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## КУРСОВА РОБОТА

### З ПЕРЕКЛАДУ

На тему:

Трансформація невербальних знаків тексту оригіналу і невербальні знаки  
тексту друготвору (на матеріалі сучасної англійської прози)

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## CONTENTS

INTRODUCTION .....	2
CHAPTER 1	
THE THEORETICAL FRAMEWORKS OF THE INVESTIGATION OF MARKERS OF NON-VERBAL COMMUNICATION .....	4
1.1 Non-verbal communication in linguistics.....	4
1.2 Difficulties of conveying non-verbal markers while translation .....	9
1.3 Analysis of the features of the fiction discourse.....	13
CHAPTER 2	
ANALYSIS OF THE FEATURES OF TRANSLATING MARKERS OF NON- VERBAL COMMUNICATION FROM ENGLISH INTO UKRAINIAN (BASED ON THE MATERIAL OF THE FICTION DISCOURSE).....	20
2.1. Lexical transformation of translating non-verbal communication .....	20
2.2. Grammatical transformations of translating non-verbal communication.....	27
2.3. Lexical-grammatical transformations of translating non-verbal communication .....	34
CONCLUSIONS .....	41
BIBLIOGRAPHY.....	43
LIST OF LEXICOGRAPHICAL SOURCES .....	48
LIST OF ILLUSTRATIVE SOURCES .....	48
ANNEX .....	49
PE3IOME.....	62

## INTRODUCTION

This study examines the characteristics of translating nonverbal communication markers from English to Ukrainian. **The relevance of this research lies** in the fact that the features of translating markers of non-verbal communication from English into Ukrainian. This fact is confirmed by the incompleteness of research on the peculiarities of rendering markers of non-verbal communication from English into Ukrainian, based on the material of modern English prose discourse.

**The term paper is focused on** the analysis of the features of translation of markers of non-verbal communication from English to Ukrainian.

**The presentation of the problem's theoretical background.** Various parts of non-verbal communicating feelings were more than once noted by specialists: V. Vilunas, L. Abu-Lughod, P. Auer A., J. Bruner J., D. Bugental, J. Burgoon, D. Cegala D., S. Sydel, S. Duncan, P. Ekman, etc.

**Presentation of the topicality for the study.** The topicality of the review is the elements of interpretation of markers of non-verbal correspondence from English to Ukrainian.

**Definition of the research aim and objectives.** The research aim is to analyze the ways of translation of markers of non-verbal communication from English to Ukrainian.

**The objectives of the study** are:

- To learn about linguistics' aspects of nonverbal communication;
- To think about the troubles of conveying of non-verbal correspondence in interpretation;
- To hold the analysis of the features of prose discourse;
- To investigate how nonverbal communication is conveyed in translation.

The investigation **subject** is non-verbal communication in English and Ukrainian.

**Object** of research is the ways of translation of markers of non-verbal communication from English to Ukrainian.

**Data sources.** The material of analysis is a novel of J. Rowling “Harry Potter and the Order of the Phoenix” (JR, PH: URL) and its Ukrainian version (ДЖР, ГП: URL).

Outline of **the methods used in research.** Analysis, synthesis of theoretical resources, definitional analysis, structural analysis, comparative analysis, component analysis, statistical analysis.

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

**Practical value** of the research. The conclusions obtained in the research could be used as the demonstrating material when teaching at universities.

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

# CHAPTER 1

## THE THEORETICAL FRAMEWORKS OF THE INVESTIGATION OF MARKERS OF NON-VERBAL COMMUNICATION

### 1.1 Non-verbal communication in linguistics

In today's world, numerous researchers are focusing on the idea of communication in all its forms. The researchers look into both verbal and nonverbal communication aspects [1; 12; 14; 16; 18], the features of translating these forms of communication [2], etc.

Speaking about the concept of communication, the domestic researcher I. V. Kovalyinska notes that communication (from Latin *communication*) – is a category that means the interaction of system elements, in a sign, semiotic aspect. Due to the success of cybernetics and computerization in the latter decades of the 20th century, the theory of communication developed rapidly. The fields of linguistics, psychology, and ethnology all shed light on a diverse range of communication abilities and functions. In culture, communication is a condition for the interaction of elements, a means for implementing direct and feedback connections of the system: producer – artifact – consumer [1: 7].

A wide range of correspondence can be sorted out as either verbal or nonverbal. In turn, there are vocal and nonvocal forms of both verbal and nonverbal communication. Verbal communication accounts for a significant portion of all communication between individuals; which indicates that it is linguistic in origin. [20: 79].

The fact of the matter is that human beings communicate more through nonverbal means, despite the fact that verbal communication is studied and the subject of much applied attention in fields as diverse as journalism, governance, and entertainment. Nonverbal communication forms a system that complements, enhances, and sometimes replaces the means of verbal communication – words. According to current research, 55% of information is perceived through facial expressions, postures, and gestures, and only 38% – through intonation and

modulation of the voice. It follows that only 7% is left to the share of words that the recipient perceives through verbal communication. This is fundamentally important. That is, the way people speak is more important than what exactly people say. Most nonverbal forms and means of human communication are innate and allow them to interact, achieving mutual understanding on a behavioral and emotional level, not only with their own kind but also with other living creatures [1: 8]. Research conclusions may vary, but the consensus is clear: nonverbal communication is hugely important in human interaction.

I. V. Kovalyinska notes that there is a certain division of functions between verbal and nonverbal means of communication: clear information is transmitted through the verbal channel, but the attitude to the communication partner is transmitted through the nonverbal channel. Nonverbal means of communication are used in order to:

- a) regulate the course of the communication process, create psychological contact between partners;
- b) enrich the meanings transmitted by words, direct the understanding of the verbal text; express emotions and reflect the understanding of the situation [1: 15—16].

In the paper of V. O. Lyovochkina [2: 73], the question of the functions of non-verbal communication is the main subject of study. Speaking about the fact that nonverbal communication in interpersonal interaction is multifunctional, the author highlights a number of its features. As per the analyst, non-verbal correspondence carries out the accompanying roles:

- 1) forms an image of a communication partner;
- 2) acts as a way to regulate the spatial and temporal parameters of communication;
- 3) acts as an indicator of relationships;
- 4) acts as an indicator of a person's actual mental health;
- 5) performs the function of saving a speech message;

6) acts as a clarification, changes the understanding of the verbal message, and increases the expressiveness;

7) performs the function of relief, and regulates the process of emotional activity [2: 75].

The researchers A. B. Pidhorna [3: 68] highlight that nonverbal communication may be vocal (focusing on vocal characteristics such as pitch, rate, and so on) or non-vocal (focusing on body language, environment, attire and the like).

Paralanguage is a subset of nonverbal correspondence that has been distinguished by certain etymologists. Examples of this include the use of time and space, facial expressions, gestures, and other nonlinguistic aspects of speech. However, most linguists adhere to stricter categorization [17: 46]. In most cases, the study of nonverbal communication is divided into several specific categories:

– kinesics (simplistically called body language) deals with physical movement, sometimes called affective displays. This study applies traditional linguistic principles to the body as a whole or to specific parts, particularly the face, hands and arms. It also deals with posture in standing and sitting, as well as with eye and facial expressions, such as the arching of eyebrows or rolling of the eyes. Kinesics varies culturally. Sign language, which is an alternative to spoken language that employs grammatical gestures and expressions, is rarely referred to as "kinesics." Emblems, or physical gestures that support or reinforce what is said verbally, are associated with this. A few images appear to be widespread, while others are social, with various understandings in different societies, or maybe with various purposes by people [20: 99].

– Occulesics is closely related to kinesics. The study of eye movement as a means of communication is known as occulesics. A few parts of occulesics manage a static or fixed look versus dynamic eye development. Some aspects of occulesics deal with a static or fixed gaze versus dynamic eye movement. This so-called eye



contact is the subject of much interpretation by an observer, making it difficult to predict its exact communication impact [23: 87].

– Proxemics involves the social use of space in a communication situation. One aspect of this is the closeness between and among people when they speak, depending upon culture. The distance is generally described on a continuum from intimate space (0-18 inches) to personal space or informal distance (18 inches to 4 feet) to social space or formal distance (4-12 feet), and public space or distance (beyond 12 feet). Proxemics likewise manages the successful utilization of room in group environments, for example, organizations and homes, going and the plan of room to energize or restrain correspondence [29: 443].

– Haptics focuses on touching as an element of communication, indicating both the type of touch and its frequency and intensity. Like many other elements of nonverbal communication, haptics is very much a function of culture.

– Vocalics (also called paralanguage) deals with vocal cues, more accurately referred to as the nonphonemic qualities of language. These include accent, loudness, tempo, pitch, cadence, rate of speech, nasality and tone, insofar as these convey meaning. Vocalics is in some cases partitioned into a few classes. Examples of vocal characterizers include yawning, laughing, and crying. These can be linked to culture, like how different cultures accept belching in different ways. Vocal qualifiers such as volume, pitch, rhythm and tempo also are associated with cultural distinctions [51].

– Chronemics deals with the use of time as an element of communication. Formal time is measured in minutes, hours, days, and so on. Informal time is measured relative to seasons, social customs, lunar cycles, etc. Specifics like punctuality, which can be monochronic or M-time or polychronic or P-time, and patterns of dominance or deference in a communication situation are all examples of chronemics. [35: 68].

– Appearance manages the correspondence pretended by an individual's look or actual appearance (as compared to physical gestures associated with

kinesics). It deals with physical aspects of body shape, hair color and skin tone, as well as grooming, dress (both clothing and jewelry) and use of appearance enhancements such as body piercings, brandings and tattoos.

- The communicative value of the physical space, such as its size, color, accessibility, and location, is part of the environment.

- Artifacts similarly deals with the communicative aspect of apparent objects visible in the room – art, possessions and so on – in that these may be personal, indicative of status, and/or revealing of lifestyle [44: 215].

- Olfactics is a part of nonverbal correspondence managing smells. Olfactics may include the use of spices and perfumes, despite the fact that they are not widely studied from a communication perspective. It is related with proxemics in that, the nearer individuals are in correspondence, the almost certain will be important the smell.

- The degree of coordination in a person's behavior when their nonverbal cues are in sync is the focus of synchrony. [46].

O. M. Shumeiko asserts that "nonverbal messages" are a type of messages that can be conveyed through a person's jewelry, preferred beverage, or leisure activities. [4: 410]. Considering the types of nonverbal messages, the researcher identifies the following methods of encoding messages:

1. expressive body movements – expressive behavior (facial expressions, gestures, postures, etc.);
2. speech sound forms (pitch, volume, speed, rhythm, etc.);
3. the microenvironment that surrounds a person is organized in a certain way (for example, the space that an individual can control or change: the furniture of an apartment, the distance at which a person will communicate with the interlocutor);
4. the use of material objects that have symbolic meaning (for example, flowers for a birthday, etc.) [4: 411]

In an end, it is feasible to feature that nonverbal correspondence will undoubtedly culture. In particular, there are differences among cultures and

nationalities about the relative value of speech versus silence, the relative value of talk versus action, the social role of small talk or gossip, and the role of animation, rhyme, and exaggeration in speech. Because of these differences, the study of verbal and nonverbal communication always must be done within a social or cultural context.

