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Рецензування

Захист
Підсумкова оцінка

(кількість балів, дата, підпис викладача)

(кількість балів, оцінка за 4-х бальною

системою, дата, підпис викладача)

КУРСОВА РОБОТА

З ПЕРЕКЛАДУ

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Керівник курсової роботи_____

Галич Оксана Борисівна

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INTRODUCTION

Under the influence of the anthropocentric approach, which is now firmly established in contemporary linguistics, one of the topical issues has become the problem of the representation, realisation and principles of functioning of emotions in language, as well as their pragmatic purpose in the text. The analysis of the texts of British literary fairy tales by different authors allows us to assert the following. On the one hand, the literary translation of British fairy tales is a product of interliterary communication, and on the other hand, it is an important source of cultural information, a cognitive mediator between two languages.

The interaction between two national cultures mediated by a translator is always a compromise, especially for the one in which the original work was born. After all, during translation, it is impossible to avoid transformation, even radical transformation, which changes the cultural and historical background of the material being translated. Inconsistent and inappropriate cultural shifts in translation distort the reader's perception of the author's image and intentions.

In the texts of English fairy tales, emotionality is a phenomenon of the linguistic personality and its subjective intentions. Emotionality, like expressiveness, acts in the text as a means of pragmatics, which, in combination with other linguistic means contributes, on the one hand, to the manifestation of the author's own positions, interpretations, emotions and assessments, and, on the other hand, by revealing the author's language strategy, becomes one of the means of linguistic influence on the reader.

Translating emotive constructions requires special attention and concentration on the part of the translator. The most common ways of conveying the emotionality and expressiveness of English fairy tales are the use of such translation techniques as expansion, functional substitution, and simile.

Thus, a translator of English-language fairy tales must identify expressively and emotionally marked units in the texts of fairy tales and take into account their

original linguistic features when using certain translation tools to correctly convey the meaning of the studied lexical units into Ukrainian.

In recent years, human emotional feelings have been at the center of the study of many scientific disciplines. One of the priority tasks of emotion linguistics is to study the emotional picture of the world, the main and defining fragment of which is human emotions. A review of the scientific literature on the issue under study, namely: linguistic and cognitive means of reflecting emotions and ways of their reproduction in Ukrainian on the basis of O. Wilde's fairy tales (N.M. Gotza, S.V. Hladyo, T.V. Ivanina, I.Y. Lytvynenko, M.M. Litvinova, etc.) makes it possible to assert that in modern linguistics and translation studies this problem has not been paid enough attention.

The relevance of the work is determined by the general focus of modern linguistic and translation studies on identifying the peculiarities of linguistic and cognitive means of reflecting emotions and ways of reproducing them in Ukrainian on the basis of fairy tales.

The aim of the study is to investigate the peculiarities of translation of emotional vocabulary of English fairy tales.

To achieve this goal, the following **tasks** were set:

- to determine the theoretical foundations of the study of emotions and means of their verbalization in linguistics and translation studies;

- to characterize emotions and means of their verbalization as a linguistic problem;

- to study translation transformations for reproducing language means for expressing emotions;

- to highlight the features of artistic discourse and determine the specifics of its translation;

- to characterize the ways of equivalent reproduction of emotion verbalizers in Ukrainian in translations of texts of literary discourse;

- to analyze the use of translation transformations to preserve the pragmatic functions of emotion verbalizers in the translation of texts of English-language discourse.

The object of the study is the emotional state of English fairy tales.

The subject of the study is the peculiarities of translation of emotional vocabulary of the faire tales.

The research methods are determined by the purpose, objectives and material analyzed:

- comparative method, which consists in correlating lexical, lexicogrammatical and grammatical structures in the original language and their Ukrainian counterparts in literary tales;

- contextual-interpretive method, which consists in clarifying the specifics of the meaning of words and phrases in the original text and its translation;

- descriptive method, which was used to justify the use of a certain type of transformation;

- method of transformational analysis, which consists in studying different types of transformations, namely: lexical, lexico-grammatical and grammatical.

The scientific novelty of the study is that it comprehensively examines the linguistic means of reflecting emotions and ways of reproducing them in Ukrainian on the basis of the fairy tales.

The work consists of an introduction, two chapters, conclusions, a list of used literature and a list of reference literature.

CHAPTER 1. THEORETICAL BASIS OF THE STUDY OF EMOTIONS IN THE MODERN ENGLISH LANGUAGE IN LINGUISTICS AND TRANSLATION ASPECTS

1.1 Emotions and means of their verbalization as a linguistic problem

The difficulty of semantic study of the emotive characteristic of a word lies in the complex relationship of such concepts as the nomination of emotions with their description and expression. And this is not accidental, since any word, according to S.V. Ivanova, simultaneously names, generalizes and denotes [11: 162]. At the same time, on the one hand, different linguistic or speech means can be used to express a particular emotion in similar situations. On the other hand, the same units and mechanisms can be used to actualize different emotions.

Moreover, there are emotions that cannot be denoted by words, although they are expressed by lexical, prosodic or paralinguistic means, for example, a smile, a twinkle in the eye, etc. Emotions are distributed among the following groups of linguistic vocabulary:

1) vocabulary denoting emotions;

2) vocabulary describing emotions;

3) vocabulary expressing emotions.

It is noted that the names of emotions are linguistically monotonous, having no emotional and evaluative denotation, and the accompaniment of emotion names with an exclamation mark does not always transform their semantics into an emotive type. The fund of lexical emotive means of the language consists of a set of words with emotive semantics and is called emotive vocabulary, i.e. words that do not directly express emotions, but whose names are included in the vocabulary of emotions [2: 12].

The communicative function of these tools is to demonstrate various emotions through language. The interpenetration of common and different, i.e. the diffuseness of emotions, affects the multifunctionality of emotive language means and creates

difficulties for understanding and using the corresponding means in communication. One of the most controversial issues in linguistics is the question of including words that define emotions in the composition of emotive language means.

Most researchers, in particular V.I. Shakhovsky, E.A. Vaigla and others, hold the view that words defining emotions cannot be included in the emotional vocabulary. According to V.I. Shakhovsky, the names of emotions in language are already meta-emotions, not emotions themselves, and if a word only denotes an emotion but does not express it, it cannot be emotive [10: 94]. The emotive background should be understood as the emotionality of the cognitive (epistemological) level of the text, which consists of one or more emotive themes.

Dependence on language is recognized as an inherent property of any text. To express different types of emotional content, language has developed a special code: a system of emotive signs that make communication at the level of feelings possible. The language signs embodied in the text act as indicators, the structure of which helps to establish the presence of general emotionality.

In linguistics, it used to be the case that emotional elements of language should be considered as variable phenomena, since they cannot be described by a certain number of absolute categories. It has now been established that in every language there is a set of systemic means (words, phrases, grammatical forms of emotional evaluation, etc.), the presence of which at all language levels allows us to consider emotionality as a general linguistic category.

According to Y. Holovatska, the author of a work of fiction uses emotionally colored vocabulary in order to give an emotional color to the statement, to give the character or his actions a stylistic and evaluative tone. Thus, scholars distinguish four groups of emotionally colored vocabulary [6: 207]:

- bookish sublime vocabulary;
- poetisms;
- colloquial vocabulary;
- vulgarisms.

Emotionally colored words are often words that are synonymous with stylistically and emotionally neutral words [36: 244]. Emotionality is inherent in lexemes that name different feelings - joy, anger, grief, admiration, disgust; express a qualitative assessment of objects and phenomena. Such units contain an emotional element in their lexical meaning. For example, the words happiness, joy, thirst, love, native, dear, tender, charming have a positive emotional coloring. The words sorrow, sadness, anguish, separation evoke a sad mood with their lexical meaning.

Negative emotions are evoked by swear words and vulgarities: scoundrel, swindler, lazy, monster, wicked. In literary language, swear words and vulgarities are rarely used, and their use evokes negative emotions in the reader. In addition, there are a number of words that have a noticeable connotation of solemnity: homeland, majesty, feat, forerunner, advocate, liberation, majestic. The emotional sound of some words is achieved with the help of caressing or coarse suffixes [16: 61].

Expressive vocabulary can be used in all functional styles of the literary language. However, it is most often used in works of fiction, in particular in literary fairy tales. Expressive vocabulary makes a statement more expressive, imaginative, and has a more noticeable effect on the feelings of the interlocutor and reader. Given its emotional coloring, one of the main places in the translation of literary texts is occupied by diminutives and caresses. It should be noted that both English and Ukrainian are quite rich in emotional expressions. In all independent parts of speech, deminutives with diminutive-emotional suffixes function.

It is in the Ukrainian language, which is characterized by its extraordinary melodiousness, that they have received a particularly vivid expression. Reduced-emotional formations are an integral feature of spoken language, from which they originated. Diminutives convey feelings of love, sympathy, and tenderness of characters towards other characters in a work of fiction.

In linguistic science, there are two approaches to the description of emotions: semantic and metaphorical [7: 27], while N. Hryhorenko also identifies a cognitive one. The first approach is based on the use of prototypical situations (A. Vezhbytska,

L.N. Jordanska, I.A. Melchuk) as a kind of behavioral models or scenarios that set a certain distinction between necessary and satisfactory conditions for certain emotional concepts, i.e. emotions are described through universal semantic primitives - intuitive and self-explanatory concepts. The second approach (G. Lakoff, M. Johnson) reveals the internal semantic comparability of emotional concepts: representatives of this direction consider the most adequate linguistic description of emotions to be images through metaphors in which these emotions are conceptualized in language.

