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KYIV NATIONAL LINGUISTIC UNIVERSITY

FACULTY OF GERMANIC PHILOLOGY AND TRANSLATION

Department of Theory and Practice of Translation from the English Language

TERM PAPER

IN TRANSLATION STUDIES

SPECIFICS OF TRANSLATING DIRECT SPEECH IN ENGLISH FICTIONAL DISCOURSE TEXTS (A STUDY OF "STARDUST" NOVEL)

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Educational Programme:
**English and a Second Foreign Language:
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МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ

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Факультет германської філології і перекладу

Кафедра теорії і практики перекладу з англійської мови

Представлено на кафедру_____
(дата, підпис секретаря кафедри)
Рецензування _____
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(кількість балів, «до захисту» («на доопрацювання»), дата, підпис керівника курсової роботи)
Захист _____
_____
(кількість балів, дата, підпис викладача)
Підсумкова оцінка_____
_____
(кількість балів, оцінка за 4-х бальною системою, дата, підпис викладача)

КУРСОВА РОБОТА

З ПЕРЕКЛАДУ

ОСОБЛИВОСТІ ПЕРЕКЛАДУ ПРЯМОЇ МОВИ В ТЕКСТАХ АНГЛІЙСЬКОМОВНОГО ХУДОЖНЬОГО ДИСКУРСУ (НА МАТЕРІАЛІ РОМАНУ *STARDUST* 'ЗОРЯНИЙ ПИЛ')

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Керівник курсової роботи_____
(підпис)
Викладач
Карпенко Юлія Вікторівна

Київ – 2023

Київський національний лінгвістичний університет
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"29 вересня 2022р

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

студентки IV 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**
Тема роботи Особливості перекладу прямої мови в текстах англійськомовного художнього дискурсу (на матеріалі роману *Stardust* 'Зоряний пил')
 Науковий керівник Карпенко Юлія Вікторівна

Дата видачі завдання   29 вересня 2022 року
Графік виконання курсової роботи з перекладу

№ п/п	Найменування частинта 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 2022 р.	

Науковий керівник   (підпис)

Студент   (підпис)

РЕЦЕНЗІЯ НА КУРСОВУ РОБОТУ
З ПЕРЕКЛАДУ З АНГЛІЙСЬКОЇ МОВИ

студента(ки) __IV__ 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**

Петренко Тетяни Сергіївни

_____

(ПІБ студента)

за темою Особливості перекладу прямої мови в текстах англійськомовного художнього дискурсу (на матеріалі роману *Stardust* 'Зоряний пил')

_____

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

Усього набрано балів: _____

Оцінка:

«До захисту»   _____   _____

        (42-70 балів)   *(підпис керівника)*

«На доопрацювання» _____   _____

        (0-41 балів)   *(підпис керівника)*

        ”__”_____2023 р.

CONTENTS

INTRODUCTION

Direct speech is a verbatim report of someone's words, preserving meaning, intonation, and speech features. It is accompanied by author's words, indicating ownership and expression. Studying the translation of direct speech in fictional discourse is relevant because it can affect the reader's interpretation and understanding of the story.

Direct speech conveys the characters' personalities, emotions, and intentions, which can be lost in translation if not properly handled. The translation of direct speech also involves dealing with cultural and linguistic differences between the source and target languages, which can affect the accuracy and fluency of the translation. Therefore, understanding the techniques and challenges of translating direct speech in fiction can help produce a more accurate and faithful translation that preserves the original meaning and style of the text.

The problem's theoretical background. The research is based on the statements of *I. P. Yushchuk,* V. I. Karaban, S. Ye. Maksimov.

The term paper focuses on the direct speech in English and Ukrainian fictional discourse and examines the specifics of translating direct speech translation into Ukrainian, with a particular focus on the novel "Stardust" by Neil Gaiman. The paper delves into the theoretical background of translation studies, as well as explore the practical challenges faced by translators when dealing with direct speech in literary works.

The rationale for this study stems from the growing interest in translation studies, as well as the need to shed light on the complex process of translating direct speech in fictional texts. Additionally, this study seeks to contribute to the understanding of how the translation of direct speech affects the overall meaning and impact of a literary work.

The research aim is to identify the specific strategies used by translators to convey the direct speech in the target language of the fictional discourse text translation, as well as to explore the impact of these strategies on the reader's interpretation of the original work. The objectives of the study include considering

direct speech as a language phenomenon, analyzing it from the point of view of linguistics and translation, describing the specifics of fictional discourse texts. Furthermore, the translation techniques used in "Stardust," examining the challenges faced by the translator in conveying the nuances of direct speech, and evaluating the effectiveness of the translation in conveying the original meaning and style of the novel is also a part of our research.

The investigation subject is the translation of direct speech in English fictional discourse text, while the object of the research is sentences containing direct speech. The data sources for this study are 50 examples of sentences with direct speech from the original English text of the novel "Stardust" by Neil Gaiman and its translation into Ukrainian "Зоряний Пил" by Dmytro Kushnir.

Methods of research used in the paper include systematization and classification method; method of continuous sampling of language material; method of transformation analysis; contextual method, interpretation, analysis and synthesis.

The theoretical value of this study lies in contributing to the understanding of the translation of direct speech in literary works, while **the practical value** is in providing insights for translators, editors, philologists, and students of these fields.

Brief outline of the research paper structure. It consists of the following sections: introduction, two chapters, conclusions, bibliography, list of data sources, annex, summary.

CHAPTER 1
DIRECT SPEECH AS A LANGUAGE PHENOMENON AND TRANSLATION CHALLENGE

1.1   Direct speech as a language phenomenon

In this part of the term paper, we will start with linguistic characteristics of direct speech and describe its features focusing on this phenomenon in the Ukrainian and English languages. It is important to state that most of direct speech definitions coinside in works of different authors, therefore in this research we will stick to the most complete one. According to the definition of Ukrainian linguist I. P. Yushchuk, someone's words, transmitted verbatim on behalf of the person to whom it belongs, are called direct speech [12: 250]. In other words, direct speech *is a report of the exact words used by a speaker or writer. Therefore, when we convey it, meaning, intonation, speech features are preserved.* Words that indicate to whom direct speech belongs and how it is expressed are called author's words. In different languages direct speech is represented in different ways and has its own features and rules of punctuation. We will proceed with the analisis of direct speech in the English and Ukrainian languages.

Direct speech can be used in any tense in English. In informal conversation, Present Simple can be used in the reporting clause [22].

*So then she **says**, "I need to tell you something"*

In newspaper headlines the present simple makes the reported words more dramatic:

*'I WON'T RESIGN,' **SAYS** MINISTER* [22].

"We can make the direct speech even more vivid and dramatic by using the present continuous. This is very informal" [22]

While she's on the phone, she's saying to him, "I'm never gonna talk to you again."

We often come across direct speech in the past tense to describe something that has already happened. It is common in mass media discourse.

"Fireworks and flares were used and projectiles were thrown," said Ilse Van de Keere, a spokeswoman for the Brussels police. "It was then decided to proceed to a police intervention, with the deployment of a water cannon and tear gas."(M)

Future tenses can be used to create a feeling of anticipation, or expectation. It can also express something that you plan to say to someone.

He told her, "I'll catch the last bus."

It can also be used to express something that someone plans to say to someone. It is not usually used in formal written English, you we can see this commonly in fictional discourse texts.

Before I leave I'll tell him, "I'm never coming back."

We do not have to worry about sequence of English tenses in case of direct speech, we preserve the utterance within quotation marks as it was said or written by the author. There is the same situation with the Ukrainian languages, all the tenses can be used and there is no need for sequence of tenses.