## **1.2 Difficulties of conveying non-verbal markers while translation**

When discussing the aspects of translating nonverbal cues, it is important to point out that, in many instances, translating verbal communication is simpler than translating nonverbal cues. The fact that every culture has its own distinct explicit kinesic behaviors is the main obstacle to translating nonverbal communication. Although the writer's explicit descriptions of kinesic behaviors can definitely pose problems of interpretation by members of another culture, and therefore translators may choose to occasionally provide brief explanatory footnotes, lack of space obliges them to discuss only instances of implicit kinesics in the text [9]. All kinesic acts, slight as they might be, for kinesics is dependably present, in this manner the perusers will envision that talking face and body moving in manners that will answer pretty much to the author's unique pictures, especially assuming the interpreter proceeds with caution to evoke in the objective perusers similar summonings they do in the local ones, through the accompanying channels:

- a. by the character's words;
- b. by the character's paralinguistic behavior, even if its meaning is not identified, that is how they move through how they sound;
- c. by the paralinguistic behavior verbally described and identifying its meaning;
- d. by another described kinesic behavior;
- e. by chemical reactions such as tears;

f. by the known correlation between kinesic behavior and some dermal reactions;

g. by the person's character, when it is feasible to envision signals, habits and stances in unambiguous circumstances and as per a given culture; the latter is something that can only be correctly intuited by native readers or people who are very familiar with that culture. [47: 182].

The more sensitive readers can 'see' and 'hear' things that are not described nor transcribed and yet are present in the text only 'between the lines' or 'along the lines'. The interpreter should be keenly conscious about this, since the text the person is deciphering is certainly not a combination of commonly free components, yet a primarily and practically intelligible entirety; in the case of paralanguage (and the same must be said of kinesics), we can identify these hidden elements:

a. By the character's kinesic behavior, to which a reader (not always as foreign readers) knows correspond certain voice features, as long as we are not too far removed historically;

b. when both the kinesic behavior and its meaning are identified;

c. by the relation proxemics-voice;

d. by the known familiar correlation of other somatic reactions and paralanguage, as happens, also culturally, with blushing and tear-shedding;

e. by the external situational context described, at times a very culture-specific one;

f. by the character's personality, state of mind or emotional state, equally differentiated transculturally;

3. The physiological basis of text perception and interpretation [42: 20].

The important element of representation of non-verbal communication is punctuation symbols. As for punctuation, it is possible to recognize the correlation between our visual perception of written words and their simultaneous or almost simultaneous features evoked by punctuation symbols. Translators must be extremely conscious of the extent to which they should be aware of the presence and

location of the punctuation symbols they are translating, as they should constantly help the more sensitive readers not just to ‘hear’ but to ‘see’ the persons in the story. The translators should realize that the various aspects and problems of punctuation fall squarely within nonverbal communication studies, for it is precisely nonverbal elements that people have.

For the translator, it is necessary to know the culture-specific of British non-verbal communication in order to correct translation. Thus, there is a certain specific of holding hands in Britain: thus, apart from the husband/ wife/ partner/ boyfriend/ girlfriend, the only person a Brit is likely to hold hands with is a small child. Unlike in some countries, other family members and friends rarely hold hands, link arms, etc. The only major exception is if someone needs help walking along the street because they are elderly, have problems seeing, etc. [39: 164]

The process of translation of non-verbal communication requires the use of a great number of translation transformations. The following are the different translation procedures that exist for this category of language items [26: 1012–1013]:

- Localization: adaptation of the source language (SL) unit to normal pronunciation and then to the accepted rules of the morphology of the target language (TL);
- Cultural equivalents: replacing a word in cultural connotation the SL with a TL equivalent;
- Functional equivalents: using a culturally neutral word;
- Descriptive translation: explaining the meaning of the culturally colored lexical units of the SL in several words in the TL. This method is aimed at revealing the meaning of the lexical unit of a foreign language with the help of expanded phrases. This method is quite cumbersome and uneconomical. However, it is possible to describe in detail the essence of vernacular expressions with this method. This method of translation completely eliminates the misunderstanding of vernacular expressions, which may arise

- during practical transliteration, transcription, tracing, but the disadvantage of this method is that the vernacular expression is rendered into another language completely losing its national and cultural coloring;
- Componential method: comparing an SL word with a TL word that has a similar meaning but is not a complete “one-to-one” equivalent; by rendering their similar and different sense components;
  - Finding synonyms: using “near equivalents” in the TL;
  - Lexical replacement: using the word with a different meaning in TL;
  - Loan translation (calques);
  - Transpositions: changing the grammar from the SL, for example:
    - changing the singular for plural;
    - changing the SL structure if it does not exist in the TL;
    - replacing a SL verb with a TL word, which is another part of speech; replacing a SL noun group with a TL noun and etc.;
  - Modulation: reproducing the meaning of the SL unit by complying with the existing norms of the TL;
  - Compensation: compensating for the loss of meaning in one section of a sentence in another section of it.
  - Paraphrase: explaining the meaning of the culturally colored units, which is more efficient compared to descriptive translation [26: 1012–1013].
  - Creation of a new word: this method is used if practical transcription (or transliteration) is not desirable or possible for some reason. The introduction of neologisms is the most suitable way to preserve the semantic content and color of a vernacular unit: it is possible to achieve almost the same effect by creating a new word (or phrase). These new words can be, first of all, loans (calques) or semi-loans (semi-calques).
  - Notes: providing the additional information required can be done by using explanatory footnotes. According to Nida [49: 237—239] and Ordudari [50:]

footnotes are commonly used for two purposes: (1) to provide complementary information, and (2) to explain the original's discrepancies [26: 1013].

Thus, the process of translation of the elements of non-verbal communication characterizes by such difficulties as the explicit meaning of non-verbal signs in every culture, the different ways of representing emotions, and the different use of punctuation for the representation of non-verbal signs. The process of translation of non-verbal communication characterizes by the use of a great number of translation transformations.

### 1.3 Analysis of the features of the fiction discourse

The research paper is focused on the analysis of the peculiarities of translating the signs of non-verbal communication of fiction discourse. But the first step, it is necessary to characterize the features of the texts of fiction discourse. In the framework of characteristics, the analysis of the fragment of the text of the novel "The Ware Tetralogy" (RR, WT: URL).

*Cobb Anderson was not too surprised to see a girl in Sta-Hi's bed when he woke up. "Aren't you the stewardess?" he asked, slowly raising himself into sitting position. He'd slept in his clothes three nights running now. First on Moone's floor, then on the bopper space-ship, and now here in the hotel. The grease on his skin had built up so thick that it was hard to blink his eyes. "Do they have a shower here?"*

*"I'm sorry," the hotel's disembodied voice answered. "We do not. Water is a precious resource on the Moon. But you may enjoy a chemical sponge-bath, Mr. Anderson. Step right this way." A light blinked over one of the three doors. Stiffly, ponderously, Cobb shuffled through it. "I'll have to charge you for triple occupancy, Mr. DeMentis," the hotel told Sta-Hi in a polite, neutral voice.*

*But at the same time he could overhear another of its point-voices sniggeringly asking Misty,*

*"Dja come?"*

*“Breakfast,” Sta-Hi said, drowning the other voice out. “Central nervous stimulants. Cold beer.” “Very good, sir.”*

*The old man appeared again, moving like an upended steamer trunk on wheels. He was naked. Seeing Misty he paused, embarrassed.*

*“I’m having my clothes cleaned.”*

*“Don’t worry,” Sta-Hi put in. “She’s just a robot-remote.”*

*Cobb ignored that, peeled a sheet off the bed and wrapped it around his waist. He was a hairy man, and most of the hair was white. His stomach looked bigger with the clothes off. Just then breakfast slid out of the wall and onto the table between the beds. “To your health,” Cobb said, taking one of the beers. It had a kick to it, and left him momentarily dizzy. He took a plate of the scrambled . . . eggs? . . . and sat down on his bed.*

*“He doesn’t know what a robot-remote is,” Sta-Hi said to Misty.*

*Mouth full, Cobb glared at him until he had swallowed. “Of course I do, Sta-Hi. Can’t you get it through your drug-addled noggin that I was at one time a famous man? That I, Cobb Anderson, am responsible for the robots having evolved into boppers?” Something on the girl’s face changed. And then Cobb remembered their cover story.*

*“The ears have walls,” Sta-Hi remarked. “You shit-head.”*

*Cobb glared again, and continued eating in silence. So what if some of the boppers found out who he was, anyway? They couldn’t all be against him getting immortality. Maybe the hotel didn’t even care. He had slept well in the low lunar gravity. He felt ready for anything.*

*Having learned that Cobb Anderson was here in the room with her, Misty . . . that is to say the bopper brain in the nose of the spaceship . . . took certain steps. But meanwhile started an argument with Sta-Hi.*

*“Why did you say just a robot-remote? As if I were less than human. Would you say that about a woman with an artificial leg? Or a glass eye? I just happen to be all artificial.”*



*“Stuzzy, Misty. I can wave with it.” said Sta-Hi. “But as long as BEX has the final word, and I think he does, you’re really just a puppet being run by . . . “*

*“What do you call yourself?” Misty interrupted angrily. “Sta-Hi? What a stupid name! It sounds like a brand-name for panty-hose!”*

*“Personal insults,” Sta-Hi said, shaking his head. “What next?”*

*“It is now 0830 hours,” the hotel interrupted. “May I remind you of your stated intent to get the 0900 bus to the robotics museum?”*

*“Will we need pressure suits?” Cobb asked.*

*“They will be provided.”*

*“Let’s go then,” Misty said.*

*Sta-Hi exchanged a glance with Cobb. “Look Misty . . . this is likely to be a sort of sentimental journey for the old man. I wonder if you could just . . . fade. Maybe we’ll be back here by lunchtime.”*

*“Fade?” Misty cried, angrily flouncing across the room. “Too bad there’s not a toggle switch on the top of my head! Then you wouldn’t even have to ask me to leave. You creep!” She slammed the door very hard.*

*“Ouch,” the hotel said softly.*

*“Why did you get rid of her?” Cobb asked. “She’s cute. And I don’t think she’d try to stand in my way.”*

*“You bet she wouldn’t,” Sta-Hi answered. “Do you realize what the boppers are really planning to do to us?”*

*“They’re going to give me some kind of immortality drug,” Cobb said happily. “And maybe some new organs as well. And as for you, well . . .”*

