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

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under the title: The Problems of Translating English Onomatopoeias and Interjections into  
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МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ

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системою, дата, підпис викладача)

## КУРСОВА РОБОТА

З ПЕРЕКЛАДУ

### ПРОБЛЕМИ ПЕРЕКЛАДУ АНГЛІЙСЬКИХ ЗВУКОНАСЛІДУВАНЬ І ВИГУКІВ УКРАЇНСЬКОЮ МОВОЮ (НА МАТЕРІАЛІ СУЧАСНИХ ХУДОЖНІХ ТВОРІВ)

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Студентка групи Па 05-19

Керівник курсової роботи \_\_\_\_\_  
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— \_\_\_\_\_ || вересня 2022р

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

студентка IV курсу Па 05-19 групи, факультету перекладознавства КНЛУ спеціальності **035 Філологія**, спеціалізації **035.041 Германські мови та літератури (переклад включно)**, перша – англійська, освітньо-професійної програми **Англійська мова і друга іноземна мова: усний і письмовий переклад**  
Тема роботи Проблеми перекладу англійських звуконаслідувань і вигуків українською мовою (на матеріалі сучасних художніх творів)

Науковий керівник Доцент к.ф.н Нікітченко Катерина Петрівна  
Дата видачі завдання \_\_\_\_\_ вересня 2022 року

**Графік виконання курсової роботи з перекладу**

№ п/п	Найменування частин та план курсової роботи	Терміни звіту про 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 фрагмента тексту; проведення перекладацького аналізу матеріалу дослідження і написання <b>практичної частини</b> курсової роботи ( <b>розділ 2</b> )	7–11 лютого 2023 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 05-19 факультету германської філології і перекладу КНЛУ спеціальності 035 Філологія, спеціалізації 035.041 Германські мови та літератури (переклад включно), перша – англійська, освітньо-професійної програми Англійська мова і друга іноземна мова: усний і письмовий переклад

Неповнющої Вікторії Віталіївни \_\_\_\_\_.

(прізвище, ім'я, по батькові студента)

за темою Проблеми перекладу англійських звуконаслідувань і вигуків українською мовою (на матеріалі сучасних художніх творів)

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

Усього набрано балів: \_\_\_\_\_

Оцінка:

«До захисту» \_\_\_\_\_

(42-70 балів)

\_\_\_\_\_ (підпис керівника)

«На доопрацювання» \_\_\_\_\_

(0-41 балів)

\_\_\_\_\_ (підпис керівника)

” \_\_\_\_\_ ”  
\_\_\_\_\_ 2022 р.

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## INTRODUCTION

Onomastics has achieved significant success thanks to a number of outstanding researchers of different countries and centuries. From ancient times to the present, scientists continue to study the peculiarities of the creation of onym, their semantics, functioning, etc. The consequence of such a universal interest in proper names is immeasurable scientific achievements that require generalization and systematization. Among the famous researchers who spoke in this area - A.A. Potebnia, S.V. Voronin, I.V. Arnold, I.R. Halperin, V.V. Fatyuhin, S.S. Shlyakhova

According to the definition of one of the modern practitioners and theorists L.G. Verbs of onomatopoeia are a way of creating words by onomatopoeia, imitating the sounds made by animals or reproducing in a word those sounds that are felt or associated with a certain action that has a sound expression or is accompanied by a characteristic sound.

The purpose of this work is to analyze the features of onomatopoeia in the context to determine which animals, objects or objects are characterized by certain sounds in different languages.

Tasks:

study the features of onomatopoeia in English based on several poetic works, compare them with ukrainian equivalents;

The following methods were used during the study:

information retrieval method;

study of literary sources;

comparison of English and Russian examples of onomatopes;

questioning.

The **object** of the study is onomatopoeic units (onomatopes). The **subject** of the study is onomatopoeia of animals and sounds of nature in English and ukrainian

In the process of research, we put forward a hypothesis: when translating, there are often inconsistencies that are related to the fact that in nature different animals, objects and objects make sounds the same way, but in different languages people express them differently.

To study and solve problems in our work, we used: scientific literature, various textbooks and dictionaries, illustrated collections.

The problem of translating the sounds of the nature of objects and animals will always be relevant, because. it is necessary to know very well the country into whose language the text is being translated and its way of life in order to understand why the sounds that surround us are expressed differently in languages. Since onomatopoeia and its section have not yet been thoroughly studied, there is an opportunity to find out a lot of new and interesting things for study and research. After all, if the language does not stand still, then the attitude to the sounds of the reality around us also changes. So, it is quite possible that after a while the sounds will acquire new qualities. Or maybe, given the rapidly developing science, there will be new objects that make sounds. And a person will definitely find how to express them with the help of our speech apparatus.

Theoretical and practical significance. The theoretical results of the research can be used in English lessons and for the preparation of materials on the research topic.

Structure of the robot. The work consists of an introduction, two chapters, conclusions, and a list of references.

# CHAPTER 1

## THEORETICAL FRAMEWORK FOR THE RESEARCH OF TRANSLATING ENGLISH ONOMATOPOEIAS AND INTERJECTIONS INTO THE UKRAINIAN LANGUAGE

### 1.1. Onomatopoeias as a language phenomenon

Proponents and representatives of the philosophical current of Stoicism believed that onomatopoeia and the very sound of words directly depends on the subject that describes and denotes. In addition, Stoic philosophers believed that the hardness and softness of letters also undoubtedly affects the meaning of words. The exclamatory theory of the origin of language is also quite common among linguists. This theory was initiated by the Epicureans of Ancient Greece (IV century BC). They believed that the emergence of languages was caused by the natural need of man to express his state of mind with sounds. Later, this theory was supported by Zh.-Zh. Rousseau. [14, p. 40-42].

In the further development and meaning of the onomatopoeic vocabulary in the works of L. Bloomfield, D. Westerman, E. Winkler, W. Wundt, H. Hempl, H. Marchand, H. Paul, L. Smith, A. Frelich, H. Strehle and other researchers contributed to linguistics. The phonological lexicon of the Romano-Germanic languages was studied by such well-known linguists as: S.V. Voronin (English), M. Grammon (French), V. Diego (Spanish), L. Spitzer (Italian), G. Sommer, V. Wundt (German and other Germanic languages). Onomatopes in Slavic and Baltic languages were also studied quite carefully by such well-known linguists as: O. Huyer (Czech), A. Leskin (Lithuanian), L.I. Matsko (the Ukrainian language), R.S. Smal-Stotskyi (Ukrainian and other Slavic languages), S.M. Tolstaya (Slavic languages), Yu.V. Yusyp-Yakimovych (Ukrainian language) and others. [18: p. 603-607].