Direct speech is not always a description of what someone has spoken. We can also quote from different texts in by using inverted commas before and after the quote. We might use different verbs instead of "to say", for instance "to state", "to write" or "to describe", "to reply", "to ask", "to shout", "to give an exclamation of surprise" or "to tell".

Direct speech is characterized by short sentences because it reflects how people communicate in life, which means it has the same specifics and usually shows all the subtleties of the colloquial style. It also can show emotions, attitudes, person's traits or features of speech.

Direct speech can perform different functions. Utterances can be used to inform or influence other people. In artefact and grey zone texts it contributes to the credibility, in mentafact texts it shows dynamic, makes the text more interesting and helps to reveal the characters' personalities.

It is also worth mentioning that a speaker can chose to make his intended meaning explicit or to state it indirectly. An utterance is seen as a direct communicative act when there is a direct relationship between the structure and the communicative function of the utterance. Declarative sentences are used to make a statement, interrogative – to ask a question, imperative – to make a command. [25:55] But sometimes these sentences' illocutionary force may differ from the usual one. Except

for the informative function, the sentence "It's so cold here" can contain an intention to make the addressee do something for the speaker to get warm. And it is called an indirect communicative act. Both direct and indirect acts can be met in the study of direct speech.

"In direct speech, punctuation is used to separate the spoken words, or dialogue, from the rest of the text. The words that are directly spoken by a character, i.e., the direct speech, should be placed inside speech marks. Direct speech is usually placed inside quotation marks and accompanied by a reporting verb, signal phrase, or quotative frame" [26] For example:

"Can you tell me a few words about your studying?", I asked as usual.

"I'll text you back in an hour," promised he.

There is some nuance with this direct speech rule in that some writers use double speech marks and some use single speech marks. "As a general rule, British usage has in the past usually preferred single quotes for ordinary use, but double quotes are now increasingly common; American usage has always preferred double quotes" [24]. Therefore, both variants are accepted, the only rule is to decide which type of speech marks to use and be consistent throughout the work. We have to remember to open and close the speech marks at the start and the end of the direct speech.

Direct speech must be structured to help the reader to follow the conversation. A new line is used when there is a new speaker in conversation. Every new section of dialogue is a beginning of a new paragraph, so in a printed version each new line is also **indented** – it means that a line starts further in from the margin. Each new line of direct speech should also start with a capital letter:

"I think there is something there," John said, looking carefully in the direction from which the sound came.

"I don't see anything," said Mike.

At the end of each section of direct speech should be **a punctuation mark**. If there is no reporting clause then it can be a full stop, question mark or exclamation mark:

"Listen! I definitely heard something, and you?"

If there is a reporting clause, then there is often a comma before the final speech marks:

"I think we should go inside," said Mike.

There is usually a full stop after the reporting clause. This may come later if the sentence continues:

"I think we should go inside," said Mike as he went towards the house.

A **reporting clause** after the direct speech shows the reader who is speaking. The lline that misses the reporting clause because the reader can see that one of the characters is replying to the other one. Once a conversation gets started, it is better to write the reporting clauses.

If the reporting clause is added in the middle of the direct speech, a punctuation mark is then used after the reporting clause, before the next set of speech marks. The second section of direct speech ends with the punctuation mark inside the speech marks.

"I think we should go inside now," said Jane. "They must be already there."

Considering the Ukrainian language, in writing, direct speech is formalized according to the following rules:

1. If the author's words are placed in front of direct speech, a colon is used after them, and direct speech is enclosed in quotation marks and written with a capital letter. At the end of the sentence, the necessary punctuation mark is placed: an exclamation mark, a question mark, three dots:

A: "D (.!?)" *Вона зателефонувала мені і не вітаючись одразу шокувала новиною: "Я переїжджаю за кордон."*

2. If direct speech comes before the author's words, it is enclosed in quotation marks, followed by a comma (question mark, exclamation point, three dots) and a dash. The author's words are written with a lowercase letter:

"D", — a. *"Я переїжджаю за кордон", - шокувала вона з порогу.*

3. If direct speech is interrupted by the author's words, quotation marks are placed at the beginning and at the end of direct speech. Other punctuation marks are placed as follows:

a) "D, — a, — d." *"Я бачила цю новину, - сказала вона і почала щось шукати в телефоні, - зараз скажу, де це було."*

b) "D!? — a. — D..."

"Ви бачили цю новину? – захоплено сказав він, - Хоча, думаю, всі вже бачили."

c) "D! — … : — D!" *"Ми чули про це, — сказав він і додав: — А хто не чув!"*

4. If the author's words are interrupted with direct speech, then punctuation marks are placed according to the schemes below.

a) A: "D", — a.

b) A: "D!" — a.

c) A: "D?" — a.

c) A: "D..." — a. *Мріялося хлопчикові: "Зараз би морозива цілу коробку..." — і від задоволення мружились очі.*

Overall, we have considered the definition, functions, structure and features of direct speech in the English and Ukrainian language. It will contribute to the understanding of translation challenges translators might face and solutions for them. Functions and specific features are key points for faithful translation because this knowledge is vital for adjusting the translation for target audience needs. Understanding the difference in punctuation rules will help us to make the right impression on the reader as well. Therefore, now we will proceed with the translation aspect.

1.2 Theoretical background of translating direct speech

Within this topic, we should also consider the phenomenon of direct and indirect communicative acts. They are not the same as direct and indirect speech but their features are significant in translation studies.

It is necessary to take into account V. I. Karaban's statement [5: 360] that there is no unequivocal correspondence between the types of communicative acts in different languages. Communicative acts of one type may correspond to the same ones or

communicative acts of other types. A direct communicative act may correspond to an indirect one or vice versa. It is clear that in the vast majority of translations, the first type of correlation is observed, but in some cases, there is the second type of correlation, when various kinds of transformations are used.

All communicative acts can be divided into direct and indirect, the difference between them lies in the nature of the relationship between the semantic and syntactic characteristics of the sentences, and their illocutionary force. Direct communicative acts are characterized by a more direct relationship than indirect. We can consider the following sentences to see the differemce: 1) Give me the book, please and 2) I don't have the book. Proposal 1 expresses a direct communicative act of a request, because its communicative-intentional content is in direct correlation with its structure and semantics, while the second sentence is narrative in form and fully informative in content but in a certain situation it can be an indirect request, if it acquires the illocutionary force of a request in the interpretation of the addressee. In the literature, this phenomenon of a proposal of a certain pragmatic type receiving a different illocutionary force was called "pragmatic transposition of a proposal", and the speech act itself, expressed by such a proposal - "indirect speech act" [5: 361].

Therefore, "in terms of translation studies, it seems relevant to establish a set and conditions of pragmatic transformations use. It is important to study them to avoid errors in conveying the nature of speech acts because there were a lot of misunderstandings in translation practice due to this reason" [5: 362]. In his book V. I. Karaban mentions an incident that happened during Nixon's negotiations with the Japanese emperor [5: 363]: the former asked a question about the settlement of trade policy. In the English translation, the emperor's answer sounded like *"I 'll think about it"*, while in reality the emperor politely refused to discuss it.

As a result of pragmatic transposition, which leads to the formation of indirect speech acts, the illocutionary force of their sentences can change in two main directions: weakening or strengthening of the illocutionary force. Translators should remember this when replacing direct communicative acts with indirect ones and vice versa. The following types of pragmatic transformations associated with indirect

speech acts can be distinguished [5: 363].

1. Replacement of one indirect speech act by another indirect act with a slightly different illocutionary force:

"Невже так неодмінно дірявити один одного сорок п'ятим калібром? – Well it isn't as if we were going to stand up and pot each other with forty-fives"[5: 363].