*Cobb didn’t like to tell the younger man that he was only here because the boppers had wanted him out of the way. But before he could tell him about Sta-Hi 2 using Mooney’s influence to get a night watchman job at the warehouse, Sta-Hi had started talking.*

*“Immortality. What they want to do, old man, is to cut out our brains and grind them up and squeeze all the information out. They’ll store our personalities*

*on tapes in some kind of library. And if we're lucky, they might send copies of the tapes down to Earth to help run those two robot-remotes. But that's not . . ."*

*"BUS TOUR PARTICIPANTS MUST PROCEED TO THE LOBBY IMMEDIATELY!" the hotel-room blared, interrupting Sta-Hi.*

*Cobb was galvanized into activity by this. He hurried out to the elevators, dragging Sta-Hi with him. It was like he didn't want to hear the truth. Or didn't care. And Sta-Hi? He came along.*

*Now that the hotel knew that he knew, he wouldn't be safe in it. He'd have to try to make his break in the museum.*

*The tour-bus was about half-full. Most of the others were ageing rich folks, singles and couples.*

*Everyone was wearing a bubble-top pressure suit. They were supple, lovely things . . . made of a limp clear plastic that sparkled with a sort of inner light. In the shade, a person in a bubble-topper looked normal, except for the mild halo that seemed to surround his head. But the suits turned reflective in sunlight.*

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

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

Metaphors:

– *"Stuzzy, Misty. I can wave with it." said Sta-Hi. "But as long as BEX has the final word, and I think he does, you're really just a puppet being run by . . ."*

In this example, the author uses such metaphor as *you're really just a puppet being run by . . .*, with the aim to describe the meaning of the hero about a robotic woman.

– *Here and there, boppers moved about, just small glittering lights at this distance.*

In this case, boppers are represented as small glittering lights. Thus, the use of metaphor is observed in this case.

Epithets:

- *Water is a precious resource on the Moon.*
- *Stiffly, ponderously, Cobb shuffled through it.*
- *He was a hairy man, and most of the hair was white.*
- *When Disky was about 500 meters off , the transcendently bland voice on the tape reached its finale.*

Rhetorical questions:

- *“Why did you say just a robot-remote? As if I were less than human. Would you say that about a woman with an artificial leg? Or a glass eye? I just happen to be all artificial.”*

Simile:

- *The old man appeared again, moving like an upended steamer trunk on wheels.*

Irony:

- *“What do you call yourself?” Misty interrupted angrily. “Sta-Hi? What a stupid name! It sounds like a brand-name for panty-hose!”*

Idiom:

- *“The ears have walls,” Sta-Hi remarked. “You shit-head.”*

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

Proper names:

- Anthroponyms:
- *Cobb Anderson was not too surprised to see a girl in Sta-Hi’s bed when he woke up. “Aren’t you the stewardess?” he asked, slowly raising himself into sitting position.*

Subject field terms:

- *“Breakfast,” Sta-Hi said, drowning the other voice out. “Central nervous stimulants. Cold beer.” “Very good, sir.”*

- *He had slept well in the low lunar gravity.*
- *“He doesn’t know what a robot-remote is,” Sta-Hi said to Misty.*
- *“Will we need pressure suits?” Cobb asked.*
- *“Too bad there’s not a toggle switch on the top of my head!*
- *Everyone was wearing a bubble-top pressure suit.*

Items of new words:

- *That I, Cobb Anderson, am responsible for the robots having evolved into boppers?”*

Items of slang:

- *You creep!” She slammed the door very hard.*
- *“Immortality. What they want to do, old man, is to cut out our brains and grind them up and squeeze all the information out.*

The analysis shows that there are many stylistic items in the fictional text: metaphors; epithets; irony; similes; rhetorical questions; idioms. Also, it is full of special literary and colloquial vocabularies, such as proper names; subject field terms; items of new words; items of slang.

### **Conclusion on Chapter 1**

The first chapter of the paper is focused on the analysis of the theoretical aspects of translating the markers of non-verbal communication. All forms of communication can be categorized as either verbal or nonverbal. In turn, both verbal and nonverbal communication can be subdivided into either vocal or nonvocal ones. Much of the communication that takes place between people is verbal; that is, it is based on language.

It was concluded that nonverbal means of communication are used in order to regulate the course of the communication process, create psychological contact between partners, to enrich the meanings transmitted by words, direct the

understanding of the verbal text; express emotions and reflect the understanding of the situation.

Also, it was noted that non-verbal communication performs the following functions: 1) forms an image of a communication partner; 2) acts as a way to regulate the spatial and temporal parameters of communication; 3) acts as an indicator of relationships; 4) acts as an indicator of a person's actual mental health; 5) performs the function of saving a speech message; 6) acts as a clarification, changes the understanding of the verbal message, and increases the expressiveness; 7) performs the function of relief, and regulates the process of emotional activity.

The analysis has shown that nonverbal communication can be subdivided into vocal and non-vocal. These studies are divided into several specific categories: kinesics; gestures and expressions in a grammatical context as an alternative to spoken language; oculosics; proxemics; haptics; vocalics; chronemics; appearance; environment; artifacts; olfactics; synchrony.

It was pointed out that the process of translation of the elements of non-verbal communication characterizes by such difficulties as explicit meaning of non-verbal signs at every culture, the different ways of representation of emotions, the different use of punctuation for representation of non-verbal signs. It was discovered that many translation transformations are used in the process of translating nonverbal communication, such as: localization; cultural equivalents; functional equivalents; descriptive translation; componential method; finding synonyms; lexical replacement; loan translation (calques); transpositions; modulation; compensation; paraphrase; notes.

**CHAPTER 2**

**ANALYSIS OF THE FEATURES OF TRANSLATING MARKERS OF  
NON-VERBAL COMMUNICATION FROM ENGLISH INTO UKRAINIAN  
(BASED ON THE MATERIAL OF THE FICTION DISCOURSE)**

This paper deals with the analysis of the features of translating markers of non-verbal communication from English into Ukrainian. The material of analysis is a novel of J. Rowling “Harry Potter and the Order of the Phoenix” (JR, PH: URL) and its Ukrainian version (ДЖР, ГП: URL).

**2.1. Lexical transformation of translating non-verbal communication**

The first step, the use of the lexical transformations while translating non-verbal communication will be analyzed. Thus, the use of the following transformation was identified:

1. Addition:

(1). *“I heard you last night,” said Dudley breathlessly.*

*“Talking in your sleep.*

*Moaning.”* (JR, HP: URL)

— *Я чув, як ти спав учора, — видихнув Дадлі.*

*Як ти розмовляв уві сні.*

*І як стогнав* (ДЖР, ГП: URL).

In this case, the transformation of addition was applied, as the lexical unit *moaning*, which represents non-verbal communication, was translated by means an expression: *І як стогнав*. Thus, the lexical units *і як* were added.

(2). *Aunt Petunia had never in her life looked at him like that before. Her large, pale eyes (so unlike her sister’s) were not narrowed in dislike or anger, they were wide and fearful* (JR, HP: URL).

*Тітка Петунія ще ніколи так на нього не дивилася, її великі прозорі очі (зовсім інакші, ніж у сестри) не звузилися неприязно чи сердито, а були широко розплющені, і з них проглядав страх (ДЖР, ГП: URL).*

The eyes, which express fear, as an element of non-verbal communication, were described as follows: *Her large, pale eyes (so unlike her sister's) were not narrowed in dislike or anger, they were wide and fearful.* In the translation variant, the following sentence was applied: *її великі прозорі очі (зовсім інакші, ніж у сестри) не звузилися неприязно чи сердито, а були широко розплющені, і з них проглядав страх.* In this case, the lexical unit *fearful* was translated by means of the collocation *з них проглядав страх*. Thus, the transformation of addition was applied.

(3). *He thumped his chest. 'Pardon me. Yes. It'll be very interesting indeed(JR, HP: URL).*

*- Він ударив себе кулаком у груди. 'Пробачити мені . Так. Це буде дійсно дуже цікаво (ДЖР, ГП: URL).*

Also, the example demonstrates the use of the transformation of addition at the process of translation of expression, that represents non-verbal communication: *thumped his chest – ударив себе кулаком у груди*. Thus, the lexical unite was added: *кулаком*.

2. Concretization:

(4). *Dudley gave a harsh bark of laughter, then adopted a high-pitched whimpering voice (JR, HP: URL).*

*Дадлі реготнув, а тоді пропищав пронизливим голосом (ДЖР, ГП: URL).*

The fragment demonstrates the use of the following expressions, which represent non-verbal communication: *gave a harsh bark of laughter, adopted a high-pitched whimpering voice*. In the process of translating the first expression, the translator concretizes its meaning by means of the lexical unit *реготнув*. The second one was also translated by means of the transformation of concretization: *пропищав пронизливим голосом*.

(5). “*You heard me!*” said Uncle Vernon, bending forwards now, his massive purple face coming so close to Harry’s, he actually felt flecks of spit hit his face (JR, HP: URL).

— *Ти мене чув!* — кричав дядько Вернон, схилившись і наблизивши своє огрядне бурякове лице так близько до Гарріного, що на того аж бризкала слина (ДЖР, ГП: URL).

The anger of Uncle Vernon intensifies by the description of the non-verbal signs: he actually felt flecks of spit hit his face. This expression was translated by means of the following: на того аж бризкала слина. The comparative analysis of the SL and TL variants shows the use of the transformation of concretization, as the meaning of the SL variant was concretized in TL.

### 3. Differentiation:

(6). Then the grin became a grimace of rage as he beckoned Harry back towards him (JR, HP: URL).

А тоді його обличчя перекосила люта гримаса, і він підкликав Гаррі до себе (ДЖР, ГП: URL).

In the fragment, describing a face expression of the hero, the author notes: *the grin became a grimace*. In the TL variant, the translator applied the following variant: *обличчя перекосила люта гримаса*. Thus, the meaning of the lexical unit *became* was rendered by means of a lexical unit with another meaning: *перекосила*. This way, it is possible to conclude about the use of the transformation of differentiation.

(7). The injustice of it all welled up inside him so that he wanted to yell with fury (JR, HP: URL).

Його охопило таке відчуття несправедливості, що він ледь не заверещав з люті (ДЖР, ГП: URL).

The emotional state and its expression was represented by means of the collocation *he wanted to yell with fury*. In the fragment, the lexical unit *wanted* was



translated by means of the transformation of differentiation, as it was rendered by the following collocation: *ледь не*.

(8). “*Shut it,*” *snarled* Dudley, turning away (JR, HP: URL).

— *Заткнися,* — *огризнусь* Дадлі, відвертаючись (ДЖР, ГП: URL).

The irritability of the hero is transmitted through lexical unit *snarled*. It was translated by means of the transformation of differentiation, as the following variant was applied in TL: *огризнусь*.

