Norrell entered society with greater confidence than before.*” (JSMN: 110) – “*Так, під настановою м-ра Дролайта, м-р Норрелл вийшов у світ значно впевненіше, ніж будь-коли.*” (ДСІМН: 65)

During the process of analysis, we have seen that in this sentence the Prepositional Absolute construction is translated with the help of syntactic replacement, in particular, by means of the adverbial phrase with specifying meaning.

(35) “*The interview ended very cordially upon both sides with Lascelles and Drawlight promising to speak to Mr Norrell immediately.*” (JSMN: 220) – “*Бесіда закінчилася дуже приязними словами з обох сторін, Ласеллз і Дролайт обіцяли негайно поговорити з м-ром Норреллом.*” (ДСІМН: 128)

The translation of the Prepositional Nominative (Absolute) Participial construction with participle I into Ukrainian is performed by means of the simple sentence with asyndetic connection.

(36) “*I have put myself to any amount of trouble to pay you this visit – and you sit there silent and sullen, with your mouth hanging open!*” (JSMN: 329) – “*Я завдав собі велетенського клопоту з цим візитом, а ти сидиш тут такий сумний і мовчазний, роззявивши із подиву рота.*” (ДСІМН: 191)

We may observe in this example one of the possible ways of translating the Prepositional Nominative (Absolute) Participial construction with participle I, that is by the *diyepryslivnykovyi zvorot* (participial construction).

(37) “*He had a stick to lean upon and another stick over his shoulder with a handkerchief bundle hanging from it.*” (JSMN: 356) – “*Він схилився на патерицю, а другу палицю ніс на плечі. На ній мотлявся клунок.*” (ДСІМН: 207)

In this case an interesting type of syntactic replacement is used, that is a fragmentation. The Prepositional Nominative (Absolute) Participial construction is rendered here not just by a separate clause, but by a separate sentence. The translator has done this intentionally to avoid the unnecessary accumulation of information within one sentence for the readers to see the logical stress.

(38) “*There was an ancient stone church with winter’s golden light upon it, an avenue of ancient, twisted hornbeams that led somewhere or other, and twenty or so*

*neat stone cottages with smoke rising up from their chimneys.*” (JSMN: 373) – “Тут стояла стародавня кам’яна церква, і золоте зимове світло грало на ній, дорога пролягала алеєю давніх покручених грабів, поміж яких виднілися охайні кам’яні будиночки, з коминів піднімався дим.” (ДСІМН: 218)

The Prepositional Absolute construction is rendered here with the help of the coordinate clause and the last part of the construction “*twenty or so neat stone cottages*” is translated by the attributive clause.

(40) “*As Mr Honeyfoot and Mr Segundus hurried towards the Shadow House on this hot afternoon, they were a little nervous in case Mr Norrell should get to hear of their going (for, what with admirals and Ministers sending him respectful letters and paying him visits, Mr Norrell was growing greater by the hour.*” (JSMN: 402) – “Наближаючись того спекотного полудня до Дому Тіней, м-р Сегундус та м-р Ганіфут трохи побоювалися, щоби про їхню подорож не дізнався м-р Норрелл. Завдяки листам із виявами поваги і частим візитам адміралів та міністрів його значущість росла щогодини.” (ДСІМН: 237)

In this sentence we may observe again the notion of fragmentation. Taking into account that sentences rendered into Ukrainian are often much longer than those in English, it is the best option in this case to avoid ambiguity. This method helps to perform an adequate translation.

(41) “*This bell sounded very sad and far-away and it brought before her imagination all sorts of melancholy scenes ...*

*... bleak, wind-swept fens and moors; empty fields with broken walls and gates hanging off their hinges; a black, ruined church; an open grave...*” (JSMN: 500) – “Та цей дзвін лунав дуже сумовито й далеко й збудив у її уяві меланхолійні види ва...

*.... похмурі драговини й болота, відкриті всім вітрам; спорожнілі поля зі зламаними огорожами й воротами, що хитаються на завісах; зчорніла, сплюндрована церква; розрита могила....” (ДСІМН: 296)*

The Prepositional Nominative (Absolute) Participial construction is translated by means of the attributive clause. As we have established above, this approach is one of the most common during rendering constructions of this type.

(42) “*Mr Strange was standing with his elbow on the mantelpiece, one of Mr Norrell’s books in his hand and a polite look of interest upon his face, while their Royal Highnesses all talked at the same time and interrupted one another....*” (JSMN: 639) – “*М-р Стрейндж стояв, спершись ліктем на камінну полицю, з якоюсь книжкою із бібліотеки м-ра Норрелла в руці та з чемно зацікавленим виразом на обличчі, поки їхні королівські високості говорили всі водночас: перебиваючи одне одного....*” (ДСІМН: 377)

Paying attention to the above-mentioned sentence, in particular the Prepositional Absolute construction in it, we may see that it was translated by the *diyepryslivnykovyi zvorot* (participial construction).

(43) “*She told Lady Pole her own name and that her husband had business with Sir Walter, which was the reason of her being there.*” (JSMN: 494) – “*Вона назвала леді Поул своє ім’я і розповіла, що опинилися тут через справи свого чоловіка із сером Волтером.*” (ДСІМН: 293)

The Gerundial Objective constructions are not easy to translate, because the grammatical notion of the gerund itself pertains to the English language. In the Chapter 1 of this term paper, we have commented upon the possible variants of their conveying. One of the approaches was to render by means of a subordinate clause, in our case by the object subordinate clause.

(44) “*I must confess that I have never heard your ladyship’s name spoken without its being accompanied by some praise for your devoted husband.*” (JSMN: 496) – “*Мушу зізнатися, я ніколи не чула, щоб ім’я вашої милості зринало в розмові без належної хвали вашому відданому чоловікові.*” (ДСІМН: 294)

In this sentence we have the same method used in the translation above. The Gerundial Objective construction is conveyed here with the help of the object clause.

(46) “*On the way back he gave himself stern warnings not to place any reliance on these wonderful plans for Future Usefulness and Happiness, but he could not help indulging in ideal pictures of teaching the young men and of their extraordinary progress; of Jonathan Strange coming to visit the school; of his pupils being delighted to discover that their master was a friend and intimate of the most famous magician of*



*the Modern Age...*” (JSMN: 851) – “Повертаючись додому, м-р Сегундус суворо застерігав себе від великих надій на дивовижні плани щодо Майбутньої Користі й Щастя, але не міг заборонити власній уяві малювати ідеальні картини: як він навчає молодь і вражається її дивовижному поступу; як Джонатан Стрейндж приїжджає з візитою до школи; як радітимуть учні, дізнавшись, що їхній наставник - друг і повірений одного з найвидатніших магів Новітньої Доби; ...” (ДСІМН: 501)

The Gerundial Objective constructions are translated here by means of the attributive clauses.

(47) “*I am tolerably certain of its being a great triumph – I know that when he read it...*” (JSMN: 1059) – “Я цілком певен, що на нього чекає справжній триумф, - я точно знаю, що коли Н. прочитає...” (ДСІМН: 624)

During the process of analysis, we have seen that in this sentence the Gerundial Objective construction is translated with the help of the syntactic replacement, in particular, by means of the object subordinate clause.

(48) “*Strayed? Then you do not believe this queer tale of my sister being alive?*” (JSMN: 1200) – “- Манівці? Отже, ви не вірите його чудернацькій розповіді про те, що моя сестра жива?” (ДСІМН: 707)

We may observe in this example one of the possible ways of translating the Objective Gerundial construction, that is with the help of the subordinate clause.

(50) “*I have no servant and there is something here which makes it hard for me to go about the city unobserved.*” (JSMN: 1192) – “У мене немає слуги, а ходити по місту невізнаним я з певної причини не можу.” (ДСІМН: 702)

The For-to-Infinitive construction is rendered in this sentence with the help of the coordinate clause. This technique is scarcely used and the choice is predetermined by the context here.

