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КУРСОВА РОБОТА

З ПЕРЕКЛАДУ

**ОСОБЛИВОСТІ ПЕРЕКЛАДУ СИНОНІМІЧНИХ ЛЕКСЕМ В
АНГЛІЙСЬКІЙ ТА УКРАЇНСЬКІЙ МОВАХ (НА ОСНОВІ РОМАНУ
JOHN BOYNE “THE BOY IN THE STRIPED PYJAMAS”)**

студентки Осипчук Евеліни Геннадіївни
Групи Па 02-19

Керівник курсової роботи _____
(підпис)

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

студентки IV курсу групи Па 02-19, факультету германської філології та перекладу КНЛУ спеціальності **035 Філологія**, спеціалізації **035.041 Германські мови та літератури (переклад включно)**, перша – англійська, освітньо-професійної програми **Англійська мова і друга іноземна мова: усний і письмовий переклад**

Тема роботи : Особливості перекладу синонімічних лексем в англійській та українській мовах (на основі роману John Boyne “The boy in the striped pyjamas”)

Науковий керівник : Козяревич-Зозуля Ліана Василівна

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Графік виконання курсової роботи з перекладу

№ п/п	Найменування частин та план курсової роботи	Терміни звіту про виконання	Відмітка про виконання
1.	Аналіз наукових першоджерел і написання теоретичної частини курсової роботи (розділ 1)	1–5 листопада 2022 р.	
2.	Аналіз дискурсу, який досліджується, на матеріалі фрагмента тексту; проведення перекладацького аналізу матеріалу дослідження і написання практичної частини курсової роботи (розділ 2)	7–11 лютого 2023 р.	
3.	Написання вступу і висновків дослідження, оформлення курсової роботи і подача завершеної курсової роботи науковому керівнику для попереднього перегляду	28–31 березня 2023 р.	
4.	Оцінювання курсових робіт науковими керівниками , підготовка студентами презентацій до захисту курсової роботи	25–30 квітня 2023 р.	
5.	Захист курсової роботи (за розкладом деканату)	2-13 травня 2023 р.	

Науковий керівник _____ (підпис)

Студент _____ (підпис)



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

студентки ІV курсу групи Па 02-19 факультету германської філології і перекладу КНЛУ спеціальності **035 Філологія**, спеціалізації **035.041 Германські мови та літератури (переклад включно)**, перша – англійська, освітньо-професійної програми **Англійська мова і друга іноземна мова: усний і письмовий переклад**

Осипчук Евеліни Геннадіївни

(ПІБ студента)

за темою Особливості перекладу синонімічних лексем в англійській та українській мовах(на основі роману John Boyne “The boy in the striped pyjamas”)

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

Усього набрано балів:

Оцінка:

«До захисту» _____

(42-70 балів)

_____ (підпис керівника)

«На доопрацювання» _____

(0-41 балів)

_____ (підпис керівника)

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INTRODUCTION

In modern English and Ukrainian languages, there are many words to describe this or that phenomenon. Lexemes with the same meaning are used to convey the same concepts, but using different words. Such a phenomenon requires detailed research, especially their translation into another language. So, the term paper is focused on the translation of synonymous lexemes in the book ‘The Boy in the Striped Pyjamas’ by John Boyne.

The issue of synonymy occupies a special place in the characteristics of the lexical composition of the language, since the synonymous relationships of words are a visual proof of its systematic organization, and synonymous series can be interpreted as microsystems. The phenomenon of synonymy has become the object of many Ukrainian linguistic studies and foreign scientists (Y. D. Apresyan, V. A. Basok, S. G. Berezhan, A. O. Bragina, I. T. Verbovska, G. O. Vinokur, Y. E. Dumashivskyi, V. A. Zvehintsev, N. G. Ishchenko, M. P. Kochergan, O. I. Malinovska, O. M. Mitina, O. I. Nechitaylo, O. O. Taranenko, G. A. Ufimtseva, N. L. Shcherbina, etc.).

The topicality of the study. Despite a considerable number of studies, the issue of synonymy is not fully explored. A special place is occupied by the translation of these units from English into Ukrainian. It is worth noting that many synonyms are used in the fictional discourse, which require an accurate translation for the reader to understand. The issue of the using the synonyms and its translation into Ukrainian is one of the key points of translation study.

The aim of the study is to find the peculiarities of the translation of synonymous units in the book “The Boy in the Striped Pyjamas”.

Achieving the goal requires the following **research objectives**:

- 1) to make an overview of synonymy as a system of languages;
- 2) to make an overview at fictional discourse;
- 3) to analyze the translation of synonymous units in fictional discourse;
- 4) to analyze the translation of synonymous adjectives in the book “The Boy in the Striped Pyjamas”;

5) to study the translation of synonymous adverbs and adjective inflections in the book “The Boy in the Striped Pyjamas”.

The investigation subject is the translation of synonymous adjectives, adverbs and adjective inflections.

The object of the research is the synonymic lexemes in the book “The Boy in the Striped Pyjamas” and its translation into Ukrainian.

The data sources are the book “The Boy in the Striped Pyjamas” and its translation into Ukrainian.

The methods used in the research are:

- the **method of analysis and synthesis** for the analysis of research on the chosen topic, identification of certain concepts;
- **the selection method access method** for identifying lexical units needed for analysis in the book “The Boy in the Striped Pyjamas”;
- **the method of comparative analysis** for comparing the original and the translation of the synonyms in the book “The Boy in the Striped Pyjamas”;
- the **method of content analysis**, which makes it possible to record the synonymic lexemes the book “The Boy in the Striped Pyjamas”.
- the **deduction method** to find out the features of the translation of the selected lexemes based on theoretical research;

Theoretical value of the research is that the obtained results of the work will be useful for a better understanding of the translation of text of the fictional discourse and synonymous lexemes in those texts. The results are important for translation theory and practice and can be used in the subsequent researches.

Practical value of the research is that the research can be used by other scholars when working with translations of fictional texts. The results of the research can be used in classes on translation disciplines, in particular the theory and practice of translation to illustrate examples of translation of synonyms. The research results will also be useful in the disciplines of stylistics or lexicology.

The structure of the research paper. The work consists of an introduction, two chapters, conclusions, bibliography, list of reference sources, list of data sources and annex.

The introduction describes the rationale, aim and objectives of the research. The methods, material, theoretical and practical value are indicated.

In the first chapter, the concept of synonymy is revealed, fictional discourse and the translation of synonymous units in fictional discourse are analyzed.

In the second chapter the translation of synonymous units was analyzed, synonymous adjectives, adverbs and adverbs inflections and their translation in the book were found, the analyze of the translation methods is used.

The conclusions summarize the work and describe the results of the conducted research.

The bibliography shows the theoretical sources used during the writing of the paper.

The list of reference sources shows the dictionaries and encyclopedias used during the research.

The list of data sources shows the literature used as a source of analyzed units.

The annex provides a list of 50 sentences, the units of which were used for the study.

CHAPTER 1. THEORETICAL BASIS OF RESEARCH OF THE SYNONYMS AND ITS TRANSLATION IN THE FICTIONAL DISCOURSE

1.1 Synonymy in the system of modern English and Ukrainian languages

The vocabulary of the language, especially the multifunctional language, which serves science, literature, art, production, is the language of the press, radio, television, is extremely rich and diverse – it a great number of words. Thus, even in such quantity of words, speakers can relatively easily and quickly find exactly the ones they need at the moment. The explanation for this can be the systematic connections of the vocabulary, which greatly facilitate the search, because person have to find a word not in the entire vocabulary, but within the framework of a small part of it – a synonymous series or a lexical-semantic group, which is oriented to the situation, logical connection and associative thinking.

In Ukrainian and English there are different groups of words by meaning. The largest of them in terms of volume are synonyms, antonyms and paronyms, which are at the same time the basis of the most expressive stylistic devices.

The question of synonymy of different languages has interested scientists for many centuries. Among the foreign scientists, I.K. Adelunga, S. Bally, V. Weinrich, S. Johnson, A. Girard, J. Roubaud. Among domestic scientists, we can single out A.A. Halych, A.S. Shishkov and many others. In the second half of the XIX century interest in synonymy, as well as in all linguistic problems, decreased and recovered only in the 20th century.

The concept of synonymy internally implies the presence of not one structural unit, but at least two.

The most common definition of synonyms in modern linguistics is formulated as follows: synonyms are words that are close or identical in meaning, denoting one concept, but different from each other: 1) shades in the lexical meaning; 2) its emotional coloring; 3) belonging to a certain style; 4) by its usability; 5) the ability to combine with other words.