(9). “*Cool name,*” said Harry, *grinning* and falling into step beside his cousin (JR, HP: URL).

— *Класна кличка,* — *змикнув* Гаррі, намагаючись іти з двоюрідним братом у ногу (ДЖР, ГП: URL).

The hero's *schadenfreude* is enhanced through nonverbal communication by means of the lexical unit *grinning*. It was replaced by the lexical unit with another meaning: *змикнув*. Thus, the transformation of differentiation was applied in this case.

(10). *From the little he could see of Dudley's large face, he was wearing a strangely triumphant look* (JR, HP: URL).

*Навіть у п'яті було видно, що велике Дадлове обличчя світилося дивним тріумфом* (ДЖР, ГП: URL).

The face expression of the hero described as follows: *he was wearing a strangely triumphant look*. It was translated by means of a collocation: *світилося дивним тріумфом*. Thus, the lexical unit *wearing* was replaced by *світилося*. Also, the collocation *triumphant look* was replaced by *тріумф*, which shows the use of the transformation of differentiation.

(11). *Harry's uncle came galumphing out of the living room, walrus moustache blowing hither and thither as it always did when he was agitated* (JR, HP: URL).

*Гаррін дядько підстрибом примчав з вітальні, а його моржеві вуса відстовбурчилися врізнобіч, як завжди, коли він хвилювався* (ДЖР, ГП: URL).

(12). *Uncle Vernon standing in front of the draining board, glaring at Harry through tiny, narrowed eyes (JR, HP: URL).*

*Дядько Вернон стояв біля сушарки, вступившись у Гаррі крихітними примруженими очима (ДЖР, ГП: URL).*

In the fragment, describing a face expression of the hero, the author notes: *glaring at Harry*. In the TL variant, the translator applied the following variant: *вступившись у Гаррі*. Thus, the meaning of the lexical unit *glaring* was rendered by means of a lexical unit with another meaning: *вступившись*. This way, it is possible to conclude about the use of the transformation of differentiation.

(13). *“FINE!” yelled Harry, and in his temper, red and gold sparks shot out of the end of his wand, still clutched in his hand (JR, HP: URL).*

*— ЧУДОВО! — заволав Гаррі так голосно, що з кінчика його чарівної палички, котру він і досі стискав у руці, аж вистрілили золотисто-червоні іскри (ДЖР, ГП: URL).*

The emotional state and its expression was represented by means of the collocation *and in his temper*. In the fragment, the collocation *his temper* was translated by means of the transformation of differentiation, as it was rendered by the following collocation: *так голосно*.

(14). *“Of course I’m not,” said Harry, shaking his head as though to scare off a fly, his mind racing now (JR, HP: URL).*

*— Та ні! — заперечив Гаррі й потрусив головою, ніби відганяючи муху (ДЖР, ГП: URL).*

The denial is transmitted through a simile *shaking his head as though to scare off a fly*. It was translated by means of the transformation of differentiation, as the following variant was applied in TL: *потрусив головою, ніби відганяючи муху*. Thus, the lexical unit *to scare* was replaced by the lexical unit with another meaning: *відганяючи*. Also, the transformation of grammatical replacement was applied in this case, as an infinitive of the original was translated by means of an adverbial participle.

(15). *“I see,” said Uncle Vernon, looking from his white-faced wife to Harry and hitching up his trousers* (JR, HP: URL).

— Ясно, — сказав дядько Вернон, переводячи погляд з поблідлої дружини на Гаррі й підтягуючи штани (ДЖР, ГП: URL).

The hero's fear is enhanced through nonverbal communication by means of the collocation *white-faced*. It was replaced by the lexical unit with another meaning: *поблідлої*. Thus, the transformation of differentiation was applied in this case.

(16). *He seemed to be swelling, his great purple face stretching before Harry's eyes* (JR, HP: URL).

Здавалося, він надувався, а його велике бурякове обличчя пухло просто у Гаррі на очах (ДЖР, ГП: URL).

The face expression of the hero described as follows: *his great purple face stretching*. It was translated by means of a collocation: *велике бурякове обличчя пухло*. Thus, the lexical unit *stretching* was replaced by *пухло*, which shows the use of the transformation of differentiation.

#### 4. Omission:

(17). *He saw Dudley look sideways at it* (JR, HP: URL).

Дадлі скоса зиркнув (ДЖР, ГП: URL).

In the text of original, the transformation of omission was applied, as the collocation *He saw*, which represents non-verbal communication, was omitted.

(18). *There was a horrible squealing yell and Dudley's footsteps stopped* (JR, HP: URL).

Почувся страхотливий зойк, і Дадлі спинився (ДЖР, ГП: URL).

In the fragment, non-verbal communication is represented by the collocation *a horrible squealing yell*. The element *squealing* of this collocation was omitted in the TL variant: *страхотливий зойк*.

(19). *“What sort of things did you hear, Popkin?” breathed Aunt Petunia, very white-faced and with tears in her eyes* (JR, HP: URL).

— *Що саме ти почув, Попульчику? — ледь чутно спитала тітка Петунія зі сльозами на очах* (ДЖР, ГП: URL).

In the example, non-verbal communication is represented by the lexical unit *white-faced*. It was omitted in the TL variant.

(20). *His small eyes were rolling in their sockets and sweat was beading his face; the moment Harry let go of him he swayed dangerously* (JR, HP: URL).

*Його очіці закотилися, а обличчя стікало потом. Щойно Гаррі його відпустив, як Дадлі небезпечно захитався* (ДЖР, ГП: URL).

In this case, non-verbal communication is transmitted by the following expression: *His small eyes were rolling in their sockets and sweat was beading his face*. In the TL variant, the following expression was applied: *його очіці закотилися, а обличчя стікало потом*. Thus, the element of the SL expression *in their sockets* was omitted.

(21). *“OWLS!” bellowed Uncle Vernon, the well-worn vein in his temple pulsing angrily as he slammed the kitchen window shut* (JR, HP: URL).

— *СОВИ! — заревів дядько Вернон і притьмом зачинив кухонне вікно, а на його скроні сердито запульсувала жилка* (ДЖР, ГП: URL).

In the text of original, the transformation of omission was applied, as the collocation *the well-worn*, which represents non-verbal communication in the context of the expression *the well-worn vein in his temple pulsing angrily*, was omitted: *а на його скроні сердито запульсувала жилка*.

Thus, it is possible to make a conclusion that the use of lexical transformations at the process of translation of expressions is represented by the following:

1. addition;
2. omission;
3. differentiation;
4. concretization.

## 2.2. Grammatical transformations of translating non-verbal communication

The next step, we will analyze the use of the grammatical transformations of translating non-verbal communication. The use of the following transformations was identified:

1. Grammatical replacement:

(22). *He continued to grin in a horrible, manic way until all the curious neighbours had disappeared from their various windows* (JR, HP: URL).

*Він і далі жахливо вишикірявся, наче маніяк, аж доки у вікнах позникали сусідські голови* (ДЖР, ГП: URL).

The example demonstrates that the collocation, which represents non-verbal communication was translated by the use of the transformation of grammatical replacement: *continued to grin in a horrible, manic way* — *жахливо вишикірявся, наче маніяк*. Thus, the expression *continued to grin*, which includes the verb and infinitive, was translated by the verb *вишикірявся*. Also, the transformation of transposition was applied, as the word order was changed.

(23). *“What the devil do you mean by it, boy?” asked Uncle Vernon in a croaky voice that trembled with fury* (JR, HP: URL).

— *Хлопче, що це все до біса мало означати? — прохрипів дядько Вернон тремтячим від люті голосом* (ДЖР, ГП: URL).

The example represents the use of the transformation of grammatical replacement, as the verb *trembled* was translated by the adverbial participle: *тремтячим*. Also, the collocation “adjective + noun” *a croaky voice* was replaced by the verb: *прохрипів*. The transformation of transposition was also used, as the word order was changed.

(24). *His aunt and uncle exchanged looks of outrage* (JR, HP: URL).

*Тітка й дядько обмінялися обуреними поглядами* (ДЖР, ГП: URL).

The example shows the use of the transformation of grammatical replacement, as the collocation “noun + noun” *looks of outrage* was translated by the collocation “adjective + noun”: *обуреними поглядами*.

(25). *Dudley lay curled up on the ground, whimpering and shaking* (JR, HP: URL).

*Дадлі лежав скоцюрбившись на землі, скімлив і тремтів* (ДЖР, ГП: URL).

The example demonstrates that the collocation, which represents non-verbal communication was translated by the use of the transformation of grammatical replacement: *whimpering and shaking* – *скімлив і тремтів*. Thus, the expression, which includes two gerunds, was translated by the verbs.

(26). *“AHA!” roared Uncle Vernon, slamming his fist down on top of the fridge, which sprang open; several of Dudley’s low-fat snacks toppled out and burst on the floor* (JR, HP: URL).

— АГА! — заволав дядько Вернон і гупнув по холодильнику кулаком так, що той відчинився і з нього повилітали Дадлеві харчі з низьким вмістом жиру (ДЖР, ГП: URL).

The example represents the use of the transformation of grammatical replacement, as the gerund *slamming* was translated by the verb *гупнув*.

(27). *Uncle Vernon and Aunt Petunia exchanged looks of utter horror* (JR, HP: URL).

*Дядько Вернон і тітка Петунія обмінялися нажаханими поглядами* (ДЖР, ГП: URL).

The example shows the use of the transformation of grammatical replacement, as the collocation *utter horror* was translated by an adjective *нажаханими*.

(28). *Aunt Petunia uttered a soft scream* (JR, HP: URL).

*Тітка Петунія тихенько зойкнула* (ДЖР, ГП: URL).

In this case, the use of the transformation of grammatical replacement is observed, as the collocation “verb + adjective + noun” *uttered a soft scream* was translated by the collocation “adjective + noun”: *тихенько зойкнула*.

2. Transposition:

(29). “*Put—it—away!*” *Uncle Vernon snarled into Harry’s ear* (JR, HP: URL).

— *Ану сховай!* — *прогарчав йому у вухо дядько Вернон* (ДЖР, ГП: URL).

The model shows that the lexical unit, which addresses non-verbal correspondence was deciphered by the utilization of the change of rendering, as the word request was changed at the course of interpretation: *Uncle Vernon snarled into Harry’s ear* – *прогарчав йому у вухо дядько Вернон*.

(30). *Aunt Petunia’s thin, horsy face now appeared beside Uncle Vernon’s wide, purple one* (JR, HP: URL).

*Тієї миті біля широкого бурякового обличчя дядька Вернона вигулькнуло худе кобиляче лице тітки Петунії* (ДЖР, ГП: URL).

In this example, the collocation, which represents non-verbal communication was translated by the use of the transformation of transposition, as the word order was changed at the process of translation: *thin, horsy face now appeared beside Uncle Vernon’s wide, purple one* – *біля широкого бурякового обличчя дядька Вернона вигулькнуло худе кобиляче лице тітки Петунії*.