#### **b. Morphological replacement:**

(32) “*Mr Segundus, hatless and coatless and breathless, with water-logged shoes and mud-splashes on his stockings and the eyes of everybody in the shop upon him, had some satisfaction....*” (JSMN: 79) – “Без капелюха й без пальта,

*заспаній, у повних води черевиках та забрьоханих панчохах, м-р Сегундус на очах всієї публіки в книгарні з крихтою втіхи....”* (ДСІМН: 47)

The Prepositional Absolute construction without participle is rendered in the sentence by means of the morphological replacement. The noun “**mud-splashes**” in the original is transformed into the adjective “**забрьоханих**” for the target readers to ease the process of reading and, of course, to provide adequate translation of the fiction.

(45) “*No one was permitted to speak to the King without a Willis being present.*” (JSMN: 641) – “*Ніхто не мав права заговорити до короля поза присутністю котрогось із Відлісів.*” (ДСІМН: 379)

Paying attention to the above-mentioned sentence, in particular the Objective Gerundial construction in it, we may see that it was translated by changing the gerundial phrase “**being present**” into the noun “**присутністю**”. In the Chapter 1 of the research work, we have established that gerundial constructions can be rendered in the Ukrainian language with the help of the noun or the verb due to the absence of such notion as the gerund in the latter language.

## **2. Transposition:**

(19) “*Any reasoning that did not contain a reference to himself was always difficult for him to follow.*” (JSMN: 1362) – “*Йому складно було осягнути аргументи, які не стосувалися його власної персони.*” (ДСІМН: 798)

The For-to-Infinitive construction is translated in this sentence with the help of the transposition. This transformation is usually used because of the differences in the grammatical structures of the languages. As we know the word order in the Ukrainian language is not so strict as in English. In this case the translator’s choice is predetermined by the need to make the sentence sound correct.

(24) “*In the Bath Chronicle the other day I read about a man called Gibbons in Milsom-street who awoke in the night because he heard thieves breaking into his house.*” (JSMN: 268) – “*Днями в «Батському віснику» я читав про такого собі Гіббонса з Мілсом-стріт. Одної ночі він прокинувся, бо почув, як у його домі скрадаються злодії.*” (ДСІМН: 156)

Apart from the syntactic replacement, we may observe here another grammatical transformation – transposition. It is performed within the construction, the translator changes the word order, putting the adverbial modifier of place at the beginning of the clause, that positively influenced the saving of the initial meaning of the sentence.

(27) “*The sweetest white clouds imaginable were gliding across the blue sky, the ships rode the waves and tiny people could be seen moving about the.*” (JSMN: 210) – “Голубим небом бігли щонайбіліші хмаринки, на хвилях погойдувалися кораблі, палубами яких пересувалися люди.” (ДСІМН: 123)

Apart from the syntactic replacement, we may observe here the change of the word order. In order to create the subordinate clause in the Ukrainian sentence, the translator had to perform this transformation.

(29) “*Sailors very small and black and far away could be seen clinging to the rail and clambering down the side of the ship.*” (JSMN: 514) – “Було видно, як маленькі й чорненькі постаті моряків чіплялися за леєр і спускалися бортом корабля.” (ДСІМН: 304)

The translator has decided to introduce the construction by means of the impersonal sentence “**Було видно**”, thus changing the word order during translation.

(31) “*It is scarcely conceivable that the magicians of York with all the happiness of each other’s society and the incalculable benefit of each other’s wisdom should feel any necessity...*” (JSMN: 25) – “Хіба можна помислити, що в щасливім та вигіднім товаристві премудрих однодумців магам Йорка несподівано знадобляться поради.....” (ДСІМН: 15)

Apart from the morphological replacement, the translator has used transposition while rendering the Prepositional Absolute construction without participle. In the Chapter 1 we have established, that this construction is alien to the Ukrainian language and there is no direct equivalent of it. To convey the original meaning and to make it comprehensible, the translator had to change the word order.

(33) “*With Mr Drawlight as his guide, Mr Norrell entered society with greater confidence than before.*” (JSMN: 110) – “Так, під настановою м-ра Дролайта, м-р Норрелл вийшов у світ значно впевненіше, ніж будь-коли.” (ДСІМН: 65)

Paying attention to the above-mentioned sentence, in particular to the Prepositional Absolute Construction in it, we may see that it was translated not only by syntactic replacement but also transposition. In order to render this construction with the help of the adverbial phrase with specifying meaning, the translator had to substitute the initial word order with the one peculiar to the Ukrainian language.

(36) *“I have put myself to any amount of trouble to pay you this visit – and you sit there silent and sullen, with your mouth hanging open!”* (JSMN: 329) – *“Я завдав собі велетенського клопоту з цим візитом, а ти сидиш тут такий сумний і мовчазний, роззявивши із подиву рота.”* (ДСІМН: 191)

During the process of analysis, we have seen that in this sentence the Prepositional Nominative (Absolute) Participial construction with the participle I is translated with the help of the syntactic replacement. In order to create the *diyepryslivnykovyi zvorot* (participial construction) in the Ukrainian sentence, the translator had to use another transformation, that is transposition. Thus, changing the word order during rendering helps to perform an adequate literary translation.

(45) *“No one was permitted to speak to the King without a Willis being present.”* (JSMN: 641) – *“Ніхто не мав права заговорити до короля поза присутністю котрогось із Відлісів.”* (ДСІМН: 379)

Due to the difference in the grammatical structures of the Ukrainian and English languages, the translator had to use the transposition apart from morphological replacement in this sentence. This was done to make the sentence sound grammatically correct.

### **3. Addition:**

(6) *“Dr Foxcastle had got himself an excellent chair, tall and black and curiously carved – and this chair (which rather resembled a throne), and the sweep of the red velvet curtains behind him and the way in which he sat, with his hands clasped over his large round stomach, all combined to give him a deeply magisterial air.”* (JSMN: 42) – *“От д-рові Фокскаслу дістався чудовий екземпляр – чорний, з високою спинкою та хитромудрим різьбленням, радше схожий на трон,*

всівшись на який (ще й на тлі червоних оксамитових завіс), він по-панськи склав руки на великім круглім животі – справдешній образ величі.” (ДСІМН: 27)

During thorough analysis, we have found out that apart from syntactic replacement, the translator has used addition. This transformation does not influence the grammatical structure of the sentence, it is more about the context. The adverb “**по-панськи**” highlights here the position of the person.

(13) “*The indefatigable Mrs Janet Archibaldovna Barsukova was soon able to convey the satisfying news that Alexander neglected the business of government and war, and sat all day musing upon his dreams and discussing them with astrologers and sorcerers; and that whenever a letter came for him from the Emperor Napoleon Buonaparte he was seen to turn pale and shudder.*” (JSMN: 458) – “Невтомна місис Дженет Арчибальдівна Барсукова скоро повідомила невтішні новини: Олександр і думати забув про справи державні чи воєнні; він сидить цілий день, міркуючи про свої сні й обговорюючи їх із астрологами й ворожбитами; а якщо надходить лист від імператора Наполеона Буонапарте, він щораз полотніє і здригається.” (ДСІМН: 272)

The addition here is represented by the adverb “**щораз**”, the translator has decided to use this transformation to emphasize the level of the stress of the character.

(36) “*I have put myself to any amount of trouble to pay you this visit – and you sit there silent and sullen, with your mouth hanging open!*” (JSMN: 329) – “Я завдав собі велетенського клопоту з цим візитом, а ти сидиш тут такий сумний і мовчазний, роззявивши із подиву рота.” (ДСІМН: 191)

The addition here helps to convey the meaning of the construction. Although this transformation is not a must in this sentence, it helps to preserve the initial meaning of the sentence and underline the state of the character.

(38) “*There was an ancient stone church with winter’s golden light upon it, an avenue of ancient, twisted hornbeams that led somewhere or other, and twenty or so neat stone cottages with smoke rising up from their chimneys.*” (JSMN: 373) – “Тут стояла стародавня кам’яна церква, і золоте зимове світло грало на ній, дорога

пролягала алеєю давніх покручених грабів, поміж яких виднілися охайні кам'яні будиночки, з коминів піднімався дим.” (ДСІМН: 218)

Due to the difference in the grammatical structures of the Ukrainian and English languages, the translator had to use the addition together with the syntactic replacement to perform the adequate translation of the Prepositional Absolute construction. The phrase “**ПОМІЖ ЯКИХ ВИДНІЛИСЯ**” is a logical development of the information given in the sentence and it also helps to introduce the subordinate clause.