2. Replacing an indirect speech act with a direct one with the same illocutionary force:

"Хочете прогулятися у садку? – запропонував він? – Let's go for a walk in the garden, - he suggested"[5: 363].

3. Replacement of a direct speech act by an indirect one with the same illocutionary force:

"Дай мені краще води. – I would like some water"[5: 363].

4. Replacement of a direct speech act by an indirect one with the same illocutionary force:

"Нащо їй зараз набридати. – Don't bother her now"[5: 364].

5. Replacement of a direct speech act with one illocutionary force indirect speech act with a different illocutionary force:

"Їдьмо з нами. – You must come with us" [5: 364].

6. Replacing an indirect speech act with a direct act with the same illocutionary force:

"Я не хочу більше чути ані вас, ані вашої дружини! – You've got to shut up and shut your wife up" [5: 364].

7. Using questions to replace sentences in imperative mood and rhetorical questions to replace negative statements.

"А ти спитай Катрусю. – Why don't you ask Katrusya?" [5: 365].

Requests are usually translated like questions into English because imperative mood of verbs can be considered impolite despite the fact that for Ukrainians such sentences can be polite enough.

Розкажіть щось про себе. Could you tell me something about yourself?

In some cases we add the word "please" to make, for example, suggestions sound appropriate.

Пригощайтесь тортом. – Please help yourself to a piece of cake. / Would you like a piece of cake?

Therefore, we see that there are many ways how to convey the same or almost the same meaning of the source utterance using sentences of different types and with different illocutionary force. We should always keep in mind the main idea of the statement and only then – the form of expression.

The only part of translation where form is really important is punctuation because we need to change it depending on language and adjust to the transformations we use. In the English and Ukrainian languages a part of punctuation rules coincides, the direct speech is placed inside quotation marks. In English quotation marks can be double or single, in Ukrainian – only double. Each new sentence of direct speech is started with a capital letter. At the end of each section of direct speech we put **a punctuation mark**. If there is no reporting clause after the direct speech then it can be a full stop, question mark or exclamation mark.

If a statement consists of two parts – one direct speech part and the other – reporting clause and this reporting clause is after the direct speech, then there is usually a comma before the final speech marks. If vice versa – we don't use any punctuation marks between them in English. In Ukrainian we also should use hyphen to separate direct speech and reporting clause and in case the later is in the first part of the sentence we use colon before quotation marks.

If the reporting clause is added in the middle of the direct speech, in English we use two pairs of quotation marks for both sets of direct speech. In the Ukrainian language we use put them only at the beginning and at the end of the sentence. In such a Ukrainian sentence, we put two hyphens, before the reporting clause and after it and a comma or a full stop before the second hyphen. In English we do not use hyphens there.

Concerning the Ukrainian sentence, if in the reporting clause, there is a phrase "і додав" or the appropriate form of this verb depending on the tense and gender, we put a colon and a hyphen after it. In English, there is only a comma or a full stop.

One more distinction between direct speect in the compared languages is that in

Ukrainian we do not include comma into set of quotation marks but put it after the second quotation mark when direct speech is in the first part of the sentence.

Having analyzed all the previous rules, we compiled the table (*Table 1.1*) that shows differences in punctuation and provides some examples.

Table 1.1

Comparative table of direct speect punctuation in Ukrainian and English

A: "D. (!?)" *Він запитав: "Знаєш, коли у нас тест?"*	A, "D. (!?)" *He asked, "Do you know when we have the test?"*
"D", — a. *"Ми йому про це не розповідали," — запевнила вона.*	"D," a. *"We didn't tell him about it," she assured.*
"D, — a, — d." *"А ти знаєш", — спитала моя сестра, — "коли ми пообідаємо?"* "D!(?) — a. — D..." *"Швидше! —крикнув він. — Ми запізнимося, якщо ти такий повільний".* "D, (!?) — a (i додав) : — D. (!?)" *"Сьогодні я повертаюся додому пізно, — сказала вона й додала, — не чекайте мене раніше 11".*	"D," a, "d." ("D." a, "d.") *"Do you know," my sister asked, "what time lunch is?"* "D!(?)" a. "D." *"Hurry up! he shouted. "We'll be late if you're so slow.* "D, (!?) — a (and added) , — D.(!?)" *"I'm coming home late tonight," she said and added, "don't expect me before 11."*
A: "D", (?!...) — a. Він бурчав: "Що за світ…" – сердився на всіх.	A "D…" a. He grumbled "What the world..." and was angry with everyone.

Direct speech usually contains many exclamations and their translation specifics is of significant interest for our main topic. That is because incorrect translation of exclamations and their removal from the translated text can lead to the distortion of the

author's original idea. The main difficulties of translation include the polysemy of some exclamations, the vagueness of the meaning, and ethno-specific exclamations. The translation of English exclamations, which almost completely coincide in form with exclamations of the Ukrainian language, does not cause difficulties, for example (Oh - O) [1: 1]. In other cases, the following methods of translation of English exclamations are used: use of the existing Ukrainian dictionary equivalent (*Thank God – Слава Богу*), transcoding (*Wow – Вау, Ok – Окей, Oops – Упс*), a variant equivalent (*Ha – Ага*), a full-meaning word or word combination (*There it is! - Дивіться*), introducing an exclamation into the translation when the exclamation is absent in the original, or removing an exclamation (mostly exclamations *ah*, *oh*, *well*, *erm*). When choosing a translation method, we should take into account the communication situation, the context in which the exclamation is used, its pragmatic meaning, and the degree of emotional coloring of the sentence. The main criterion for choosing a translation technique should be the degree of equivalence of the translated sentence [1: 2].

To summarize everything, we can say that we have analyzed types of communicative acts that can be reflected in translation, the difference between English and Ukrainian punctuation, and the specifics of translating exclamations. These are essential issues that should be taken into account while translating direct speech. The next point that we will analyze will be devoted to fictional discourse analysis. It is of significant importance for our study because it will help us understand the features of translating direct speech in the text of this discourse.

1.3 Specifics of fictional discourse text analysis

Primarily, it is necessary to clarify the meaning of the discourse, which is quite popular today, but interpreted in different ways. In our research, we adhere to the point of view of S. Ye. Maksimov, who describes the discourse as a complex communicative phenomenon, including the text itself and other facts of interaction, such as shared knowledge, communicative goals, cognitive systems of participants, their cultural knowledge, i.e. all that that is necessary for successful production, analysis, comprehension and translation of the text [8: 47].

Fictional discourse is a communicative act, the main characteristic of which is the writer's attempt to influence the inner spiritual world of the reader with the help of his work, on the system of his values, beliefs, convictions and aspirations in order to change them[5: 151]. It means that they have an indirect influence upon the readers through the appeal to human emotions by way of artistic images and not by reference to the events or facts of the real world.

There are different opinions are regarding the functions of artistic discourse. For example, it is claimed that "this discourse has the function of catharsis (moral purification thanks to a surge of emotions). Moreover, the voluntaristic function can be defined, it means influence on the consciousness that perceives the work of art. Other functions include the modal function (expression of the artist's attitude to the depicted reality), aesthetic (perception and reproduction of beauty), ethical (reflection of the moral level of society), emotional-evaluative (evaluations and emotional reactions), accumulative (accumulation and storage of aesthetic information), transmission (transmission of aesthetic, ethical, emotional and evaluative information)" [11: 57]

There are different ways of implementation of the communicative intention in fictional discourse texts. The communicative aim is reached by reference to fictional, imaginary worlds created by the author through the artistic images, by the extensive use of tropes and figures of speech (stylistics devices and expressive means) typical of fictional text [8: 12]. Such texts are usually accompanied by versatile non-verbal means, such as photos, illustrations, logos, special types of print, etc. They help to draw readers' attention and complement the text.