Polynomiality is the first condition for realizing the semantic and stylistic features of synonyms [13: 45]. Since synonymy arises when several names refer to the same list, then several names form a synonymous series – a microsystem of words, the denotative values of which are united by an integrating sign, and distinguished by differentiating signs. These integrating signs (denotation, core meaning) exist both at the semantic and conceptual levels. Differential (connotative) is precisely the semantic filling of synonyms of the same row. The synonyms can be contrasted within one synonymous series, forced by the meaning.

Some linguists have the opinion that the microsystem is a purely linguistic phenomenon. The synonymous series is considered as a certain lexical subsystem. Some of the researchers think that the synonymous series are the words that belong to one lexical-semantic group [13: 47-54], others prove that the synonymous series is not closed in language. Speech stylistic levels [13: 50], which makes it possible to build a series of lexical synonyms taking into account speech and contextual situations.

If we characterize synonymy as a certain system of interconnected meanings of individual words and verbal phrases that function in the common language and speech, then it becomes understandable. The synonym realizes its inner potential most fully in speech and in contextual conditions.

Two views on the study of synonymous groups of words are distinguished:

a) research of synonymous series established in the lexical system of the language;

b) in the consideration of synonyms in the functional plan, which makes it possible to reflect the conceptual and expressive shades of the semantics of the word in the process of speech interpretation of this semantics [12: 335].

After all, speech does not state that the synonymous series created and recorded in the language as a stable, unchanging unit. A synonymous series is a structural entity that can be independent both in synchronic and diachronic terms. In a historical perspective, it is possible to trace the connection between synonymy and polysemy, that a series of synonyms is not only a relationship of words close in meaning, but also a basis for creating new associative links, assimilation at the conceptual level by all

members of a series of certain abstractions that arise as a result of the productive thinking of a person. Therefore, the opinion that the component of the synonymous series forms a synchronous subsystem in the general linguistic system is debatable [9: 94-104]. It seems more appropriate to define synonymy as a diachronic phenomenon that performs the function of preservation and development of thought, reflects the processes of stability and changeability of language.

The use of synonyms in speech, especially fictional speech, is always determined by the desire to specify a descriptive fact due to convey it in a certain expressive aspect, that show peculiarity of the fictional discourse. The most optimal option for realizing the expressive possibilities of the word is released by the author. In this regard, the researcher is faced with the question not only of the structure of the synonymous series, but also of its semantic scope and internal organization. It is clear that in the conditions of the contextual speech functioning of words, it is practically impossible to establish the boundaries of a series, since the degree of semantic closeness and connotative differentiation between the members of the series is far from unambiguous [14: 135].

That the point why some linguists are inclined to limit synonymous series to the framework of clearly expressed synonymous relations on the lexical-semantic, conceptual levels, on denotative and connotative bases [2: 5], others believe that synonyms have the property of meaning one broad concept, therefore the boundaries of synonymous series can be expanded, as it is a non-closed open microsystem that is constantly in motion.

In this regard, the researcher is faced with the question not only of the structure of the series, but also of its semantic scope and internal organization. It is clear that in the conditions of the contextual speech functioning of words, it is practically impossible to establish the boundaries of a series, since the degree of semantic closeness and connotative differentiation between the members of the series is far from unambiguous [14: 135].

According to I.K. Bilodid "in the synonym nest, words are distinguished by various signs that somehow supplement the basic meaning of each synonym" [1: 74].

One of the important problems of the theory of synonymy is the classification of synonyms. Depending on the character of synonymous connections (permanent or temporary) synonyms are divided into universal and occasional. Common words include individual words or phraseological units that are used in a direct or figurative sense, if the latter is attached to the word and fixed by the dictionary. Occasional synonyms exist only in the conditions of a certain context.

According to the degree of synonymy, synonyms are divided into absolute and partial [12: 143].

Absolute (or full) synonyms are synonyms that completely coincide in meaning, that is, they do not differ in shades of meaning, emotional coloring, or compatibility. They are used interchangeably in absolutely all contexts. For example: *мовознавство та лінгвістика, orthography and spelling* [12: 143-144].

The absolute synonyms perform mostly in terminology. In day-to-day communication, there are various semantic and stylistic nuances, and sometimes the words completely change its meaning. For example, the words *народний* and *вulgарний* were absolute synonyms (the expression vulgar Latin is still equivalent to the expression folk Latin), but now these words have diverged semantically and the word *vulgar* has acquired the meaning *зрубий* [12: 143-144].

Partial synonyms are synonyms that do not completely match. They can differ in shades of meaning, emotional and expressive coloring, and stylistic functions [12: 144-145]. Accordingly, semantic, stylistic and semantic-stylistic synonyms are distinguished among them. For instance, *їсти* and *жерти, survive* and *outline*.

Semantic, or ideographic, synonyms are synonyms that differ in shades of meaning. For example: *шлях* and *дорога* (*шлях* is a large thoroughfare, while *дорога* is any place for passage, even a very narrow one).

Stylistic (emotional-expressive) synonyms are synonyms that differ in emotional-expressive color. Example is *працювати* and *трудитися*.

Semantic-stylistic synonyms are synonyms, as well as at the same time, they differ in shades of meaning and stylistic color. Distinguish peculiarity of these

synonyms are that they combine the features of the first and second groups – sematic and stylistic.

Phraseological synonyms are different phraseological units with the same meaning: *ні туди ні сюди, ні в тин ні ворота, ні риба ні м'ясо*.

Among the lexical synonyms (according to the classification of M. Plyushch) [12: 123], the following are distinguished: 1) stylistic, for example, *to speak* and *chatter* (the second word is appropriate in a conversation context); 2) semantic, for example *вивчати* and *штудіювати* (the meaning of the second word has a shade of "to study carefully"); 3) semantic-stylistic, for example, *зодчий* and *архітектор* (the first word has a tone of solemnity). In addition to lexical synonyms, these linguists distinguish contextual synonyms, that are those that have a close meaning only in a certain context. Such synonyms are characteristic of fictional texts.

M. Zhovtobryukh and B. Kulyk give an almost identical definition of synonyms. According to their main characteristics, synonyms can be divided into the following groups:

1) synonyms that differ in emotional color, and its are widely used in the language of fiction;

2) synonyms that differ by logical features, i.e. shades in the content of the concept that is common to the synonymous series; such synonyms are called semantic, or ideographic;

3) stylistic – the use of which is not the same in different styles of the literary language. Such synonyms are combined with some words, but not with others, they are common in one language genre, and not used at all in others [6: 221].

So, synonyms make up a huge part of the English and Ukrainian languages, so it is important to study them and their translation.

1.2 Study of fictional discourse in linguistics and translation studies

At the current stage of the development of linguistics, all linguistic phenomena are considered in their connection with the linguistic personality, with the communication situation, therefore, at the end of the XIX - beginning of the XX

centuries, scientists introduced the term "discourse", which originally meant not just text, but language, that is, the text in a real communication situation.

Gradually, the concept of "discourse" acquired many different definitions, each of which to one degree or another reflects the specified essence of the phenomenon. For example, the understanding of discourse as dialogue is presented by T. van Dijk, who points that in the narrow sense, discourse is a text or a conversation, that is, a verbal component of a communicative action; discourse is understood as a "finished or lasting product", a written or spoken result of a communicative action, which is interpreted by recipients [16: 80-81].

Discourse in a broad sense is understood by T. van Dijk as "a complex communicative event that occurs between a speaker and a listener in the process of communicative action in a certain time, space and other contexts. This communicative action can be spoken, written, have verbal and non-verbal components. Typical examples are an everyday conversation with a friend, a dialogue between a doctor and by a patient, reading a newspaper" [16: 197].

Discourse can be defined as a "language within a language", a "special world", a communication system with real and potential dimensions, verbalized linguistic and mental activity, the level of conscious action in communication, etc.

Fiction is a constituent part of literature, a set of written and printed texts of a certain people, era or humanity. This is a type of literature that is characterized by the description of reality with the help of fictional means [2: 154].

Scientists introduced the term "internationality", which denoted the specificity of aesthetics. They were convinced that the world presented in the fictional work, be it unreal or real, was created in order to bring aesthetic pleasure to the recipients. This is the functional feature of fiction [2: 155].

Nowadays, the fictional text has much more semiotic load. Fictional texts contain many connotative meanings. And the task of the reader is to reveal these texts and subtexts that lie outside the main text.

It is also worth paying attention to such a characteristic of fictional works as the plurality of readings of these texts, the understanding that implies different

interpretations of the meaning laid down by the author. It's important that it is manifested in the different use of symbols (words, phrases or sentences) that require decoding.

Each work of art contains codes, in particular cultural, "signals" for the reader that indicate the artistry of this work and the importance of deciphering them for a deeper insight into the work.