However, metaphorical description can be very subjective, so it must be supported by certain linguistic evidence in favor of the metaphorical prototypes proposed to define emotion. Some scholars rationally combine both approaches, logically describing the typical conditions of emotions and using metaphorical comparisons ("bodily metaphor of the soul" by Y.D. Apresyan and V.Y. Apresyan, the study of words with "experimental" semantics by G.I. Kustova) [12: 126].

The cognitive approach is similar to the semantic approach and is based on the use of the cognitive scheme of emotion: The "scenario" of the emergence and development of emotion (the nature of emotion as such from a psychological point of view) determines the structure of its interpretation. Y.D. Apresyan's scheme consists of seven stages (perception or imagination of a certain state of affairs, its evaluation, own feelings, physiological reactions, desires, motor activity, speech activity) [4: 31]. G.I. Kustova identifies four horizontal (cause, contact, state, manifestation) and two vertical connections (comprehension, evaluation) [27: 19].

Since emotions are "special mental states that reflect in the form of direct experience the significance of phenomena affecting an individual in terms of his or her actual needs" [31: 427], the strength and quality of emotion directly depends on the urgency of the need and the person's assessment of his or her ability or ability to satisfy this need in the current situation.

In other words, emotional phenomena are so subjective that it is important to emphasize that the cognitive schema of emotion is not a reflection of the actual course of the emotional process, but a representation of the form of organization of

knowledge about emotions in the human mind. Thus, summarizing the known approaches to the interpretation of emotions and psychological data, we propose to define any emotion through a prototypical situation, the main components of which are the subject, the subject's needs and the state of affairs, and the main stages are the subject's perception, evaluation and reaction. It is clear that the division into stages is rather arbitrary, since all of them are almost instantaneous in human activity. Emotive vocabulary is an important source of information about emotions and emotional phenomena of a particular ethnic group. The regularity of its use in speech testifies to the fact that it reflects the actual mental concepts of a particular stage of historical, cultural and spiritual development of the respective linguistic community. Reflecting the national mentality of each nation, emotive vocabulary demonstrates not so much the specificity of the emotional sphere of a nation as "a unique combination of its own and common with other nations, and often, in view of this, a peculiar proportion, perception and development of common with other nations" [43: 23].

A more complete classification of the main modern approaches in the study of emotive vocabulary is given by N. Romanova [46: 297]:

- communicative, based on the principle of communicative potentiality of emotive semantics of all language levels - from phoneme to text - (works by G.I. Prikhodko, O.Y. Tolochko, V.I. Shakhovsky, etc.),

- cultural, based on the idea of the national and cultural peculiarity of the named lexemes (concepts of N.A. Bagdasarova, V.I. Shkolarenko, O.A. Yanova, etc.),

- cognitive, whose representatives proceed from the formula "language - thinking" or the complex triad "language - thinking - world" (L.I. Belekhova, M. V. Gamziuk, V. I. Kononenko, etc.),

- psycholinguistic, according to which the emotive semantics in the lexicon of an individual is determined by the interaction of linguistic and psychological determinants (studies by O. O. Zalevska, O. Y. Myagkova, O. O. Potebnya, etc.),

- comparative-historical, outlined by the processes of gradual semantic changes of emotionally marked words, as well as by the opposition of the semes 'emotivationality - neutrality' and the structure of emotive semantics such as 'one-layer or monosemiality - two-layer or ambivalence' (Y.I. Gamayunova, V.I. Dudka, L.A. Kalimullina, etc.), etc.

The presented approaches do not exhaust the whole variety of ideas about the study of emotive vocabulary. Some other approaches (axiological, gender, stylistic-functional, functional-stylistic, etc.) are also considered in the linguistic literature. Emotionality, as a purely subjective phenomenon, plays a significant role in the process of speech production and has an unlimited range of realization in the word, because expressive and stylistic means of language are used to manipulate words that are similar in meaning and sound, inaccurate formation, unexpected imagery (optional personification), intentional incorrect combination of words, intentional spelling mistakes, intentional misinterpretation of the lexical meaning of words that create a shift in lexical meanings, i.e. in semantics [40: 105].

Moreover, these occasionalisms tend to be fixed in the language in the form of clichés and syntactic blocks, resulting in further restructuring and improvement of old norms and forms of language. From the point of view of psycholinguistics, emotionality has its place. With the help of a sudden feeling, emotional potentiality gives free rein to a special material that takes into account the peculiarities of the place and time of speech and includes certain characteristics of the addressee that are important at the moment of communication, and then, taking into account the "attitude" and "intention," a cognitive process takes place that develops into "internal programming," searching for a scheme of the future statement and its language type [39: 318]. Emotions are not only checked, but also manifested in language, consciously demonstrated, imitated, and provoked by the speaker. To this end, they are conceptualized, verbalized, and semanticized in language, which allows them to be expressed and talked about.

The linguistic verbalization of emotions can be carried out by various means: with the help of emotive vocabulary expressed by different levels of units, with the

help of metaphorical expressions, as well as with the help of epithets, comparisons, etc. Emotives are categorized by the scope of emotions in their semantics (affects, connotations, potentials), by the modus of their existence (linguistic, speech), by the type of emotive semantics, by the parameter of explicitness, implicitness of expression. Emotional processes are recorded through the mental mechanism of their reflection in the semantics of words used to verbalize emotional relations. Emotives also include words that express the feelings of the speaker and evaluation words that qualify an object, a phenomenon from the positive or negative side with their entire composition, lexically [32: 189].

Within the framework of the linguistic and cultural approach, A. Vezhbytska developed a model for interpreting the names of emotional states based on universal semantic primitives for different languages. According to the scientist, emotions cannot be identified without the help of words, and words belong to one particular culture and bring cultural specificity.

She classifies the names of emotional states as follows [13: 190]:

1) emotions associated with "bad things" (sadness, unhappiness, distress, upset, sorrow, grief, despair);

2) emotions associated with "good things" (joy, happiness, content, pleasure, delight, excitement);

3) emotions associated with people who have done bad things (anger, fury, rage, wrath, madness)

4) emotions related to thinking about oneself and self-esteem (remorse, guilt, shame, humiliation, embarrassment, pride, triumph);

5) emotions related to attitudes towards other people (love, hate, respect, pity, envy).

When studying the vocabulary that reflects emotions and feelings, we can divides them into:

1) lexemes that denote certain emotions and feelings;

2) lexemes whose linguistic significance is created by means of word formation;

3) words whose lexical meaning contains an assessment of phenomena [21: 163].

O.E. Filimonova notes that emotional state and emotional attitude can be embodied in language by various means: direct nomination (fear, love, anger), expression (interjections, inverted vocabulary, etc.) and description (postures, features of speech and gaze, etc.) [48: 33].

In our research, we study the peculiarities of verbalization of basic emotive concepts. The category of emotionality is reflected in texts with the help of emotive vocabulary. In works of fiction, the actualization of emotional states can occur both in the author's speech and in the speech of characters. The material of our study consists of the contexts in which the nomination, description and expression of basic emotions are represented. The nominative means of realization of emotive concepts of basic emotions include names of concepts, their synonyms and derivatives. That is, the mechanism of emotion nomination is carried out by using a key representative in the context - the name of an emotion, its synonym or derivative, which may indicate the multifaceted structure or semantics of linguistic units.

Descriptive means of verbalizing emotions include linguistic expressions that express the content of an emotion without naming it, but rather describing it or containing an indirect reference to it. Expressive means include lexical items that express the speaker's subjective attitude to the content or addressee of speech in a communicative act. Thus, emotionality is one of the categories of a literary text, which helps to reconstruct the program of its interpretation from an emotional perspective and to predict the intended emotional impact of the text on the reader.

The emotivity of a test is its linguistic characteristic, which covers the different levels of linguistic means of expressing emotions (nomination, descriptive, and expressive). In addition, emotionality is a textual category that aims to create an emotional background of a work of fiction.

1.2 Translation transformations for reproducing emotional language

The range of emotional terms shows that the lives of representatives of different nations are rich in emotions. The sociocultural method for evaluating the translation of emotion terms has already been considered in emotion studies. It involves a considerable amount of linguistic information selected according to various criteria and covering different genres of speech. It is likely that the semantic nature of emotion lexemes is interpreted in terms of a wide range of connections with such factors as factuality, probability and social relations.

In addition, according to T. Schmieger, emotions can be equated with judgments, and then they become part of them [34: 120]. At the same time, there is a lack of objective criteria for describing when comparing specific texts (target and source languages). The main task of a translator is to create an adequate translation that conveys the content and form of the original text by means of another language. In order to best accomplish this task, a translator must find the equivalent in the source text as accurately as possible. This can cause some difficulties, because English lexemes are polysemous, and the literary style does not always allow for the use of any equivalent.