(49) “*It is really quite unreasonable for her to be talking of rents, almhouses and a school,*” thought Strange gloomily.” (JSMN: 372) – “- Дуже нерозважливо з її боку вести мову про ренти, про притулки і про школи, - похмуро думалося Стрейнджеві.” (ДСІМН: 218)

We may observe that addition here is used to translate the For-to-Infinitive construction. The phrase “**з її боку**” helps in rendering the construction without its meaning being completely changed and makes it sound natural, what is also extremely important for any kind of translation.

#### **4. Omission:**

(3) “*He simply waited until it was quiet enough for him to speak and then he said...*” (JSMN: 1447) – “Він просто переcheкав, доки всі втихомиряться достатньо, щоби можна було говорити, і правив далі....” (ДСІМН: 846)

The translator has decided to omit the pronoun “**he**” in the For-to-Infinitive constructions. This transformation helps to avoid unnecessary repetition of the same pronouns, because we have one at the beginning of the sentence.

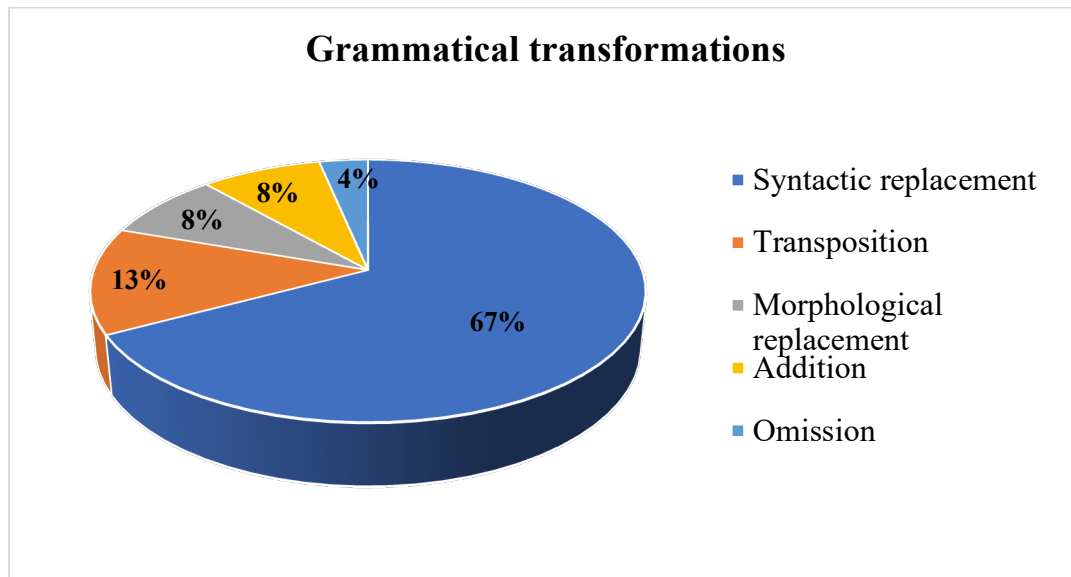
(17) “*When it was time for him to go, she would revive the question of the guinea.*” (JSMN: 299) – “Коли надходив час йому іти, вона зазвичай знову порушувала питання гіней.” (ДСІМН: 174)

Paying attention to the above-mentioned sentence, in particular the For-to-Infinitive construction in it, we may see that it was translated by omitting the preposition “**for**”. This happens due to the difference in the grammatical structures of the languages. The Ukrainian language is a synthetic type, that is the syntactic relations

within sentences are expressed by inflections, that is why the preposition can be omitted here.

Therefore, these 61 analyzed syntactic constructions were rendered into Ukrainian by means of the grammatical transformations. The main types of transformations and the frequency of their use in the process of translation can be analyzed from the following diagram (Fig.2.1):

*Figure 2.1*



According to the diagram, the following 5 types of grammatical transformations were used: syntactic replacement, morphological replacement, transposition, addition, omission. Around 67% of syntactic constructions were rendered into Ukrainian by means of a syntactic replacement. This method is used the most frequently due to the differences in grammatical structures of the English and Ukrainian languages. Some of the constructions are alien to the target language, therefore, the translator had to replace them with the constructions, clauses and part of the sentence familiar to the target readers.

13,1% of analyzed sentences were rendered by means of transposition. This transformation helps to create adequate and convenient text for the target audience, especially taking into account that word order in the English language is strict, being different from Ukrainian one.

Morphological replacement comprises 8,2% of all grammatical transformations which are used in our research. It is often used in translation of the gerundial and participial constructions, which lack the direct equivalent in the target language. It is also performed with the constructions used with the passive voice, because it is peculiar feature of English but not Ukrainian.

8,2% of the sentences were conveyed with the help of addition in order to compensate for some semantic losses in the target language.

Omission comprises 3,3%, helping to avoid unnecessary repetition.

## **2.2 Lexical and semantic transformations in the translation of fictional discourse syntactic constructions**

Despite grammatical transformations being abundant during translation syntactic constructions, we still could find the cases when the translator has used lexical and semantic transformations. Here are the following examples:

### **1.Modulation:**

(4) *“I am quite determined to see him hanged”* (JSMN: 752) – *“Я маю твердий намір спровадити його на шибеницю.”* (ДСІМН: 444)

The Objective Participial construction with participle II is rendered with the help of the modulation. The phrase **“спровадити його на шибеницю”** is a logical development of the construction in the original. According to the interrelations existing between the translation and the initial variant, we may state that this is a substitution of the effect by the process.

(12) *“Mr Thoroughgood begged Mr Segundus’s pardon but he feared he could not divulge the name of the gentleman; he did not think the gentleman wished his name to be generally known.”* (JSMN: 79) – *“Він розпитав м-ра Торогуда про покупця, але власник крамниці, перепросивши, сказав, що не в праві назвати його імені, бо той наче не бажав широкого розголосу.”* (ДСІМН: 47)

During the process of analysis, we have seen that in this sentence the Objective with the Infinitive construction is translated with the help of the modulation. Taking into account the context, we can come to the conclusion that the translator has substituted here the process with the effect. This transformation helps to perform an



adequate rendering of the construction and, generally, positively influences the final translation.

(18) “*The Erquistounes maintained that in accordance with the terms of the marriage settlement a large part of Mrs Strange’s fortune must now be put aside for her son for him to inherit at his majority.*” (JSMN: 242) – “*Ерквістоуни переконували, що, згідно з умовами шлюбної угоди, велика частка грошей, що належали місис Ерквістоун, мала бути збережена для її сина, поки він доросте до повноліття.*” (ДСІМН: 143)

Apart from the grammatical transformation we may also see the lexical and semantic one, that is the modulation. The interrelations here can be represented by the substitution of the process by its cause scheme, thus, creating the translation which sounds more natural to the target readers.

(20) “*It fell to me to think of fresh lies for him to tell me.*” (JSMN: 453) – “*Я мусив вигадати для нього свіжу брехню, аби він мені її згодував.*” (ДСМІН: 269)

Here the translator has replaced the neutral verb “**tell**” with more specific one “**згодував**”. According to the interrelations existing between the translation and the initial variant, we may state that this is a substitution of the process by the effect. In this case the modulation helps to create brighter and more colourful version of translation, what is also highly important to the texts of the fictional discourse.

(33) “*With Mr Drawlight as his guide, Mr Norrell entered society with greater confidence than before.*” (JSMN: 110) – “*Так, під настановою м-ра Дролайта, м-р Норрелл вийшов у світ значно впевненіше, ніж будь-коли.*” (ДСІМН: 65)

During the process of analysis, we have seen that in this sentence the Prepositional Absolute construction without participle is translated not only by means of the grammatical transformations, but with the help of the lexical and semantic one, that is the modulation. This is a substitution of the process with its effect.

(34) “*The resolute, businesslike manner, which he had adopted on his arrival at the house, had disappeared; instead he sat with neck bowed, sighing heavily, his gaze fixed upon the carpet.*” (JSMN: 162) – “*Рішучий і діловитий по прибуттю в дім,*

він сидів із похнюпленим видом, тяжко зітхав і не зводив очей із килима.”  
(ДСІМН: 96)

The Prepositional Absolute Participial construction with participle II is translated in this case by means of the modulation, replacing the process with the effect in the target text. In this sentence it helps to emphasize the mood of the character.