For practical reasons of text analysis in translation we single out fictional (aesthetic) discourse, which includes discourse of prose (classical and other genres of prose, such as fantasy, detective fiction, etc.), discourse of drama and discourse of poetry. We can also include here scripts and soundtracks of feature films, although the way they are relayed to the public at large belongs to mass communication technologies [8: 93].

Fictional texts analysis requires from translators particular steps. First of all, it is necessary to identify the genre of the text, then we should get to know more about

the author, when and where the text was written, and the culture to which the text belongs. It is also important to try to identify the purpose of the writer, explicit or hidden intentions. The fact that the communicative nature of fictional texts differs from others because works of art do not have a direct impact on the real world, makes it this part of the analysis even more important and complicated [8: 94].

A translator should try to render the artistic (aesthetic) effect of the source language text by means of the target language of today, because cultures and languages change with the flow of time and perfect but old translations look today as outdated. In addition, translators have to preserve the historical and individual flavor of the source text. The perfect variant is trying to achieve a balance between the specifics of the author's language and the language appropriate for the modern target culture [8: 95].

In his book S. Ye. Maksimov provides one more tip: "A translator also must carefully analyze all linguistic features of the original text (such as its lexis, grammar, means of cohesion and repetition links, tropes and figures of speech) and apply all the necessary transformations in the process of translation to ensure that translated text produces the same communicative effect upon the target language reader as the original text upon the source language reader" [8: 95].

The professional literary artistic translation is as versatile as art is. Therefore, practical tools of translating different texts will differ, but the general rule remains the same: to achieve positive results a translator must be within the language, culture and the discourse and have certain qualities of an author [7: 94].

We can trace the specifics of the fictional discourse text having analyzed a fragment of a dystopian social science fiction novel and cautionary tale *Nineteen Eighty-Four* written by the English writer George Orwell.

As usual, the face of Emmanuel Goldstein, the Enemy of the People, had flashed on to the screen. There were hisses here and there among the audience. The little sandy-haired woman gave a squeak of mingled fear and disgust. Goldstein was the renegade and backslider who once, long ago (how long ago, nobody quite remembered), had been one of the leading figures of the Party, almost on a level with Big Brother himself, and then had engaged in counter-revolutionary activities, had

been condemned to death, and had mysteriously escaped and disappeared. The programmes of the Two Minutes Hate varied from day to day, but there was none in which Goldstein was not the principal figure. He was the primal traitor, the earliest defiler of the Party's purity. All subsequent crimes against the Party, all treacheries, acts of sabotage, heresies, deviations, sprang directly out of his teaching. Somewhere or other he was still alive and hatching his conspiracies: perhaps somewhere beyond the sea, under the protection of his foreign paymasters, perhaps even -- so it was occasionally rumoured -- in some hiding-place in Oceania itself.
Winston's diaphragm was constricted. He could never see the face of Goldstein without a painful mixture of emotions (1984: 1).

The text under analysis belongs to the mentafact text type. The reason is that this work influences the real world indirectly, through artistic images, and hidden knowledge, which the reader has to infer from them. This text like all the mentafact ones neither changes nor reflects the real material world, but describes the fictional world, created in the imagination of the author. This story does not have a binding force and direct influence. The language in the text performs more artistic than informative function.

The text is of fictional discourse because it contains various expressive means and different figures of speech. If we analyze the whole novel, we can find many metaphors like *"dappled light"*, *"pools of gold"*, *"the air seemed to kiss one's skin"*, *"deeper in the heart of the wood"* and so on. The text does not have a fixed structure and clishes that are usual for artefact texts.

The text under analysis was taken from the Part 1, Chapter 1 *Nineteen Eighty-Four*. It is aimed at the readers who are interested in dystopias and social issues, who want to get to know the Orwell's point of view on how the totalitarian world may work. (in the field of social studies and politics, which is evident from the terms that are used: *the Party, leader, counter-revolutionary activities*)

The communicative aim of the textual information is to describe an imaginary world where there are no human rights for most of people, and show readers to what consequences can strict control and censorship lead.

Structural level of the text is ensured by lexical and semantic cohesion. Lexical cohesion is implemented by repetition links, which are:

- simple lexical repetition: *figure – figures, Party – Party's, face - face*

- simple paraphrase: *leading - principle*

- complex paraphrase: *mingled - mixture*

- co-reference: *Goldstein - the Enemy of the People, primal traitor, the earliest defiler of the Party's purity*

- substitution: *Emmanuel Goldstein - he*

Grammatical cohesion and syntactical structure is ensured by sequence of tenses. For example:

Goldstein <u>was</u> the renegade and backslider who once, long ago (how long ago, nobody quite remembered), <u>had been</u> one of the leading figures of the Party, almost on a level with Big Brother himself, and then had engaged in counter-revolutionary activities, <u>had been condemned</u> to death, and <u>had</u> mysteriously <u>escaped</u> and disappeared (1984: 1).

Compound and complex sentences, as well as the use of conjunctions and prepositions, ensure grammatical cohesion.

The programmes <u>of</u> the Two Minutes Hate varied <u>from</u> day <u>to</u> day, <u>but</u> there was none <u>in</u> which Goldstein was not the principal figure (1984: 1).

Semantic level establishes the macroproposition of the text: I (the author) inform you (the reader) about the imaginary world that can be a reality if people let totalitarian system exist.

Considering stylistic characteristics of the text, there is a variety of tropes: epitets (*sandy-haired woman, painful mixture of emotions*), metaphors (*the face…had flashed on to the screen, hatching his conspiracies*)

The author used special vocabulary, that is*: the Party, Big Brother, Two Minutes Hate*. These are concepts existing in the world created by the author.

To summarize everything described above, fictional discourse is a complex communicative phenomenon that includes not only the text but also shared knowledge, communicative goals, cognitive systems of participants, and their cultural knowledge.

The main goal of fictional discourse is to influence the reader's inner spiritual world by appealing to their emotions through artistic images. The functions of artistic discourse vary, including catharsis, voluntaristic, modal, aesthetic, ethical, emotional-evaluative, accumulative, and transmission. Translating fictional texts requires particular steps, including identifying the genre, getting to know the author and culture, and identifying the writer's purpose. Translators must try to preserve the historical and individual flavor of the source text while rendering the artistic effect in the modern target culture. Finally, the specifics of fictional discourse can be seen by analyzing a fragment of a dystopian social science fiction novel and cautionary tale Nineteen Eighty-Four written by the English writer George Orwell.

      To conclude this chapter, we have analyzed the linguistic and translation aspects of direct speech. Moreover, we have considered all the necessary features of fiction discourse texts, which will be beneficial for our next analysis.

CHAPTER 2

FICTIONAL DISCOURSE DIRECT SPEECH: DISCOURSE FEATURES, TRANSLATION OPTIONS

Direct speech is a rich and varied form of language, comprising many different elements such as the vocative case, exclamations, linking words, culturally specific vocabulary, idioms, rhetorical questions, and specialized words and sentence structures for expressing requests and politeness. When translating direct speech, it is crucial to consider the specific traditional phrases, word order, and punctuation used in different languages. Moreover, direct speech is often employed to convey the emotions and personality traits of characters, so it is essential to translate it in a manner that preserves these elements, fits the context, and sounds natural in the target language. In this section, we will delve deeper into various transformations utilized by a translator in the novel "Stardust".