More problems arise when a translator needs to reproduce emotionally colored vocabulary, because the use of such lexemes is one of the most common ways to express a writer's attitude to a character or phenomenon [14: 205]. It is important to understand that a sign of an artistic style is the subordination of all its linguistic means to the creation of an artistic image. Imagery is the basis of a literary text, and each specific way of its manifestation distinguishes one text from another.

Therefore, it is worth remembering that an important principle is not only "the disclosure of the main idea and intention of the author, but also the preservation of all grammatical forms that carry an expressive load and create the originality of the text" [20: 32]. Most scholars believe that in order to create an adequate translation of a literary text, a translator must not only be proficient in the language at the lexical and stylistic levels, but also know the methods of translation and distinguish between

all types of natural correspondences: equivalents and analogs. It is not always possible to find equivalents, in particular when it comes to terminological units of language, proper names, place names, as well as designations of historical, ethnographic, and other realities that have a single, traditionally established translation in other languages.

Some translation scholars believe that not only terms have permanent equivalents. A neutral lexical item is often translated as an emotionally colored word. In addition, equivalent equivalents for phrases are more common than equivalents for lexemes. Translation using equivalents requires a high level of translator skill and a perfect command of translation methods, as well as the ability to work with texts of different styles.

There is always one equivalent, so if the translator knows it, there are no difficulties during translation. When working with an analogue, you need to be able to choose the one that best suits you in all aspects from several synonyms, and it is not always possible to find it in a dictionary. In addition to equivalents and analogs, bilingual dictionaries use another way to reveal the meaning of a foreign language word: explanatory or descriptive translation. As you can see, in this type of translation, instead of the word itself, its interpretation is used.

This method of translating or interpreting a word is used when there is no equivalent or analogues in the vocabulary of the target language that correspond to the meaning of the original word or phrase. Most often, words that denote concepts or phenomena that are absent in our lives are translated descriptively, and therefore they do not have special words in Ukrainian to denote them [37: 240].

According to some translation scholars, explanatory and descriptive methods of translation will soon lose their popularity, as "untranslated word transfer" is gaining more and more popularity [42: 206]. Diminutive-emotional nouns are used by translators to better convey emotions, characters, and actions of characters. Deminutives serve as one of the means of expressing the author's attitude to the character he or she portrays. Their accurate and appropriate use makes the target language more colorful and rich. That is why it is imperative for a translator to study

the specifics of deminitive vocabulary. Among the names with the meaning of diminutive, mostly with a positive assessment, we can distinguish lexemes with the following partial meaning [38: 208]: diminutive names; diminutive-evaluative (diminutive-affectionate or diminutive-coarse); evaluative (affectionate).

The translation of emotionally colored vocabulary, in particular diminutives, creates significant difficulties in translation, since such lexemes are not codified in dictionaries and are often culturally marked. A translator of fiction, especially fairy tales, needs to take into account all these features of such vocabulary and apply the necessary transformations to preserve the expressive connotation of words and the emotional coloring of the work as a whole. Thus, the translation of emotionally colored vocabulary is one of the most difficult aspects of reproducing the emotional expressiveness of works of fiction. A thorough study of the differences between the source and target languages at all levels and partial cultural adaptation, if it is children's literature, is the key to an adequate translation. It should be noted that translators sometimes resort to exaggerating the meaning of emotive vocabulary, which is not always legitimate. It is worth noting that in English, emotions are more often expressed by adjectives or participles than by verbs, which most often denote a passive emotional state. Whereas emotional verbs imply a more active role of the subject [17: 73].

As a rule, English intransitive emotional verbs express negative connotations, which indicates an important feature of English culture, which looks at behavior without much approval, with suspicion and embarrassment. The excessive emotional coloration of statements when translated into Ukrainian can be explained by the fact that English does not have such a rich set of expressive means as Ukrainian. The latter includes a wide range of synonyms that differ in connotations, diminutive and caressive suffixes, etc. In English, emotionality is reproduced implicitly, i.e. through the general context. It should be added that the expressive meaning does not always accompany the substantive meaning. Sometimes it appears only in a certain context [3: 13].

An important point for achieving equivalence is to preserve the emotional and expressive characteristic of the statement by using words with the appropriate connotative meaning. Taking into account the peculiarities of the Ukrainian language grammar is also the main task of the translator when translating linguistic units with emotional and expressive components of connotations from English into Ukrainian.

This is due to the fact that in the field of Ukrainian grammar, expressiveness is created by many morphological forms and syntactic constructions, such as: gender, number and case forms of nouns; short forms of adjectives; personal and tense forms of verbs; order and grammatical forms of expression of sentence members. When translated, expressions can form synonymous series. Each language has a special set of expressive stylistic devices that is characteristic of it. In the Ukrainian language, a general tendency to rely on semantic elements and the predominant use of formal elements in English can be distinguished. From all of the above, it should be concluded that the translator should use those means that are inherent in the target language and avoid copying the expressive means of the source language [9: 72].

Thus, the expressive and emotional meaning of a word can be initially inherent in the word and created in certain contextual conditions. When comparing the degree of intensity of realization of the emotional and expressive component of the connotation in Ukrainian and English, it becomes obvious that at the morphemic level in Ukrainian, expression is more pronounced than in English. This is due to the fact that in Ukrainian, emotionally expressive connotation is mainly created by affixation, while in English, conversion is more productive. It should be noted that when translating individually-authored emotive phraseology, it is important to preserve not only the subjectlogical but also the connotative meaning, the most important role in the reproduction of which is played by emotional, stylistic, motivational and figurative, and national-cultural components [29: 160].

The vast majority of phraseological units are associated with the expression of emotive and subject-logical meanings. The reproduction of phraseological units

occurs through semantic development, namely the explicit realization of the implicit. The essence of this transformation is that in the absence of an equivalent phrase, implicit information present in the minds of the communicators is used as the basis for the formation of the translated version. When working with a literary text, a translator has to deal with cases when it is possible to correctly convey a particular phraseology in translation only if it is completely changed.

Replacing the symbolic image underlying an English phraseological unit with a usage analog that does not have a bright national color but evokes similar associations gives the translator the opportunity to adequately reproduce the meaning of the phraseology. Therefore, the reproduction of the emotionality of phraseological units is an important factor that ensures the adequacy of the translation of English occasional phraseology into Ukrainian, as it ensures the communicative and functional equivalence of the original. Thus, when translating occasional emotive and logical phraseology, the following are used: semantic and meaningful transformations - semantic development, namely explicit realization of the implicit; translation with a free phrase containing both the translated element and the element obtained by generalizing the meaning of a component of an English phraseological unit; creation of a phraseological unit with the replacement of the symbolic image underlying the English stable expression with an analogue that does not have a bright national color, but evokes similar associations.

1.3 Peculiarities of artistic discourse and specifics of its translation

The issue of translatability of literary works has always been and remains among the most pressing in modern translation studies. The problems that arise in the process of translating literary texts are due to the specifics of the literary style [44: 153].

V. Koptilov notes that the qualitative transmission of the linguistic means by which imagery is created is crucial for the adequate translation of works of fiction. Only a translation that conveys the ideological and figurative essence of the original

work through the reflection of its semantic and stylistic structure can be considered a perfect translation of a work of fiction [22: 28].

I. Korunets considers author's fairy tales to be authentic works, and, accordingly, they should be translated, adhering to the author's style, imagery, and the content of the translation should correspond to the content of the original text as much as possible. As for the adaptation of the translation text, the scholar considers it possible only for folk tales, but not for author's tales [24: 73].

O. Selivanova notes that it is difficult to find criteria for assessing the correspondence between the original and the translation, given the presence of different translation attitudes (universalist, ethno-cultural, alienated), different purposes of translation, and most importantly, given that achieving full equivalence is only possible ideally.

According to O. Selivanova, the most optimal balance of semantics and form, denotative, connotative, stylistic, cultural and pragmatic information of the original and translated texts is considered as functional and communicative equivalence [47: 201].

The search for the right matches for the maximum completeness of the reproduction of the original text in the translated text, for the maintenance of the outlined balance, requires the translator to use translation transformations. In the modern sense, literary translation is defined as a type of verbal creativity that reproduces texts written in one language by means of another linguistic system. In the light of the concept of culture as a model (picture) of the world, it is clear that "translation, along with other related forms of borrowing, makes it possible to learn the spiritual values of neighboring and ancient tribes and peoples, including the acquired knowledge of our own ideas about the world" [23: 5].

Literary translation is always an interaction and mutual influence of the cultures to which the original and the translated text belong. This influence cannot be reduced to language interaction alone; it covers all aspects of life reflected in a work of fiction, the special national flavor inherent in it, and the national originality

of the original work. According to M.G. Shemuda, translated literature is the most adapted acquisition of foreign cultures through language [30: 164].

The picture (model) of the world of the original work is superimposed on the picture (model) of the world of other cultures. It is also worth noting that literary translation is conditioned not only by objective factors (specific historical literary canons) but also by subjective factors (translator's poetics). For many centuries, the art of translation has been based on two principles: accurate translation, preserving word order, grammatical and linguistic structures; and free translation, preserving the meaning of the original, which is closest to the concept of "artistic" translation. At different stages of the history of translation, these principles have been in constant interaction, often complementing each other and sometimes mutually exclusive. In literary translation, the above factors are complemented by the personality of the translator, who is to some extent the author of the work. At the same time, he or she may omit elements of content, or may or may not convey all the features of the original. Literary translation deals not with the communicative function of language, but with the aesthetic one. In addition to the aesthetic function, translation has two other important functions: informative (mediating) and creative. In the cognitive plane, translation is a primary and central aspect of intercultural communication related to many areas of human life. Human cognitive abilities play an important role in it, i.e., those sets of mechanisms that ensure the creation of a certain base that connects the cognitive structures of the languages involved in translation [50: 166].