(31). “*...squealed like a pig, didn’t he?*” *Malcolm was saying, to guffaws from the others* (JR, HP: URL).

— *...верещав як свиня, правда?* — *сказав Малкольм, і всі зареготали* (ДЖР, ГП: URL).

In this case, the collocation, which represents non-verbal communication was translated by the use of the transformation of transposition, as the word order was changed at the process of translation: *to guffaws from the others* – *і всі зареготали*.

(32). “*Oh,*” *he grunted* (JR, HP: URL).

— *А-а,* — *буркнув він,* — *це ти* (ДЖР, ГП: URL).

In this case, the lexical unit, which represents non-verbal communication was translated by the use of the transformation of transposition, as the word order was changed at the process of translation: *he grunted* – *буркнув він*.

(33). *Harry laughed softly* (JR, HP: URL).

*Гаррі тихенько засміявся* (ДЖР, ГП: URL).

The collocations, which represent non-verbal communication were translated by the use of the transformation of transposition, as the word order was changed at the process of translation: *laughed softly* – *тихенько засміявся*.

(34). *Harry felt a horrible jolt of dread as he stood trembling in the freezing air* (JR, HP: URL).

*Гаррі, тремтячи в цьому крижаному повітрі, відчув неймовірний жах* (ДЖР, ГП: URL).

In the example, the collocation, which represents non-verbal communication was translated by the use of the transformation of transposition, as the word order was changed at the process of translation: *Harry felt a horrible jolt of dread as he stood trembling in the freezing air* – *Гаррі, тремтячи в цьому крижаному повітрі, відчув неймовірний жах*.

(35). *It wasn't easy, you know... but oh my word," she said tragically, wringing her hands once more, "when Dumbledore hears about this—how could Mundungus have left, he was supposed to be on duty until midnight—where is he?* (JR, HP: URL)

*Це було нелегко, сам знаєш... та що ж це таке! — трагічним голосом завела вона знову, заламуючи руки. Коли Дамблдор дізнається. .. ну як Мандангус міг піти, він же мав чергувати до півночі — де він?* (ДЖР, ГП: URL)

The collocation, which represents non-verbal communication was translated by the use of the transformation of transposition, as the word order was changed at the process of translation: *wringing her hands* – *вона знову, заламуючи руки*.

(36). *"Dementors?" repeated Mundungus, aghast* (JR, HP: URL).



— Дементори? — перепитав приголомиений Мандангус (ДЖР, ГП: URL).

Thus, the collocation, which represents non-verbal communication was translated by the use of the transformation of transposition, as the word order was changed at the process of translation: *Mundungus, aghast – приголомиений Мандангус.*

(37). *Uncle Vernon opened his mouth, closed it again, opened it once more, shut it, then, apparently struggling to remember how to talk, opened it for a third time and croaked, “So—so—they—er—they—er—they actually exist, do they—er—Dementy-whatsits?”* (JR, HP: URL)

*Дядько Вернон роззявив було рота, але мовчки його закрив, ще раз роззявив і знову закрив, а тоді, ніби згадуючи як воно — промовляти слова, — роззявив його втретє і прохрипів: — То... то... вони... е-е... вони... е-е... справді існують... е-е... ті дубентори-чи-як-їх-там?* (ДЖР, ГП: URL)

In this case, the collocation, which represents non-verbal communication was translated by the use of the transformation of transposition, as the word order was changed at the process of translation: *opened his mouth, closed it again, opened it once more, shut it – роззявив було рота, але мовчки його закрив, ще раз роззявив і знову закрив.*

(38). *He remained on the ground, trembling and ashen-faced, his mouth shut very tight* (JR, HP: URL).

*Мертвотно-блідий, з міцно стуленими вустами, він лежав на землі і тремтів* (ДЖР, ГП: URL).

The collocations, which represent non-verbal communication were translated by the use of the transformation of transposition, as the word order was changed at the process of translation: *trembling and ashen-faced, his mouth shut very tight – Мертвотно-блідий, з міцно стуленими вустами.* Also, the transformation of differentiation was applied in this case, as the lexical unit *ashen-faced* was replaced by means of the lexical unit *мертвотно-блідий*.

(39). *“Lord—hang on,” said Uncle Vernon, his face screwed up, a look of dawning comprehension coming into his piggy eyes (JR, HP: URL).*

— Лорд... чекай, чекай, — наморщив лоба дядько Вернон, а в його свинячих очіцях з'явився проблиск якоїсь думки (ДЖР, ГП: URL).

In this case, the collocation, which represents non-verbal communication was translated by the use of the transformation of transposition, as the word order was changed at the process of translation: *a look of dawning comprehension coming into his piggy eyes* – *а в його свинячих очіцях з'явився проблиск якоїсь думки*. Also, the transformation of total reorganization was applied in this example, as the collocation *his face screwed up* was replaced by different collocation *наморщив лоба*.

(40). *A muscle was twitching in Dudley's jaw (JR, HP: URL).*

Щелена в Дадлі засмикалася (ДЖР, ГП: URL).

The transformation of transposition was used to translate the collocations, which represent nonverbal communication, as the word order was changed at the process of translation: *A muscle was twitching in Dudley's jaw* – *Щелена в Дадлі засмикалася*.

(41). *Mrs. Figg tottered along in front of them, peering anxiously around the corner (JR, HP: URL).*

*Місіс Фіґ дріботіла попереду, стурбовано роззираючись (ДЖР, ГП: URL).*

As the order of the words changed during the translation process, the collocation, which represents nonverbal communication, was translated using the transformation of transposition in the example: *peering anxiously* – *стурбовано роззираючись*.

(42). *So this was his wonderful solution, was it? Karate lessons. From a man down the pub. If my heart had not been breaking, I might have laughed aloud. (JR, HP: URL).*

*Значить, це було його чудове рішення, чи не так? Уроки карате. Від якогось чоловіка в пабі. Якби моє серце не розривалося, я б голосно розсміявся (ДЖР, ГП: URL).*

Because the word order changed during the translation process, the collocation, which represents nonverbal communication, was translated using the transformation of transposition: *laughed aloud – голосно розсміявся*.

(43). *Leon shrugged. “Pactum factum. Bugger went down. Seven years. Felt a bit sorry for him, really.” He smiled indulgently (JR, HP: URL).*

*Леон знизав плечима: – Пактум фактум. Паскудник пішов вниз. Сім років. Мені було трохи шкода його, правда. – Він поблажливо посміхнувся (ДЖР, ГП: URL).*

The collocations, which represent non-verbal communication were translated by the use of the transformation of transposition, as the word order was changed at the process of translation: *He smiled indulgently – Він поблажливо посміхнувся*.

(44). *I stared at him, half-paralyzed with fear. He was smiling viciously, like the bronzed totem of a sacrificial cult (JR, HP: URL).*

*Я втупилася на нього, наполовину паралізована страхом. Він злобно посміхався, як бронзовий тотем жертвовного культу (ДЖР, ГП: URL).*

The collocation, which represents non-verbal communication, was translated in this example using the transformation of transposition because the order of the words changed during the translation process: *smiling viciously – злобно посміхався*.

This way, it is possible to identify the use of the following grammatical transformations while translating non-verbal communication:

1. grammatical replacement;
2. transposition.

### 2.3. Lexical-grammatical transformations of translating non-verbal communication

The lexical-grammatical transformations of translating nonverbal communication will be examined in the following step. The following lexical-grammatical transformations were found to be utilized:

#### 1. Descriptive translation:

(45). *He had short, bandy legs, long straggly ginger hair and bloodshot, baggy eyes that gave him the doleful look of a basset hound* (JR, HP: URL).

*Коротконогий, з довгими рудими патлами й мішками під червоними очима та з по-собачому сумним поглядом* (ДЖР, ГП: URL).

The example shows that the collocation, which represents non-verbal communication was translated by the use of the transformation of descriptive translation: *gave him the doleful look of a basset hound* – *з по-собачому сумним поглядом*. Thus, the meaning of this expression was described.

(46). *“Dudley and I were in the alleyway between Magnolia Crescent and Wisteria Walk,” said Harry, speaking fast, fighting to control his temper* (JR, HP: URL).

— *Ми з Дадлі йшли переходом між алеєю Магнолій і провулком Гліциній, — швидко проказав Гаррі, ледве стримуючи роздратування* (ДЖР, ГП: URL).

The expression *fighting to control his temper*, which represents non-verbal communication, was translated by the transformation of descriptive translation: *ледве стримуючи роздратування*. Thus, the meaning of the collocation was describe in the TL variant.

(47). *“I hope you have had time to look around the School to your satisfaction.” The capital letter was implicit in his voice* (JR, HP: URL).

*Я сподіваюся, що у вас було достатньо часу, щоб оглянути школу до свого задоволення. — У його голосі відчувався наголос* (ДЖР, ГП: URL).

Also, the sentence *the capital letter was implicit in his voice*, which represents non-verbal communication, was translated by the transformation of descriptive translation: *У його голосі відчувався наголос.*

(48). “*Ecce, stercus pro cerebro habes,*” *I told him, causing McDonough to frown and Pearman to nod in a remote fashion, as if it were a quotation he vaguely recognized. Penny Nation gave me one of her pitying smiles and patted the seat next to her* (JR, HP: URL).

- *Ecce, stercus pro cerebro habes*” – сказав я йому, змусивши Макдонау насупитися, а Пірмена відсторонено кивнути, як ніби це була цитата, яку він смутно зрозумів. Пенні Нейшн обдарувала мене однією зі своїх посмішок, які не викликають нічого окрім жалю, і поплескала по сидінню поруч з собою (ДЖР, ГП: URL).

The expression *pitying smiles*, which represents non-verbal communication, was translated by the transformation of descriptive translation: *посмішок, які не викликають нічого окрім жалю.*

## 2. Modulation:

(49). “*Watching the news...*” *he said scathingly* (JR, HP: URL).

— *Подивитися новини...* — *в'їдливо скривився він* (ДЖР, ГП: URL).

In the fragment, describing an intonation of the hero, the author notes: *he said scathingly*. In the TL variant, the translator applied the following variant: *в'їдливо скривився він*. Thus, the meaning of the collocation was developed, as in the SL the author describes just intonation, when translator represents the face expression. This way, it is possible to conclude about the use of the transformation of modulation.

(50). *She looked livid* (JR, HP: URL).

*Вона кипіла гнівом* (ДЖР, ГП: URL).

The emotional state was represented by means of the collocation *looked livid*. The collocation was deciphered through the change of balance, as its significance was created: *кипіла гнівом*.