(39) “*It was scarcely a club, more a branch with twigs growing out of it.*”  
(JSMN: 376) – “Справжнім кийком це назвати було складно, скоріше – товстою сучкуватою гілкою.” (ДСІМН: 220)

Here we can see that the construction is completely changed in the process of translation. In this example the Prepositional Nominative (Absolute) Participial construction is rendered with the help of the modulation, in particular the substitution of the process by the effect. The logical development helps to illustrate the object and to translate the construction without the loss of its meaning.

(47) “*I am tolerably certain of its being a great triumph – I know that when he read it...*” (JSMN: 1059) – “Я цілком певен, що на нього чекає справжній тріумф, - я точно знаю, що коли Н. прочитає...” (ДСІМН: 624)

In the process of investigation, we have found out that apart from the syntactic replacement, modulation occurs here as well, substituting the process with its effect. It helps not only to make the adequate translation, but also to transfer the lexico-semantic meaning of the sentence.

## 2. Specification:

(11) “*He wanted this to be something new and startling.*” (JSMN: 1139) – “Йому кортіло зробити щось нове й несподіване.” (ДСІМН: 671)

The specification is closely connected with another transformation in this sentence, that is syntactic replacement. The translator has rendered the Subjective with the Infinitive construction with the help of the verbal predicate, therefore he had to concretize the verb with a generic meaning, that is “**to be**”, choosing the one with a more specific meaning, “**зробити**”.

(27) “*The sweetest white clouds imaginable were gliding across the blue sky, the ships rode the waves and tiny people could be seen moving about them.*” (JSMN: 210)

– “Голубим небом бігли щонайбіліші хмаринки, на хвилях погойдувалися кораблі, палубами яких пересувалися люди.” (ДСІМН: 123)

The translator specifies the pronoun “**them**” with the noun “**палубами**”. Although it is not clearly stated in the sentence, where people move, this logical development helps to illustrate the scene.

(32) “*Mr Segundus, hatless and coatless and breathless, with water-logged shoes and mud-splashes on his stockings and the eyes of everybody in the shop upon him, had some satisfaction.....*” (JSMN: 79) – “*Без капелюха й без пальта, заспанний, у повних води черевиках та забрьоханих панчохах, м-р Сегундус на очах всієї публіки в книгарні з крихтою втіхи....*” (ДСІМН: 47)

The Prepositional Absolute construction without participle is rendered here with the help of the specification, in particular the phrase “**everybody in the shop**”. The use of this transformation in the process of translation helps to explain the scene to the readers.

### 3. Differentiation of meaning:

(16) “*But when Mr Norrell understood better who it was that they proposed as a candidate, he looked a great deal relieved and was heard to say something about the condition of the body.*” (JSMN: 192) – “*Та коли м-р Норрелл розібрав, про якого кандидата йдеться в клопотанні, йому значно полегшало і він почав щось мурмотіти про стан тіла.*” (ДСІМН: 113)

This transformation is additional here and accompanies the grammatical one. The differentiation of meaning is used in translation of the Subjective with the Infinitive construction to emphasize the state of the character and his hesitant manner of speaking.

(44) “*I must confess that I have never heard your ladyship’s name spoken without its being accompanied by some praise for your devoted husband.*” (JSMN: 496) – “*Мушу зізнатися, я ніколи не чула, щоб ім’я вашої милості зринало в розмові без належної хвали вашому відданому чоловікові.*” (ДСІМН: 294)

In the process of investigation, we have found out that the Gerundial Objective construction is conveyed not only by means of the grammatical transformation, but

lexical and semantic one, differentiation of meaning, as well. The participle II “spoken” is replaced with the phrase “зринало в розмові”, thus creating more poetic translation in the Ukrainian language.

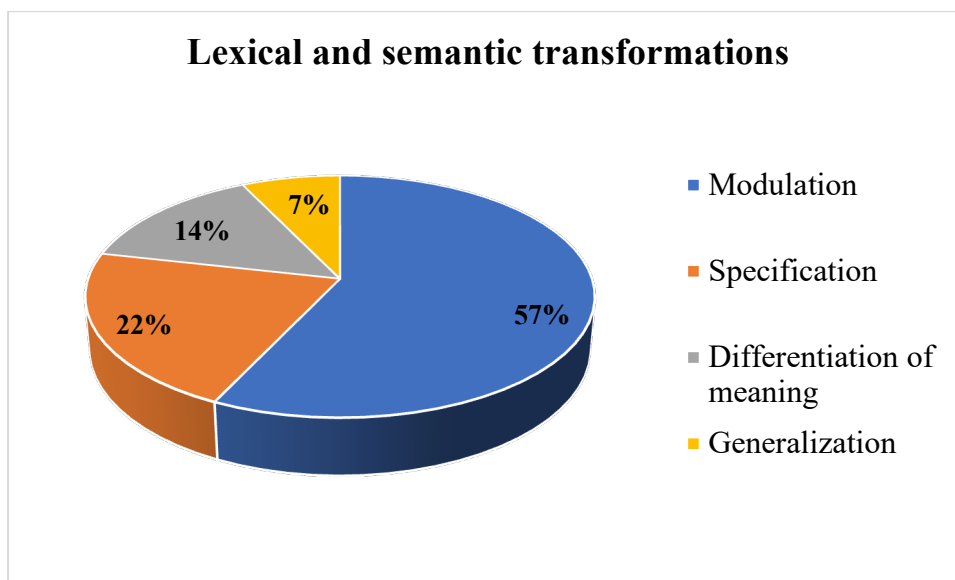
#### 4. Generalization:

(28) “He feared that if he were seen speaking to such people it might be supposed that he had some connexion with them.” (JSMN: 468) – “Стівен завжди особливо пильнував, щоби жодним словом ані дією не ставити себе на один щабель із неграми нижчого стану, адже боявся, що заговоривши до них, покаже, ніби має до них якийсь стосунок.” (ДСІМН: 278)

In this example, the generalization is performed in order to avoid repetition. We can see that the translator has expanded the sentence beyond the construction, rendering and explaining the hidden meaning of the phrase “**such people**”.

These 14 analyzed syntactic constructions were rendered into Ukrainian by means of the lexical and semantic transformations. The frequency of their use in the process of translation can be analyzed from the following diagram (Fig. 2.2):

Figure 2.2



According to the diagram, the following 4 types of lexical and semantic transformations were used: modulation, specification, differentiation of meaning and generalization. In the process of analysis, it was revealed that 57,1% of the analyzed syntactic constructions were rendered by means of modulation. It helps not only to

make the proper translation, but also to transfer the lexico-semantic meaning of the sentence.

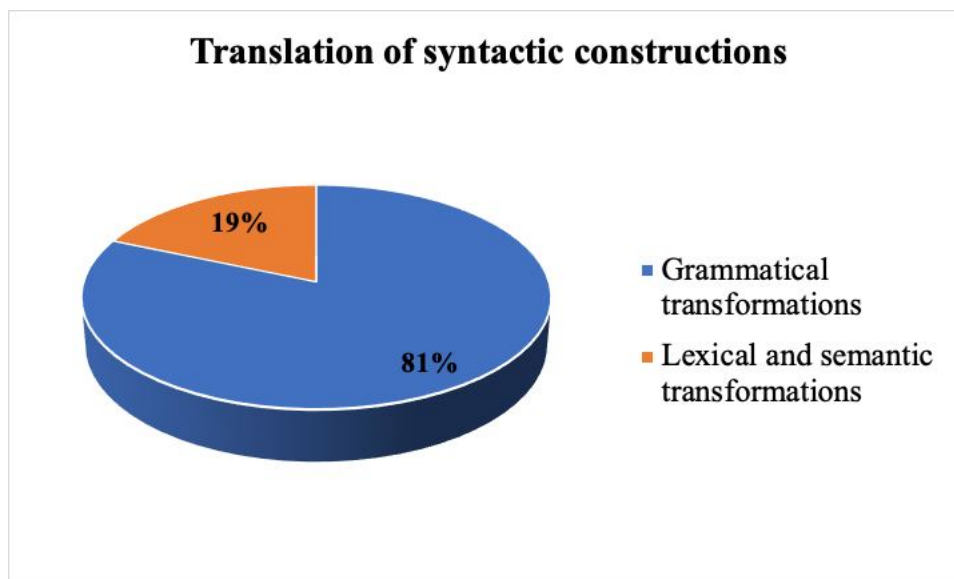
21,4% were rendered by means of specification. In these examples, the transformation helps to transfer the hidden meaning of the construction, creating an additional emphasis.