It is he who activates linguistic influences and mutual influences that stimulate linguistic shifts, especially noticeable in the lexical composition, which is replenished with toponyms and anthroponyms, words-realities borrowed from other ethnic cultures. The translator also needs to pay attention to the problem of preserving national coloring in translations of fiction. It is clear that preserving the national originality of the original is a very difficult task. The possibilities of solving this problem are related to the degree of background knowledge about the life depicted in the original that the translator and reader have. It should be noted that the literature of each country has "a number of works on themes and subjects taken

from the life of other nations, which, however, are marked with the stamp of their own nationality" [49: 378].

A. Fedorov believes that "the transmission of national coloring most closely depends on the completeness of the translation as a whole: on the one hand, on the degree of correctness in the transmission of artistic images related to the material meaning of words and their grammatical arrangement, and on the other hand, on the nature of the means of the national language used in the translation" [35: 382].

The era in which a literary work was created leaves a certain imprint on artistic images. Translators have always worked with works created in different periods of history. The preservation of the historical color of a work is possible only through stylistic correspondence to the original, because stylistic means embody those images that were specific to writers of a certain era.

Thus, the issue of conveying the historical color of a work is not limited to just one category of linguistic elements, but encompasses a whole system of stylistic devices. The art of translation remains an important mediator in the interaction of cultures. Literary translations expand the sphere of contacts between the literature of one language and other literatures of the world. And the more original works are translated into other languages, the richer the culture becomes. It is well known that the goal of translation is unattainable to exhaustively reproduce the entire verbal richness of the original text with the help of direct lexical correspondences of the recipient language [19: 167-168].

However, it is necessary to achieve an adequate transmission of the content embodied in artistic images, as well as proper preservation of the genre-stylistic and structural-compositional features of the original. Thus, a translator must not only be erudite and have sufficient knowledge to translate, but also have an intuitive sense of the text and the best translation of a word, phrase, or sentence.

They need to be able to identify which elements in the work are the main ones and try to reproduce them as accurately as possible, while preserving the author's individual style and, in certain literary situations, activating the creative function of translation. In a literary text, emotionality is actualized through a set of textual

components - indicators of emotionality, i.e. emotionally loaded words, phrases, sentences, etc. woven into the textual fabric, which directly or indirectly indicate the nature of the author's emotional intentions, explicitly expressed or implicitly outlined in the text, model the reader's likely emotional response to the textual reality and/or represent fragments of knowledge about the world that are or become emotionally generative [15: 8].

These textual components stand out in the fabric of a literary text due to their special significance, which initially determines their semantic and cognitive heterogeneity, which is manifested in the orientation of emotionality indicators to different types of knowledge represented in a literary text (knowledge about language and in language, knowledge about the world, knowledge about textual reality), as well as in the diverse nature of their probable impact on the reader's emotional sphere. In the process of literary translation, as V. Koptilov notes, there is a creative interaction between the personalities of the original author and the translator [5: 10].

This is a real process that requires theoretical comprehension, which is hampered by two extremes: the objectivist notion of translation as a copy of the original and the subjectivist concept of translation as a process identical to the original work [4: 11]. Objectivist notions are based on the naive belief in the possibility of a literal translation that would be "just like the original." According to V. Koptilov, it is relatively easy to refute these ideas [28: 13]: they die out as one delves deeper into the problems of literary translation and understands the profound differences between literary languages and historical and cultural traditions. The subjectivist concept of translation is much more difficult to overcome. Its supporters believe that they are advocating creativity in translation, but they are substituting concepts.

They equate literalists with anyone who believes that there are objective laws of translation and objective criteria for its evaluation. By creativity, they mean unlimited freedom of creativity, which is inspired by the original. The subjectivist

concept protects such "translations" that have lost the right to represent a foreign language original because they have become variations on its theme [1: 38].

It is worth noting that the fairy tale genre is distinguished by the originality of composition, imagery, specific lexical, grammatical and stylistic design of the text, reflection of folk wisdom, a special role is given to the expressive means of realizing the deep meaning of the author's intention, its realization by readers [26: 81].

Morphological transformations of the English-language emotionally colored elements of fairy tale texts are carried out in terms of similarity/difference of forms according to the following rules [18: 84]:

- full translation:
- partial translation;
- zero translation.

The following translation techniques are used:

- functional substitution;
- conversion;
- simile;
- antonymic translation;
- expansion;
- contraction.

From the point of view of the components of the syntactic level of actualization of expressiveness and emotionality of English-language fairy tale texts, the means of translating emotionally marked phrases and sentences include: full translation, partial translation, functional substitution and descriptive translation. In the vocabulary of fairy tales, expressiveness is achieved through the use of occasionalisms, violation of the norms of compatibility, and stylistic transposition, which also requires the use of special translation techniques.

Thus, expressiveness and emotionality in the texts of English fairy tales is a phenomenon of the linguistic personality and its subjective intentions. Emotionality acts in a literary text as a means of pragmatics, which, in combination with other linguistic means of the context, contributes, on the one hand, to the manifestation of

the author's own positions, interpretations, emotions and assessments, and, on the other hand, revealing the author's linguistic strategy, becomes one of the means of linguistic influence on the reader.

Therefore, the translation of emotive constructions and lexemes requires special attention and concentration on the part of the translator. The most common ways of conveying the expressiveness of English fairy tales with emotive means are the use of such translation techniques as expansion, functional substitution, and simile. Thus, a translator of English fairy tales should identify emotionally colored units in the text of fairy tales and take into account their original linguistic features when using certain translation tools to correctly convey the meaning of the studied lexical units into Ukrainian.

CHAPTER 2. METHODS OF REPRODUCING LANGUAGE MEANS FOR MARKING EMOTIONS IN ENGLISH-UKRAINIAN TRANSLATION

2.1. The specifics of the English literary fairy tales

Having considered the peculiarities of implementation and functioning of the category of emotionality in the language, as well as the author's emotive-pragmatic attitude, let us make a brief excursus into the field of literary fairy tale study as the main genre of text taken by us for the study of emotionality. There has been a growing interest of domestic and foreign researchers in the literary fairy tale in recent decades.

Consequently, many researchers have developed their own genre features of the fairy tale and its definitions. The most complete and adequate in the framework of this work seems to be the definition given by L. Braude in his article "To the History of the Notion of the Literary Tale": "The literary tale is an authorial, artistic, prose or poetic work based either on folklore sources or purely original; a work mainly fantastic, magic, drawing the wonderful adventures of fictional or traditional fairy tale heroes..." [25: 90].

English fairy tale:

1) has a definite composition and stylistic structure;

2) has the purpose in the form of entertainment and edification;

3) is based on something unusual (worldly, miraculous or historical) event.

The idea of the diversity of types and subtypes included in the more generalized concept of "literary fairy tale" as a whole separate kind of literary activity. According to some scholars, fairy tales can be classified into two large groups

- folklore-literary

- individual-authorial.

In turn, both types of fairy tales are distinguished thematically: animal tales, household tales, fairy tales, and historical tales.

A literary fairy tale is directly related to a special type of reader - a child, which makes its content special and different from complex adult literature. The authors of the literary fairy tale are driven by the desire and need to form a child's idea of life, a morality that has deep national and historical roots.

The fairy tale is that artistic space where, first and foremost, the spiritual values that have been preserved for generations and that have been handed down and retain their significance over time, are important. The author aims to create a maximum idealized understanding of the world and beliefs of a young reader, thanks to the artistic peculiarities of the genre.

The literary fairy tale provides an opportunity to combine entertaining and moral aspects, an adventure story with a didactic and cognitive orientation.. K.I. Chukovsky also stresses the educational aspect of the literary fairy tale, saying that it "improves, enriches and humanizes the child's psyche" as the child identifies with the hero and adopts his/her perception of the world while reading it [35: 87].

The phenomenon of genre uniqueness of the literary fairy tale itself consists in the fact that it has become an example of an amazing synthesis of folklore and literature, having absorbed and reinterpreted traditions, achievements and experience of the people, closely woven with the author's individuality and worldview. A literary tale is in principle the same as a folklore tale, but unlike a folk tale, a literary tale is created by a writer and therefore bears the stamp of the author's unique creative individuality.

However, the literary fairy tale is not only a subject of author's comprehension of reality and life events, but also reflects the most important changes and currents in the literary-historical process.

During the Age of Change in European literature, particularly English literature, there was a shift in the focus of writers from adult classical literature to fairy tale children's literature. The period was marked by a deep interest in folklore, experimental creativity and mastering the figurative and narrative framework of the

fairy tale genre. The English literary fairy tale was formed in the early 19th century and was based on the classic examples of fairy tales of the Romantic era: the tales of the Grimm brothers, H.K. Andersen, C. Perrault. However, the final emergence of the genre occurs only in the last decades of the 19th century, during the heyday of a new literary movement - neo-romanticism. First of all, the emergence of neo-romanticism is characterized as a reaction to the naturalism, pessimism and faithlessness inherent in late 19th-century English society.