(51). *When their voices had faded once more he headed around the corner into Magnolia Crescent and by walking very quickly he soon came within hailing distance of Dudley, who was strolling along at his ease, humming tunelessly (JR, HP: URL).*

*Коли голоси знову стихли, він завернув на алею Магнолій і так надавав ходи, що незабаром наздогнав Дадлі. Той ішов не поспішаючи й муликав щось собі під ніс (ДЖР, ГП: URL).*

The positive mood of the hero is transmitted through the collocation *humming tunelessly*. It was translated by means of the transformation of modulation, as the sense of the collocation was developed: *муликав щось собі під ніс*.

(52). *Dudley gave an odd, shuddering gasp, as though he had been doused in icy water (JR, HP: URL).*

*Дадлі якось чудернацько ханнув ротом повітря і затремтів, ніби його занурили у крижану воду (ДЖР, ГП: URL).*

The hero's state, emotions is enhanced through nonverbal communication by means of the collocation *gave an odd, shuddering gasp*. It was replaced by the collocation with a developed sense: *якось чудернацько ханнув ротом повітря і затремтів*. Thus, the transformation of modulation was applied in this example.

(53). *Uncle Vernon was purple-faced, shouting, his fists still raised; Aunt Petunia had her arms around Dudley, who was retching again (JR, HP: URL).*

*Дядько Вернон з буряковим від обурення лицем кричав, піднявши вгору кулаки (ДЖР, ГП: URL).*

In the section, depicting a close to home condition of the legend, the creator notes: *Uncle Vernon was purple-faced*. In the TL variant, the translator applied the following variant: *Дядько Вернон з буряковим від обурення лицем*. Thus, the meaning of the collocation was developed, as in the SL the author describes just intonation, when translator represents the face expression. So, it is possible to conclude about the use of the transformation of modulation.

(54). “*Well, that settles it,*” he said, his shirt front straining as he inflated himself, “*you can get out of this house, boy!*” (JR, HP: URL).

— *Що ж, хай буде, як буде, — рішуче заявив він, а його сорочка мало не луснула, так він роздувся, — геть з мого дому!* (ДЖР, ГП: URL)

The angry state of the hero is transmitted through the collocation *his shirt front straining as he inflated himself*. As the sense of the collocation was developed, it was translated through the transformation of modulation: *а його сорочка мало не луснула, так він роздувся*.

### 3. Total reorganization:

(55). “*How many times do I have to tell you?*” said Harry, temper and voice both rising (JR, HP: URL).

— *Скільки мені повторювати! — роздратовано вигукнув Гаррі* (ДЖР, ГП: URL).

In the section, the change of all out redesign was applied, as a collocation, which addresses non-verbal correspondence temper and voice both rising, was translated by means of another by meaning and structure collocation: роздратовано вигукнув.

### 4. Antonymic translation:

(56). Harry suppressed a snort with difficulty (JR, HP: URL).

Гаррі ледве стримався, щоб не пирснути (ДЖР, ГП: URL).

As the model illustrates, non-verbal correspondence is addressed by the accompanying collocation: suppressed a snort. This collocation was translated by means of the transformation of antonymic translation: ледве стримався, щоб не пирснути.

This way, the following lexical-grammatical transformations of translating non-verbal communication:

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

#### 4. antonymic translation.

The translational analysis of nonverbal communication revealed the following transformations, which can be concluded as follows:

1. lexical transformations:
  - addition;
  - omission;
  - differentiation;
  - concretization.
2. grammatical transformations:
  - grammatical replacement;
  - transposition.
3. lexical-grammatical transformations:
  - descriptive translation;
  - modulation;
  - total reorganization;
  - antonymic translation.

The results of statistical analysis are showed in the fig. 2.1.

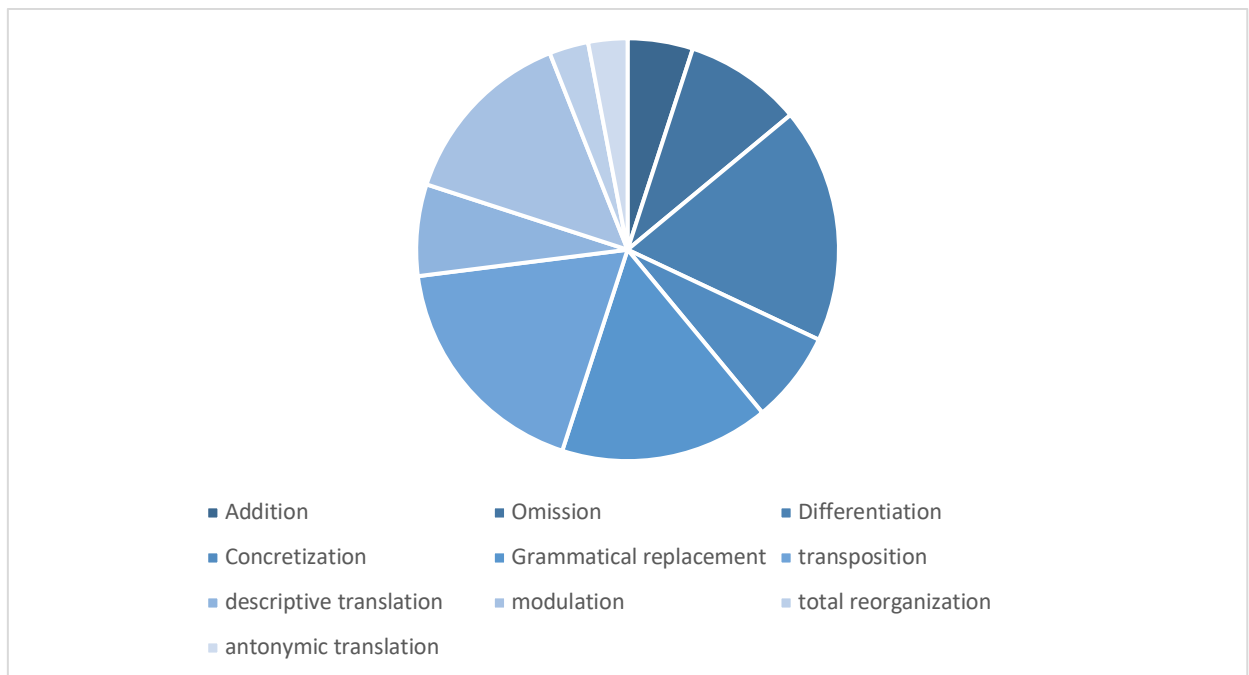


Fig. 2.1 – The results of statistical analysis



The following are the outcomes of the statistical analysis:

- the transformation of addition was applied in 5% of examples;
- the transformation of omission was used in 9% of examples;
- the transformation of differentiation was applied in 18% of examples;
- the transformation of concretization was used in 7% of examples;
- the transformation of grammatical replacement was applied in 16% of examples;
- the transformation of transposition was used in 18% of examples;
- the transformation of descriptive translation was applied in 7% of examples;
- the transformation of modulation was used in 14% of examples;
- the transformation of total reorganization was applied in 3% of examples;
- the transformation of antonymic translation was used in 3% of examples.

Thus, it was found that the most widely recognized approach to deciphering non-verbal correspondence is the change of separation and rendering, as they were applied in 18% of models for every change. The less common are the following transformations of grammatical replacement, which was applied in 16% of examples, the transformation of modulation, which was used in 14% of examples, the transformation of omission, which was used in 9% of examples, the transformation of descriptive translation, which was applied in 7% of examples, the transformation of concretization, which was used in 7% of examples.

The less common are the following transformations: the transformation of addition, which was applied in 5% of examples, the transformation of total reorganization, which was applied in 3% of examples, the transformation of antonymic translation, which was used in 3% of examples.

## Conclusions on Chapter 2

The second section of the paper examines the characteristics of translating nonverbal communication markers from English to Ukrainian. The material of analysis was a novel of J. Rowling “Harry Potter and the Order of the Phoenix” (JR, PH: URL) and its Ukrainian version (ДЖР, ПП: URL).

The following transformations were identified while translational analysis of non-verbal communication: lexical transformations: addition; omission; differentiation; concretization. grammatical transformations: grammatical replacement; transposition. lexical-grammatical transformations: descriptive translation; modulation; total reorganization; antonymic translation.

The following results of statistical analysis were obtained: the transformation of addition was applied in 5% of examples; the transformation of omission was used in 9% of examples; the transformation of differentiation was applied in 18% of examples; the transformation of concretization was used in 7% of examples; the transformation of grammatical replacement was applied in 16% of examples; the transformation of transposition was used in 18% of examples; the transformation of descriptive translation was applied in 7% of examples; the transformation of modulation was used in 14% of examples; the transformation of total reorganization was applied in 3% of examples; the transformation of antonymic translation was used in 3% of examples.

## CONCLUSIONS

This paper examines the characteristics of translating nonverbal communication markers from English to Ukrainian. The theoretical part of the paper deals with the analysis of theoretical sources. According to theoretical analysis, nonverbal means of communication are used to control the flow of communication, establish psychological contact between partners, enhance the meanings conveyed by words, and direct the comprehension of verbal text; express your feelings and show that you understand the situation.

The results of the analysis indicate that nonverbal communication serves the following purposes: 1) forms an image of a communication partner; 2) acts as a way to regulate the spatial and temporal parameters of communication; 3) acts as an indicator of relationships; 4) acts as an indicator of a person's actual mental health; 5) performs the function of saving a speech message; 6) acts as a clarification, changes the understanding of the verbal message, and increases the expressiveness; 7) performs the function of relief, and regulates the process of emotional activity.

It was featured that nonverbal correspondence can be partitioned into vocal and nonvocal. These studies fall into a few distinct categories: kinesics; gestures and expressions in a grammatical context as an alternative to spoken language; occulesics; proxemics; haptics; vocalics; chronemics; appearance; environment; artifacts; olfactics; synchrony.

It was discovered that the process of translating the elements of non-verbal communication is complicated by differences in the use of punctuation and the explicit meaning of non-verbal signs in each culture, as well as in the ways in which emotions are represented and the ways in which non-verbal signs are represented.

It was found that many translation transformations are used in the process of translating nonverbal communication, such as: localization; cultural equivalents; functional equivalents; descriptive translation; componential method; finding

synonyms; lexical replacement; loan translation (calques); transpositions; modulation; compensation; paraphrase; notes.

The functional piece of the paper was centred around the examination of the elements of interpreting markers of non-verbal correspondence from English into Ukrainian. Translational analysis of nonverbal communication revealed the following transformations: lexical transformations: addition; omission; differentiation; concretization. grammatical transformations: grammatical replacement; transposition. lexical-grammatical transformations: descriptive translation; modulation; total reorganization; antonymic translation.