Signals, signs in works of art can be used both literally and figuratively. It is precisely in this that the rich meaning of the text is revealed, since these signs have an infinite valence. For the interpretation of the text, there is a formula "reality - image - text", where reality is the life described in the works, the image is a symbol that the reader should discover, and the text is the signs in which these events and meanings are realized. This model of understanding the work is manifested in multifacetedness, multiplicity of meanings [4: 500].

Fiction often reveals events that seem to have taken place in a fictional world with fictional characters. Sometimes the works talk about real events and people, but at the same time, the author supplements some events or moments of the biography with fictional dialogues, or adds an additional burden to them. For this, the author uses many fictional means, such as epithets, metaphors, similes, hyperboles, litotes, and others.

The sphere of disclosure of problematic issues of fictional works covers natural and social phenomena, social transformations, the spiritual life of an individual, his experiences and feelings. For a broader description, the authors use expression and intensity of expression. In the course of the research, we determined that this is a solemn, sublime, ironic, familiar and other expression.

The other feature of the fictional style is the imagery of the texts. Characters, team, symbol, word, color, etc. can serve as such images. Regarding to images, the authors of the text often convey many additional meanings to this or that action or character. An fictional image is the ultimate goal of the writer, which he creates from the beginning of work until its completion.

Fiction is divided by the type of internal organization into prose and poetry. Within each of these types, genres and subspecies are also distinguished. In particular, there are such genres as essay, short story, novel; ode, hymn, song, lyric poem, etc [2: 160].

It is worth noting that fiction is also characterized by special emotionality. The authors of these texts try to influence the feelings and emotional state of the readers with their works, so that the latter better delve into the work.

The language of a writer is a differentiated feature that separates one author from another. The peculiarity of the language of any fictional text is that it is an indicator of the impressions, moods, emotions or feelings of the author. The style of each individual writer is unique, which forms the emotional basis of a work of art.

The aim of the creation of a work of art is to reflect reality. This type of work reflects both the world and a person who lives, thinks and is somehow connected with the outside world. Description of the world of a person or a group of people, their attitude to the surrounding world is the task of a fictional work.

Fictional style occupies a prominent place in the system of all functional language styles. This style actively interacts in the system of language and has an influence on it. In the texts of the fictional style, other styles can be intertwined, since they describe the everyday life of people (political, scientific, etc.). As Oleksandr Potebnia wrote: "All types of verbal poetic and prose presentation come down to one thing - a story, because it transforms a series of simultaneous signs into a series of successive perceptions..." [11: 107].

Fictional style develops stylistic devices, which then serve for other styles of speech. The fictional style has an extensive system of stylistic colors. It is official, bookish, friendly, solemn, sublime, ironic, sarcastic, etc. [8: 258].

The history of translation activity, which has been carried out for many centuries in different parts of the world, testifies to the contradictory nature of the "translational influence" on the state of the language and discursive norms of the host culture.

Literary translation is one of the best manifestations of interliterary (therefore, intercultural) interaction. In fact, it is the main part of the national literary process.

Literary translation deals not with the communicative, but with the aesthetic function of language. Not only certain events are displayed, but also the aesthetic and philosophical views of the author, his worldview.

Literary translation has its own peculiarities – it involves the translator's speech creativity, and this requires the appropriate talent. Fictional translation can be considered an art, because the aesthetic effect of the translated text is achieved by creative work of the translators, which consists in the successful selection and apt application of linguistic means. This type of translation requires not only active speech activity, exquisite fictional taste of the translator, a broad outlook, but also perfect command of both foreign and native languages. Fictional style is one of the most dynamic functional styles that reflects the results of creative development of specific individuals on the way to new knowledge. Novelty and originality of expression become the key to successful communication within the fictional discourse. The author of the fictional text does not try to bring it into line with the "laws of the genre", but on the contrary, resorts to such fictional techniques that would interest the reader, attract his attention [3: 229].

The following basic requirements should be adhered by the translator of fictional works:

1) Accuracy. All the thoughts expressed by the author must be conveyed by the translator must convey to the reader. At the same time, it is important to preserve not only the main provisions, but also the nuances and of the translation.

2) Conciseness. The translator cannot be verbose, thoughts must be expressed as succinctly as possible.

3) Clarity. However, the brevity of the translated language should not cause the thought to be unclear or unintelligible. It is important to avoid complex and ambiguous statements that complicate perception. The opinion should be expressed in simple and clear language.

4) Literature. As mentioned, the translation must comply with the norms of the literary language. Each phrase must sound apt and natural, without any hints of the syntactic constructions of the original text [15: 141].

So, the fictional style is characterized by such features as imagery, emotionality, aesthetics, multi-meaning of symbols. These works are interesting and necessary for our research.

1.3 Parameters of reproduction of synonymous units in English and Ukrainian languages

Synonyms may differ in semantic nuances, stylistic coloring, attachment to a certain style of speech, compatibility, etc. All these factors must be taken into account when choosing a word from a synonym series when translating the text.

From the point of view of translation studies, synonymy can cause some difficulties, because these are words or expressions that are used in a figurative/metaphorical sense.

Therefore, in order not to distort the meaning of the message, the translator has to take into account both the stylistic aspect of the presented linguistic unit and its symbolism in the original and translation languages. It is known that each nation has its own culture, and therefore different people can perceive the same phenomenon/object/symbol in different ways.

There is the problem, that it is not always possible to translate something verbatim, and especially when it comes to poetry. In this case translators try to adhere not so much to accuracy as to adequacy of the translation, so they use a lot of translation transformations. There are different types of translation transformations: lexical, lexical-stylistic and lexical-grammatical.

Lexical transformation consists in changing the meaning of the text with the use of various cause-and-effect relationships. This type of translation is manifested in the deviation from direct corresponding words and the selection of precise words to convey the meaning of the word [17: 155]. Among the lexical transformations, the following are distinguished:

- 1) Concretization is a lexical transformation, as a result of which a word (term) of broader semantics is replaced by a word (term) of narrower semantics.

2) Generalization is the reverse process, when a word with narrower semantics is replaced by a word with broader semantics.

3) Modulation is the change of a unit with the help of semantic development.

4) Transcoding – transliteration and transcription – the transmission of a word or its sound in English using Ukrainian graphics.

5) Calque – exact copying of the word into the translation language, i.e. literal translation. This type of translation used when other can't be used.

6) Selection of equivalents – identical words in the target language that have the same both in meaning and in structure in both languages.

7) Selection of analogues – words that are similar in meaning in the target language, but different in form.

Grammatical transformations are the translation of words by translating a unit with a different grammatical meaning. Grammatical transformations include: permutation – changing the place of units in the target language; replacements – changing the form of a word, changing parts of speech, parts of a sentence; omission – removal of part of the text; addition – adding information using lexical units to explain the words more accurate [15: 141-143].

Define such types of grammatical transformations as internal division and external division, for instance, replacement of the type of the sentence from simple to compound; internal and external integration, that is, division or combination of sentences; changing the words order; compensation – detection of the wasted value in one sentence in the next sentence.

Lexical-grammatical transformations consist in the replacement of a word, the result of which is an increase in words or parts of a sentence. Different types of the words can be added to the sentence – nouns, verbs, prepositions, adjectives and whole phrases. Among lexical-grammatical transformations are antonymic translation (replacing a word with a unit with the opposite meaning); descriptive translation (translation of a word by a descriptive construction); transformations of idioms in translation; compensation (elements of the content of the original, which were lost

during translation, are transferred in the text in some other way to compensate for the semantic loss) [7: 43].

To conclude, we can say that the translation of synonyms is a complex phenomenon, which is manifested in their main features. During their translation, various translation transformations are used, which help to achieve translation accuracy.

Conclusions to Chapter 1

Synonyms are words that are close or identical in meaning, denoting the same concept, but differ from each other: 1) shades in lexical meaning; 2) emotional coloring; 3) belonging to a certain style; 4) usage; 5) ability to combine with other words.

All synonyms are combined into synonymous rows, which are not only a relation of words close in meaning, but also the basis for creating new associative connections.

There are two main type of synonyms - absolute and partial. Absolute (or complete) synonyms are synonyms that completely coincide in meaning, i.e., they do not differ in shades of meaning, emotional coloring, or compatibility. Partial synonyms are synonyms that do not completely match.

The fictional style is characterized by such features as imagery, emotionality, aestheticism, and the ambiguity of symbols. These works are interesting and necessary for our research.

Translation of synonyms is a complex phenomenon, which is manifested in their main features. When translating them, various translation transformations are used to help achieve translation accuracy. To translate synonyms, the following translation transformations are used: concretization, generalization, modification, transcoding, calquing, equivalents, analogues, word placement, part of speech change, form change, addition, omission, antonymic translation, descriptive translation, and compensation.