2.1 Lexical and grammatical transformations in the translation of fictional discourse direct speech

Lexical and grammatical transformations are the biggest part of all the defined transformations, their rate is 60%. They include 9 examples of total reorganization, it is the biggest number among all the analyzed fragments of the text and 18% of the total. Total reorganization is a rearrangement of the inner form of a phrase or a sentence, which means the form is changed to the extent when it is hard to trace visible structural relationships between the source and target language texts. However, logical and semantic relationships do not disappear. This transformation is often used for direct speech translation to preserve the sense but modify and localize the phrase or a sentence for the reader to find it suitable and apropriate for the target language. It is important for direct speech sentences to sound natural and preserve the colloquial style of the original; therefore, total reorganization is the best solution for the following examples.

(4)*"Well then, said his new friend, "help yourself."* (S: 11)

- От і чудово, - сказав новий друг нашого героя. - Тоді пригощайтеся. (ЗП: 14)

"Пригощайтеся" is the only logical and faithful translation that suits the context

because a literal "допоможіть собі" has a different meaning, but it is crucial to have the same meaning that was presented in the original direct speech to reproduce an adequate dialog between the characters. Therefore, it was translated applying total reorganization.

(13)*"Now, get along with you," she said softly, and looked at him, half regretfully, with eyes as violet as the cirrus clouds, high in the dawn sky.* (S: 22)

- Що ж, тримайся, - тихо сказала дівчина, з легким жалем глянувши на нього своїми прекрасними очима - фіалковими, наче перисті хмари високо у світанковому небі. (ЗП: 31)

"Now, get along with you" was said to express understanding and support, so it is not a good option to convey it like "А тепер ладь з тобою", we need something that Ukrainians traditionally say in such situations, for example "ну що ж, тримайся". It is a good example of total reorganization, when we change the structure and the words but save the meaning.

(15)*"Oh, my!"* (S: 23)

- Ой, лишенько! (ЗП: 33)

"Oh, my!" is a traditional English expression that is used to show surprise or pleasure, in our case, surprise is meant. That is why we need to convey it with the help of a traditional Ukrainian phrase for such cases, for instance "о Боже", "ой", or "ой, лишенько", but not using a literal translation "о, мій".

(26)*"I've half a mind," he said, "to push the old bastard's corpse out of the window. What was all that idiocy about?"* (S: 43)

- В глибині душі, - пробурмотів він, - мені хочеться викинути труп старого покидька у вікно! І навіщо була уся ця дурня? (ЗП: 62)

In Ukrainian, we do not have a direct equivalent for "I've half a mind" and cannot say "я маю половину мозку". Translation should start with finding its meaning and trying to convey it. The meaning of this phrase "I would like to do something but you probably will not do it". The closest Ukrainian equivalent is "в глибині душі" and it is an example of total reorganization.

(34) *"Hello?" said Tristran.* (S: 70)

- *Хто тут?* – *гукнув Трістран.* (ЗП: 100)

Usually, when English speaking people come into any unknown buildings they try to figure our if anyone is there, so they say "Hello?". In the same situation Ukrainians prefer saying "тут хтось є?" or '"хто тут?". That is why we cannot use loan translation; we need to use total reorganization.

(38)*"Here you go," he said, passing the star the other end of the chain that had bound her.* (S: 89)

- *Ну от, - сказав Трістран, подаючи зірці вільний кінець ланцюга, що тримав її у полоні.* (ЗП: 128)

"Here you go" is another specific phrase for the English language, the equivalent in Ukrainian is "ось", "ну от", "ну ось", because we need to convey the meaning that we give someone something. The only suitable transformation in this case is total reorganization.

(49)*"There you go," he said to the bird. "Go home."* (S: 126)

- *Готово, - нарешті сказав він. - Лети додому.* (ЗП: 179)

"There you go" has also traditional Ukrainian totally-reorganized but accurate equivalent "готово", therefore, other options are not usually considered.

(50)*"You are welcome," said the star.* (S: 125)

- *Будь ласка, - відповіла зірка.* (ЗП: 178)

The same in this case, the meaning is more important than the form of expression, that is why we change the latter. As the character answers the phrase with "thank you", we need an appropriate answer common to the Ukrainian conversation.

(43)*"Look at you," she said. "You became a man. And your hand. What happened to your hand?"* (S: 147)

- *Це ж треба, - сказала вона, - ти так змужнів. А твоя рука ... Що трапилося з рукою?* (ЗП: 211)

The last example of total reorganization that is present in the analyzed material is slightly different from the previous ones because it is not a traditional fixed phrase, here we see a situational transformation that is used to convey the meaning.

Compensation is also present among the transformations. There are 4 examples

which are 8% of all 50 examples. Compensation can be defined when the word or phrase is omitted or substituted by a formally different one, although the original meaning is preserved because we compensate for the losses with various means in different utterance parts. This transformation is vital for the fictional literature translation because this discourse contains a lot of idioms, traditional expressive means, biased lexis, jokes and puns that are usually presented in the form of direct speech, and some of them are untranslatable. However, we can compensate losses with other phrases or somewhere else within the text. For instance,

(19)*"Ah," said Tristran.* (S: 33)

Трістран зітхнув.(ЗП: 46)

Here the omission of the exclamation and direct speech does not influence the meaning because there is a relative verb "зітхнув", which conveys the same meaning.

(28)*"I damned well hope so," said the late eighty-first master of Stormhold to his four dead sons.* (S: 44)

- Хай йому грець, я на нього розраховую, - сказав мертвим синам покійний вісімдесят перший лорд Штормгольда. (ЗП: 62)

Compensation is used here to adapt the emotional expression for the Ukrainian reader. It is a specfic phrase that cannot be translated literally so nationally biased phrase "хай йому грець" was chosen to compensate the loss of "damned".

(30)*"Beg your puddin'," he said, as Tristran stumbled after him.* (S: 53)

- Звиняйте, - сказав він. - Зазвичай я ходжу сам, тому призвичаївся ходити у власному темпі. (ЗП: 75)

The role of compensation in this example is to show the reader that the character had some peculiarities of speech. "Beg your puddin" is a transformed version of "beg your pardon", we can considered it a pun, so to convey the same impression it was chosen to use not just "вибачте" or "перепрошую" but "звиняйте". The latter is non-standard in the Ukrainian language, used only in colloquial informal speech, very often to create a comic effect, therefore, it is a nice translation option.

(31)*"Only a nursery...? Bless me, there's some on this side of the wall would give seven years' hard toil for that little cantrip. And back where you come from you mutter*

'em to babes alongside of a 'Rock-a-Bye-Baby' or a 'Rub-a-Dub-Dub,' without a second thought... Are you chilled, lad?" (S: 55)

- Всього лише? Дитячий? Боже, та по цей бік муру багато хто ладен був би сім років відгарувати за таке заклинання! А там, звідки ти прийшов, ви й оком не моргнувши розповідаєте таке своїй дітворі разом з «ой люлі-люлі» чи «сорока-ворона» ... Вам холодно, хлопче? (ЗП: 79)

Compensation is usually used for translating nationally biased lexis, such as phrases from children's lullabies, which are different for every nation. This example demonstrates this usage.

Antonymic translation is the substitution of the source language notion by its opposite in translation with the relevant restructuring of the utterance aimed at faithful rendering of its content. In the text source text, three examples of this transformation were found and its rate is 8%.

(14) *Mrs. Thorn looked up, alarmed. "Why, she is not ill, Mrs. Hempstock? Say it is not so."* (S: 23)

Місіс Торн стривожено глянула на неї.

- Невже вона захворіла, пані Гемпсток? Скажіть мені, що це не так! (ЗП: 32)

This transformation was used in accordance with the norms of the Ukrainian language and the traditional usage of phrases in particular situations. It is more natural for Ukrainians to ask "вона захворіла?" or "невже вона захворіла?" than using negative sentences.