The measurable examination has shown that the most widely recognized approach to deciphering non-verbal correspondence is the change of separation and rendering, as they were applied in 18% of models for every change. The less common are the following transformations of grammatical replacement, which was applied in 16% of examples, the transformation of modulation, which was used in 14% of examples, the transformation of omission, which was used in 9% of examples, the transformation of descriptive translation, which was applied in 7% of examples, the transformation of concretization, which was used in 7% of examples. The less common are the following transformations: the transformation of addition, which was applied in 5% of examples, the transformation of total reorganization, which was applied in 3% of examples, the transformation of antonymic translation, which was used in 3% of examples.

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## ANNEX

## Annex A

English variant	Ukrainian variant	Transformation
<p>(1). <i>“I heard you last night,” said Dudley breathlessly. “Talking in your sleep. <u>Moaning.</u>”</i> (JR, HP: URL)</p>	<p>— Я чув, як ти спав учора, — видихнув Дадлі. Як ти розмовляв уві сні. <u>І як стогнав</u> (ДЖР, ГП: URL).</p>	Addition
<p>(2). <i>Aunt Petunia had never in her life looked at him like that before. <u>Her large, pale eyes (so unlike her sister’s) were not narrowed in dislike or anger, they were wide and fearful</u></i> (JR, HP: URL).</p>	<p>Тітка Петунія ще ніколи так на нього не дивилася, її великі <u>прозорі очі (зовсім інакші, ніж у сестри) не звузилися неприязно чи сердито, а були широко розплющені, і з них проглядав страх</u> (ДЖР, ГП: URL).</p>	Addition
<p>(3). <i>He <u>thumped his chest.</u> ‘Pardon me. Yes. It’ll be very interesting indeed</i>(JR, HP: URL).</p>	<p>- Він <u>ударив себе кулаком у груди.</u> <i>Пробачити мені . Так. Це буде дійсно дуже цікаво</i> (ДЖР, ГП: URL).</p>	Addition
<p>(4). <i>Dudley gave a <u>harsh bark of laughter, then adopted a high-pitched</u></i></p>	<p>Дадлі <u>реготнув, а тоді пропищав пронизливим</u></p>	Concretization

<i>whimpering voice</i> (JR, HP: URL).	<i>голосом</i> (ДЖР, ГП: URL).	
(5). “ <i>You heard me!</i> ” said Uncle Vernon, bending forwards now, his massive purple face coming so close to Harry’s, <u>he actually felt flecks of spit hit his face</u> (JR, HP: URL).	— <i>Ти мене чув! — кричав дядько Вернон, схилившись і наблизивши своє огрядне бурякове лице так близько до Гарріного, що на того аж бризкала слина</i> (ДЖР, ГП: URL).	Concretization
(6). Then <u>the grin became a grimace of rage</u> as he beckoned Harry back towards him (JR, HP: URL).	<i>А тоді його обличчя перекосила люта гримаса, і він підкликав Гаррі до себе</i> (ДЖР, ГП: URL).	Differentiation
(7). The injustice of it all welled up inside him so that <u>he wanted to yell with fury</u> (JR, HP: URL).	<i>Його охопило таке відчуття несправедливості, що він ледь не заверещав з люті</i> (ДЖР, ГП: URL).	Differentiation
(8). “ <i>Shut it,</i> ” <u>snarled Dudley, turning away</u> (JR, HP: URL).	— <i>Заткнися, — огризнувся Дадлі, відвертаючись</i> (ДЖР, ГП: URL).	Differentiation
(9). “ <i>Cool name,</i> ” said Harry, <u>grinning and falling into step beside his cousin</u> (JR, HP: URL).	— <i>Класна кличка, — змикнув Гаррі, намагаючись іти з двоюрідним братом у ногу</i> (ДЖР, ГП: URL).	Differentiation

<p>(10). <i>From the little he could see of Dudley's large face, he was wearing a <u>strangely triumphant look</u></i> (JR, HP: URL).</p>	<p><i>Навіть у п'ятьмі було видно, що велике Дадлове обличчя <u>світилося дивним тріумфом</u></i> (ДЖР, ГП: URL).</p>	<p>Differentiation</p>
<p>(11). <i>Harry's uncle came galumphing out of the living room, walrus moustache <u>blowing hither and thither</u> as it always did when he was agitated</i> (JR, HP: URL).</p>	<p><i>Гаррін дядько підстрибом примчав з вітальні, а його моржеві вуса <u>відстовбурчилися</u> <u>врізнобіч</u>, як завжди, коли він хвилювався</i> (ДЖР, ГП: URL).</p>	<p>differentiation</p>
<p>(12). <i>Uncle Vernon standing in front of the draining board, <u>glaring at Harry through tiny, narrowed eyes</u></i> (JR, HP: URL).</p>	<p><i>Дядько Вернон стояв біля сушарки, <u>втупившись</u> у Гаррі крихітними примруженими очима</i> (ДЖР, ГП: URL).</p>	<p>differentiation</p>
<p>(13). <i>"FINE!" yelled Harry, <u>and in his temper, red and gold sparks shot out of the end of his wand, still clutched in his hand</u></i> (JR, HP: URL).</p>	<p><i>— ЧУДОВО! — заволав Гаррі <u>так голосно</u>, що з кінчика його чарівної палички, котру він і досі стискав у руці, аж вистрілили золотисто-червоні іскри</i> (ДЖР, ГП: URL).</p>	<p>differentiation</p>
<p>(14). <i>"Of course I'm not," said Harry, <u>shaking his head as though to</u></i></p>	<p><i>— Та ні! — заперечив Гаррі й <u>потрусив</u></i></p>	<p>differentiation</p>

<i>scare off a fly, his mind racing now</i> (JR, HP: URL).	<i>головою, ніби відганяючи муху</i> (ДЖР, ГП: URL).	
(15). <i>“I see,” said Uncle Vernon, looking from his white-faced wife to Harry and hitching up his trousers</i> (JR, HP: URL).	— Ясно, — сказав дядько Вернон, переводячи погляд з поблідлої дружини на Гаррі й підтягуючи штани (ДЖР, ГП: URL).	differentiation
(16). <i>He seemed to be swelling, his great purple face stretching before Harry’s eyes</i> (JR, HP: URL).	Здавалося, він надувався, а його велике бурякове обличчя пухло просто у Гаррі на очах (ДЖР, ГП: URL).	Differentiation
(17). <i>He saw Dudley look sideways at it</i> (JR, HP: URL).	Дадлі скося зиркнув (ДЖР, ГП: URL).	Omission
(18). <i>There was a horrible <u>squealing</u> yell and Dudley’s footsteps stopped</i> (JR, HP: URL).	Почувся страхітливий зойк, і Дадлі стинився (ДЖР, ГП: URL).	Omission
(19). <i>“What sort of things did you hear, Popkin?” breathed Aunt Petunia, very white-faced and with tears in her eyes</i> (JR, HP: URL).	— Що саме ти почув, Попульчику? — ледь чутно спитала тітка Петунія зі сльозами на очах (ДЖР, ГП: URL).	Omission

<p>(20). <i>His small eyes <u>were rolling in their sockets and sweat was beading his face</u>; the moment Harry let go of him he swayed dangerously (JR, HP: URL).</i></p>	<p><i>Його очіці <u>закотилися, а обличчя стікало потом</u>. Щойно Гаррі його відпустив, як Дадлі небезпечно захитався (ДЖР, ГП: URL).</i></p>	<p>Omission, grammatical replacement</p>
<p>(21). <i>“OWLS!” bellowed Uncle Vernon, <u>the well-worn vein in his temple pulsing angrily as he slammed the kitchen window shut</u> (JR, HP: URL).</i></p>	<p>— <i>СОВИ!</i> — <i>заревів дядько Вернон і притьмом зачинив кухонне вікно, <u>а на його скроні сердито запульсувала жилка</u> (ДЖР, ГП: URL).</i></p>	<p>Omission, Transposition</p>
<p>(22). <i>He continued <u>to grin in a horrible, manic way until all the curious neighbours had disappeared from their various windows</u> (JR, HP: URL).</i></p>	<p><i>Він і далі <u>жахливо вишкірявся, наче маніяк, аж доки у вікнах позникали сусідські голови</u> (ДЖР, ГП: URL).</i></p>	<p>Grammatical replacement</p>
<p>(23). <i>“What the devil do you mean by it, boy?” asked Uncle Vernon in a <u>croaky voice that trembled with fury</u> (JR, HP: URL).</i></p>	<p>— <i>Хлопче, що це все до біса мало означати? — <u>прохрипів дядько Вернон тремтячим від люті голосом</u> (ДЖР, ГП: URL).</i></p>	<p>Grammatical replacement</p>

<p>(24). <i>His aunt and uncle exchanged <u>looks of outrage</u> (JR, HP: URL).</i></p>	<p><i>Тітка й дядько обмінялися <u>обуреними поглядами</u> (ДЖР, ГП: URL).</i></p>	<p>Grammatical replacement</p>
<p>(25). <i>Dudley lay curled up on the ground, <u>whimpering and shaking</u> (JR, HP: URL).</i></p>	<p><i>Дадлі лежав скоцюрбившись на землі, <u>скімлив і тремтів</u> (ДЖР, ГП: URL).</i></p>	<p>Grammatical replacement</p>
<p>(26). <i>“АНА!” roared Uncle Vernon, <u>slamming his fist down on top of the fridge, which sprang open; several of Dudley’s low-fat snacks toppled out and burst on the floor</u> (JR, HP: URL).</i></p>	<p><i>— АГА! — заволав дядько Вернон і <u>гупнув по холодильнику кулаком так, що той відчинився і з нього повилітали Дадлеві харчі з низьким вмістом жиру</u> (ДЖР, ГП: URL).</i></p>	<p>grammatical replacement</p>
<p>(27). <i>Uncle Vernon and Aunt Petunia exchanged looks of utter horror (JR, HP: URL).</i></p>	<p><i>Дядько Вернон і тітка Петунія обмінялися <u>нажаханими поглядами</u> (ДЖР, ГП: URL).</i></p>	<p>grammatical replacement</p>
<p>(28). <i>Aunt Petunia <u>uttered a soft scream</u> (JR, HP: URL).</i></p>	<p><i>Тітка Петунія <u>тихенько зойкнула</u> (ДЖР, ГП: URL).</i></p>	<p>grammatical replacement</p>
<p>(29). <i>“Put—it—away!” Uncle Vernon <u>snarled into Harry’s ear</u> (JR, HP: URL).</i></p>	<p><i>— Ану сховай! — <u>прогарчав йому у вухо дядько Вернон</u> (ДЖР, ГП: URL).</i></p>	<p>Transposition</p>