The famous Ukrainian linguist O.O. Selivanova defines onomatopoeia as "conditional imitation of various sounds of the natural environment by phonetic



means of a given specific language (sounds of animals, inanimate objects, natural phenomena, etc.)" [23: p. 716].

The subject of our research is onomatopoeia, namely phonological neologisms of the English language. This group of vocabulary differs from the nominative words of the language by its semantic, word-forming and grammatical features. Phonological neologisms are created from individual sounds. Such words are unique configurations of sounds. They are called "artificial" or "fictional" [1: 36]. They have a constant sound composition that corresponds to the basic laws of sound combination of each specific language of the world and the meaning motivated by this composition.

To the group of phonological neologisms, following V.I. Zabotkina [2: 21], we conditionally refer to new words created from exclamations, for example: zizz (British slang, meaning a short sleep, is an imitation of the sounds of a sleeping person, often rendered in comics by three letters zzz). Another example is the word sis-boombah (American slang for sporting spectacles, especially football, and is a line-up often used by schoolchildren to support players on the field).

Inventing new words (word-manufacture) is considered in the linguistic literature as a way of creating lexical units ex nihilo, that is, without any linguistic (morphological, orthographic or phonetic) motivation [3: 239, 4: 153].

In accordance with the characteristics of the sound of what is transmitted using sound imitations, the words of this group can be divided into the following groups:

1) single-component words, which are the most numerous, since long and varied sounds are the most difficult to convey. One-component sound imitations convey, respectively, an instantaneous, one-time sound: baa, buzz, flop, quack, splosh, wah;

2) reduplicative (doubled) forms are used to convey multiplicity, discontinuity of sound: chirp-chirp, cluck-cluck, gook-gook-gook, haw-haw, oink-oink, tap-tap, thump-thump, tweet-tweet, wuff -wuff, yak-yak-yak;

3) paired words-onomatopes have a long-lasting tone, for example: bow-wow, clippety-clip, ding-dong, drip-drop, pit-pat, tick-tack (tick-tick, tick-tock).

Inventing words is characterized as a "predominantly occasional" [5: 56] way of creating new words, since most of the innovations created with its help retain an occasional status and do not become part of the language system.

The definition of onomatopoeia as a separate category of words "which is adjacent to exclamations, but does not completely merge with them due to the specific meaning inherent only in their speech function" [6: 534] can be considered generally accepted. Sound imitation conveys the speaker's perception of a sound situation, while an exclamation expresses the feeling it (situation) evokes in him, or the urge to such a situation. They have in common: 1) the absence of a nominative function; 2) lack of grammatical categories; 3) expression of content using intonation, facial expressions, gestures.

Sound imitations are considered as graphically recorded combinations of sounds to imitate inarticulate sounds: spontaneous manifestations of nature and human activity, sounds created by living beings and objects of the surrounding world [7: 37]. Hence, onomatopoeia can be characterized as phonetically motivated word creation.

Sound imitation as a phenomenon of word formation goes back to the deepest times of the development of speech in general. A significant number of sound imitations correspond to the sounds of animals, birds, and insects. For example, *to bark*, *to bow-wow* - *to bark*; *to bleat* – *mekats* (about a sheep); *to buzz* - *thick* (about bees); *to cackle* to *cock-a-doodle-doo* to *honk* – *Gelgotites*; *to mew*, *to waul* - *to meow*; *to moo*, *to low* - *mekats* (about livestock); *to quack*

There is a group of words in the vocabulary that can convey various sounds of real reality, including the complex technical support of the modern world. They not only imitate the sound of the object, but are also filled with specific semantic content:

"The Baltimore & Ohio R. R. Co.

Pittsburg, Pa.

*Gentlemen,*

*Why is it that your switch engine has to ding and fizz and spit and pant and grate and grind and puff and bump and chug and hoot and toot and whistle and wheeze and howl and clang and growl and thump and clash and boom and jolt and screech and snarl and snort and slam and throb and soar and rattle and hiss and yell and smoke and shriek all night long when I come home from a hard day at the boiler works and have to keep the dog quiet and the baby quiet so my wife can squawk at me for snoring in my sleep?*

*Yours."*

(From *Language and Humour* by G. G. Pocheptsov) [8: 176].

A number of regular formal transformations are common among sound imitations, which reflect changes in the structure of the fragment of reality they denote. For example, piercing one consonant lattice: zzz. However, the limitation of variation in the form of onomatopoeias testifies in favor of their status as speech units in contrast to imitations, reflexive cries. In the language, onomatopes constitute "an independent system characterized by a number of specific features" [9: 27]. One of them was considered by M. Dokulil to be the ability to form series on the basis of alternations of vowels and consonants that are characteristic only of onomatopoeia.

There is a hypothesis that onomatopoeia, as a method of word formation, should be considered somewhat more than the creation of words solely on the principle of acoustic imitation.

The connection of onomatopoeia of a certain form with some fragment of reality determines its specific connotative meaning, fixed by linguistic tradition. Sound imitations can be considered as diffuse lexemes-exclamations, lexemes-judgments, which are not divided into separate words [10: 15-16], but denote an integral fragment of reality with a certain set of objects and their inherent relations. We call it a sound situation and understand it as an action aimed at the formation of sounds, or an action accompanied by sound, but aimed at obtaining another result (not sound). The first type of sound situation is the emission of sound in its "pure"

form; the second - constitutes a complex of the actual sound situation with another situation that precedes it, plays the role of a condition for the creation of sound.

A sound (and generally any) situation is a set of interacting and in a certain way ordered concepts - predicate and actants. The nature of the predicate (plan or action) determines the range of possible actants and the relationship between them.

Phonic verbs have a high level of emotional coloring, are easily converted and used as nouns. Such words are not explicitly semanticized, and the addressee has the opportunity to choose an adequate version of their interpretation:

"Struback. A long, hollow syllable, followed by a short click. Night after night I turned that word over in my head. It became the symbol of the Failed Man, but never anything more. The degradation was the failure... The failure was the struback, the struback was the misery" [11: 70].