Differentiation of meaning comprises 14,3%, creating more poetic translation.

7,2% of analyzed sentences were conveyed by means of generalization. In this example the translator used to avoid repetition of the same information, explaining it beyond the construction.

After thorough analysis of the examples, we drew the conclusion that the sentences of the source language are subject to restructuring more from the grammatical point of view, because the number of the grammatical transformations applied by the translator slightly exceeds the lexical and semantic ones. The diagram below shows the results obtained during our research (Fig. 2.3).

*Figure 2.3*

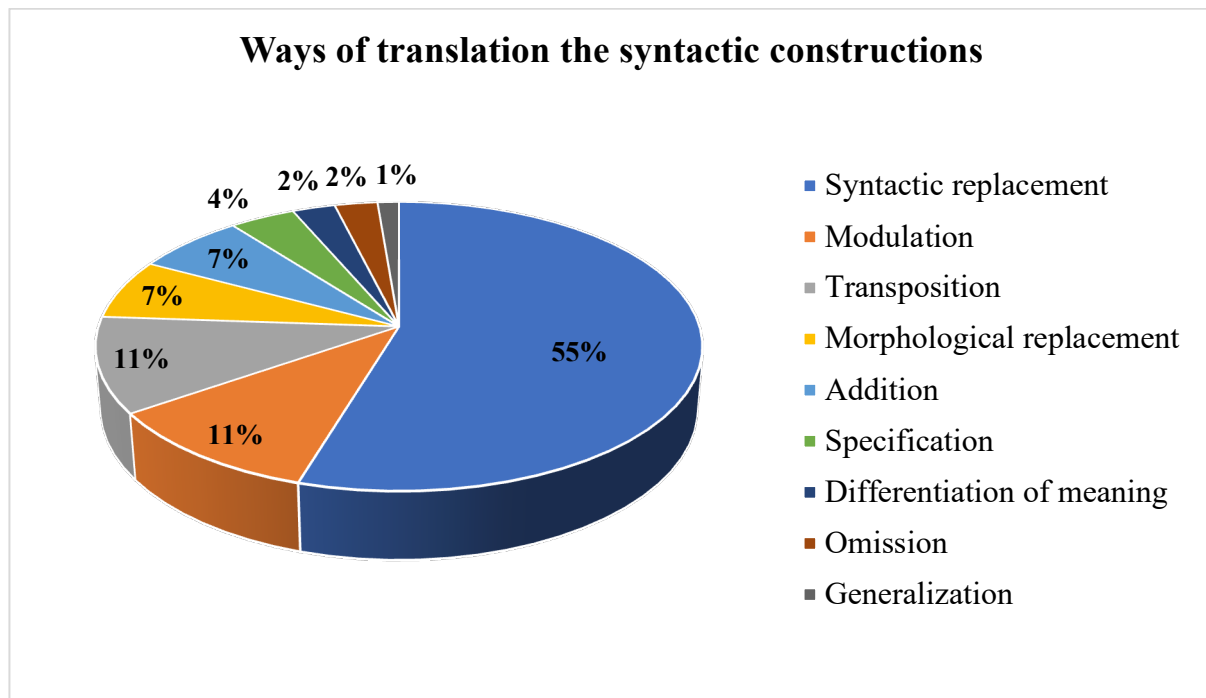


Therefore, 50 sentences with syntactic constructions were selected to analyze the frequency of use of transformations during rendering from English into Ukrainian. We have found 75 transformations, conducting a comparative analysis of the original text and the translation into Ukrainian. 61 constructions (81,4%) were rendered into Ukrainian by means of grammatical transformations, 14 constructions (18,6%) were

translated by lexical and semantic ones. We would like to note that in the process of translation, some of the transformations were combined and carried out simultaneously.

Therefore, we may state that syntactic replacement is the most frequently used grammatical transformation; the second place is occupied by transposition. As for lexical and semantic ones, the first place is occupied by modulation with 10,7% followed by the transformations of specification. The following transformations turned out to be the least common: omission and generalization, as shown in the diagram below (Fig. 2.4).

*Figure 2.4*



Some of the transformations did not occur in the analyzed examples. It is necessary to expand the number of sentences to perform more thorough analysis of these units. Despite this, we received valuable information and experience that will be useful in rendering syntactic constructions, because it illustrates in detail how the translators Kateryna and Anatolii Pityk dealt with the task.

## CONCLUSIONS

In this term paper, we investigated the notion of syntactic constructions and methods of their translation. First of all, we examined the classification of these constructions in the English language, the functions they can perform in a sentence, the difficulties that arise in the translation process, syntactic units of the Ukrainian language which are most often used in rendering of the constructions. During our research work, we identified and analyzed the following constructions: infinitival, participial and gerundial ones.

In Chapter 2 we have examined the translation of the syntactic constructions from practical point of view. We have analyzed the various transformations used in the translation of syntactic constructions, which were described in Chapter 1. The materials for research were “Jonathan Strange & Mr. Norrell” novel by Susanna Clark and its translation into the Ukrainian language by Kateryna and Anatolii Pityk.

The total amount of transformations under investigation is 75. Our analysis has proved that in most cases, syntactic constructions are translated into Ukrainian using grammatical transformations. It turned out that the most common way to translate the syntactic constructions is syntactic replacement, in particular, rendering with the help of subordinate clauses and changing of parts of the sentence. Other transformations such as transposition, morphological replacement, omission, addition were used during translation, sometimes as an additional option to the syntactic replacement. As a separate and the only approach, they were used much scarcely.

As for the lexical and semantic transformations, despite them being minor here, we still could encounter the cases of their usage. They were used as an additional approach, translating separate words and phrases, together with the grammatical transformations. The translator mostly used modulation to perform more colourful translation. Apart from modulation, there were used specification, generalization and differentiation of meaning.

In the future research works, there can be taken more sentences to provide more detailed and thorough analysis of the source text and to cover all the types of transformations.

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## ANNEX A

“I certainly shall not. You know how I detest it, unless I am particularly acquainted with my partner. At such an assembly as this, it would be insupportable. Your sisters are engaged, and there is not another woman in the room whom it would not be a punishment to me to stand up with.”

“I would not be so fastidious as you are,” cried Bingley, “for a kingdom! Upon my honour, I never met with so many pleasant girls in my life as I have this evening; and there are several of them, you see, uncommonly pretty.”

“You are dancing with the only handsome girl in the room,” said Mr. Darcy, looking at the eldest Miss Bennet.

“Oh, she is the most beautiful creature I ever beheld! But there is one of her sisters sitting down just behind you, who is very pretty, and I dare say very agreeable. Do let me ask my partner to introduce you.”

“Which do you mean?” and turning round, he looked for a moment at Elizabeth, till, catching her eye, he withdrew his own, and coldly said, “She is tolerable: but not handsome enough to tempt me; and I am in no humour at present to give consequence to young ladies who are slighted by other men. You had better return to your partner and enjoy her smiles, for you are wasting your time with me.”

Mr. Bingley followed his advice. Mr. Darcy walked off; and Elizabeth remained with no very cordial feelings towards him. She told the story, however, with great spirit among her friends; for she had a lively, playful disposition, which delighted in anything ridiculous.

The evening altogether passed off pleasantly to the whole family. Mrs. Bennet had seen her eldest daughter much admired by the Netherfield party. Mr. Bingley had danced with her twice, and she had been distinguished by his sisters. Jane was as much gratified by this as her mother could be, though in a quieter way. Elizabeth felt Jane’s pleasure. Mary had heard herself mentioned to Miss Bingley as the most accomplished girl in the neighbourhood; and Catherine and Lydia had been fortunate enough to be never without partners, which was all that they had yet learnt to care for at a ball. They returned, therefore, in good spirits to Longbourn «the village where they lived, and of

which they were the principal inhabitants. They found Mr. Bennet still up. With a book, he was regardless of time; and on the present occasion he had a good deal of curiosity as to the event of an evening which had raised such splendid expectations. He had rather hoped that all his wife's views on the stranger would be disappointed; but he soon found that he had a very different story to hear.