CHAPTER 2. FEATURES OF THE TRANSLATION OF SYNONYMS IN THE NOVEL «THE BOY IN THE STRIPED PYJAMAS»

2.1 Analysis of the translation of synonymous adjectives in English and Ukrainian languages

In the texts of fictional discourse, many adjectives are used to describe the events or feelings of the characters. To identify different shades, synonyms of these adjectives are used. We analyzed the translation of synonymous adjectives in the book "The Boy in the Striped Pajamas" by John Boyne.

Adjectives in the book can be divided into negative and positive, expressed by words with a similar meaning, but different forms. Negative adjectives include those that describe feelings of despair, pity, longing, irritation, etc., while positive adjectives describe feelings of joy, happiness, delight, etc.

Adjectives that express positive emotions include adjectives from the following synonymous series: *polite* – *decent*. These synonyms used in the following sentences:

'What are you doing?' he asked in as polite a tone as he could muster, for although he wasn't happy to come home and find someone going through his possessions, his mother had always told him that he was to treat Maria respectfully and not just imitate the way Father spoke to her. - Що ти робиш? – запитав він якомога ввічливішим тоном, хоч і не зрадів, прийшовши додому й побачивши, як хтось нишпорить у його речах, але мати завжди казала йому, що він повинен ставитися до Марії з пошаною й не наслідувати тих інтонацій, якими розмовляв із нею його батько: «Геть руки від моїх речей!»

In fact over the last few days he had behaved in a perfectly decent manner to everyone and couldn't remember causing any chaos at all. - Насправді протягом останніх кількох днів він поводився напрочуд пристойно й не створювати хаосу, який можна було би згадати. Translation of such adjectives as polite, decent and courteous are done by literal translation – polite – ввічливий; decent – пристойний.

The next synonymic series is *great* – *fine* – *fantastic* – *good*, that used in the following sentences:

'In fact if anything it's going to be a great adventure.' - Фактично, для тебе це буде велика пригода.

'He would miss you both equally,' said Mother, for she was a great believer in not playing favourites, which Bruno respected, especially since he knew that he was her favourite really. - Він би нудьгував за вами обома однаково, - відповіла мати, бо вона твердо вірила, що не треба мати фаворита в родині, і Бруно шанував цю її віру, тим більше, що знав – насправді від був фаворитом матері

He made his way up the stairs slowly, holding onto the banister with one hand, and wondered whether the new house in the new place where the new job was would have as fine a banister to slide down as this one did. Він повільно поплентався нагору сходами, тримаючись за перила однією рукою й думаючи про те, чи в новому домі на новому місці, де працюватиме його батько, будуть перила, якими так само зручно ковзати, як цими.

Oh, and that he had a fantastic uniform too. I, крім того, він носить чудернацький однострій.

Then the door of the office closed and Bruno couldn't hear any more so he thought it would be a good idea if he went back to his room and took over the packing from Maria, because otherwise she might pull all his belongings out of the wardrobe without any care or consideration, even the things he'd hidden at the back that belonged to him and were nobody else's business. - Потім двері батькового кабінету зачинилися, і Бруно нічого більше почути не міг, тож він подумав, що ліпше ввійти до своєї кімнати й замінити Марію на паркування, бо інакше вони витягне з шафи всі його речі, зокрема й ті, які він тримав у самому кутку, речі, що належали тільки йому, й нікому не було до них діла.

In this synonymous series, adjectives were found that describe the positive qualities of the events in the text of the novel. The translation of these words is made using various transformations. The word *great* is translated in two different ways – *великий*, *твердо*. In the first case is the literal translation, but in the second one the word is translated using replacement. An adjective in English is replaced by an adverb in Ukrainian. The adjective *fine*, which is translated by an adverb *так само*, is also

translated by the replacement method. The adjectives *fantastic and good* is translated as *чудернадський* and *ліпший*. In this example, the use of modulation was revealed, i.e. a change in the semantics of the adjective for a better understanding of the word in the Ukrainian language.

The text reveals the use of such synonyms as *large, big* and *enormous*. The translation of these adjectives is done by literal translation and translated by word *великий*. However, the word *enormous* is translated as *величезний*, which causes a change in the grammatical category of the adjective, since the English adjective means something very big, which is conveyed in Ukrainian by the highest degree of comparison of adjectives. So, the translation was done with the help of replacement.

In the text, the synonymy of adjectives among the Ukrainian translation was revealed. An example of such synonymy is words *зрадіти* and *радість* in the next sentences:

'What are you doing?' he asked in as polite a tone as he could muster, for although he wasn't happy to come home and find someone going through his possessions, his mother had always told him that he was to treat Maria respectfully and not just imitate the way Father spoke to her. - Що ти робиш? – запитав він якомога ввічливішим тоном, хоч і не зрадів, прийшовши додому й побачивши, як хтось нишпорить у його речах, але мати завжди казала йому, що він повинен ставитися до Марії з пошаною й не наслідувати тих інтонацій, якими розмовляв із нею його батько: «Геть руки від моїх речей!»

'Oh my,' said Mother with a laugh, although it was a strange kind of laugh because she didn't look happy and turned away from Bruno as if she didn't want him to see her face. - Оце так запитання, - сказала мати зі сміхом, хоч це був дивний сміх, бо в ньому не пролунала радість, і вона відвернулася від Бруно, ніби не хотіла, щоб він побачив її ім'я.

These words in the text in English mean as *happy*. The translation was made with the help of replacement, since the verb and noun are translated by an adjective, that is, the paradigms of the word change.

Similar to the previous example is the translation of the words *вродлива* and *добрий* in English as *beautiful*. In the first example, a literal translation takes place while preserving the semantic meaning. However, in the second translation example, a change in the semantics of the word was revealed, i.e., word differentiation with concretization was used.

We observe synonyms when translating a word *special*. This word translated as *особлива* and *навчений*. The first translation was made with the help of a literal translation, and the second was made with the help of differentiation, since there was a change in semantics to specify the word in the translation.

Considering the translation into Ukrainian, the words *strange* and *fantastic* are also synonyms, since the words have the same semantic meaning. These words are translated using loan translation, but taking into account the meaning of the words in the sentences (*strange* – *дивний*, *fantastic* - *чудернадський*).

It should mention next sentences from the book:

Але йому здавалось трохи несправедливим, що всі мають поїхати з нею.

І там була також маленька кімната нагорі з похиленими вікнами, з яких Бруно міг бачити весь Берлін, якщо ставав навшипиньки й міцно тримався за раму.

Бо перила в цьому домі тяглися від самого горішнього поверху — починаючись за дверима маленької кімнати, з якої, якщо він стояв навшипиньках і міцно тримався за раму вікна, він міг бачити весь Берлін, — до нижнього поверху, втираючись у двоє великих дубових дверей.

Старий цей здавався дуже нещасним, але й водночас злегка сердитим.

In the above sentences, synonyms are highlighted: *трохи*, *маленький* and *злегка*. During the translation of these synonyms from the English language, various transformations were used. For example, when translating the word *little* into Ukrainian as *малесенький*, a literal translation was used. However, it is worth noting that since the adaptation of the word into the text in the Ukrainian language, a diminutive and caressing suffix *-еньк* has been added to add the necessary color and emotion to the words.

The translation of the same word as *трохи* is done by using such a grammatical transformation as replacement. In our opinion, this transformation is used in this case, since the paradigm of the word changes, that is, the adverb *трохи* is replaced by the adjective *little*. With the use of analogical grammatical transformation, the translation of such synonymous units of the Ukrainian and English languages *злегка* - *little* was made. In the given example, we see the transition of the word from the adverb line to the adjective line in the translation, that is, there was a confusion of paradigms.

It worth to pay attention to the next two sentences and their translations into English:

— *На мою думку, даремно ми сюди приїхали, — заявив Бруно через кілька годин після прибуття.*

'I think this was a bad idea,' said Bruno a few hours after they arrived, while Maria was unpacking his suitcases upstairs.

— *А я ось як скажу, — усміхнулася вона, — роби гарну міну за поганої гри.*
'It's that we have to make the best of a bad situation.'

In the sentences presented above, synonyms in the Ukrainian language "*даремно* - *поганий*". In the English translation, these two words are rendered by the word *bad*. In both cases, the words are translated using different translation transformations. In the first sentence, the translation of the word is performed according to the legend of modulation. In the given sentence, we see a complete change in the semantics of the word for a better understanding of the word and its place in the sentence in the English text. However, in the second sentence such a translation as *bad* was found. During such a translation, the use of literal translation was found, that is, the word was transferred using an adjective that has the same meaning and place in the translated language as in the original language. Such a translation is due to the fact that only such a translation accurately conveys the meaning of the word in the sentence and is characterized by a high level of translation adequacy.