<p>(30). <i>Aunt Petunia's <u>thin, horsy face now appeared beside Uncle Vernon's wide, purple one</u> (JR, HP: URL).</i></p>	<p><i>Тієї миті <u>біля широкого бурякового обличчя дядька Вернона вигулькнуло худе кобиляче лице тітки Петунії</u> (ДЖР, ГП: URL).</i></p>	<p>Transposition</p>
<p>(31). <i>"...squealed like a pig, didn't he?" Malcolm was saying, to <u>guffaws from the others</u> (JR, HP: URL).</i></p>	<p>— ...верещав як свиня, правда? — сказав Малкольм, <u>і всі зареготали</u> (ДЖР, ГП: URL).</p>	<p>Transposition</p>
<p>(32). <i>"Oh," he <u>grunted</u> (JR, HP: URL).</i></p>	<p>— А-а, — <u>буркнув він, — це ти</u> (ДЖР, ГП: URL).</p>	<p>Transposition</p>
<p>(33). <i>Harry <u>laughed softly</u> (JR, HP: URL).</i></p>	<p>Гаррі <u>тихенько засміявся</u> (ДЖР, ГП: URL).</p>	<p>Transposition</p>
<p>(34). <i>Harry felt a horrible jolt of dread as he stood <u>trembling in the freezing air</u> (JR, HP: URL).</i></p>	<p>Гаррі, <u>тремтячи в цьому крижаному повітрі, відчув неймовірний жах</u> (ДЖР, ГП: URL).</p>	<p>Transposition</p>
<p>(35). <i>It wasn't easy, you know... but oh my word," she said tragically, <u>wringing her hands once more</u>, "when Dumbledore hears about this—how</i></p>	<p><i>Це було нелегко, сам знаєш... та що ж це таке! — трагічним голосом завела вона знову, <u>заламуючи руки</u>. Коли Дамблдор</i></p>	<p>Transposition</p>

<p><i>could Mundungus have left, he was supposed to be on duty until midnight— where is he? (JR, HP: URL)</i></p>	<p><i>дізнається. .. ну як Мандантус міг піти, він же мав чергувати до півночі — де він? (ДЖР, ГП: URL)</i></p>	
<p>(36). <i>“Dementors?” repeated Mundungus, aghast (JR, HP: URL).</i></p>	<p><i>— Дементори? — перепитав приголомшений Мандантус (ДЖР, ГП: URL).</i></p>	Transposition
<p>(37). <i>Uncle Vernon <u>opened his mouth, closed it again, opened it once more, shut it, then, apparently struggling to remember how to talk, opened it for a third time and croaked, “So—so— they—er—they—er—they actually exist, do they— er—Dementy-whatsits?”</u></i> (JR, HP: URL)</p>	<p><i>Дядько Вернон <u>роззявив було рота, але мовчки його закрив, ще раз роззявив і знову закрив, а тоді, ніби згадуючи як воно — промовляти слова, — роззявив його втретє і прохрипів: — То... то... вони... е-е... вони... е-е... справді існують... е-е... ті дубентори-чи-як-їх-там?</u></i> (ДЖР, ГП: URL)</p>	Transposition
<p>(38). <i>He remained on the ground, <u>trembling and ashen-faced, his mouth shut very tight</u></i> (JR, HP: URL).</p>	<p><i><u>Мертвотно-блідий, з міцно стуленими вустами, він лежав на землі і тремтів</u></i> (ДЖР, ГП: URL).</p>	Transposition, differentiation

<p>(39). <i>“Lord—hang on,”</i>  <i>said Uncle Vernon, his</i>  <i>face screwed up, a look of</i>  <i>dawning comprehension</i>  <i>coming into his piggy eyes</i>  (JR, HP: URL).</p>	<p>— Лорд... чекай, чекай,  — наморщив лоба дядько  Вернон, а в його  свинячих очицях з'явився  проблиск якоїсь думки  (ДЖР, ГП: URL).</p>	<p>Transposition,  differentiation</p>
<p>(40). <i>A muscle was</i>  <i>twitching in Dudley’s jaw</i>  (JR, HP: URL).</p>	<p><i>Щелепа в Дадлі</i>  <i>засмикалася</i> (ДЖР, ГП:  URL).</p>	<p>Transposition,  grammatical  replacement</p>
<p>(41). <i>Mrs. Figg tottered</i>  <i>along in front of them,</i>  <i>peering anxiously around</i>  <i>the corner</i> (JR, HP: URL).</p>	<p><i>Місіс Фіг дріботіла</i>  <i>попереду, стурбовано</i>  <i>роззираючись</i> (ДЖР, ГП:  URL).</p>	<p>Transposition,  Omission</p>
<p>(42). <i>So this was his</i>  <i>wonderful solution, was it?</i>  <i>Karate lessons. From a</i>  <i>man down the pub. If my</i>  <i>heart had not been</i>  <i>breaking, I might have</i>  <i>laughed aloud.</i> (JR, HP:  URL).</p>	<p><i>Значить, це було його</i>  <i>чудове рішення, чи не</i>  <i>так? Уроки карате. Від</i>  <i>якогось чоловіка в пабі.</i>  <i>Якби моє серце не</i>  <i>розривалося, я б голосно</i>  <i>розсміявся</i> (ДЖР, ГП:  URL).</p>	<p>Omission</p>

<p>(43). <i>Leon shrugged. “Pactum factum. Bugger went down. Seven years. Felt a bit sorry for him, really.” He <u>smiled indulgently</u> (JR, HP: URL).</i></p>	<p><i>Леон знизав плечима: – Пактум фактум. Паскудник пішов вниз. Сім років. Мені було трохи шкода його, правда. – Він поблажливо <u>посміхнувся</u> (ДЖР, ГП: URL).</i></p>	Omission
<p>(44). <i>I stared at him, half-paralyzed with fear. He was <u>smiling viciously</u>, like the bronzed totem of a sacrificial cult (JR, HP: URL).</i></p>	<p><i>Я вступилася на нього, наполовину паралізована страхом. Він <u>злобно посміхався</u>, як бронзовий тотем жертвовного культу (ДЖР, ГП: URL).</i></p>	Omission
<p>(45). <i>He had short, bandy legs, long straggly ginger hair and bloodshot, baggy eyes that gave him the doleful look of a basset hound (JR, HP: URL).</i></p>	<p><i>Коротконогий, з довгими рудими патлами й мішками під червоними очима та з по-собачому сумним поглядом (ДЖР, ГП: URL).</i></p>	Descriptive translation

<p>(46). <i>“Dudley and I were in the alleyway between Magnolia Crescent and Wisteria Walk,” said Harry, speaking fast, <u>fighting to control his temper</u> (JR, HP: URL).</i></p>	<p>— <i>Ми з Дадлі йшли переходом між алеєю Магнолій і провулком Гліциній, — швидко проказав Гаррі, <u>ледве стримуючи роздратування</u> (ДЖР, ГП: URL).</i></p>	<p>Descriptive translation</p>
<p>(47). <i>“I hope you have had time to look around the School to your satisfaction.” <u>The capital letter was implicit in his voice</u> (JR, HP: URL).</i></p>	<p><i>Я сподіваюся, що у вас було достатньо часу, щоб оглянути школу до свого задоволення. – <u>У його голосі відчувався наголос</u> (ДЖР, ГП: URL).</i></p>	<p>Descriptive translation</p>
<p>(48). <i>“Ecce, stercus pro cerebro habes,” I told him, causing McDonough to frown and Pearman to nod in a remote fashion, as if it were a quotation he vaguely recognized. Penny Nation gave me one of her <u>pitying smiles</u> and patted the seat next to her (JR, HP: URL).</i></p>	<p>- <i>Ecce, stercus pro cerebro habes” – сказав я йому, змусивши Макдонау насупитися, а Пірмена відсторонено кивнути, як ніби це була цитата, яку він смутно зрозумів. Пенні Нейшн обдарувала мене однією зі своїх <u>посмішок, які не викликають нічого окрім жалю</u>, і поплескала по</i></p>	<p>Descriptive translation</p>

	<i>сидінню поруч з собою</i> (ДЖР, ГП: URL).	
(49). <i>“Watching the news...” he said <u>scathingly</u></i> (JR, HP: URL).	— <i>Подивитися новини...</i> — <i>в'їдливо скривився він</i> (ДЖР, ГП: URL).	Modulation
(50). <i>She <u>looked livid</u></i> (JR, HP: URL).	<i>Вона <u>кипіла гнівом</u></i> (ДЖР, ГП: URL).	Modulation
(51). <i>When their voices had faded once more he headed around the corner into Magnolia Crescent and by walking very quickly he soon came within hailing distance of Dudley, who was strolling along at his ease, <u>humming tunelessly</u></i> (JR, HP: URL).	<i>Коли голоси знову стихли, він завернув на алею Магнолій і так надавав ходи, що незабаром наздогнав Дадлі. Той ішов не поспішаючи й <u>муликав щось собі під ніс</u></i> (ДЖР, ГП: URL).	Modulation
(52). <i>Dudley <u>gave an odd, shuddering gasp</u>, as though he had been doused in icy water</i> (JR, HP: URL).	<i>Дадлі <u>якось чудернацько ханнув ротом повітря і затремтів, ніби його занурили у крижану воду</u></i> (ДЖР, ГП: URL).	Modulation

<p>(53). <i>Uncle Vernon was <u>purple-faced</u>, shouting, his fists still raised; Aunt Petunia had her arms around Dudley, who was retching again (JR, HP: URL).</i></p>	<p><i>Дядько Вернон з <u>буряковим від обурення</u> <u>лицем</u> кричав, піднявши вгору кулаки (ДЖР, ГП: URL).</i></p>	<p>Modulation</p>
<p>(54). <i>“Well, that settles it,” he said, <u>his shirt front straining as he inflated himself</u>, “you can get out of this house, boy!” (JR, HP: URL).</i></p>	<p><i>— Що ж, хай буде, як буде, — рішуче заявив він, <u>а його сорочка мало не луснула, так він роздувся</u>, — геть з мого дому! (ДЖР, ГП: URL)</i></p>	<p>Modulation</p>
<p>(55). <i>“How many times do I have to tell you?” said Harry, <u>temper and voice both rising</u> (JR, HP: URL).</i></p>	<p><i>— Скільки мені повторювати! — <u>роздратовано вигукнув Гаррі</u> (ДЖР, ГП: URL).</i></p>	<p>Total reorganization</p>
<p>(56). <i>Harry <u>suppressed a snort with difficulty</u> (JR, HP: URL).</i></p>	<p><i>Гаррі <u>ледве стримався, щоб не пирснути</u> (ДЖР, ГП: URL).</i></p>	<p>Antonymic translation</p>

## РЕЗЮМЕ

Роботу присвячено дослідженню способів перекладу лексики невербальної комунікації з англійської мови українською. У рамках дослідження визначено поняття невербальної комунікації як лінгвістичного феномену, здійснено огляд особливостей перекладу лексики невербальної комунікації, розглянуто особливості дискурсу англомовної прози. Також, в роботі здійснено перекладацький аналіз фактичного матеріалу дослідження. У висновках наведено узагальнені результати дослідження.

*Ключові слова:* переклад, перекладацький аналіз, трансформації, комунікація, невербальна комунікація.