“Oh, my dear Mr. Bennet,” as she entered the room, “we have had a most delightful evening, a most excellent ball. I wish you had been there. Jane was so admired, nothing could be like it. Everybody said how well she looked; and Mr. Bingley thought her quite beautiful, and danced with her twice. Only think of that, my dear: he actually danced with her twice; and she was the only creature in the room that he asked a second time. First of all, he asked Miss Lucas. I was so vexed to see him stand up with her; but, however, he did not admire her at all; indeed, nobody can, you know; and he seemed quite struck with Jane as she was going down the dance. So he inquired who she was, and got introduced, and asked her for the two next. Then, the two third he danced with Miss King, and the two fourth with Maria Lucas, and the two fifth with Jane again, and the two sixth with Lizzy, and the Boulanger——”

“If he had had any compassion for me,” cried her husband impatiently, “he would not have danced half so much! For God's sake, say no more of his partners. O that he had sprained his ankle in the first dance!”

“Oh, my dear,” continued Mrs. Bennet, “I am quite delighted with him. He is so excessively handsome! and his sisters are charming women. I never in my life saw anything more elegant than their dresses. I dare say the lace upon Mrs. Hurst's gown——”

Here she was interrupted again. Mr. Bennet protested against any description of finery. She was therefore obliged to seek another branch of the subject, and related, with much bitterness of spirit, and some exaggeration, the shocking rudeness of Mr. Darcy.

“But I can assure you,” she added, “that Lizzy does not lose much by not suiting his fancy; for he is a most disagreeable, horrid man, not at all worth pleasing. So high and so conceited, that there was no enduring him! He walked here, and he walked there,

fancying himself so very great! Not handsome enough to dance with! I wish you had been there, my dear, to have given him one of your set-downs. I quite detest the man.”  
(PAP: 56-59)

## ANNEX B

	Original	Translation	Transformation
1	<p><i>“I merely want <u>him to be pleased with me and to talk to the other Ministers and to persuade them of the great good that my magic can do the country!</u>”</i> (JSMN: 320)</p>	<p>“Я просто хочу, <u>щоб він був мною вдоволений, говорив про це іншим міністрам і переконував їх у тому</u>, що магія може послужити країні на велике добро!” (ДСІМН: 186)</p>	<p>syntactic replacement</p>
2	<p><i>“<u>He appeared to be in excellent spirits, and bowed and smiled and walked to and fro so much that five minutes later there was scarcely an inch of carpet in the room that he had not stood upon,.....</u>”</i> (JSMN: 106)</p>	<p>“<u>Здавалося, гість був у пречудовому настрої</u>, він кланявся, всміхався і так багато крокував кімнатою, що за п’ять хвилин, не лишилося жодного дюйма на килимі, на який би ще не ступила нога м-ра Дролайта.....” (ДСІМН: 63)</p>	<p>syntactic replacement</p>
3	<p><i>“He simply waited until it was quiet enough <u>for him to speak and then he said, “I have come to tell you that the agreement with Gilbert Norrell is void.”</u>”</i> (JSMN: 1447)</p>	<p>“Він просто перечекав, доки всі втихомиряться достатньо, <u>щоби можна було говорити</u>, і правив далі: - Я прийшов повідомити вам, що угода з Гілбертом Норрелом втратила чинність.” (ДСІМН: 846)</p>	<p>syntactic replacement, omission</p>

4	<p><i>“I am quite determined to <u>see him hanged</u>” (JSMN: 752)</i></p>	<p>“Я маю твердий намір <u>спровадити його на шибеницю.</u>” (ДСІМН: 444)</p>	modulation
5	<p><i>“Let some mistake upon the part of an honest man lead to <u>his being accused of a crime.</u>” (JSMN: 730)</i></p>	<p>“Нехай помилка доброчесної людини <u>накличе на нього обвинувачення в жахливому злочині.</u>” (ДСІМН: 432)</p>	syntactic replacement
6	<p><i>“Dr Foxcastle had got himself an excellent chair, tall and black and curiously carved – and this chair (which rather resembled a throne), and the sweep of the red velvet curtains behind him and the way in which he sat, <u>with his hands clasped over his large round stomach</u>, all combined to give him a deeply magisterial air.” (JSMN: 42)</i></p>	<p>“От д-рові Фокскаслу дістався чудовий екземпляр – чорний, з високою спинкою та хитромудрим різьбленням, радше схожий на трон, всівшись на який (ще й на тлі червоних оксамитових завіс), <u>він по-панськи склав руки на великім круглім животі</u> – справдешній образ величі.” (ДСІМН: 27)</p>	syntactic replacement, addition
7	<p><i>“Mr Norrell led his guests to a handsome drawing-room <u>with a good fire burning in the hearth</u>” (JSMN: 28)</i></p>	<p>“М-р Норрелл провів своїх гостей в ошатну вітальню <u>з каміном, де палахкотів вогонь.</u>” (ДСІМН: 17)</p>	syntactic replacement
8	<p><i>“But, <u>with this one minor reservation</u>, they enjoyed a</i></p>	<p><i>“<u>Попри це дрібне застереження</u> маги з</i></p>	syntactic replacement



	<i>reputation as some of the wisest and most magical gentlemen in Yorkshire.”</i> (JSMN: 17)	Йорка мали славу чи не наймудріших та найбільш магічних джентльменів у цілому Йоркширі.” (ДСІМН: 11)	
9	<i>“They wanted <u>me</u> to tell them about vampyres.”</i> (JSMN: 1031)	“От <u>мене</u> <u>просили</u> <u>розповісти</u> про вампірів!” (ДСІМН: 608)	syntactic replacement
10	<i>“She did not want <u>them</u> to <u>know</u> that she herself had suspected <u>him</u> of <u>wrongdoing</u>.”</i> (JSMN: 1067)	“Дівчина не хотіла, <u>аби</u> <u>вони</u> <u>дізналися</u> , що вона сама запідозрила його в непорядності.” (ДСІМН: 629)	syntactic replacement
11	<i>“He wanted <u>this</u> to be <u>something new and startling</u>.”</i> (JSMN: 1139)	“Йому кортіло <u>зробити</u> <u>щось нове й несподіване</u> ” (ДСІМН: 671)	syntactic replacement, specification
12	<i>“Mr Thoroughgood begged Mr Segundus’s pardon but he feared he could not divulge the name of the gentleman; he did not think the gentleman wished <u>his name</u> to be <u>generally</u> <u>known</u>.”</i> (JSMN: 79)	“Він розпитав м-ра Торогуда про покупця, але власник крамниці, перепросивши, сказав, що не в праві назвати його імені, бо той наче не бажав <u>широкого</u> <u>розголосу</u> .” (ДСІМН: 47)	modulation
13	<i>“The indefatigable Mrs Janet Archibaldovna Barsukova was soon able to convey the satisfying news that Alexander neglected the business of government and war, and sat</i>	“Невтомна місис Дженет Арчибальдівна Барсукова скоро повідомила невістці новини: Олександр і думати забув про справи державні чи	syntactic replacement, addition