In the sentences below, the use of such a synonymous series as *interesting* - *exciting* - *charming* - *unusual* was found:

Most of the time they came across something interesting that was just sitting there, minding its own business, waiting to be discovered (such as America). - Здебільшого вони стикалися з чимось цікавим, що просто сиділо, займаючись своїми справами, чекаючи, щоб його відкрили (наприклад, Америка).

It was, after all, quite the most exciting thing that had happened to him since arriving here. - Зрештою, це було найцікавіше, що траплялося з ним відтоді, як він приїхав сюди.

'What charming children,' said the beautiful blonde woman. - «Які чарівні діти», — сказала красива білявка.

'No, Bruno,' said Gretel, but she said this slowly because she had discovered something unusual in her hair and was examining it carefully. - — Ні, Бруно, — сказала Гретель, але сказала це повільно, бо виявила щось незвичайне у своєму волоссі й уважно його розглядала.

To translate these adjectives, such a lexical transformation as calque was used, i.e. exact copying of the word from English to Ukrainian with all its features.

So, during the research, a selection of sentences with synonymous adjectives was made and 25 examples of the translation of synonymous adjectives in the text of the book "The Boy in Striped Pajamas" were found.

During the analysis of the translation of these units, the use of such lexical, lexical-semantic and grammatical translation transformations as literal translation (13 examples), replacement (7 examples), modulation (3 examples) and differentiation (2 examples) was revealed. As you can see, the most used method of translating synonymous adjectives is literal translation.

2.2 Translation of synonymous adverbs and adverbial inflections in the novel «The Boy in the Striped Pyjamas»

Synonymy of adverbs and adverbial inflections is revealed in the text of the book "The Boy in the Striped Pyjamas". These units are translated using various translation transformations.

There are a couple of the sentences in the English text, that have adverbs, and its translations in the Ukrainian language, that are synonyms. For example:

In fact over the last few days he had behaved in a perfectly decent manner to everyone and couldn't remember causing any chaos at all. - Насправді протягом останніх кількох днів він поведився напрочуд пристойно й не створювати хаосу, який можна було би згадати.

He looked at her without saying anything for a moment and thought to himself that she couldn't have applied her make-up correctly that morning because the rims of her eyes were more red than usual, like his own after he'd been causing chaos and got into trouble and ended up crying. - Він дивився на неї якось мить, нічого не кажучи, і завважив, що сьогодні вранці вона неправильно наклала макіяж, бо краєчки її очей були червонішими, ніж звичайно, як і його власні очі після того, як він спричинив хаос, потрапляв у біду і зрештою починав плакати.

'Father would miss us all terribly if we weren't with him,' she added. - Батько дуже нудьгував би, якби ми з ним не поїхали, - докинула мати.

Synonymous adverbs such as *perfectly*, *correctly* and *terribly*, that are translated into Ukrainian using different translation transformations. The adverbs *perfectly* and translated as *напрочуд* by using the literal translation. With the help of an antonymic translation, the adverb *correctly*, which is translated *неправильно*, is transferred. The adverb is rendered by the opposite form in the target language. The adverb *terribly* is translated as *дуже*, that is, with a partial change of semantics using modulation, that is, word selection in the Ukrainian language, which is characterized by a higher level of understanding and adequacy of the translation into Ukrainian.

The next synonymous line found in the text of the novel is *exactly* – *entirely* – *really* – *especially*. These synonyms used in the next sentences:

'He would miss you both equally,' said Mother, for she was a great believer in not playing favourites, which Bruno respected, especially since he knew that he was her favourite really. - Він би нудьгував за вами обома однаково, - відповіла мати, бо вона твердо вірила, що не треба мати фаворита в родині, і Бруно шанував цю її віру, тим більше, що знав – насправді від був фаворитом матері.

'But where?' he asked. 'Where are we going exactly? Why can't we stay here?' - Але куди? – запитав він. – Куди саме ми поїдемо? Чому ми не можемо залишитися тут?

'What kind of job?' asked Bruno, because if he was honest with himself – which he always tried to be – he wasn't entirely sure what job Father did. - Яку роботу? – запитав Бруно, бо насправді не мав уявлення, яку роботу виконує його батько, а йому хотілося це знати.

During the translation of these adverbs, a literal translation was used, since these lexical units are conveyed by the same words in the Ukrainian language as in the English language – *саме, насправді, справді, тим більше*.

Ukrainian adverbs with the same meaning *ще* and *не лише* have one translation in English – *actually* - which is determined by the context and structure of the sentences. The translation of the adverb as *ще* is carried out with the help of generalization, since the meaning of the adverb in the translation is expanded. However, the translation of the adverb *не лише* with the help of *actually* is done using an antonymic translation, since the negation has been replaced by an affirmation. These words used in the next sentences:

'Say goodbye to them?' he repeated, spluttering out the words as if his mouth was full of biscuits that he'd munched into tiny pieces but not actually swallowed yet. - Попрощатися з ними? – повторив він, випльовуючи слова, ніби його рот був наповнений печивом, яке він розжував на маленькі шматочки, але ще не проковтнув.

'Well, that would be telling,' said Bruno, who could not reveal the exact nature of the plans – which included causing a lot of chaos, especially in a few weeks' time when school finished for the summer holidays and they didn't have to spend all their time just making plans but could actually put them into effect instead. - Цього я не можу сказати, - відповів Бруно, бо не міг детально розповісти про їхні плани, що означали створення великого хаосу, а надто в ті кілька тижднів, коли школа відпускала своїх учнів на літні вакації і вони могли не лише обміркувати свої плани, а й здійснювати їх.

In the next sentences are the examples of using the synonymic adverbs:

'Hello,' he said, knocking politely on her door because he knew how angry she always got if he just went in. - Він ввічливо постукав у двері, знаючи, як вони шаленіють, коли він заходить без стуку. - Привіт.

Gretel's room had changed quite considerably since the last time he had been there. - Кімната Гретель радикально змінилася з того часу, як він востаннє туди заходив.

'Herr Commandant,' said Lieutenant Kotler, leaning forward anxiously, 'I can assure you—' - Пане коменданте, - Котлер, явно стурбований, подався вперед, - запевняю вас.

In the sentences presented above, the use of the use of various translation transformations is revealed. In the first example, it can be seen that a literal translation of the word was used, preserving the meaning and form of the word from the original text. Despite the fact that all words are synonyms, the word *considerably* is translated with completely different semantics in the Ukrainian language. That is, it can be noted that the use of modulation has been noticed. In the third example, the use of replacement was found. That is, the adverb from the original language was transferred into the Ukrainian language by a predicate, that is, the paradigm of the word was replaced, namely the replacement of a part of the language.

It is worth paying attention to the adverbs in the following sentences:

And while Bruno realized that Father was generally a very kind and thoughtful man... - І хоч Бруно усвідомлював, що батько загалом був дуже доброю та вдумливою людиною...

'I don't normally wear my hair in curls,' said Gretel, jealous of the attention that her brother was getting. - «Зазвичай я не скручую волосся», — сказала Гретель, ревнуючи до уваги, яку привертає її брат.

In the sentences, the synonyms *generally* and *normally* were found, which were translated into Ukrainian with the help of calque. However, it is worth noting that during the translation of the adverb in the second sentence, the use of transposition was revealed, since the adverb is placed in the first place in the sentence.

So, during the research, 15 examples of the translation of synonymous adverbs were analyzed. During the analysis of the translation of adverbs, the use of such lexical, lexical-semantic and grammatical translation transformations as literal translation (6 examples), antonymic translation (2 examples), modulation (2 examples), generalization (1 example), replacement (1 example), calque (2 examples) and transpositions (1 example) was found. As you can see, the most used method of translating synonymous adverbs is literal translation.

In the text of the book, the use of synonymous adverbial inflections is noticed, which cause difficulties during their translation.

In the sentence below underlined the adverbial inflections, that have the same meaning, but the different expression:

Bruno watched as he moved around the kitchen, pulling the green first-aid box from a cupboard and filling a small bowl with water, testing it first with his finger to make sure that it wasn't too cold. - Бруно дивився, як він рухався кухню, тягнувши зелену аптечку з шафи і наповнюючи маленьку миску водою, перевіряючи її спочатку пальцем стежити, щоб не було дуже холодно.

One afternoon, when Bruno came home from school, he was surprised to find Maria, the family's maid — who always kept her head bowed and never looked up from the carpet — standing in his bedroom, pulling all his belongings out of the wardrobe and packing them in four large wooden crates, even the things he'd hidden at the back that belonged to him and were nobody else's business. - Одного полудня, коли Бруно повернувся додому зі школи, він із подивом побачив, що Марія, служниця їхньої родини, яка завжди тримала голову нахиленою й ніколи не відривала погляду від килима, тепер стояла в його спальні, витягуючи всі речі з гардероба й складаючи їх у великі дерев'яні ящики, навіть ті речі, які він глибоко ховав, бо вони належали тільки йому й ніхто не мав до них найменшого діла.