It was in England that neo-romanticism manifested itself particularly strongly, as English writers sought to drown out the obsolete "values" of the outgoing Victorian era and bourgeois reality, expressed in a desire for a commonplace, stagnant way of life. The neo-romantic writers extolled the beautiful, the beauty of the world around them, the fullness of human existence. The literary fairy tale occupies the central place in the neo-romantic genre system, with its particular type of hero and specific artistic means.

On the example of R. Kipling's cycle of fairy tales "The Puck from the Hills" let us consider the main genre- and structure-forming features of the literary fairy tale, both of the neo-romantic era and the fairy tale in a more general sense.

One of the most important structure-forming principles of the fairy tale space is the "principle of fairy tale balance". Oppositions are based on the people's value notions, which include the following: "friend or foe", "good or bad", "right or wrong", "fair or unfair". In the space of the fairy tale everything breaks down into paired-opposite elements, and this is realised both in the reflection of static elements - images of characters and realities - and plot dynamics - events and situations. For example, social and moral contradictions for neo-romantic writers are based on the eternal struggle between Good and Evil. At the same time Evil for them is not only cruelty, meanness, but also commonness and mediocrity.

The category of intertextuality is also important in the literary fairy tale genre. Intertextuality in the text is woven into the concept of "vertical context", being the main category for its construction. Vertical context is background knowledge, "not explicit historical-philological information", i.e. information expressed implicitly.

The vertical context is formed with the help of markers: allusions, symbols, realities, idiomatics, quotations.

Functions of intertextuality can include communicative, cognitive, emotional and expressive, poetic. That is, intertextuality is directly involved in incorporating additional emotionality into the text. Under the influence of the information embedded in the work, the reader sees the surrounding world in the light and with the focus the writer has placed the emphasis on.

Taking into account the specificity of the reader type of a literary tale - a child, R. Kipling provides footnotes or explanatory inserts that allow to understand the intertextual markers presented in the text. And in this case, an extensive background knowledge base is not required for the reader, because by introducing intertextuality into the tale, the author seeks to give a particular emotion, mood, referring to certain elements.

An important role in the tale is given to the main listener characters, Dana and Una. Their childlike perception gives rise to a trusting tone to the stories and a special emotional mood, contributing to the identification of the real readers with the child characters. Through this technique, children's minds are able to transfer experiences, emotions and attitudes about what is happening in the story. It can be concluded that in spite of R. Kipling's authorial individualism, the "Pook of the Pook's Hills" cycle of fairy tales obeys the general laws of the fairy tale genre. It proclaims primordial values (kindness, duty and honour, nobility, justice) and condemns vices (selfishness, malice, cruelty, arrogance, vanity).

2.2. Methods of equivalent reproduction of emotional vocabulary of English fairy tales in the Ukrainian language

We believe that in order to adequately reproduce the emotional state of the characters when translating fairy tales, it is necessary, firstly, to be fluent in English and Ukrainian, and, moreover, to be able to subtly feel the emotions, feelings and mood of the characters of a literary work.

When reproducing the emotions of fairy tale characters in Ukrainian, the general trend is to increase expressiveness, a higher degree of emotional intensity compared to the original, which is due to national and cultural specifics.

Let us consider in more detail the ways of equivalent reproduction of emotion verbalisers in Ukrainian translation on the basis of O.Wilde's fairy tales.

First, let us define the concept of equivalent. An equivalent is a constant equivalent correspondence, which, as a rule, does not depend on the context. This group includes such lexical and semantic word categories as proper names - anthroponyms or toponyms, terms and some word categories close in meaning to terms and proper names, i.e. numerals, for example:

'I will tell you, but you must give me something', said the witch. She looked at him with her beautiful eyes. 'Five pieces of gold', he said, 'and my nets and my house, and my boat. But how can I send away my soul?' She laughed and answered.

А що даси ти мені, якщо я навчу тебе? — запитала Чаклунка і подивилась на нього своїми чудовими очима. — П'ять золотих, — відповів він. — А ще мої нерети й сіті, верболозову хатку, в якій я живу, й човен розписний, в якому я в море виходжу. Тільки навчи мене, як позбутися тієї душі, і віддам тобі все, що я маю. Чаклунка засміялася з нього глузливо.

The reproduction of a quantitative numeral as part of the English stable expression five pieces of gold achieves a hyperbolic effect. Equivalents are also distinguished as full and partial. If the equivalent covers the meaning of the English word in its entirety, it is a full equivalent, as in the following fragment:

And the Star-Child frowned and said to himself, 'What is this that they say to me? I will go to the well of water and look into it, and it shall tell me of my beauty': *Хлопчик-Зірка спохмурнів і сказав про себе: «Про що вони говорять? Піду до колодязя й подивлюся, що зі мною».*

In the fragment, the lexeme to frown, expressed as a past tense verb, has only one meaning: "to furrow one's brows, to frown" and thus expresses the emotion of dissatisfaction. Let's illustrate the functioning and reproduction in translation with the help of an equivalent word:

But when they beheld him coming, they mocked him and said, <u>'Why, thou art as foul as the toad, and as loathsome as the adder</u>. Get thee hence, for we will not suffer thee to play with us'. Але коли товариші побачили, що він іде, то відразу почали дражнити його й промовляли: — <u>Ти такий гидкий, як жаба, і бридкий, як гадюка.</u> Забирайся звідси, бо ми не стерпимо, якщо ти будеш гратися з нами.

The adjectives foul "disgusting, vile" and loathsome "disgusting, repulsive" have synonymous meanings and are part of hyperbolic comparisons.

When the Ukrainian equivalent is available for only one of several meanings of an English word, it is a partial equivalent, for example:

But the Star-Child heeded not their words, but would frown and flout, and go back to his companions, and lead them . Але Хлопчик-Зірка не звертав уваги на його слова, а лише насуплювався і підсміювався, потім повертався до своїх товаришів і знову командував ними.

The translator has successfully reproduced the verb flout in the translation by using its more expressive synonym "to mock". Here is another example of the use and translation of a partial equivalent:

And he sobbed again and said: 'Mother, my suffering is greater than I can bear. Give me thy forgiveness, and let me go back to the forest'. І хлопчик знову заридав і сказав: — Мамо, мої страждання більші, ніж я можу витримати. Прости мене, і я повернуся назад до лісу.

The lexeme to sob is translated here with the partial equivalent "to cry" as one of the variants of the synonymous range, which also includes verbs such as sob, wail, wail.

The English Explanatory Dictionary offers the following interpretation of this emotional verb, which in this case conveys the emotion of grief and suffering: "to cry noisily while panting in short sudden bursts" [45: 1569].

From the stylistic point of view, we can distinguish absolute and relative equivalents. The first category includes such equivalents that belong to the same

functional style and have the same expression as the English word or expression. For example:

Yet he ruled not long, so great had been his suffering, and so bitter was the fire of his trial, for after the space of three years he died. And he who came after him ruled evilly. Але правив він недовго, бо надто великими були його страждання, і через три роки він помер. А той, хто прийшов після нього, правив жорстоко.

As we can see, in both cases, the emotion of grief and suffering is verbalised through the adverbial intensifiers so, evilly, the evaluative hyperbolic epithet great suffering, the inverted change of word order so great had been his suffering, which is fully preserved in the translation.

Thus, preserving the emotional and expressive characteristic of a statement by using words with the appropriate connotative meaning is an important aspect of achieving equivalence. In translation, labelled sentences with different denotative meanings function as emotional synonyms expressing the speaker's regret over the loss of the owner. Relative equivalents are those that differ on stylistic and expressive grounds:

And when she saw them she wept for joy, and said, 'He is my little son whom I lost in the forest. I pray thee send for him quickly, for in search of him I have wandered over the whole world'. Коли та їх побачила, то заплакала від радості й сказала: — Він — мій маленький син, якого я загубила в лісі. Я молю вас: швидко покличте сина, я шукала його по всьому світу.

In the fragment, the author uses the phraseological expression to weep for joy. It should be noted that the verb to weep in the sense of "to sob" belongs to the formal, literary style and means "to cry, especially because you feel very sad" [41: 1871], i.e. in our case, according to the context, the emotion of joy and sadness experienced by the heroine of the fairy tale "The Boy Star" due to the long search for her son is combined.

When a bilingual dictionary has several Ukrainian translations for an English unambiguous word or for one particular meaning of a polysemous word, these translations are called variant equivalents. As a rule, they are separated from each

other by a comma, unlike different meanings, which are indicated by Arabic numerals, and shades of meaning, which are separated by semicolons.

The most common type of variant equivalents is partial equivalents, i.e. when one word in English corresponds to two or more words in Ukrainian and vice versa. They include the phenomena of inclusion and intersection. Inclusion is a relationship when a word in English is wider than the range of meanings of its corresponding word in Ukrainian. In addition, they can be used in English in figurative meanings, being part of phraseological units, for example:

... and he ran over, and kneeling down he kissed the wounds on his mother's feet, and wet them with his tears. Він побіг і, ставши на коліна, поцілував рани на ногах своєї матері й окропив їх сльозами.