(40)*"Keep it safe. And listen to it, when you need it most. Now,"* she told him, *"the coach is nearly here. Run! Run!"* (S: 96)

- Дивися, не загуби. І прислухайся до нього, коли потрібна буде третя підказка. До речі, екіпаж вже зовсім близько. Біжи! Біжи! (ЗП: 137)

This example also demonstrates that some phrases sound more natural in Ukrainian if we choose antonyms for the original ones.

(44)*"Please get up. Why don't you sit down over there. In that chair? Yes. That's better."* (S: 147)

- Встань, будь ласка. <u>Може б ти сів?</u> Он у те крісло, наприклад? Ось, так краще. (ЗП: 211)

If we imagine the same situation in real life, the first verbal reaction that comes to mind is "Сідайте" or "Може, сядете?" but not "Чому б вам не сісти?". Therefore, antonymic translation is necessary here.

In the analyzed material, 4 examples of grammatical replacement were found, so their rate is also 8%. There is an example of morphological replacement when we change the part of speech. This transformation is used because of the traditional collocations in the Ukrainian language which do not coinside with the English ones in terms of parts of speech. For example, we need to use a verb "світиться" while translating while because we do not usually say "там якесь світло" in Ukrainian.

(41)*"Is that a <u>light</u> over there?" asked Tristran* (S: 102)

Це там щось <u>світиться</u>, чи мені здається? – запитав Трістран. (ЗП: 146)

Syntactic replacement is also present in the translation. Sentence fragmentation is used to separate a long sentence and make direct speech clearer for the reader.

(12)*"I should not mind it, for it is a long, long <u>chain; but</u> the knowledge of it irks me, and I miss my father's land. And the witch-woman is not the best of mistresses..."* (S: 21)

- Теоретично ланцюжок не повинен мені заважати, адже він дуже-дуже <u>довгий. Але</u> вже сама думка про нього мене пригнічує. До того ж я сумую за батьковими землями. Та й цю чаклунку не назвеш найкращою господинею на світі...(ЗП: 30)

Changing the communicative type of the sentence is very widespread among the analyzed material. We will consider two examples of such one:

(10)*"<u>That,</u>" she said severely in his ear, "<u>is nothing like a little owl</u>. A snowy owl it could be, a barn owl, even. If my ears were stopped up with twigs perhaps I'd imagine it an eagle-owl. But it's not a little owl."* (S: 21)

- <u>Це, по-твоєму, сич?</u> - почув він її голос біля самісінького вуха. - Це могла б бути біла сова, може навіть сипуха. Якби мені заткали вуха, я б ще повірила, що це пугач. Але точно не сич. (ЗП: 29)

(33)*"Three indeed," whispered Tilly, the pot-girl, to Lacey, the ostler, "<u>when anyone could see a full seven of those fine gentlemen standing in the road</u>." (S: 61)*

- Еге ж, три, - пошепки сказала служниця Тіллі конюхові Лейсі. - <u>Хіба не видно, що шановних панів на дорозі семеро?</u> (ЗП: 88)

In both examples affirmative sentences are replaced with rhetorical questions which are asked to make a point rather than get an answer. And such option works better in the Ukrainian variant because we tend to express incomprehension or confusion with rhetorical questions.

Addition is used to compensate for semantic or grammatical loses.

(7)*"Eyes, eyes! <u>New eyes for old</u>!" shouted a tiny woman in front of a table covered with bottles and jars filled with eyes of every kind and color.* (S: 14)

- Очі, очі! <u>Міняємо старі на нові</u>! - кричала крихітна жінка з-за прилавка, заставленого бутлями і колбами з очима усіх форм і кольорів. (ЗП: 19)

Addition is often used while translating slogans and different phrases from advertising from English into Ukrainian. In the English language, they are usually short, and it is only sometimes possible to translate them with the same number of words. Usually, translators need to add something to convey the meaning correctly. In the example above, it would not be an excellent option to translate "New eyes for old" like "нові очі за старі" because it can be considered a piece of advertising and the feature described above is typical for this utterance as well. The reader will not understand what is going on with eyes immediately, and the effect will differ from the one that the source language text had. Therefore, addition, in this case, is a perfect solution.

Ukrainians tend to add words like "дійсно", "справді", "правда", "таки" to the exclamations of surprise. Such adverbs and particles help to stress upon the emotion or the statement they make, and are often used in direct speech in Ukrainian ficlional texts. Therefore, addition is needed in this case to adapt the text for the target audience

(45)*"Tristran!" she said. "<u>It is you</u>! They said it was! Oh Tristran! How could you? Oh, how could you?" and he realized who the young lady reproaching him must be.* (S: 144)

- Трістране! - сказала дівчина. - <u>Це справді ти</u>, як вони й казали! Ой, Трістране, ну як ти міг? Ну хіба ж так можна? Тут хлопець нарешті зрозумів, хто ця дівчина, що йому дорікає. (ЗП: 208)

Furthermore, some special particles are added to make a target language request sound more natural. It can be observed in the following examples.

(47)*"<u>Let me see</u> the snowdrop again," pleaded the old woman.* (S: 128)

- <u>Дай-но</u> ще раз <u>поглянути</u> на пролісок, - попросила стара. (ЗП: 183)

(48)*She reined in her mules and crooked a bony finger at Tristran, "<u>Come</u> here, lad," she said.* (S: 127)

In this case, instead of literal translation "дай" we have "дай-но", so the particle "-но"is added to convey this colloquial and informal speech situation.

Спинивши мулів, вона вказала на Трістрана кривим пальцем.

- <u>Ходи-но</u> сюди, хлопче, - веліла вона. Той насторожено підійшов. (ЗП: 181)

Here not only "-но" is added but also "іди" I transformed into "ходи", which is more common for colloquial style and suits this direct speech really well.

Transposition was also actively used in the process of translating the book, its rate is 8% because there are 4 examples in the analyzed material. Transposition is a change in the order of words in phrases and sentences, often caused by structural differences in expressing the theme and the rheme in different languages. Considering direct speech, vocative expressions in the Ukrainian language are usually placed at the beginning of the sentence, and in English, they are usually at the end, so it was necessary to use such a transformation in the following examples:

(3)*"Why, whatever has he done to you, <u>my sweet</u>?" she asked, and mopped the mud from his face with her apron and called him all manner of endearments.* (S: 8)

– <u>Любий мій</u>, що він з тобою зробив? - розпитувала вона, стираючи краєм фартуха бруд з обличчя коханого і називаючи його всіма можливими іменами. (ЗП: 11)

(16)*"She'll be happier, over the wall. With her own kind. Don't you fret now, lad."* (S: 26)

- Там, за муром, їй буде краще. Там її справжня рідня. А ти, хлопче, не

хнюпся.(ЗП: 37)

(22) "I beg your pardon, <u>Father, Mother,</u>" said Tristran, "but I shall be leaving the village tonight. I may be gone for some time." (S: 36)

- <u>Тату й мамо</u>, перепрошую, - сказав Трістран, - але сьогодні ввечері я мушу покинути селище. Може статися, що я трохи затримаюся. (ЗП: 51)

(42)"Ask me why I would not kiss you that night, Tristran Thorn." (S: 147)

-Тепер, Трістране Торн, запитай мене, чому я відмовилася поцілувати тебе того вечора.(ЗП: 212)

Considering lexical and grammatical transformations in the analyzed translation, omission is less common. Omission is a transformation opposite to addition and is used with the aim to avoid redundant information. If we use word-for-word translation some English phrases, the Ukrainian variants will look like tautology and as the result they will not meet the requirements of colloquial style needed for direct speech. It is important for direct speech sentences to sound natural for the target language, therefore in some cases we cannot avoid omission. Two examples of this transformation are present among our examples and its rate is 4%:

(27)"<u>He's wondering</u> where the stone fell, and how to reach it first," said Sextus, remembering his fall down the rocks and into eternity. (S: 44)

- <u>Міркує</u>, куди впав топаз і як знайти його раніше за інших, - відгукнувся Секстус, згадуючи своє довге падіння на гострі камені, свій відхід у вічність. (ЗП: 62)

(46)"Yes," she said. "<u>You might have</u>." (S: 144)

- Так, - відгукнулася зірка. - <u>Можливо, згадував</u>. (ЗП: 207)

In most cases found in the text, direct speech has traits of colloquial style, so the translation meets the requirements of this style in the Ukrainian language. It is traditional for the Ukrainian informal speech to omit personal pronouns because the verb forms show the person, and it is obvious from the context who is described. There is no sense in leaving "він міркує" and "ти, можливо, згадував" when just "міркує" and "можливо, згадував" conveys the same meaning.