A noun, unlike an onomatopoeia, does not indicate the situation as a whole, but one of the concepts or a group of concepts that are part of it. Due to the nominative function performed, the noun seems to isolate from the sound situation a certain component of it or some of their nominations, the name of which it becomes. Sound imitation is devoid of a nominative function, symbolically indicates in general a fragment of reality in which sound is created, reproduces the sound situation as a whole.

Some of the onomatopoeias have become fixed as the names of the result of the action and, as a result, have acquired a nominative value. This is due to the fact that in some cases, onomatopoeia ceases to be only a sound gesture that indicates a certain situation, but acts independently of it as an exponent of the concept of a sound signal of a certain type. Similar units occupy an intermediate place between nouns and sound imitations:

"No other film this summer has been plagued by more bad buzz, and after "Vice" wrapped, costar Colin Farrel hit rehab" [12].

There is even the so-called theory of onomatopoeia, according to which onomatopoeia of the voices of birds, animals, thunder were the first words that a person uttered when he began to speak. This theory may seem convincing, but the

trouble with all theories about the origin of language is that they are completely unprovable.

Some linguists-researchers argue that whistling and hissing consonants in this language are found in words that convey whistling, rattling sounds (hiss, suck, sniff, rustle, whisper, howl), high-pitched sounds are often conveyed by the vowel i (squeak, crackle, squeal), and nasal consonants m and n are often found in words that convey intermittent and muffled sounds: grumble, mutter, speak under your breath. There is even a separate area in linguistics devoted to the study of correspondences between the type of sound and the type of meaning; this phenomenon is called sound symbolism, or sound representation. For example, in West African languages, where vowels differ in tones, a high tone is characteristic of words denoting something small, thin, or narrow, and a low tone is characteristic of words that are large, thick, or wide. Such words, of course, cannot be called onomatopoeia, but they also have a form that is motivated by content. Some researchers suggest that there are common, universal for all languages of the world connections between sound and meaning.

It turns out that knowing onomatopoeia is very useful: the philosophy of the language becomes clearer, and through it the people themselves. Apparently, therefore, in any language, onomatopoeia is of great interest to linguists. Linguistic interest in meowing, grunting, snoring, sneezing in all languages arose at about the same time - at the end of the 19th century. Between scientists and to this day there are often disputes on these topics. For example, in the "Grammar of the Modern Russian Language" it is stated that onomatopoeia does not have lexical meaning.

At the same time, some scientists believe that onomatopoeia still has a lexical meaning, they just cannot name anything. Nevertheless, all onomatopoeia are equally understood by all speakers of the same language.

So, after all, there is a socially conscious semantic content. Possessing the same sound form and constant meaning, such onomatopoeia appear in the language as full-fledged words.

Features of the translation of onomatopes

Onomatopoeic words are typical for literary texts. Writers use onomatopes to enhance the psychoacoustic background of the described scene, to express the state, feelings of the hero, etc.

Being one of the powerful expressive means of the language, onomatopoeic vocabulary is widely used in literary texts. Therefore, every translator of fiction inevitably faces the problem of translating onomatopes.

## **1.2. Interjections and their translation characteristics**

An interjection word is a short exclamation "Oh", "Ahh", "Oops", words or phrases that help express emotions in written or spoken language. Usually, they stand at the beginning of a sentence and can be followed by an exclamation point or a question mark. If it is used inside a sentence, then there should be a comma.

Example:

Britney Spears' song "Oops!... Did I Did It Again" was released in 2000. —  
Britney Spears' song "Oops!... I Did It Again" was released in 2000.

Oh! I'm sorry I stepped on your foot, I happened to be. - Oh! I'm sorry I stepped on your foot by accident.

Interjection words perform a syntactic role in writing and speaking. They are one of the parts of speech that are present in English: noun, verb, adjective, adverb, pronoun, preposition, conjunction. In another way, an interjection can be called an exclamation.

There are three types of insertion words:

cognitive - help to express feelings related to insights or solving a problem related to thinking. These include the following exclamations: bingo, bravo, eureka, haha, hmm, shoot, oh dear, etc.;

emotional - help to show the general range of emotions. This group includes the following interjections: aww, brr, holly cow, oops, oh well, ugh, yahoo, yeah, whoa etc.;

volitional - help to show will or command someone or something. These include: boo, congrats, please, shh, cheers, etc.

Before using exclamations, you should familiarize yourself with their meaning. After all, if you make the wrong choice, exclamation can cause misunderstanding during communication.

"Ah" - expresses satisfaction, surprise, realization of something. Example:

Ah! This is such great news. - Ah! This is such great news.

Ah, I'm upset that this situation is not resolved. I hate being in the unknown. — Ah, it saddens me that this situation is not resolved in any way. I hate being in a state of obscurity.

"Ah" can be used in a negative context, if you need to express sadness or regret, its analogue is "alas". If you need to feel sorry for someone - "dear". For example:

Oh dear! What about your knee? - Oh, dear! What's wrong with your knee?

Also, with the help of "dear" you can express surprise.

If you are unsure about something and need to pause before saying it, use "er".

How much money did you spend traveling? Er... I don't remember. - How much money did you spend during the trip? Eh... I don't remember.

"Hello", "hey", "hi" are used for greeting.

Hi John. How are you? — Hello, John. How are you doing?

"Oh", "o" can indicate surprise, desire for something to come true. In a negative context, pain is indicated. To express the latter, you can also use "ouch".

Oh, you came after all! Glad to see you! - Oh, you still came! Glad to see you!

Ouch! I cut myself with a knife, it hurts. - Oh! I cut myself with a knife, it hurts.

"Uh", "um", "umm" - express the indecision of the person.

The capital of Australia ... um ... Canberra. - The capital of Australia...er...Canberra.

Please tell me what time it is. Umm ... about six in the evening. - Tell me, please, what time it is now. Um... about six in the evening.

“Ok” is used to agree with something. Example:

ok I'll call you tomorrow afternoon. - Fine. I'll call you tomorrow afternoon.

With the help of "well" you can express both surprise and use it as an introductory word to make a remark to someone.

«Well, so you didn't do your homework. - Well, then you didn't do your homework.»

1. An interjection can be a separate sentence and can be followed by a full stop, an exclamation mark or a question mark.

Bingo! Finally, I remembered. - Bingo! Finally I remembered.

2. Some interjections can be in any part of the sentence after the subject or object, for example:

«Oops, I forgot my wallet at the restaurant. — Oops, I forgot my wallet in the restaurant.