	<p><i>all day musing upon his dreams and discussing them with astrologers and sorcerers; and that whenever a letter came for him from the Emperor Napoleon Buonaparte he was seen to turn pale and shudder.</i>” (JSMN: 458)</p>	<p>воєнні; він сидить цілий день, міркуючи про свої сни й обговорюючи їх із астрологами й ворожбитами; а якщо надходить лист від імператора Наполеона Буонапарте, <u>він щораз полотніє і здригається.</u>” (ДСІМН: 272)</p>	
14	<p><i>“The service began and several of the congregation were seen to gaze longingly at the windows, as if wondering why those apertures were always placed so high in ecclesiastical buildings.”</i> (JSMN: 775)</p>	<p>“Служба почалася, але <u>парафіяни нетерпляче позирали на вікна,</u> дивуючись чому в церквах їх завжди роблять так високо.” (ДСІМН: 458)</p>	<p>syntactic replacement</p>
15	<p><i>“<u>Someone else</u> was heard to remark that he could not for the life of him understand why the Admiralty thought so highly of this fellow whose ignorance was so astonishing.”</i> (JSMN: 517)</p>	<p>“<u>Хтось недалеко вголос зауважив,</u> що ніяк не второпає, чому Адміралтейство такої високої думки про цього мага, чиє невігластво не знає ніяких меж.” (ДСІМН: 306)</p>	<p>syntactic replacement, morphological replacement</p>
16	<p><i>“But when Mr Norrell understood better who it was that they proposed as a candidate, <u>he</u> looked a great</i></p>	<p>“Та коли м-р Норрелл розібрав, про якого кандидата йдеться в клопотанні, йому значно</p>	<p>syntactic replacement, differentiation of meaning</p>

	<i>deal relieved and was heard to say something about the condition of the body.”</i> (JSMN: 192)	полегшало і <u>він почав щось мурмотіти про стан тіла.”</u> (ДСІМН: 113)	
17	<i>“When it was time for him to go, she would revive the question of the guinea.”</i> (JSMN: 299)	“Коли надходив час <u>йому їти</u> , вона зазвичай знову порушувала питання гіней.” (ДСІМН: 174)	omission
18	<i>“The Erquistounes maintained that in accordance with the terms of the marriage settlement a large part of Mrs Strange’s fortune must now be put aside for her son for him to inherit at his majority.”</i> (JSMN: 242)	“Ерквістоуни переконували, що, згідно з умовами шлюбної угоди, велика частка грошей, що належали місис Ерквістоун, мала бути збережена для її сина, <u>поки він доросте до повноліття.”</u> (ДСІМН: 143)	syntactic replacement, modulation
19	<i>“Any reasoning that did not contain a reference to himself was always difficult for him to follow.”</i> (JSMN: 1362)	“ <u>Йому складно було осягнути аргументи</u> , які не стосувалися його власної <u>персони.”</u> (ДСІМН: 798)	transposition
20	<i>“It fell to me to think of fresh lies for him to tell me.”</i> (JSMN: 453)	“Я мусив вигадати для нього свіжу брехню, <u>аби він мені її згодував.”</u> (ДСІМН: 269)	syntactic replacement, modulation
21	<i>“If you were to ask me now, gentlemen, why it is that I believe that magic has come</i>	“Якби ви мене, джентльмени, спитали зараз, чому я вірю, що в	syntactic replacement

	<i>back to England, I should say it is because I have seen <u>magic done.</u></i> ” (JSMN: 46)	Англию повернулась магія, я би сказав: це тому, що я <u>бачив, як вона твориться.</u> ” (ДСІМН: 29)	
22	<i>“I have frequently heard <u>it suggested that the Raven King never existed – that he was not one magician at all, but a long train of magicians, all looking much the same.</u></i> ” (JSMN: 116)	“От я не один раз чував, <u>ніби</u> Короля Крука насправді ніколи не існувало. Ніби це взагалі був не один маг, а кілька, що жили один за одним і малу схожу зовнішність.” (ДСІМН: 68)	syntactic replacement
23	“They were upon the staircase when they heard <u>Mrs Wintertowne’s voice calling out from above,</u> “Robert! Robert! Is it Mr Norrell? Oh! Thank God, sir!” She appeared before them very suddenly in a doorway.” (JSMN: 157)	“Уже зі сходів вони всі почули <u>голос місис Вінтертаун:</u> - Роберте! Роберте! - <u>зукала вона.</u> – Це містер Норрелл? Ох, слава Богу, сер! – Господиня раптом з’явилася у дверях: - Я боялася, що ви вже ніколи не приїдете! ” (ДСІМН: 94)	syntactic replacement, morphological replacement
24	<i>“In the Bath Chronicle the other day I read about a man called Gibbons in Milsom-street who awoke in the night because he heard <u>thieves breaking into his house.</u></i> ” (JSMN: 268)	“Днями в «Батському віснику» я читав про такого собі Гіббонса з Мілсом-стрит. Одної ночі він прокинувся, бо почув, <u>як у його домі</u>	syntactic replacement, transposition

		<u>скрадаються зlodii.</u> ” (ДСІМН: 156)	
25	“Whenever he paused in his work, he heard <u>ghostly branches scraping at the walls and tapping upon the windows, and tree-roots slyly extending themselves beneath the foundations and prising apart the bricks.</u> ” (JSMN: 277)	“Коли б він не ставав перепочити від роботи, то одразу чув, <u>як примарне гілля шкребе по стінах дому й стукає в шибки, а коріння хитро складається попод фундаментом та підважує цегляну кладку.</u> ” (ДСІМН: 161)	syntactic replacement
26	“He had not been there more than a few minutes when he heard <u>a bell ringing.</u> ” (JSMN: 278)	“Та вже за кілька хвилин <u>пролунав дзвінок.</u> ” (ДСІМН: 162)	morphological replacement
27	“The sweetest white clouds imaginable were gliding across the blue sky, the ships rode the waves and <u>tiny people could be seen moving about them.</u> ” (JSMN: 210)	“Голубим небом бігли щонайбіліші хмаринки, на хвилях погойдувалися кораблі, <u>палубами яких пересувалися люди.</u> ” (ДСІМН: 123)	syntactic replacement, transposition, specification
28	“He feared that if <u>he</u> were seen <u>speaking to such people</u> it might be supposed that he had some connexion with them.” (JSMN: 468)	“Стівен завжди особливо пильнував, щоби жодним словом ані дією не ставити себе на один щабель із неграми нижчого стану, адже боявся, <u>що заговоривши до них,</u> покаже, ніби має до них	syntactic replacement, generalization

		якийсь стосунок.” (ДСІМН: 278)	
29	“ <u>Sailors very small and black and far away could be seen clinging to the rail and clambering down the side of the ship.</u> ” (JSMN: 514)	“Було видно, <u>як маленькі й чорненькі постаті моряків чіплялися за леєр і спускалися бортом корабля.</u> ” (ДСІМН: 304)	syntactic replacement, transposition
30	“ <u>At other times I have seen thieves and beggars snoring upon feather-beds in palace bed-chambers.</u> ” (JSMN: 630)	“Іншим разом доводилося бачити, <u>як злодії та жебраки хропли на перинах у палацових спочивальнях.</u> ” (ДСІМН: 372)	syntactic replacement
31	“ <u>It is scarcely conceivable that the magicians of York with all the happiness of each other’s society and the incalculable benefit of each other’s wisdom should feel any necessity to consult a solitary scholar such as myself ...</u> ” (JSMN: 25)	“Хіба можна помислити, що <u>в щасливім та вигіднім товаристві премудрих однодумців</u> магам Йорка несподівано знадобляться поради такого всамітненого вченого, як я.” (ДСІМН: 15)	transposition, syntactic replacement
32	“ <u>Mr Segundus, hatless and coatless and breathless, with water-logged shoes and mud-splashes on his stockings and the eyes of everybody in the shop upon him, had some satisfaction in telling Mr Thoroughgood that it did not</u>	“Без капелюха й без пальта, засапаний, <u>у повних води черевиках та забрьоханих панчохах</u> , м-р Сегундус <u>на очах всієї публіки в книгарні</u> з крихтою втіхи відповів, що йому, власне,	morphological replacement, specification