According to the context, the verb to wet is part of the phraseological expression to wet someone with one's tears "to sprinkle with tears" of joy. The emotion of happiness from meeting his mother, whom he has been looking for for a long time, fills the hero of the fairy tale with great joy.

However, the phenomenon of overlap is more common. It occurs when there is such a partial coincidence of meanings between two words that the range of meanings of a word in English cannot be fully included in the range of meanings of a word in Ukrainian because these words have both the same and different meanings, for example:

"Who hath dared to wound thee?" cried the Giant; "tell me, that I may take my great sword and slay him" . Хто посмів поранити тебе? — вигукнув Велетень. — Скажи мені, я візьму гострий меч і вб'ю його!

Thus, the expression to take a big sword is literally reproduced as "to take a big sword", while in the Ukrainian translation the adjective big is conveyed by the author with the contextual adjective "sharp", which is evidence not of the size but of the sharpness of the weapon and, accordingly, the guarantee of the act. Thus, it should be borne in mind that in addition to the unequal grouping of meanings within a word in English and Ukrainian, another reason for the emergence of variant equivalents is the unequal semantic differentiation of words in both languages.

The essence of this phenomenon is that the meaning of a word in one language is undifferentiated, undivided, compared to the meaning of its equivalents in the other language. In other words, one word in English, which expresses a broader (undivided) concept, in Ukrainian corresponds to two or more words, each of which has a narrower class of denotations. It should be added that it is not always possible to find equivalents, in particular when it comes to terminological units of language, proper names, geographical names, as well as designations of historical, ethnographic and other realities that have a single, traditionally established translation in other languages.

Some translation scholars believe that not only terms have permanent equivalents. Equivalent equivalents for phrases are more common than equivalents for lexemes. Translation using an analogue requires a high level of translator skill and a perfect command of translation methods, as well as the ability to work with texts of different styles. There is always one equivalent, so if the translator knows it, there are no difficulties in translation. When working with an analogue, you need to be able to choose the one that best suits you in all aspects from several synonyms, and it is not always possible to find it in a dictionary.

2.3. Application of translational transformations for preservation pragmatic functions of emotion verbalizers in the translation of English fairy tales

Lexical transformations are divided into formal ones - transcription, transliteration, calquing and lexical-semantic ones, which include specification as a replacement by a more specific name, generalisation as a replacement by a hyperonym - replacement of a word or a compound by a unit of the target language that is logically related to the meanings of the source language [8: 161].

In this case, transformation is understood as the reproduction of the content of a linguistic unit of a foreign language text by means of the native language into which the translation is carried out. A linguistic sign of any level - lexical,

morphological and syntactic - can be transformed. Let's take a closer look at the above classification of lexical transformations. Transcription is understood as the reproduction of the sound form of the name of the source language in the name of the target language.

In writing, the sound form of a linguistic sign (word) of the source language is reproduced by means of the graphics of the target language. At the same time, foreign language words are written using the national alphabet, which conveys the sound value and pronunciation of the letters of the foreign language alphabet. Transcription is a reproduction at the phoneme level. Let's consider the ways of reproducing realities with the help of transcription:

The young fisherman began to cry and said, 'Father, the fauns live in the forest and are happy. The mermen sit on the rocks with their golden harps. I want to be like them' (FHS, 8). *Очі молодого Рибалки наповнилися слізьми, коли він почув дошкульні слова Священика; підвівся він із колін і звернувся до нього: — Панотче, фавни живуть по лісах і радіють із цього, а на урвищах морських сидять Тритони зі своїми арфами з червоного золота*

Transliteration is understood as the letter-by-letter or polytyped reproduction of the names of letters of one writing system by the names of letters of another writing system [37]. When transcribing Latin into Cyrillic, Latin letters are transcribed according to their pronunciation in Latin. The following word in transliteration looks like this:

"God has forgiven him," said Virginia, gravely, as she rose to her feet, and a beautiful light seemed to illuminate her face. "What an angel you are!" cried the young Duke, and he put his arm round her neck, and kissed her . Отже, Янгол пробачив усі лихі справи цьому бідоласі й відчинив йому двері до Саду Смерті, — прошепотіла Вірджинія. Тієї ж миті місячний промінь упав у вікно й осяяв умиротворене обличчя дівчини. Прагнучи підтримати кохану, герцог обійняв її і так само тихо прошепотів: — Янгол — це ви..

In the fragment, the lexeme angel is transcoded into the Ukrainian lexeme "ангел", which is part of a metaphorical comparison of a girl with an unearthly

being. Calculation is the transfer of a linguistic sign of the source language by reproducing the morphemic structure of a word or word order in a phrase. For example:

One evening he called her, and said, 'Little mermaid, marry me because I love you'. But the little mermaid said, 'You have a human soul. Send away your soul, and then I can love you'. " Одного вечора від покликав Русалку і сказав: — Русалонько, Русалонько, я кохаю тебе! Візьми мене собі за нареченого, бо я кохаю тебе.

Here, the deminutive Ukrainian-language suffix -onk in the Ukrainian translation reflects the emotional state of the character, who is suffering greatly from love for the mermaid. The partial calque little mermaid is actualised due to the stylistic phenomenon of repetition in the translation text.

The method of generalisation is used when the name or nature of the subject reality is not of interest to the recipient, or when the translator is unable to reveal this nature [55: 23].

Translators often resort to generalisation because it is more difficult to find a match for a specific object than for a general one. A specific object is a reality whose essence is not always immediately clear. The translator needs to make an effort to establish and find out for himself what this reality is, and secondly, what equivalent to find for it. So, generalisation is the way in which a genitive name is translated into a species name.

The technique of generalisation is opposite to the technique of concretisation, since generalisation is the expansion of the scope of a concept.

Next, let's look at the opposite method of translation to generalisation - specification. Specificity is used when there is no generalised concept used in the source language [46: 54]. For example:

And they fell on his neck and kissed him, and brought him into the palace and clothed him in fair clothes, and set the crown upon his head, and the sceptre in his hand, and over the city that stood by the river he ruled, and was its lord (SC, 28). - Вони обняли й поцілували його, привели в палац, прибрали в чистий одяг, одягли

корону на голову, а в руку дали скіпетр, і він став володарем усього міста над річкою.

In this example, the stable expression to fall on one's neck in the source language is not appropriate to use in the sense of "to fall on one's neck". In this context, it would be better to use it in the more specific sense of "to hug someone". Such a translation transformation is applied depending on the point of view, the position held by the translator. Many researchers understand concretisation as the replacement of a word or phrase in the source language with a broader subject-logical meaning by a word or phrase in the target language with a narrower meaning [22: 74].

As a result of applying this transformation, the created equivalent and the source lexical unit are in a logical relationship of inclusion: the source language unit expresses a genitive concept, and the target language unit expresses a species concept, for example:

'Who is thy master?' asked the young King. 'Our master!' cried the weaver, bitterly. 'He is a man like myself. Indeed, there is but this difference between us - that he wears fine clothes while I go in rags, and that while I am weak from hunger he suffers not a little from overfeeding'. А хто ваш хазяїн? — запитав юний Король. — Наш хазяїн? — гіркою луною відізвався ткач. — Він така ж людина, як і я. Власне, між нами лиш одна різниця — він убраний у багаті шати, а я ходжу в ганчір'ї, і якщо я мало не падаю з голоду, він потерпає від переїдання.

Thus, in the poetic translation of the lexeme bittely, expressed by the poetic metaphorical phrase "bitter echo", it is replaced by a more poetic expression that is narrower in meaning and contextually specific. Semantic development (modulation) is based on the category of overlap: part of the scope of one concept is included in the scope of another concept, and, in turn, part of the scope of the second concept is included in the scope of the first concept.

The essence of this technique is an in-depth semantic interpretation of a lexical unit or phrase [40: 201].

Holistic transformation is a type of semantic development. This is the transformation of both a separate speech turn and the whole sentence, which in this case occurs not by elements, but holistically, the internal form of any segment of speech is transformed, i.e. from a word to a whole sentence.

The method of holistic transformation is more autonomous than the method of semantic development. Its key feature is that the synthesis of meaning takes place without any connection to analysis. In addition, the semantic connection between elements may not be traced, but the equivalence of the content plan becomes the most important.

Thus, the analysis of lexical and lexical-semantic translation transformations in the translation of O.Wilde's fairy tales has shown that in modern translation studies there are many classifications of translation equivalence, depending on a particular scientific school and research area.

Therefore, in this paper, we will consider grammatical, lexical and lexico-grammatical types of translation transformations, emphasising the conventionality of their distinction, since the boundaries between them are always blurred in the context.

Anthonymic and conversion transformations, descriptive and periphrastic translation are lexico-grammatical substitutions. This type of translation transformation also includes compensation as a way of translating units of the original text into other source languages without preserving their original place in the original.

In translation studies, compression is understood as a reduction in the number of linguistic signs in the second source expression compared to the number of linguistic signs in the first source expression, for example:

"But where is your little companion?" he said: "the boy I put in the tree". The Giant loved him the best because he had kissed him. — А де ж найменшенький? — запитав він. — Той, якого я підсадив на дерево. Велетень найдужче полюбив малюка, бо той поцілував його.