I (oops) forgot my wallet in the restaurant.

I forgot, oops, my wallet at the restaurant.

I forgot my wallet at the restaurant - oops.»

3. When using insertion words, do not forget to punctuate correctly.

if the interjection is a separate sentence, then it must be followed by an exclamation mark, a question mark or a full stop;

if the exclamation is at the beginning of the sentence, then a comma or hyphen should be placed after it;

if the interjection is inside the sentence, in this case it should be separated from both sides by commas, parentheses or hyphens;

if it is at the end of a sentence, it must be preceded by a hyphen or comma.

4. Exclamations can be combined with each other, for example: “Oh dear”, Oh God”, “Holly cow”, “Oh no / yes”, etc.

5. Interjections should not be used in academic English, it is better to use them in informal communication, correspondence or in fiction.

### **1.3. Fiction as a type of discourse and its characteristic features**



To determine the understanding of artistic discourse, first of all, the content of the concept of discourse, which is quite popular today, but interpreted in different ways, should be clarified. In our study, we stick to a point of view

I.S. Shevchenko, who describes discourse as a multifaceted cognitive-communicative-linguistic Gestalt system, which is defined by a set of three aspects: the formation of ideas and beliefs (cognitive aspect), the interaction of communicators in certain socio-cultural contexts/situations (socio-pragmatic aspect) and the use of means, verbal and non-verbal (language aspect) [9: p. 115]. Important at the same time is the statement that discourse has an interactive nature, it appears as interaction, joint construction of meanings [9: p. 117]; such construction of meanings has a purposeful, regulatory, i.e., strategic nature, since in any act of speech communication, communicators have certain non-speech goals that guide their activities [8: p. 21], and the instrument of achieving such goals or the instrument of regulation appears discursive strategy [28: p. 6].

Giving priority to cognitive and socio-pragmatic factors, researchers at the same time emphasize the importance of the verbal component of the discourse, its only component that has a direct material embodiment [25, p. 6], this component can be represented by the text, its passage, fragment, etc. [14, p. 29; 15, p. 92].

In addition to the definition of discourse as a general concept, the attention of linguists is drawn to its various types and varieties, including artistic discourse, which receives the following definitions:

- artistic discourse, embodied in an artistic text, creates a world that contains a certain meaning, feelings, expression, and its mandatory components include the integrity of its perception by the reader; the discourse of an artistic work is not only the basis, framing, background, it appears as the author's style of thinking and speech, which he invests in the characters of the work [7, p. 483];

- artistic discourse is a set of artistic works (texts), created as a result of the interaction of the goals and intentions of the author, various possible reactions of the reader, as well as the text, which brings the text of the artistic work into the space of

the semiosphere -a set of symbolic systems used by man: text, language and culture as a whole [19, p. 165];

- artistic discourse is the discourse of an artistic text, where the latter is a fictitious image of real reality; an image created by the author; such that the author's worldview and understanding, his experience and background knowledge are clearly reflected [6];

- artistic discourse, like others, is culturally marked, "it is characterized by latent and real plans of existence of functioning, which manifests itself, in particular, as unfixed improvisation, writing a work, its realization under collective or individual reading or acting. These plans determine the principles of artistic communication, which, in turn, determine the methods of subjective or objective direction in the creation of artistic reality, the instruction of the speaker embodied in the "image of the author", the function and role of addressees, etc.

The subject of an artistic message exists in the conventionally real or fictional world of the imagination of the author and his addressee, <...> the fundamental difference between artistic discourse and everyday and other culturally determined discourses is, firstly, in its purposeful secondaryness relative to the primary genres of speech and, secondly, in its fundamental ability to create a multi-level structure of meanings based on the vaporization of certain meaning mechanisms [4];

- artistic discourse is a communicative act, the main characteristic of which is the writer's attempt to influence the inner spiritual space of the reader, the system of his values, beliefs, convictions and aspirations with the help of his work in order to change them [31, c. 151].

In the above definitions (as well as many other definitions), artistic discourse is sometimes interpreted as something that does not correspond to our understanding of interactive intellectual and communicative activity, because it is either identified with an artistic text, or priority is given to the text itself ("artistic text discourse"), while in the previous definition of the text, the role of the discourse product is assigned.

Together however, many of the opinions expressed by the authors of the given definitions can be used or modified in the definition of artistic discourse from the

positions adopted in our research. Therefore, we understand artistic discourse as a mental-communicative interaction between the author (the author of the work of art) and the addressee (the potential reader), which takes place in a certain historical and cultural and social context, is based on the ideas, beliefs, worldview orientations of the author-addressee, aims to regulate the ideas, beliefs, worldview orientations of the reader-addressee and is materialized in the form of texts of artistic works, the open set of which forms the verbal plan of artistic discourse.

This general definition should be supplemented with a number of more specific essential provisions, namely:

- within the artistic discourse, it is appropriate to distinguish two basic subtypes: prose and poetic artistic discourses;
- secondaryness or fictitiousness is characteristic mainly of prose artistic discourse, where the speech of characters is a secondary communicative activity [11, p. 103].

The last statement is valid for those genres (novels, short stories, short stories) that combine authorial and character speech, and therefore have two levels of communication - external: addressee-author - addressee-reader and internal: character - character (essentially this plan author - character - reader). It is on this basis that the artistic discourse is divided into author discourse and character discourse [11, p. 103], or on the "narrator and character discourse zones" [2, p. 8]

Onomatopoeias of the English and Ukrainian languages differ both in the nature of the semantic volume and in the nature of the reflection of external sounds. Having analyzed the works of the writer S. Silverstein, we were able to identify the following semantic group: Sounds of natural phenomena and representatives of the animal world, which in turn is divided into 2 subgroups.

Subgroup 1 includes: 1) sounds of rain, hail (whips; hammer); 2) sounds of a stream, waterfall, waves (bubble); 3) sounds of thunder (grumble); 4) wind sounds (roar); 5) sounds of trees, leaves, grass (rustle) 6) sounds formed by contact with the surface (top-top; stomp-stomp).

Subgroup 2 includes zoonyms imitating the sounds of animals and birds.

This subgroup includes:

- 1) sounds of domestic animals and birds (mourning; bellow);
- 2) sounds of wild animals and birds (chirp; roar);
- 3) sounds of insects, amphibians and reptiles (croak);
- 4) onomatopoeic names of some birds (whistler; kittiwake).