Overall, the majority of defined transformations are lexical and grammatical,

accounting for 60% of all transformations. The most frequent type of transformation is total reorganization, with 9 examples, representing 18% of the total. Compensation is also present, with 4 examples accounting for 8% of the total. Antonymic translation is represented by 3 examples, or 8% of the source text. Grammatical replacement and addition both have 4 examples, each representing 8%. Transposition is also significant, with 4 examples or 8%. Omission is the least common, with only 2 examples, accounting for 4%.

2.2 Lexical and semantic transformations in the translation of fictional discourse direct speech

We can trace 18 lexical and semantic transformations in the analyzed translation material. There are 8 examples of concretization, and its rate is 16%. In the process of translation, the words with general meaning were replaced with more specific equivalents. In part of the examples, this transformation deals with pronouns. There is a difference in the usage of personal pronouns in both analyzed languages. English pronoun "you" is used for addressing one person informally, as well as speaking with a stranger, acquaintance, an older person, or the one who we want to show respect. We also use "you" if we address a group of people. However, in Ukrainian, we have "ти" for close or informal relationships, "ви" for distant or formal relations or addressing a group, and "Ви" for showing the greatest level of respect. Thus, a translator needs to differentiate them in Ukrainian. We can consider the following examples:

(6)*"Have <u>you</u> been here before?" asked the tall man.* (S: 14)

- <u>Ви</u> вже тут бували? - запитав чоловік. (ЗП: 18)

(29)*"That's kind of <u>you</u>," said the small figure who sat on the other side of a little fire which crackled and smoked in the morning air.* (S: 51)

- <u>Ви</u> дуже ввічливі, - зраділа маленька фігурка, що сиділа по той бік вогнища, яке потріскувало і диміло в ранковому повітрі. (ЗП: 72)

(39)*"I don't know," he admitted. "You, I think."* (S: 21)

"I want my freedom," she said. - Не знаю, - признався хлопець. - Напевно, тебе. (ЗП: 29)

In the example (6) we have "ви" because it is a conversation between the strangers. In (29) case "Ви" shows respect in the conversation of acquaintances. The translation example (39) contains "тебе" because it is a conversation between two main characters who are quite close at that moment. Therefore, we can see that the translator had to analyze all the relationships to use the most appropriate pronoun.

Concretization can also be traced in the sentences with "to be". According to Ukrainian stylistic norms, it is not typical to use "є" or its forms in other tenses, if it is possible to replace it with another verb with narrower and more definite meaning, it is logical to do it. As a result, the translator used such a transformation.

(2) *"They say in the old days <u>it was</u> every year, at midsummer"*(S: 8)

– Кажуть, у давні часи <u>захід проводили</u> щороку в середині літа. (ЗП: 10)

In this example, "was" is translated like "проводили" and "it" like "захід" to make this sentence sound better and more natural for Ukrainian language.

(21)*"Go on, then," said Victoria. "And if you <u>do</u>, I <u>will</u>."* (S: 35)

Ну добре, хай буде зірка, - сказала Вікторія. - Якщо <u>принесеш</u>, я <u>згодна</u>. (ЗП: 49)

Here concretization is necessary because in the Ukrainian language usual verbs cannot be replaced with auxiliary ones, "do" and "will" are polisemantic and have no such polisemantic equivalents in Ukrainian, that is why the words with narrower meaning should be used, and they are "принесеш" and "згодна".

(25)*"Ahh," wheezed the eighty-first lord. "<u>Bring</u> me to the window."* (S: 42)

- О-ой, - видихнув вісімдесят перший лорд. - <u>Підведіть</u> мене до вікна. (ЗП: 59)

The same phenomenon can be traced here, the verb "bring" is polysemantic and can be translated like "принеси", "приведи", "підвези" and so on. In Ukrainian there is no word to combine all this meaning, so we just choose the most appropriate and specific one that will reflect the situation – "підведіть".

(37) *So <u>he said</u>, "Look, I know all that stuff about frustrating my plans every step of the way, but if the unicorn is willing, perhaps it would carry you on its back, for a little way."* (S: 87)

Хлопець звернувся до неї:

- Слухай, я пам'ятаю, що ти збиралася весь час псувати мої плани. Але якщо єдиноріг не проти, то може, він би тебе трохи підвіз? (ЗП: 124)

"Say" also reflects a very broad meaning and "звернувся" is only one action that may be included in the notion "say". The transformation was used to prevent excessive use of the word "сказав" in the text. The same with the translation "he – хлопець" which also contributes to variety in the text. Moreover, "він" in Ukrainian can be used not only for people but for lifeless objects because Ukrainian words have a gender and concretization is necessary to clarify who exactly is meant.

Among the chosen examples, there are 7 examples of modulation the rate of which is 14%. This transformation was mostly used for translating verbal word combinations. Modulation is also called sense or logical development. Is is replacement of the SL word or phrase by TL item, which is logically connected with the original item. Modulation provides for various metaphoric and metonymic changes when a part of the content of the notion is included into the content of another notion. When modulation is applied to the translation of verb combinations there can be established clear interrelationships between processes, causes and effects. The following examples clearly reflect it:

(5) *"We're not to let anyone through until midday," said the guard.* (S: 13)

- До полудня прохід заборонений, - повідомив вартовий (cause – effect: the fact that they will not let anyone means that it is forbidden) (ЗП: 18)

(8) *"It's very lovely," he said.* (S: 16)

- Мені дуже подобається! - сказав він. (cause – effect: "it's very lovely" is the reason why he likes it) (ЗП: 22)

(17)*"They say that Mister Monday himself is counted amongst your admirers," said Louisa Thorn to Victoria Forester one afternoon in May, in the apple orchard.* (S: 28)

- Кажуть, за тобою впадає навіть пан Мандей, - сказала їй Луїза Тори одного дня у яблуневому саду. (ЗП: 40) (effect – process: the result that he is counted among her admirers is because of his actions in progress)

(35)*"Go away," said a voice, all raw and gulping, as if it had just been crying, "just go away and <u>leave me alone</u>."*(S: 71)

- Забирайся геть! - промовив заплаканий дівочий голос. - Просто йди звідси, <u>дай мені спокій</u>! (ЗП: 101) (cause – effect: when he leaves her alone she will feel calm)

(36) *"You'<u>ll starve</u>," warned Tristran.*(S: 76)

- Дивися, бо зовсім <u>від голоду виснажишся</u>, - застеріг її Трістран. (ЗП: 108) (process – effect: she will be suffering, therefore, she will be exhausted as a result)

(32) *"A bit. <u>And I'm tattered and torn</u>," said Tristran, fingering the huge holes in his trousers, and in his coat, where the branches and the thorns had seized at him, and the leaves had cut at him as he ran.* (S: 60)

- Так, трохи. <u>А ще в мене весь одяг подертий</u>, - відповів Трістран, обмацуючи лахміття, що залишилося від його штанів і пальта. Намагаючись його зупинити, гілля не жаліло тканини, і навіть листя залишило чимало подряпин. (ЗП: 86) *(*effect – cause: he is torn because his clothes are torn)

(24) *"Go on with you, boy. Go, and bring back your star, and may God and all His angels <u>go</u> with you."* (S: 38)

- Вперед, хлопче. Йди і повертайся зі своєю зіркою, і нехай <u>береже</u> тебе Господь з усіма янголами! (ЗП: 54) (cause – effect: if God and His angels go with him, they will protect him)

When translating verbal word combinations the following variants of substitutions are traced: cause – effect, effect – cause, effect – process. Each substitution is determined by the considerable differences in lexis, logical structure of the sentence and imagery of the SL and TL. The transformation of logical development is used because:

a) it is the only possible way of rendering the sense of the original text, as we see in examples 5, 17, 24;

b) it is predetermined by the <u>stylistic norm</u> of the TL (the rest of examples).