In the above fragment, the nominative expression little companion is narrowed down to the word "smallest" with a deminitive meaning that corresponds to the highest degree of comparison of adjectives. It should be added that the meaning of the word does not change with the reduction of the number of structural elements.

At the same time, the expressive colouring of the lexeme in the translation text is also preserved. We believe that the use of unnecessary words should be avoided, conveying only the thought, the main idea behind the sentence.

Decompression is understood as an increase in the number of linguistic signs in the target language utterance compared to the number of linguistic signs in the source text:

So he ran in, filled with wonder and great joy. But when he saw her who was waiting there, he laughed scornfully and said, 'Why, where is my mother? For I see none here but this vile beggar-woman'. Тоді він побіг у дім, його переповнювала цікавість і велика радість. Але коли він побачив, хто там на нього чекав, він лише зневажливо розсміявся й сказав: — Що, де моя мати? Я тут нікого не бачу, крім цієї нікчемної жебрачки.

As we can see, the English phrasal verb to run in is reproduced in the translation by adding the lexeme "home", the participial phrase from Participle II filled with wonder and great joy is rendered by a simple common clause in the Ukrainian text, which adds more expression to the whole sentence.

Compensation is the removal of information in one place in the source text and its replacement in another place in the target text. As we can see, compensation is a method of translation in which semantic elements lost in the translation of a source language unit in the original are conveyed in the translation text by any other means, not necessarily in the same place in the text as in the original. This way, the lost meaning and content of the original is restored to a greater extent.

At the same time, grammatical means of the original are often replaced by lexical ones and vice versa. In antonymic translation, which is a type of lexical and grammatical transformation, an affirmative statement is translated into a negative

one and, vice versa, a negative statement is translated into an affirmative one, provided that the meaning of the situation expressed is unchanged.

Thus, antonymic translation makes it possible to place emphasis on certain components of a statement or situation, which results in variants of figurative characterisation with the same meaning. Explication (descriptive translation) also refers to lexico-grammatical transformations when a lexical unit of the source language is replaced by a phrase that explicates its meaning, i.e. one that gives a more or less complete explanation or definition of this meaning in the target language.

The need for grammatical transformations arises only in the first and second cases. It is known that Ukrainian, in comparison to English, lacks such grammatical categories as article and gerund, as well as complex gerund, participial, and infinitive complexes. Partial coincidence or discrepancy in the meaning and use of the respective forms and constructions also requires grammatical transformations. This includes such phenomena as partial mismatch of the number category in passive voice forms, incomplete coincidence of infinitive and participle forms, some differences in the expression of modality, etc.

Thus, grammatical transformations include the transformation of the formal structure of an utterance in accordance with the norms of the target language with an unchanged set of semes that make up its structure [33: 126]. C

onventionally, grammatical transformations can be divided into four main types: permutations, substitutions, additions and deletions. Rearrangements, i.e. the restructuring or change of the sentence structure, have a number of reasons. The fixed word order of an English sentence is usually hierarchical [28: 65].

The expressive particle so in the Ukrainian translation comes before the verb to say, i.e. occupies the initial position, while the adverb angrily in the Ukrainian text is also in preposition to the verb to shout. All this shows that the intensifiers of the characters' emotional state are extremely expressive in Ukrainian compared to English (in which verbs are of primary importance). Sentence combining is a method of translation in which the syntactic structure in the original is transformed by

combining two simple sentences into one complex one. This transformation is the opposite of sentence division:

'Are you mad? God gave you your soul. It is very precious. It is as precious as all the gold in the world. So, my son, do not think about this any more. It is the worst sin. The people of the sea are lost creatures. They are like the beasts of the fields. They do not know what is right and wrong. God did not die for them'. Горе, горе, ти збожеволів! Ти об'ївся отруйним зіллям, бо душа — найблагородніша частина людини, дарована нам Богом для шляхетної мети. Немає нічого ціннішого за людську душу, жодна земна річ не варта її. Вона дорожча за все золото світу, цінніша за всі коштовності царські. Тому, сину мій, облиш і думати про таку справу, бо це гріх, якому немає прощення. А ті морські істоти, вони прокляті, і хто водиться з ними, також проклятий. Вони як звірина, що не відрізняє добра від зла, і не за них віддав своє життя наш Господь.

In the fragment, the combination of marked sentences serves to express the overly emotional state of the character, who cannot find a place for himself from grief and whose speech is marked by incessant and continuous.

Syntactic equivalence (literal translation) is a method of translation in which the syntactic structure of the original is transformed into a similar structure of the target language. This type of zero transformation is used when there are parallel syntactic structures in the source and target languages. Syntactic similarity can lead to a complete correspondence in the number of linguistic units and their order in the source and target languages. For example:

Better that we had died of cold in the forest, or that some wild beast had fallen upon us and slain us' Краще б ми померли від холоду в лісі або якісь дикі звірі напали на нас і розірвали.

In the fragment, the emotion of disappointment and suffering is verbalised syntactically, i.e. by means of syntactic simile. The substitution of parts of speech occurs due to the absence of a particular construction in the target language, the discrepancy in the use of the corresponding forms and constructions, and also has

lexical reasons: different word usage, different norms of compatibility in English and Ukrainian, the absence of parts of speech with the corresponding meaning. For example:

"How happy we are here!" they cried to each other. Як нам гарно й весело тут! — раділи діти.

In this case, the substitution occurs at the level of stylistics, where the verb to cry is reproduced in Ukrainian by the verb "rejoice", which expresses the emotion of joy given the previous context of the fairy-tale characters' speech "How happy we are here!".

Grammatical and lexical transformations often require the addition of additional words or, conversely, the deletion of some elements. That is why deletions or additions are often combined with other types of grammatical transformations, most often with the replacement of parts of speech. There are a number of reasons for the introduction of additional words: differences in sentence structure and the fact that shorter English sentences require more expression in Ukrainian.

From the above, it can be concluded that the emotional meaning of a word or phrase can be inherent in the word and can be created in certain contextual conditions. When comparing the degree of intensity of the emotional and expressive component of connotation in Ukrainian and English, it becomes obvious that at the morphemic level, expression is more pronounced in Ukrainian than in English. This is due to the fact that in Ukrainian, emotionally expressive connotations are mainly created by affixation, while in English, conversion is more productive. The translation of emotionally coloured vocabulary is one of the most difficult aspects of reproducing the emotional expressiveness of works of fiction, including literary fairy tales. The key to an adequate translation is a thorough study of the differences between the source and target languages at all levels and, in the case of literary fairy tales, partly cultural adaptation.

CONCLUSIONS

The study has determined that emotionality is a component of the connotative component in the semantic structure of a linguistic unit, which represents the emotional attitude of native speakers to the designated object.

In English, emotions are more often expressed by adjectives or pseudoadjectives than by verbs. Most often, they denote a passive emotional state. Conversely, emotional verbs imply a more active role of the subject. English intransitive emotional verbs tend to express negative connotations, which reflects an important feature of English culture, which looks at behavior without much approval with suspicion and embarrassment.

The excessive emotional coloration of statements when translated into Ukrainian can be explained by the fact that English does not have such a rich set of expressive means as Ukrainian. In English, emotionality is reproduced implicitly, through the general context. As a rule, emotionality is conveyed by the following linguistic means: interjections, words that name emotions and are associated with them, intonation and special syntactic structures (repetition, ellipsis, inversion, etc.). Often, the emotional meaning of a word is manifested only in a certain context that conveys the individual mood or feelings of a native speaker.

The formal and structural elements that convey emotional meaning have been identified. In English, these elements include certain suffixes and word-amplifiers. There are cases when emotionality is conveyed by words that lose their object-logical meaning and, as a result, acquire an emotional color.

A vivid example of emotionality is the familial substyle, which is manifested in the excessive use of re-questions, repetitions, interjections, hyperbole, truncated words, etc. The structural features of the language means for denoting emotions fairy tale texts consist of two ways of expressing emotions: verbal and non-verbal.

Emotionality is inherent in all structural levels of characters' speech and author's remarks: phonetic, morphological, lexical and syntactic. Each of them has

its own system of means of expression in the fairy tales of the English writer: phonetic, lexical, morphological and syntactic.

Transformation is the reproduction of the meaning of a linguistic unit of a foreign language text by means of the native language into which the translation is carried out. A linguistic sign of any level - lexical, morphological, and syntactic - can be transformed.

Lexical transformations in fairy tales are divided into formal ones (conditional sound transcription, graphic transliteration, calquing) and lexical-semantic ones, which include specification as a replacement of a more specific name, generalization as a replacement of a hyperonym with a hyponym, and modulation - replacement of a word or a compound with a unit of the target language that is logically related to the meanings of the source language.

Lexicogrammatical transformations are mainly represented by compensatory techniques used in the text along with substitutions, additions, or deletions of words/phrases. In any translation text, some elements of the original text are reproduced, some are omitted, and some are compensated for through grammatical transformations of deletion, addition, substitution, and rearrangement.

The language expression is based on the realization of both expressive and emotional markers and other types of background families. Thus, when analyzing the original, the translator should identify which background semes give the word emotional expressiveness and try to choose such linguistic means in the language of translation of literary fairy tales that, due to their semantics, would be able to cause the same expressive effect in their context, and thus could serve as a functional match for the source lexical unit and preserve not only the content of the original, but also its stylistic and expressive features to the maximum extent possible.