For example, consider the most frequent semantic group onomatopoeia - "Sounds of natural phenomena and representatives of the animal world" and we will analyze the methods of translation of the second subgroup.

*“Well,” said the old, old lion, “if you are a lion you had better help us eat up those men, because if you are a man we are certainly going to eat you up. So make up your mind, Grmmfi.” [5, c. 106]*

*«Отже, – сказав старий-престарий лев. – Якщо ти лев, давай зжеремо цих мисливців, а якщо ти людина, ми зжеремо тебе самого. Вирішуй, Грммффі» [4, с. 106]*

In this example, it is noticeable how the author resorts to the reproduction of onomatopoeic zoonyms, which are based on the imitation of a lion's roar. According to Sh. Silverstein, the lion's roar can be conveyed with the help of consonants [r] and [g]. Turning to repetitions and sound combinations, he creates an exclamation - Grmmfi, which leaves no other choice for translation as transcription, so as not to lose the the same sounding in the translated language. Therefore, we get such a fusion of sounds as - Grmmff.

On another example, consider another fairly common subgroup of onomatopoeia - wind sounds:

*«And the grass was blowing in the breeze [6, c. 58]; – «і травичку колихав вітерець...» [3, с. 58].*

The example vividly illustrates the clear discrepancy between the onomatopoeia of the original language and the onomatopoeic units of the translated language. So, the author used indirect onomatopoeia in the translation. According to the dictionary, the word blow has the first meaning of blowing, blowing, which the reader undoubtedly associates with the sound of wind. However, the word rocking

creates the image of a cradle and the reader associates this image with sleep, which was necessary to describe the scene where all the lions were sleeping in the afternoon sun. Thus, the translator used the situational method of translation and the verb to sway was chosen according to the context.

So, in the course of the research, it was found that when translating the works "Lafcadio - the lion who was not afraid of hunters" and "Where the sidewalk ends", the translator resorted to different ways of translation, namely, the equivalent way of translating onomatopoeia and translating onomatopoeia by creating new words , thereby preserving meaning and adapting artistic texts for readers.

**CHAPTER 2**  
**PECULIARITIES OF TRANSLATING ENGLISH**  
**ONOMATOPOEIAS AND INTERJECTIONS INTO THE UKRAINIAN**  
**LANGUAGE**

**2.1. Lexical transformations in translating English onomatopoeias and interjections into the Ukrainian language**

**2.1. Lexical transformations in translating English onomatopoeias and interjections into the Ukrainian language**

Initially, researchers often considered the entire system of onomatopoeic vocabulary undifferentiated. The whole system consists of 2 subsystems:

- sound-symbolic (with non-acoustic denotation);
- onomatopoeia (with acoustic denotation).

Onomatopoeic words are often classified as exclamations, despite a number of differences between them. However, onomatopoeia should be distinguished from exclamations, as they are a separate part of speech.

Onomatopoeic words are characteristic of artistic texts. Writers use onomatopoeia to enhance the psychoacoustic background of the described scene, to express the state, feelings of the hero, etc. One of the terms describing the onomatopoeic subsystem of language is the term "agglomerate of onomatopoeic units". An agglomerate of onomatopoeic units is a cluster of onomatopoeic units, i.e. the presence of several (2 or more) onomatopoeia in a relatively small text fragment united by a common thought.

Agglomerates are divided into 2 groups:

- homogeneous agglomerates - a cluster of monosyllabic onomatopoeia;
- heterogeneous agglomerates – clusters of onomatopoeic units not united by a common root.

The method of translation of onomatopoeic units is determined by the function they perform in the text.

Methods of translation of agglomerates of onomatopoeic units can be divided into 2 groups [2, 114-116]:

1. Methods of translation of agglomerates of onomatopoeia, based on qualitative features:

a) the sound expressiveness of the onomatopoeia forming the agglomerate does not correspond to the sound expressiveness of the onomatopoeia of the target language;

b) homogeneous agglomerate is replaced by heterogeneous agglomerate;

c) heterogeneous agglomerate is replaced by homogeneous agglomerate;

d) homogeneous agglomerate is translated by homogeneous agglomerate;

e) heterogeneous agglomerate translates into heterogeneous agglomerate.

2. Methods of translating agglomerates of onomatopoeia based on quantitative features:

a) an agglomerate of onomatopoeic units of the original language is translated by an agglomerate of the translation language;

b) a two-syllable agglomerate becomes a single onomatopoeia as a result of translation;

c) the number of onomatopoeic units in the agglomerate decreases during the translation process;

d) the number of onomatopoeia in the agglomerate increases during the translation process.

Recommendations for the translation of agglomerates of onomatopoeia in literary texts:

1) When translating an agglomerate of onomatopoeic units, it is recommended to keep the number of agglomerates and its components.

2) It is recommended to avoid translating an agglomerate of onomatopoeic units with the help of non-onomatopoeic units, as in this case the expressiveness characteristic of onomatopoeia is lost.

3) To preserve the sound expressiveness of the onomatopoeic words that form the agglomerate, it is necessary to take into account the psychoacoustic features of

the onomatopoeia of the original, i.e. the onomatopoeic words of the translated language must correspond to the onomatopoeia of the original language in terms of basic psychoacoustic parameters.

Onomatopoeic words include verbs and nouns denoting the cries of animals, such as: meow - cat and mew - kitten, purr - cat (purr, purr). Onomatopoeias of the English and Ukrainian languages differ both in the nature of the semantic volume and in the nature of the reflection of external sounds. Having analyzed the works of the writer S. Silverstein, we were able to identify the following semantic group: Sounds of natural phenomena and representatives of the animal world, which in turn is divided into 2 subgroups.

Subgroup 1 includes: 1) sounds of rain, hail (*whips; hammer*); 2) sounds of a stream, waterfall, waves (*bubble*); 3) sounds of thunder (*grumble*); 4) wind sounds (*roar*); 5) sounds of trees, leaves, grass (*rustle*) 6) sounds formed by contact with the surface (*top-top; stomp-stomp*). Subgroup 2 includes zoonyms imitating the sounds of animals and birds.

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For example, consider the most frequent semantic group onomatopoeia - "Sounds of natural phenomena and representatives of the animal world" and we will analyze the methods of translation of the second subgroup.