	<i>signify whether Mr Thoroughgood told him or not, for he believed he knew the gentleman anyway.”</i> (JSMN: 79)	однаково, назвуть ім'я покупця чи ні, бо він і так найпевніше знав, хто цей джентльмен.” (ДСІМН: 47)	
33	<i>“With Mr Drawlight as his guide, Mr Norrell entered society with greater confidence than before.”</i> (JSMN: 110)	<i>“Так, під настановою м-ра Дролайта, м-р Норрелл вийшов у світ значно впевненіше, ніж будь-коли.”</i> (ДСІМН: 65)	syntactic replacement, transposition, modulation
34	<i>“The resolute, businesslike manner, which he had adopted on his arrival at the house, had disappeared; instead he sat with neck bowed, sighing heavily, his gaze fixed upon the carpet.”</i> (JSMN: 162)	<i>“Рішучий і діловитий по прибуттю в дім, він сидів із похнюпленим видом, тяжко зітхав і не зводив очей із килима.”</i> (ДСІМН: 96)	modulation
35	<i>“The interview ended very cordially upon both sides with Lascelles and Drawlight promising to speak to Mr Norrell immediately.”</i> (JSMN: 220)	<i>“Бесіда закінчилася дуже приязними словами з обох сторін, Ласеллз і Дролайт обіцяли негайно поговорити з м-ром Норреллом.”</i> (ДСІМН: 128)	syntactic replacement
36	<i>“I have put myself to any amount of trouble to pay you this visit – and you sit there silent and sullen, with your mouth hanging open!”</i> (JSMN: 329)	<i>“Я завдав собі велетенського клопоту з цим візитом, а ти сидиш тут такий сумний і мовчазний, роззявивши із</i>	syntactic replacement, addition, transposition

		<i>подиву _____ рота.”</i> (ДСІМН: 191)	
37	<i>“He had a stick to lean upon and another stick over his shoulder <u>with a handkerchief bundle hanging from it.</u>”</i> (JSMN: 356)	<i>“Він схилявся на патерицю, а другу палицю ніс на плечі. <u>На ній мотлявся _____ клунок.</u>”</i> (ДСІМН: 207)	syntactic replacement
38	<i>“There was an ancient stone church <u>with winter’s golden light upon it, an avenue of ancient, twisted hornbeams that led somewhere or other, and twenty or so neat stone cottages with smoke rising up from their chimneys.</u>”</i> (JSMN: 373)	<i>“Тут стояла стародавня кам’яна церква, <u>і золоте зимове світло грало на ній, дорога пролягала алеєю давніх покручених грабів, поміж яких виднілися охайні кам’яні будиночки, з коминів піднімався дим.</u>”</i> (ДСІМН: 218)	syntactic replacement, addition
39	<i>“It was scarcely a club, more a branch <u>with twigs growing out of it.</u>”</i> (JSMN: 376)	<i>“Справжнім кийком це назвати було складно, скоріше – <u>товстою сучкуватою</u> гілкою.”</i> (ДСІМН: 220)	modulation
40	<i>“As Mr Honeyfoot and Mr Segundus hurried towards the Shadow House on this hot afternoon, they were a little nervous in case Mr Norrell should get to hear of their going (for, what <u>with admirals and Ministers sending him respectful letters and paying</u></i>	<i>“Наближаючись того спекотного полудня до Дому Тіней, м-р Сегундус та м-р Ганіфут трохи побоювалися, щоби про їхню подорож не дізнався м-р Норрелл. <u>Завдяки листам із виявами поваги і частим візитам адміралів</u></i>	syntactic replacement



	<i>him visits, Mr Norrell was growing greater by the hour).</i> ” (JSMN: 402)	<i>та міністрів його значущість росла щогодини.</i> ” (ДСІМН: 237)	
41	<i>“This bell sounded very sad and far-away and it brought before her imagination all sorts of melancholy scenes ... .. bleak, wind-swept fens and moors; empty fields with broken walls and gates hanging off their hinges; a black, ruined church; an open grave...”</i> (JSMN: 500)	<i>“Та цей дзвін лунав дуже сумовито й далеко й збудив у її уяві меланхолійні видива... .. похмурі драговини й болота, відкриті всім вітрам; спорожнілі поля зі зламаними огорожами й воротами, що хитаються на завісах; зчорніла, сплюндрована церква; розрита могила....”</i> (ДСІМН: 296)	syntactic replacement
42	<i>“Mr Strange was standing with his elbow on the mantelpiece, one of Mr Norrell’s books in his hand and a polite look of interest upon his face, while their Royal Highnesses all talked at the same time and interrupted one another....”</i> (JSMN: 639)	<i>“М-р Стрейндж стояв, спершись ліктем на камінну полицю, з якоюсь книжкою із бібліотеки м-ра Норрелла в руці та з чемно зацікавленим виразом на обличчі, поки їхні королівські високості говорили всі водночас: перебиваючи одне одного....”</i> (ДСІМН: 377)	syntactic replacement
43	<i>“She told Lady Pole her own name and that her husband had business with Sir Walter,</i>	<i>“Вона назвала леді Поул своє ім’я і розповіла, що опинилися тут через</i>	syntactic replacement

	<i>which was the reason of <u>her being there.</u></i> ” (JSMN: 494)	справи свого чоловіка із сером Волтером.” (ДСІМН: 293)	
44	<i>“I must confess that I have never heard <u>your ladyship’s name spoken</u> without its being accompanied by some praise for your devoted husband.”</i> (JSMN: 496)	“Мушу зізнатися, я ніколи не чула, <u>щоб ім’я вашої милості зринало в розмові</u> без належної хвали вашому відданому чоловікові.” (ДСІМН: 294)	syntactic replacement, differentiation of meaning
45	<i>“No one was permitted to speak to the King without a <u>Willis being present.</u>”</i> (JSMN: 641)	“Ніхто не мав права заговорити до короля поза <u>присутністю когось із Віллісів.</u> ” (ДСІМН: 379)	morphological replacement, transposition
46	<i>“On the way back he gave himself stern warnings not to place any reliance on these wonderful plans for Future Usefulness and Happiness, but he could not help indulging in ideal pictures of teaching the young men and of their extraordinary progress; of Jonathan Strange coming to visit the school; <u>of his pupils being delighted to discover that their master was a friend and intimate of the most famous magician of the Modern Age...</u>”</i> (JSMN: 851)	“Повертаючись додому, м-р Сегундус суворо застерігав себе від великих надій на дивовижні плани щодо Майбутньої Користі й Щастя, але не міг заборонити власній уяві малювати ідеальні картини: як він навчає молодь і вражається її дивовижному поступу; як Джонатан Стрейндж приїжджає з візитом до школи; <u>як радітимуть учні, дізнавшись,</u> що їхній	syntactic replacement

		наставник - друг і повірений одного з найвидатніших магів Новітньої Доби;...” (ДСІМН: 501)	
47	“ <i>I am tolerably certain of <u>its being a great triumph</u> – I know that when he read it...</i> ” (JSMN: 1059)	“Я цілком певен, <u>що на нього чекає справжній <u>триумф</u></u> , - я точно знаю, що коли Н. прочитає...” (ДСІМН: 624)	syntactic replacement, modulation
48	“ <i>Strayed? Then you do not believe this queer tale of <u>my sister being alive?</u></i> ” (JSMN: 1200)	“- Манівці? Отже, ви не вірите його чудернацькій розповіді про те, <u>що моя <u>сестра жива?</u></u> ” (ДСІМН: 707)	syntactic replacement
49	“ <i>It is really quite unreasonable for her to be <u>talking of rents, almhouses and a school,</u></i> ” thought <i>Strange gloomily.</i> ” (JSMN: 372)	“- Дуже нерозважливо з її <u>боку вести мову про <u>ренти, про притулки і про <u>школи,</u></u></u> - похмуро думалося Стрейнджеві.” (ДСІМН: 218)	addition
50	“ <i>I have no servant and there is something here which makes it hard for me to go about the <u>city unobserved.</u></i> ” (JSMN: 1192)	“У мене немає слуги, а <u>ходити по місту <u>невпізнаним я</u></u> з певної причини не можу.” (ДСІМН: 702)	syntactic replacement

## РЕЗЮМЕ

Курсову роботу присвячено дослідженню способів перекладу синтаксичних конструкцій у текстах англійськомовного художнього дискурсу на матеріалі роману “Джонатан Стрендж і містер Норрелл”. У ході роботи висвітлено основні види синтаксичних конструкцій, описано наявні способи перекладу синтаксичних конструкцій, проаналізовано зразок тексту художнього дискурсу і здійснено перекладацький аналіз фактичного матеріалу дослідження (синтаксичних конструкцій у романі “Джонатан Стрендж і містер Норрелл”, усього 50 одиниць).

**Ключові слова:** переклад, перекладацький аналіз, синтаксис, синтаксичні конструкції, художній дискурс, перекладацькі трансформації.