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ANNEX

1. 'I will tell you, but you must give me something', said the witch. She looked at him with her beautiful eyes. <u>'Five pieces of gold',</u> he said, 'and my nets and my house, and my boat. But how can I send away my soul?' She laughed and answered.

2. А що даси ти мені, якщо я навчу тебе? — запитала Чаклунка і подивилась на нього своїми чудовими очима. — <u>П'ять золотих,</u> — відповів він. — А ще мої нерети й сіті, верболозову хатку, в якій я живу, й човен розписний, в якому я в море виходжу. Тільки навчи мене, як позбутися тієї душі, і віддам тобі все, що я маю. Чаклунка засміялася з нього глузливо.

3. And the Star-Child frowned and said to himself, 'What is this that they say to me? I will go to the well of water and look into it, and it shall tell me of my beauty':

4. Хлопчик-Зірка спохмурнів і сказав про себе: «Про що вони говорять? Піду до колодязя й подивлюся, що зі мною».

5. But when they beheld him coming, they mocked him and said, <u>'Why, thou art as foul as the toad, and as loathsome as the adder.</u> Get thee hence, for we will not suffer thee to play with us'.

6. Але коли товариші побачили, що він іде, то відразу почали дражнити його й промовляли: — <u>Ти такий гидкий, як жаба, і бридкий, як гадюка.</u> Забирайся звідси, бо ми не стерпимо, якщо ти будеш гратися з нами.

7. But the Star-Child heeded not their words, but would frown and flout, and go back to his companions, and lead them.

8. Але Хлопчик-Зірка не звертав уваги на його слова, а лише насуплювався і підсміювався, потім повертався до своїх товаришів і знову командував ними.

9. And he sobbed again and said: 'Mother, my suffering is greater than I can bear. Give me thy forgiveness, and let me go back to the forest'.

10. *І хлопчик знову заридав і сказав: — Мамо, мої страждання більші, ніж я можу витримати. Прости мене, і я повернуся назад до лісу.*

11. *Yet he ruled not long, so great had been his suffering, and so bitter was the fire of his trial, for after the space of three years he died. And he who came after him ruled evilly.*

12. *Але правив він недовго, бо надто великими були його страждання, і через три роки він помер. А той, хто прийшов після нього, правив жорстоко.*

13. *And when she saw them she wept for joy, and said, 'He is my little son whom I lost in the forest. I pray thee send for him quickly, for in search of him I have wandered over the whole world'.*

14. *Коли та їх побачила, то заплакала від радості й сказала: — Він — мій маленький син, якого я загубила в лісі. Я молю вас: швидко покличте сина, я шукала його по всьому світу.*

15. *... and he ran over, and kneeling down he kissed the wounds on his mother's feet, and wet them with his tears.*

16. *Він побіг і, ставши на коліна, поцілував рани на ногах своєї матері й окропив їх сльозами.*

17. *"Who hath dared to wound thee?" cried the Giant; "tell me, that I may take my great sword and slay him".*

18. *Хто посмів поранити тебе? — вигукнув Велетень. — Скажи мені, я візьму гострий меч і вб'ю його!*

19. *The young fisherman began to cry and said, 'Father, the fauns live in the forest and are happy. The mermen sit on the rocks with their golden harps. I want to be like them'* (FHS, 8).

20. *Очі молодого Рибалки наповнилися слізьми, коли він почув дошкульні слова Священика; підвівся він із колін і звернувся до нього: — Панотче, фавни живуть по лісах і радіють із цього, а на урвищах морських сидять Тритони зі своїми арфами з червоного золота*

21. *"God has forgiven him," said Virginia, gravely, as she rose to her feet, and a beautiful light seemed to illuminate her face. "What an angel you are!" cried the young Duke, and he put his arm round her neck, and kissed her .*

22. *Отже, Янгол пробачив усі лихі справи цьому бідоласі й відчинив йому двері до Саду Смерті, — прошепотіла Вірджинія. Тієї ж миті місячний промінь упав у вікно й осяяв умиротворене обличчя дівчини. Прагнучи підтримати кохану, герцог обійняв її і так само тихо прошепотів: — Янгол — це ви..*

23. *One evening he called her, and said, 'Little mermaid, marry me because I love you'. But the little mermaid said, 'You have a human soul. Send away your soul, and then I can love you'. "*

24. *Одного вечора від покликав Русалку і сказав: — Русалонько, Русалонько, я кохаю тебе! Візьми мене собі за нареченого, бо я кохаю тебе.*

25. *And they fell on his neck and kissed him, and brought him into the palace and clothed him in fair clothes, and set the crown upon his head, and the sceptre in his hand, and over the city that stood by the river he ruled, and was its lord (SC, 28). –*

26. *Вони обняли й поцілували його, привели в палац, прибрали в чистий одяг, одягли корону на голову, а в руку дали скіпетр, і він став володарем усього міста над річкою.*

27. *'Who is thy master?' asked the young King. 'Our master!' cried the weaver, bitterly. 'He is a man like myself. Indeed, there is but this difference between us - that he wears fine clothes while I go in rags, and that while I am weak from hunger he suffers not a little from overfeeding'.*

28. *А хто ваш хазяїн? — запитав юний Король. — Наш хазяїн? — гіркою луною відізвався ткач. — Він така ж людина, як і я. Власне, між нами лиш одна різниця — він убраний у багаті шати, а я ходжу в ганчір'ї, і якщо я мало не падаю з голоду, він потерпає від переїдання.*

29. *"But where is <u>your little companion?"</u> he said: "the boy I put in the tree". The Giant loved him the best because he had kissed him.*

— *А де ж найменшенький?* — *запитав він.* — *Той, якого я підсадив на дерево. Велетень найдужче полюбив малюка, бо той поцілував його.*

30. *So he ran in, filled with wonder and great joy. But when he saw her who was waiting there, he laughed scornfully and said, 'Why, where is my mother? For I see none here but this vile beggar-woman'.*

31. *Тоді він побіг у дім, його переповнювала цікавість і велика радість. Але коли він побачив, хто там на нього чекав, він лише зневажливо розсміявся й сказав:* — *Що, де моя мати? Я тут нікого не бачу, крім цієї нікчемної жебрачки.*

32. *'Are you mad? God gave you your soul. It is very precious. It is as precious as all the gold in the world. So, my son, do not think about this any more. It is the worst sin. The people of the sea are lost creatures. They are like the beasts of the fields. They do not know what is right and wrong. God did not die for them'.*

33. *Горе, горе, ти збожеволів! Ти об'ївся отруйним зіллям, бо душа — найблагородніша частина людини, дарована нам Богом для шляхетної мети. Немає нічого ціннішого за людську душу, жодна земна річ не варта її. Вона дорожча за все золото світу, цінніша за всі коштовності царські. Тому, сину мій, облиш і думати про таку справу, бо це гріх, якому немає прощення. А ті морські істоти, вони прокляті, і хто водиться з ними, також проклятий. Вони як звірина, що не відрізняє добра від зла, і не за них віддав своє життя наш Господь.*

34. *Better that we had died of cold in the forest, or that some wild beast had fallen upon us and slain us'*

35. *Краще б ми померли від холоду в лісі або якісь дикі звірі напали на нас і розірвали.*

36. *"How happy we are here!" they cried to each other.*

37. *Як нам гарно й весело тут!* — *раділи діти.*

38. *«So I lived, and so I died»*

39. *«Так я жив і отак помер»*

40. «*I am covered with fine gold, you must take it off, leaf by leaf, and give it to my poor; the living always think that gold can make them happy*»

41. «*Я весь позолочений. Зніми з мене золото листочок за листочком і роздай бідним. Люди чомусь гадають, що в золоті щастя*»

42. «*The musicians will sit in their gallery*»

43. «*На хорах будуть сидіти музики*»

44. «*All that I ask of you in return is that you will be a true lover, for Love is wiser than Philosophy, though she is wise, and mightier than Power, though he is mighty*»

45. «*У нагороду я прошу в тебе одного: будь вірний своїй любові, бо, як мудра Філософія, у Любові більше мудрості, ніж у Філософії, – і якою могутньою Влада не була б, Любов – сильніша за будь-яку Владу*»

46. «*…and he leaned down and plucked it*».

47. «*І він висунувся з вікна і зірвав її*»

48. «*So the Nightingale sang to the Oak-tree, and her voice was like water bubbling from a silver jar*»

49. «*І Соловей став співати Дубові, і спів його нагадував дзюрчання води, що ллється зі срібного глечика*».

50. «*Crimson was the girdle of petals, and crimson as a ruby was the heart*»

РЕЗЮМЕ

Актуальність роботи зумовлена загальною спрямованістю сучасного мовознавства та перекладознавства на виявлення особливостей мовно-когнітивних засобів відображення емоцій та способів їх відтворення українською мовою на казковому матеріалі.

Мета дослідження – дослідити особливості перекладу емоційної лексики англійських казок.

Об'єктом дослідження є емоційний стан англійських казок.

Предметом дослідження є особливості перекладу емоційної лексики казок.