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*«Отже, – сказав старий-престарий лев. – Якщо ти лев, давай зжеремо цих мисливців, а якщо ти людина, ми зжеремо тебе самого. Вирішуй, Грммфф»* [4, с. 106]

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## **2.2. Grammatical transformations as a way of reproducing English onomatopoeias and interjections into the Ukrainian language**

According to the English dictionary of phonetics and phonology, "onomatopoeia (from the Greek "naming"): 1. In the narrow and, perhaps, most acceptable sense, this is the use of a word that conditionally reproduces a non-linguistic sound with the help of a combination of corresponding segments, the sound envelopes of which in some they resemble spoken sounds. The most familiar examples include ding-dong, meow, ku-ka-re-ku, hum. 2. In a broad sense - any kind of sound symbolism" [32, p. 247].

Imitative vocabulary is also widely studied by foreign scientists. Linguists from the University of Berkeley (California, USA) Lynn Hinton, Joanna Nichols and John Ohala state the following about onomatopoeia: "In reality, an onomatopoeic word is formed directly from the sound it represents. Or, in other words, there is a fairly direct connection between the acoustic properties of the sound itself and the phonological properties of the word that is used to denote this sound" [31, p. 279].

A. N. Tikhonov refers to onomatopoeia to independent categories of words, distinguished by a constant composition, collectively applied within the framework of one language [23, p. 72].

In the aspect of the stylistics of the language, onomatopoeia serves as a means of enhancing artistic expressiveness in the text. I. V. Arnold attributes onomatopoeia to the author's phonetic stylistic means [2, p. 280]. Imitative words are characterized by a number of features that distinguish them, for example, from imitation. First of all, it should be noted the intonation characteristic of onomatopoeia, the melody with certain rises and falls of the tone, as well as the rhythm and, especially, the tempo [6].

As part of the text, onomatopoeia realizes its stylistic functions when creating puns, emphasizing the speech image of the character: (the cow from the animated series "Tickety-Toc" regularly expresses her admiration with the word "Moovellous!", in the Russian dubbing the pun does not hold, but participation in onomatopoeia is saved: "Great! Moo-moo!"); aimed at strengthening impressed when describing the phenomena of nature (in the cartoon "Bamby" / "Bambi" there is a song about rain: "Drip-drip-drop little April showers..." ; are recognized as the basis of speaking anthroponyms (in the cartoon "Bamby" the character of the bunny is called "Thumper" / "Topotun", and in the cartoon series "Tickoty-Toc" / "Tick-tock" the hare's name is formed by superimposing the tokens hop + kangaroo "Hoporoo" / "Pryguru"); can act as a contextual synonym: for example, in the cartoon "The Rise of the Guardians" / "Dream Guardians" the girl plays: "Bunny-bunny: hop-hop-hop!" / "Bunny-bunny: pryp-pryp-pry!" in the meaning: "jumping like a bunny" [20, p. 21].

Being a strong expressive means of the language, onomatopoeic vocabulary is used widely and with high frequency in children's literature, as well as in the creation

of artistic texts for children's animated films, presenting a specific complexity for the translator.

According to V. V. Fatyukhin, when translating onomatopoeic words from one language to another, the most frequently used technique is the functional equivalent as a functional analogue of the translated onomatopoeia [25, p. 82]: "Stop that, hee-hee-hee, stop that, I say!" [28]. / "Stop it, hee hee hee, stop it, I say!" ("Beauty and the Beast", 1991) [12]

If it is impossible to determine the functional equivalent, various methods of lexical-grammatical transformations are used: functional replacement, addition, transcription, omission [25, p. 82].

Often in children's animation, omission is used when translating puns and jokes. For example, in the cartoon series "Little Bear" / "Mouse and his friends" (2000-2006) in the episode "Feathers in a Bunch" / "Rastrepnnyye perya" the popular English joke "Knock-knock joke" sounds:

*Little Bear: Knock-knock... Owl: Who's there? Little Bear: Cows. Owl: Cows who? Little Bear: No... owls go hoooo... and cows go moooo [29]!*

*Ведмедик: Тук-тук... Пугач: Кто там? Ведмедик: Корови. Пугач: Та ну? Ведмежа: Ні, корови кажуть не «та ну», а «му» [16]! Ведмедик: Тук-тук... Сова: Кто там? Ведмедик: Корови. Сова: Корови? Угу. Ведмедик: Ні... «Угу» кажуть сови, а корови – «му»!*

Here, the core of the comic can be called the lexical homophony of the onomatopoeia hoo and the interrogative pronoun who. In dubbing, direct translation of onomatopoeia does not help to achieve adequacy at the level of the message, and it is also not possible to find a suitable functional replacement, as a result of which the pun is simply omitted. We propose a variant where the language game is preserved by resorting to the replacement of the lexeme "who", which is interpreted both as "who", and as an onomatopoeia of the owl "uh-huh" with the lexeme "uh-huh", which combines the meaning "aha - clear, understandable, yes and the onomatopoeia of an owl. The origin of such jokes is unknown, but the earliest written version of the

phrase "Knock, knock, who's there?" / "Knock Knock! Who's there?" Shakespeare's expression from the play "Macbeth" remains.

The most difficult aspect of the translation of onomatopes is the selection of an adequate phonosemantic dominant in the translation text. In most cases, this problem can be solved only to the detriment of meaning, rhyme, pun or conveyed emotion. "If it is impossible, due to certain factors, to select adequate sound-visual means in translation, it is necessary to convey the dominant emotion with the help of vocabulary" [3, p. eleven]. In the animated series "Peppa Pig" / "Peppa Pig" (2004-2017) [20; 30] Peppa's brother gets a toy dinosaur they call "Dinaroarr" - a fusion between Dinosaur and roarr. In the Russian dubbing, the contamination is conveyed through a grammatical substitution: the name of the dinosaur is "Dinoryk". The onomatopoeia "rrrr" is replaced by the noun "roar".

When translating children's animated films, it is necessary to take into account the presence of such an extra-linguistic factor as a video sequence, which reveals the presence of a communicative inconsistency if the translator fails to find the appropriate sound-visual means in the Russian language. For example, in the cartoon "Aladdin" / "Aladdin" (1992) in the scene where Aladdin outwitted Genie: "Genie: Oh, I feel sheepish. [he turns into a sheep]" [27]. / "I'm a stupid sheep" [1]. "Genie: All right, you ba-a-a-ad boy. But no more freebies" [27]. / "Well, no more cheating" [1]. At the moment of pronouncing the phrase ba-a-a-ad boy, Jin turns into a sheep, the video sequence indicates that the gluing ba-a-a + bad is pronounced. In the Russian dubbing, the statement is torn off from the video sequence and the replacement technique is used - "outrageous", and the comic effect is lost.