In the days following, Mother, Gretel, Maria, Cook, Lars and Bruno had spent all their time boxing up their belongings and loading them into a big truck to be brought to their new home at Out-With. - У наступні дні Мати, Гретель, Марія, Кук, Ларс і Бруно витратили весь свій час, збираючи свої речі в коробки та

завантажуючи їх у велику вантажівку, щоб привезти до свого нового дому в Оаут-Він.

In the first sentence, a literal translation of the adjectival inflection was found, as the exact translation of the unit in the Ukrainian language was found. By analogy with the previous example, the second sentence also uses a literal translation without other transformations. Such a translation is due to a high level of adequacy and understanding in the Ukrainian language due to the wide use of such a linguistic construction in the language of translation. In the third sentence, two synonyms are used - *box up and load*. Like the previous examples, these adverbial inflections are translated using a literal translation. It is worth noting that during the translation of the adverbial inflections presented above, an exact selection of words in the Ukrainian language was used, taking into account the semantics and meaning of these words.

In addition to those described above, in the text of the book "The Boy in the Striped Pyjamas" such synonymous prepositions as *marching towards her*, *striding around in a uniform* and *walking over towards the window* are found. After analyzing the translation of these adverbial inflections, it was found that such units as *marching towards her* and *walking over towards the window* are translated using a literal translation (*marching towards her* - *підходячи до неї*, *walking over towards the window* - *підходячи до вікна*).

During the translation of the adverbial phrase *striding around in a uniform*, the replacement method was used, since the adverb was replaced by a verb. In our opinion, such a translation is caused by the fact that the use of the adverbial inflection in such a sentence is not typical in the Ukrainian language:

On most days the young lieutenant looked very smart, striding around in a uniform that appeared to have been ironed while he was wearing it. - *Здебільшого молодий лейтенант виглядав дуже розумним, ходив у формі, яка, здавалося, була випрасувана, поки він її носив.*

The text uses such synonymous adverbial phrases as *leading the way towards the large dining room* and *showing off as sisters tend to do*. Both translations have the meaning - "to lead to something, to show something." During the translation of the first

adverbial inflection, the use of a literal translation, as well as the grammatical transformation of the omission, was revealed, since we see the omission in the Ukrainian translation of the part *the way*. In the second example, the use of transposition is revealed, as the subject *sister* is moved to the end of the sentence. Other words are given in literal translation.

'Come downstairs with me,' said Mother, leading the way towards the large dining room where the Fury had been to dinner the week before. «Ходімо зі мною вниз», — сказала Мати, ведучи до великої їдальні, де Ф'юрі був обідати минулого тижня.

'He runs the country, idiot,' said Gretel, showing off as sisters tend to do. - «Він керує країною, ідіот», — сказала Гретель, показуючись, як зазвичай роблять сестри.

The adverbial inflections in the sentences below are worthy of attention:

*He looked at her without saying anything for a moment and thought to himself that... Він дивився на неї якусь мить, нічого не кажучи... The given example uses the method of omitting part of the adverbial inflection (*for a moment*) and literal translation.*

... and turned his back on Bruno, hanging his head low and not speaking again. - ...і повернувся до Бруно спиною, низько опустивши голову й стояв мовчки. In the given example, the use of modulation was detected, that is, the replacement of the semantic meaning of the word was detected. Such a translation is due to the fact that in the Ukrainian translation it is grammatically incorrect to use an adjective in this case. That is why the translator used the replacement of the semantics of the words.

*'You're pronouncing it wrong,' said Father, pronouncing it correctly for him. - Ти неправильно вимовляєш, — сказав батько, вимовляючи його правильно. In these sentences, a literal translation is used with the omission of one of the parts (*for him*).*

It is worth paying attention to the translation of the following adverbial phrases from the book "The Boy in Striped Pyjamas":

- *hesitating for a moment* - *якусь мить вагаючись* (in the given example, the method of transposition was used, that is, the order of words in the adverbial inflection was changed, which is determined by the grammar of the Ukrainian language).

- *waiting for the passengers to board* - *який чекав на посадку пасажирів* (the use of transposition of clauses and the addition of the conjunction *як* was revealed, which is characteristic of the Ukrainian language).

- *stumbling over the name as usual* - *як завжди спотикаючись на імені* (as in the previous examples, the given one reveals the use of transposition).

So, during the research, 16 examples of the translation of synonymous adverbs were analyzed. During the analysis of the translation of adverbial inflections, the use of such lexical, lexical-semantic and grammatical translation transformations as literal translation (7 examples), modulation (1 example), replacement (2 examples), omission (1 examples), addition (1 example) was found and transpositions (4 examples). As you can see, the most used method of translating synonymous adverbial phrases is literal translation.

Conclusions to Chapter 2

This section analyzes the translation of synonymous adjectives, adverbs and adverbial phrases in the novel “The Boy in Striped Pajamas”.

The article identifies 25 examples of the use of synonymous adjectives in the novel and analyzes their translation. The following translation methods were used for their translation:

- 1) literal translation (13 examples);
- 2) replacement (7 examples);
- 3) modulation (3 examples);
- 4) differentiation (2 examples).

The synonymous 15 adverbs and 15 adverbial phrases in the selected novel and their translation into Ukrainian are analyzed. The following translation transformations were used in the process of translating adverbs:

- 1) literal translation (6 examples);
- 2) antonymic translation (2 examples);
- 3) modulation (2 examples);
- 4) calque (2 examples);
- 5) generalization (1 example);
- 6) replacement (1 example);
- 7) transposition (1 example)

The following translation transformations were used in the process of translating adverbial inflections:

- 1) verbatim translation (7 examples);
- 2) transposition (4 examples);
- 3) replacement (2 examples);
- 4) omission (1 example);
- 5) addition (1 example);
- 6) modulation (1 example).

CONCLUSIONS

The Ukrainian and English languages have a huge number of synonyms in all parts of the language. That is why in our study we analyzed the translation of synonymous adjectives, adverbs and adverbial inflections in the book "The Boy in the Striped Pajamas" by John Boyne.

In the course of the study, the research objectives were fulfilled, namely:

1) An overview of synonymy as a language system is made. Synonyms - words that are close or identical in meaning, denoting one concept, but different from each other: 1) shades in the lexical meaning; 2) its emotional coloring; 3) belonging to a certain style; 4) by its usability; 5) the ability to combine with other words. It can be a part of different language situations.

2) The fictional style is analyzed. Fictional texts contain many connotative meanings. It was found that fiction has multiple readings of these texts. This manifests itself in the use of symbols (words, phrases, or sentences) that require decoding. A feature of a literary text is the use of artistic devices such as epithets, metaphors, similes, hyperbole, litanies, and others. Another feature of a literary text is the writer's special language. It is worth noting that the characteristic features of this style are expressiveness, the presence of many emotionally colored lexical units (including synonyms).

3) The use of synonyms in fictional discourse and their translation are analyzed. Synonyms may differ in semantic nuances, stylistic coloring, attachment to a certain style of speech, compatibility, etc. To translate these units, lexical (calque, literal translation, transliteration, transcription), lexical-semantic (generalization, differentiation, modulation) and grammatical (addition, omission, replacement and transposition) translation transformations are used.

4) The translation of synonymous adjectives in the text of the novel "The Boy in Striped Pajamas" was studied. 25 examples of the use of adjectives are singled out. The results of the study showed that literal translation (13 examples), replacement (7 examples), modulation (3 examples) and differentiation (2 examples) were used during translation. Literal translation is most often used to translate synonymous adjectives.

5) The translation of synonymous adverbs and adverbial inflections in the text of the novel "The Boy in Striped Pajamas" was studied. 15 examples of the use of adverbs and 15 examples of the use of adverbial inflections are singled out. The results of the study showed that literal translation (6 examples), antonymic translation (2 examples), modulation (2 examples), generalization (1 example), replacement (1 example), calque (2 examples) and transposition (1 example). Literal translation is most often used to translate synonymous adverbs. Verbatim translation (7 examples), replacement (2 examples), omission (1 example), addition (1 example), transposition (4 examples) and modulation (1 example) were used to translate adverbial inflections.

So, taking into account the results of the study, it can be noted that the research goal was achieved, namely, the peculiarities of the translation of synonymous units were investigated in the book "The Boy in the Striped Pyjamas".

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ANNEX

1.	‘What are you doing?’ he asked in as <i>polite</i> a tone as he could muster, for although he wasn’t <i>happy</i> to come home and find someone going through his possessions, his mother had always told him that he was to treat Maria respectfully and not just imitate the way Father spoke to her.	- Що ти робиш? – запитав він якомога <i>ввічливим</i> тоном, хоч і не <i>зрадів</i> , прийшовши додому й побачивши, як хтось нишпорить у його речах, але мати завжди казала йому, що він повинен ставитися до Марії з пошаною й не наслідувати тих інтонацій, якими розмовляв із нею його батько: «Геть руки від моїх речей!»
2.	In fact over the last few days he had behaved in a <i>perfectly decent</i> manner to everyone and couldn’t remember causing any chaos at all.	Насправді протягом останніх кількох днів він поведився <i>напрочуд пристойно</i> й не створювати хаосу, який можна було би згадати.
3.	‘Oh my,’ said Mother with a laugh, although it was a strange kind of laugh because she didn’t look <i>happy</i> and turned away from Bruno as if she didn’t want him to see her face.	- Оце так запитання, - сказала мати зі сміхом, хоч це був дивний сміх, бо в ньому не пролунала <i>радість</i> , і вона відвернулася від Бруно, ніби не хотіла, щоб він побачив її ім’я.
4.	Down from the top floor to the next one, where Mother and Father’s room was, and the <i>large</i> bathroom, and where he wasn’t supposed to be in any case.	Униз від верхнього поверху до наступного, де були апартаменти матері й батька та <i>велика</i> ванна кімната, куди йому ніколи не дозволяли заходити.
5.	‘Yes, of course,’ said Bruno, nodding his head, because there were always so many visitors to the house – men in fantastic uniforms, women with typewriters that he had to keep his	- Звичайно, знаю, - сказав Бруно, киваючи головою, бо до їхнього дому завжди приходило багато людей – чоловіків у <i>чудернацьких</i> одностроях, жінок із друкарськими

	mucky hands off – and they were always very polite to Father and told each other that he was a man to watch and that the Fury had <i>big</i> things in mind for him.	машинками, до яких йому заборонялося доторкатися своїми брудними руками, - і вони завжди були дуже чемні з батьком і казали одне одному, що він чоловік, на якого треба зважати і що у Фурори великі сподівання на нього.
6.	The house in Berlin was <i>enormous</i> , and even though he'd lived there for nine years he was still able to find nooks and crannies that he hadn't fully finished exploring yet.	Будинок у Берліні був <i>величезним</i> , і хоч Бруно жив у ньому протягом дев'яťох років, він досі міг знайти там закапелки та щілини, яких він ще не дослідив.
7.	'Now, you don't have to worry, Bruno,' said Mother, sitting down in the chair where the <i>beautiful</i> blonde woman who had come to dinner with the Fury had sat and waved at him when Father closed the doors.	- Тобі нема чого переживати, Бруно, - сказала мати, сідаючи на стілець, де сиділа <i>вродлива</i> білява жінка, коли до них приходив Фурор.
8.	It was a very <i>beautiful</i> house and had five floors in total, if you included the basement, where Cook made all the food and Maria and Lars sat at the table arguing with each other and calling each other names that you weren't supposed to use.	Це був дуже <i>добрий</i> будинок, який мав загалом п'ять поверхів, якщо врахувати підвальний поверх, де кухарка готувала їжу й де Марія та Ларс сиділи за столом, сперечались й обзивали одне одного словами, яких Бруно не дозволяли вживати.
9.	'In fact if anything it's going to be a <i>great</i> adventure.'	- Фактично, для тебе це буде <i>велика</i> пригода.
10.	'He would miss you both equally,' said Mother, for she was a <i>great</i> believer in not playing favourites,	- Він би нудьгував за вами обома однаково, - відповіла мати, бо вона <i>твердо</i> вірила, що не треба мати

	which Bruno respected, <i>especially</i> since he knew that he was her favourite <i>really</i> .	фаворита в родині, і Бруно шанував цю її віру, <i>тим більше</i> , що знав – <i>насправді</i> від був фаворитом матері.
11.	He made his way up the stairs slowly, holding onto the banister with one hand, and wondered whether the new house in the new place where the new job was would have as <i>fine</i> a banister to slide down as this one did.	Він повільно поплентався нагоду сходами, тримаючись за перила однією рукою й думаючи про те, чи в новому домі на новому місці, де працюватиме його батько, будуть перила, якими <i>так само</i> зручно ковзати, як цими.
12.	Oh, and that he had a fantastic uniform too.	І, крім того, він носить <i>чудернацький</i> однострій.
13.	'It's a very important job,' said Mother, hesitating for a moment. 'A job that needs a very <i>special</i> man to do it. You can understand that, can't you?'	- Це дуже важлива робота, - сказала мати, на миль завагавшись. – Таку роботу може виконувати лише <i>навчений</i> чоловік.
14.	'Well, sometimes when someone is very important,' continued Mother, 'the man who employs him asks him to go somewhere else because there's a very <i>special</i> job that needs doing there.'	- Розумієш, коли хтось дуже важливий, – провадила мати, - той, хто користується його послугами, іноді просить його кудись поїхати, бо він має виконати там якусь <i>особливу</i> роботу.
15.	Then the door of the office closed and Bruno couldn't hear any more so he thought it would be a <i>good</i> idea if he went back to his room and took over the packing from Maria, because otherwise she might pull all his belongings out of the wardrobe	Потім двері батькового кабінету зачинилися, і Бруно нічого більше почути не міг, тож він подумав, що <i>ліпше</i> ввійти до своєї кімнати й замінити Марію на паркуванні, бо інакше вони витягне з шафи всі його речі, зокрема й ті, які він тримав у

	without any care or consideration, even the things he'd hidden at the back that belonged to him and were nobody else's business.	самому кутку, речі, що належали тільки йому, й нікому не було до них діла.
16.	He looked at her without saying anything for a moment and thought to himself that she couldn't have applied her make-up <i>correctly</i> that morning because the rims of her eyes were more red than usual, like his own after he'd been causing chaos and got into trouble and ended up crying.	Він дивився на неї якусь мить, нічого не кажучи, і завважив, що сьогодні вранці вона <i>неправильно</i> наклала макіяж, бо краєчки її очей були червонішими, ніж звичайно, як і його власні очі після того, як він спричинив хаос, потрапив у біду і зрештою починав плакати.
17.	'But where?' he asked. 'Where are we going <i>exactly</i> ? Why can't we stay here?'	- Але куди? – запитав він. – Куди <i>саме</i> ми поїдемо? Чому ми не можемо залишитися тут?
18.	'What kind of job?' asked Bruno, because if he was honest with himself – which he always tried to be – he wasn't <i>entirely</i> sure what job Father did.	- Яку роботу? – запитав Бруно, бо <i>насправді</i> не мав уявлення, яку роботу виконує його батько, а йому хотілося це знати.
19.	'Father would miss us all <i>terribly</i> if we weren't with him,' she added.	- Батько <i>дуже</i> нудьгував би, якби ми з ним не поїхали, - докинула мати.
20.	'Say goodbye to them?' he repeated, spluttering out the words as if his mouth was full of biscuits that he'd munched into tiny pieces but not <i>actually</i> swallowed yet.	- Попрощатися з ними? – повторив він, випльовуючи слова, ніби його рот був наповнений печивом, яке він розжував на маленькі шматочки, але <i>ще</i> не проковтнув.
21.	'Well, that would be telling,' said Bruno, who could not reveal the exact nature of the plans – which included	- Цього я не можу сказати, - відповів Бруно, бо не міг детально розповісти про їхні плани, що означали

	causing a lot of chaos, especially in a few weeks' time when school finished for the summer holidays and they didn't have to spend all their time just making plans but could <i>actually</i> put them into effect instead.	створення великого хаосу, а надто в ті кілька тижнів, коли школа відпускала своїх учнів на літні вакації і вони могли <i>не лише</i> обміркувати свої плани, а й здійснювати їх.
22.	But it seemed <i>little</i> unfair that they all had to go with her.	Але йому здавалося <i>трохи</i> несправедливим, що всі мають поїхати з нею.
23.	And if you added in the <i>little</i> room at the top of the house with the slanted windows where Bruno could see right across Berlin if he stood up on his tiptoes and held onto the frame tightly.	І там була також <i>маленька</i> кімната нагорі з похиленими вікнами, з яких Бруно міг бачити весь Берлін, якщо ставав навшпиньки й міцно тримався за раму.
24.	For the banister in this house stretched from the very top floor – just outside the <i>little</i> room where, if he stood on his tiptoes and held onto the frame of the window tightly, he could see right across Berlin – to the ground floor, just in front of the two enormous oak doors.	Бо перила в цьому домі тяглися від самого горішнього поверху — починаючись за дверима <i>маленької</i> кімнати, з якої, якщо він стояв навшпиньках і міцно тримався за раму вікна, він міг бачити весь Берлін, — до нижнього поверху, впираючись у двоє великих дубових дверей.
25.	There was an old man too who, he was told, was there to prepare the vegetables every day and wait on them at the dinner table, and who looked very unhappy but also <i>little</i> angry.	Старий цей здавався дуже нещасним, але й водночас <i>злегка</i> сердитим.