Onomatopoeia as a way of word formation means that words are formed by imitating various kinds of sounds that can be made by animals, birds, insects, people and inanimate objects. For the most part, onomatopoeia, which are used to name sounds or movements, are verbs that can easily be turned into nouns: bang (bang); boom (hum, boom, boom); hum (buzz, buzz); rustle (rustle, rustle); smack (slap, slap, slap) [19, p. 81]. The connection of onomatopoeia with reality explains the changes

in the connotative meaning of a word depending on the context, so verbs are easily converted into nouns.

In a sentence, onomatopoeias mostly perform the functions of a predicate, but can be used in the role of any member of the sentence, such as:

1) subject:

*A solitary shriek escaped from his lacerated lips, which were bitten through and through in the intensity of terror [26]. – Один лиш скрик вирвався з його губів, попрокушуваних у нападах смертельного страху*

2) predicate

*When, after some hours' absence, the stupendous and magnificent battlements of the Chateau Metzengerstein, were discovered crackling and rocking to their very foundation, under the influence of a dense and livid mass of ungovernable fire [26]. – Аж ось, за якусь годину, грізні й величні мури палацу Метценгерштайнів затріщали й задвигтіли під навалюю суцільної стіни блідого невтримного вогню [20, с. 34];*

3) appendix:

*But as the Baron listened, or affected to listen, to the gradually increasing uproar in the stables of Berlifitzing—or perhaps pondered upon some more novel, some more decided act of audacity—eyes became unwittingly rivetted to the figure of an enormous, and unnaturally colored horse, represented in the tapestry as belonging to a Saracen ancestor of the family of his rival [26]. – Та поки барон прислухався – чи вдавав, ніби прислухається, – до чимраз гучнішого гамору біля берліфітцингівських стаєнь, а може, надумував якийсь новий, іще зухваліший чин, очі його не відривались від витканого на шпалерах велетенського, неприродної масті коня, що нібито належав сарацинові, пращурові ворожого роду [20, с. 29].*

A feature of the onomatopoeia of the English language is their combinability when onomatopes form complex words, for example, whizbang, buzz-bomb.

### **2.3. The use of lexical and grammatical transformations while rendering English onomatopoeias and interjections into the Ukrainian language**

So, the sound composition of onomatopoeia is not accidental: it is motivated by the corresponding sound of the external world. For example, in English, the sounds of water in different states are transmitted as follows: babble, blob, bubble, flush, gurgle, gush, splash, etc. But at the same time, in other languages, water sounds are expressed differently. R. Southey's poem "How water falls from a height in Lodo" is a classic example of a work where words are echoes of what the writer sees, hears and describes: And guggling and struggling and bubbling and troubling and doubling, And rushing and flushing and brushing and gushing.

This poem reproduces the noise of a waterfall extremely skillfully, and the increase in noise is created by a longer line, a greater number of words per line, which emotionally affects the reader with the content of the thought and its artistic and figurative design. Of course, such a poem can in no way be regarded as a poetic work intended to influence. There is no thought here. The words are chosen not in terms of what meaning they have, but in terms of their suitability for creating the desired sound effect. Thus, the content of the utterance itself is formally subordinated to the sound principle

During the translation of the poem, I wrote out the translation of each word, compared it with the Russian translation. I also compared the translation of onomatopes expressing different states of water of varying degrees during the fall of the waterfall and arranged it in the form of the following table:

Water condition	english	ukrainian
Before the obstacle	sparkle	sparkles
	whisk	

	<p>spout</p> <p>frisk</p>	
Encountering a threshold on the way	<p>whizz</p> <p>hiss</p>	flowing
About to fall from a height	<p>rattle</p> <p>battle</p> <p>struggle</p> <p>bubble</p>	rushes
Falling from a height	<p>rush</p> <p>flush</p> <p>brush</p> <p>gush</p>	frolicking
Hitting the ground	<p>thump</p> <p>bump</p> <p>jump</p> <p>dash</p>	whistle

In a quiet place on the beach	flash  splash  clash	hiss
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Analyzing the English original and the ukrainian translation, I came to the following conclusion: in the English original, the words are more consonant with the sounds of nature: first, the water runs, frolicking and streaming (whisking and frisking), then it meets an obstacle and begins to whistle and hiss, as if expressing its displeasure. Here we observe a lot of hissing and whistling sounds that imitate natural hissing (whizzing and hissing), Starting to fall from a height, the water rumbles, boils and fights, perhaps not too willing to fall from such a height (rattling and battling) In the process of falling, the water gushed and rushed (rushing and flushing and brushing and gushing). As it touches the ground, the mass of water hits and knocks (flapping and rapping and clapping and slapping), and then the water falls, breaking on a hard surface (thumping, bumping) Down in a calmer place, on a stretch, the water frolics and rings (flashing and splashing and clashing).

*How the water comes down at Lodore*

*Here it comes sparkling,*

*And there it flies darkling ...*

*Eddying and whisking, spouting and frisking,*

*And whizzing and hissing,...and rattling and battling,*

*And guggling and struggling and bubbling and troubling and doubling,*

*And rushing and flushing and brushing and gushing,*

*And flapping and rapping and clapping and slapping*

*And thumping and pumping and bumping and jumping*

*And dashing and flashing and splashing and clashing ...*

*And at once and all o'er, with a mighty uproar,*

*And this way the water comes down at Lodore*



*Киплячи, шипучи, дзюрчучи, бурчаючи,  
Струмлячись, крутячись, зливаючись,  
Здіймаючись, здуваючись,  
Дрібна, шарудячи, пустуючи і поспішаючи,  
Ковза, обіймаючи, ділячись і зустрічаючись,  
Пестившись, бунтуючи, летячи, Граючи, дроблячись, шелестячи,  
Блиста, злітаючи, хитаючись,  
Сплітаючись, брязкаючи, клекотучи,  
Здіймаючись, крутячись, гуркочучи,  
Зморшкувата, хвилюючись, катаючись,  
Кидаючись, міняючись, воркуючи, галасуючи,  
Змітаючись і пінячись, сміючись і бовтаючи,  
Катячись, звиваючись, прагнучи, виростаючи,  
Вперед і вперед тікаючи у волелюбному запалі - Так падають бурхливі  
води в блискучому швидкому Лодорі.*