26.	'I think this was <i>a bad idea</i> ,' said Bruno a few hours after they arrived, while Maria was unpacking his suitcases upstairs.	— На мою думку, <i>даремно</i> ми сюди приїхали, — заявив Бруно через кілька годин після прибуття.
27.	'It's that we have to make the best of <i>a bad situation</i> .'	— А я ось як скажу, — усміхнулася вона, — роби гарну міну за <i>поганої</i> гри.
28.	'Hello,' he said, knocking <i>politely</i> on her door because he knew how angry she always got if he just went in.	Він ввічливо постукав у двері, знаючи, як вони шаленіють, коли він заходить без стуку. - Привіт.
29.	Gretel's room had changed quite <i>considerably</i> since the last time he had been there.	Кімната Гретель <i>радикально</i> змінилася з того часу, як він востаннє туди заходив.
30.	'Herr Commandant,' said Lieutenant Kotler, leaning forward <i>anxiously</i> , 'I can assure you—'	- Пане коменданте, - Котлер, явно <i>стурбований</i> , подався вперед, - запевняю вас.
31.	Bruno watched as he moved around the kitchen, pulling the green first-aid box from a cupboard and <i>filling a small bowl with water</i> , testing it first with his finger to make sure that it wasn't too cold.	Бруно дивився, як він рухався кухню, тягнучи зелену аптечку з шафи і <i>наповнюючи маленьку миску з водою</i> , перевіряючи її спочатку пальцем стежити, щоб не було дуже холодно.
32.	One afternoon, when Bruno came home from school, he was surprised to find Maria, the family's maid — who always kept her head bowed and never looked up from the carpet — standing in his bedroom, pulling all his belongings out of the wardrobe and <i>packing them in four large</i>	Одного полудня, коли Бруно повернувся додому зі школи, він із подивом побачив, що Марія, служниця їхньої родини, яка завжди тримала голову нахиленою й ніколи не відривала погляду від килима, тепер стояла в його спальні, витягуючи всі речі з гардероба й

	<p><i>wooden crates</i>, even the things he'd hidden at the back that belonged to him and were nobody else's business.</p>	<p>складаючи їх у великі дерев'яні ящики, навіть ті речі, які він глибоко ховав, бо вони належали тільки йому й ніхто не мав до них найменшого діла.</p>
33.	<p>In the days following, Mother, Gretel, Maria, Cook, Lars and Bruno had spent all their time <i>boxing up their belongings</i> and <i>loading them into a big truck</i> to be brought to their new home at Out-With.</p>	<p>У наступні дні Мати, Гретель, Марія, Кук, Ларс і Бруно витратили весь свій час, збираючи свої речі в коробки та завантажуючи їх у велику вантажівку, щоб привезти до свого нового дому в Оаут-Він.</p>
34.	<p>Mother,' said Bruno, <i>marching towards her</i>, 'what's going on? Why is Maria going through my things?'</p>	<p>«Мамо, — сказав Бруно, <i>підходячи до неї</i>, — що відбувається? Чому Марія переглядає мої речі?»</p>
35.	<p>On most days the young lieutenant looked very smart, <i>striding around in a uniform</i> that appeared to have been ironed while he was wearing it.</p>	<p>Здебільшого молодий лейтенант виглядав дуже розумним, <i>ходив у формі</i>, яка, здавалося, була випрасувана, поки він її носив.</p>
36.	<p>'Yes,' said Maria, standing up and <i>walking over towards the window</i>, the one through which Bruno could see all the way to the huts and the people in the distance.</p>	<p>«Так», — сказала Марія, <i>підводячись і підходячи до вікна</i>, крізь яке Бруно міг бачити всю дорогу до хатинок і людей удалині.</p>
37.	<p>'Come downstairs with me,' said Mother, <i>leading the way towards the large dining room</i> where the Fury had been to dinner the week before.</p>	<p>«Ходімо зі мною вниз», — сказала Мати, <i>ведучи до великої їдальні</i>, де Ф'юрі був обідати минулого тижня.</p>

38.	`He runs the country, idiot,' said Gretel, <i>showing off as sisters tend to do.</i>	«Він керує країною, ідіот», — сказала Гретель, <i>показуючись, як зазвичай роблять сестри.</i>
39.	He looked at her <i>without saying anything for a moment</i> and thought to himself that she couldn't have applied her make-up correctly that morning because the rims of her eyes were more red than usual, like his own after he'd been causing chaos and got into trouble and ended up crying.	Він дивився на неї якусь мить, <i>нічого не кажучи</i> , і завважив, що сьогодні вранці вона неправильно наклала макіяж, бо краєчки її очей були червонішими, ніж звичайно, як і його власні очі після того, як він спричиняв хаос, потрапляв у біду і зрештою починав плакати.
40.	As soon as he heard her, Pavel jumped up quickly from his seat and returned to the sink with the carrots and the peeler and the newspaper full of peelings, and turned his back on Bruno, hanging his head low and <i>not speaking again.</i>	Щойно він почув її, Павло швидко схопився зі свого місця, повернувся до раковини з морквою, очискою та газетою, наповненою лущинням, і повернувся до Бруно спиною, низько опустивши голову й <i>стояв мовчки.</i>
41.	'You're pronouncing it wrong,' said Father, <i>pronouncing it correctly for him.</i>	- Ти неправильно вимовляєш, — сказав батько, <i>вимовляючи його правильно.</i>
42.	`It's a very important job,' said Mother, <i>hesitating for a moment.</i>	Це дуже важлива робота, — сказала мати, <i>якусь мить вагаючись.</i>
43.	The official car with the flags on the front had taken them to a train station, where there were two tracks separated by a wide platform, and on either side a train stood <i>waiting for the passengers to board.</i>	Службовий автомобіль з прапорами на передній частині доставив їх на вокзал, де були дві колії, розділені широким пероном, а з обох боків стояв потяг, <i>який чекав на посадку пасажирів.</i>

44.	'Out-With Camp,' he continued, <i>stumbling over the name as usual</i> .	«Поза табором», — продовжив він, <i>як завжди спотикаючись на імені</i> .
45.	Most of the time they came across something <i>interesting</i> that was just sitting there, minding its own business, waiting to be discovered (such as America).	Здебільшого вони стикалися з чимось <i>цікавим</i> , що просто сиділо, займаючись своїми справами, чекаючи, щоб його відкрили (наприклад, Америка).
46.	It was, after all, quite the <u>most</u> <i>exciting</i> thing that had happened to him since arriving here.	- Зрештою, це було <i>найцікавіше</i> , що траплялося з ним відтоді, як він приїхав сюди.
47.	'What <i>charming</i> children,' said the beautiful blonde woman.	«Які <i>чарівні</i> діти», — сказала красива білявка.
48.	'No, Bruno,' said Gretel, but she said this slowly because she had discovered something <i>unusual</i> in her hair and was examining it carefully.	— Ні, Бруно, — сказала Гретель, але сказала це повільно, бо виявила щось <i>незвичайне</i> у своєму волоссі й уважно його розглядала.
49.	And while Bruno realized that Father was <i>generally</i> a very kind and thoughtful man, it hardly seemed fair or right that no one had stopped Lieutenant Kotler getting so angry at Pavel, and if that was the kind of thing that went on at Out-With then he'd better not disagree with anyone any more about anything; in fact he would do well to keep his mouth shut and cause no chaos at all.	І хоч Бруно усвідомлював, що батько <i>загалом</i> був дуже доброю та вдумливою людиною, навряд чи здавалося б справедливим чи правильним, що ніхто не зупинив лейтенанта Котлера так сердитися на Павла, і якщо це саме те, що відбувалося в Out-With, тоді йому краще ні з ким більше ні в чому не сперечатися; насправді йому було б добре тримати язика за зубами й не спричиняти хаосу взагалі.

50.	`I don't <i>normally</i> wear my hair in curls,' said Gretel, jealous of the attention that her brother was getting.	«Зазвичай я не скручую волосся», — сказала Гретель, ревнуючи до уваги, яку привертає її брат.
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РЕЗЮМЕ

Курсову роботу присвячено дослідженню способів перекладу синонімічних одиниць у художньому дискурсі на матеріалі роману “The Boy in the Striped Pyjamas” Джона Бойна. У ході роботи висвітлено основні етапи наукової думки у галузі синонімії, описано наявні способи перекладу синонімів у художньому дискурсі та здійснено перекладацьких аналіз фактичного матеріалу дослідження (синонімів у художньому дискурсі, 55 одиниць).

Ключові слова: переклад, перекладацький аналіз, синонімія, синоніми, художній дискурс.