In the process of research, we found out that some pets make sounds in the same way in English and ukrainian. In particular, a cow in both Russian and English mooes when it is time to milk them moo (English) and mumu (Ukrainian): But most animals express their emotions in these languages in different ways. Our dog barks wow-wow when she is angry, when she is friendly - yap- yav, but the English bow-wow or woof-woof. When this song sounded, I was surprised that English pigs do not grunt, unlike ukrainian, but greet its owner with the sound of oink-oink, but it is interesting that little pigs squeal squeal. It follows from our song that the cry of an English duck is most likely similar to the croaking of a frog (again ours): “quack” [quack], and ducks quack “quack-quack.” It is interesting to note that French ducks say: “ kuen-kuen”, Romanian ducks: “mak-mak-mak”, but Danish ducks: “slave-slave-slave.” Of course, in fact, in nature, these animals “sound” the same, but every language is reflects in its own way.

Agglomerates are mostly characteristic of art, where they are used in two types:

1) homogeneous (single root):

*Mr Wigg began to chuckle at that, but he caught sight of Mary Poppins' face and stopped the chuckle, and continued [27] – І містер Перук знов захихотів, але, помітивши обличчя Мері Поппінс, перестав хихотіти і повів далі [22];*

2) heterogeneous (different root) combinations of words:

*«Yes. What's the matter?» they shout back. «Don't stop,» you roar [24] – – Що? Що трапилось? – гукають вони у відповідь. – Не зупиняйтеся! – кричите ви [13]*

Summing up, let us emphasize that onomatopoeia, which are considered to be the reproduction of sounds of nature and sounds accompanying certain processes, should be distinguished from sound symbolism, as well as from exclamations, although onomatopoeia are also used as exclamations. In addition, onomatopoeia can be nouns and verbs, have lexical meaning, participate in the process of word formation and are members of a sentence.

For analysis, we chose the novel "It" by S. King, translated by O. Krasnyuk, S. Krykun, and A. Rogoza. The "Merriam-Webster Dictionary" and "Dictionary of the Ukrainian Language: in 11 volumes" were used to find out the meanings of the words.

1) *It banged gustily [25, c. 8]. – Двері майнули вітром і бахнули [15, c. 7].*

2) *He climbed the stairs with slow deliberation, aware – too aware – of how hard his heart was working. Ka-boom, ka-thud [25, c. 105]. – Він сходив угору сходами з повільною обережністю, усвідомлюючи – аж зайве усвідомлюючи, – як важко працює його серце. Ка-гуп, ка-стук [15, c. 93].*

The translator found a usual counterpart in the Ukrainian language: "bash" – "make loud short sounds; to knock, hit with force." This equivalent is familiar to the Ukrainian reader and is identical in meaning to the English word, so we consider the translation to be successful.

3) *He walks around, green cut-off boots squeaking in the snow like tiny shutter hinges which need oil, and his head seems to bulge with the story; it is a little scary, the way it needs to get out [25, c. 128]. – Він походжає довкола, укорочені зелені*

чоботи риплять у снігу, як маленькі завіси віконниць, що потребують змащення, і голову йому немов роздимає тією історією; це трішки лячно, те, як вона прагне вилитися [15, с. 114].

4) *Once a partridge flew up, a magnificent bird as brown as late-autumn oaks, the explosive coughing whirr of its wings audible even over the pounding engine [25, с. 271]. – Якось спурхнула куріпка, прекрасна птаха, коричнева, як дуби пізньої осені – «хурррр», вибуховий джеркіт її крил було чутно навіть попри гуркіт двигуна [15, с. 237].*

5) *Will would roar down the road toward Rhulin Farms, turn around in their driveway (if he had gone the other way, Henry Bowers's crazy father Butch probably would have blown his head off with a shotgun), and then roar back, the unmuffled engine blating stridently while Mike jumped up and down with excitement, cheering, and his mom stood in the kitchen doorway, wiping her hands on a dishtowel and pretending a disgust she didn't really feel [25, с. 270]. – Вілл гуркотів дорогою в бік фермерського господарства Руліна, розвертався на їхній алеї (якби він поїхав в інший бік, Батч, скажений батько Генрі Баверза, можливо, відстрелив би йому голову зі свого дробовика), а потім гуркотів назад, двигун без глушника відчайдушно репетував, тим часом як Майк підстрибував у захваті, галасуючи, а його мати стояла в одвірку кухні, витирала собі руки рушником для посуду, вдаючи відразу, якої вона насправді не відчувала [15, с. 236].*

6) *The crackle and crash of Henry's go-for-broke progress behind him called up unpleasant images of being chased by a killer dog or a rogue bear [25, с. 704]. – За ним стрімголов мчав Генрі, тріск і ляскіт його поступу навівав неприємні образи скажених псів чи ведмедів-шатунів [15, с. 608].*

So, according to I. Arnold's classification, the sound imitations we found in the translation of the novel "It" by S. King can be divided into: 1) animal sounds (36%); 2) sounds of blows or collisions (32%); 3) sounds of mechanisms (12%); 4) sounds of people (8%); 5) sounds of nature (8%); 6) sounds of metal objects (4%).

The translators used the following transformations: 1) replacement of part of the language (32%); 2) tracing (13%); 3) semantic development (13%); 4)

generalization (10%); 5) specification (10%); 6) replacement of the number of nouns (7%); 7) semi-tracing (6%); 8) addition (3%); 9) changing the order of words (3%); 10) metaphorization (3%).

## **Conclusions**

As a result of the study, we concluded that there are often inconsistencies in translation: in nature, different animals, objects and objects make sounds in the same way, and in different languages they are reflected differently, despite some similarities. Taking into account the fact that onomatopoeia and its section have not yet been thoroughly studied, it is possible to find out a lot of new and interesting things for study and research. After all, if the language does not stand still, then the attitude to the sounds of the reality around us also changes. So, it is quite possible that after a while the sounds will acquire new qualities. Or maybe, given the rapidly developing science, there will be new objects that make sounds.

Since this topic is little covered by modern linguists, we would like more further research in this area. We also believe that our work will be useful when translating works at home reading lessons in those texts where onomatopoeia of animals and nature occurs. The novelty of the work lies in a comprehensive approach to the analysis of these poetic works.

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