Differentiation is also noticed among the examples of direct speech, the rate is 6% because there are 3 such transformations in the analyzed material. This

transformation includes replacing a SL element with one of its dictionary equivalents and is used to convey the exact meaning of the word according to the context and make it appropriate for the target language. In our case, it is important to choose the most suitable dictionary equivalent to make it sound natural in Ukrainian.

(11)*"I don't know," he <u>admitted</u>.* (S)

- Не знаю, - <u>признався хлопець</u>. (ЗП: 22)

"Admit" can be translated as "визнавати", "погоджуватись", "дозволяти", "признаватися"and so on. This word has a broad meaning so the option which suits the context best of all was chosen.

(1) *In the pub's taproom the regulars sat in awkward proximity to the visitors, speaking so: "<u>It's</u> only every nine years."* (S: 8)

У пивному залі корчми постійні клієнти, трохи хвилюючись, підсідали до гостей і вели з ними розмови:

– Це <u>буває</u> лише раз на дев'ять років. (ЗП: 9)

"Is" can be translated in different ways, the one that sounds the best for this sentence is "буває". It is not narrower in meaning, it is just one of the equivalents for "is", that is why it is differentiation.

(23)*"Well," said his father. "That's all right, then." He scratched his nose. "Have you given any <u>thought</u> to getting through the wall?"*(S: 36)

- Добре, тоді все гаразд - сказав батько і почухав носа. - В тебе вже є <u>план</u>, як проникнути за мур? (ЗП: 59)

"Thought" has different options for translation: – "думка", "ідея", "роздум", "намір", "план". "План" reflects the situation in the best way, therefore, it was chosen by the translator. Moreover, it is traditionally used in colloquial style in such Ukrainian questions.

Compared to the concretization, generalization is not so often used in the translation, there is 1 example and its rate is 2%. Generalization is substitution of the phrases with narrow meaning by the words of a broader meaning. There is only one such substitution in our list of examples:

(9)*"There," murmured Dunston's lodger. "<u>My debt to you is settled, and my rent</u>*

is paid in full." (S: 14)

- Ну ось, - прошепотів він, - тепер <u>я остаточно розрахувався</u>. (ЗП: 22)

Generalization is used to avoid tautology and an awkward combination "борг сплачений" and "за оренду сплачено" and make this direct speech meet the norms of the Ukrainian language.

To summarize, the analyzed translation material exhibits 18 instances of lexical and semantic transformations. Out of these, 7 instances pertain to concretization, which has a rate of 16%. Modulation is also observed in 7 instances, with a rate of 14%. Additionally, direct speech demonstrates differentiation in 3 instances, which has a rate of 6%. Generalization, on the other hand, is not as frequently utilized in the translation material. There is only one example of generalization, with a rate of 2%.

2.3 Transcoding in the translation of fictional discourse direct speech

Considering another type of transformations, there is also transcoding, which was used for translating proper names. Its rate is 4% as there are 2 such examples. The names of the characters were transliterated, transcribed or transcoded. The vocative case was used in some sentences because in Ukrainian we need to change the ending while addressing someone by name. We can classify it as transcoding and see it in the following example.

(18)*"<u>Victoria</u>," said Tristran, after a while.* (S: 32)

*- <u>Вікторіє</u>, - через деякий час почав Трістран.* (ЗП: 46)

(20)*"And why ever should I marry you, <u>Tristran Thorn</u>? What could you give me?"* (S: 34)

- А навіть якби я й погодилася, <u>Трістране Торн</u>, що б ти зміг мені дати? (ЗП: 47)

To summarize everything described above, we can provide general statistics. All 50 examples of direct speech sentences were taken as 100%, and the following results can be counted. In the analyzed material 30 examples of lexical and grammatical transformations were found, it accounts for 60% of all types of transformations found in translation. 18 Lexical and semantic transformations account for 36% and 2

examples of transcoding are 4%. It is demonstated in the following diagram:
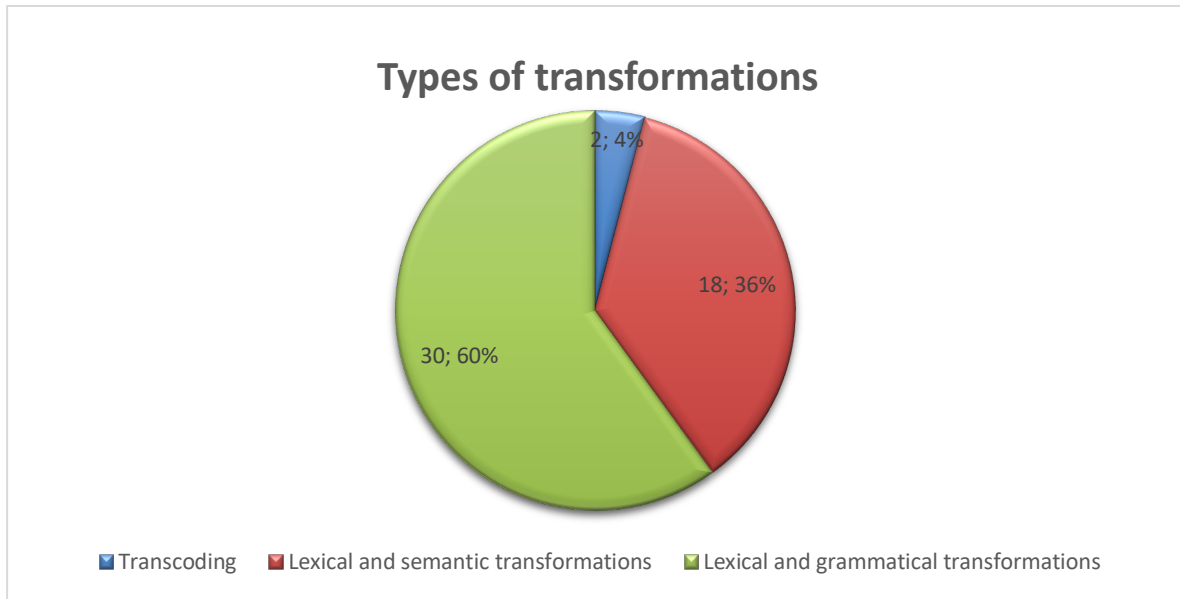
Lexical and grammatical transformations turned out to be useful for direct speech translation because the most significant feature of direct speech is the correspondence of its style to the context. It is reached by different grammatical and lexical means in English and Ukrainian. Therefore, such a transformation as total reorganization, are vital for localization. Considering the detailed statistics, we have the following numbers.
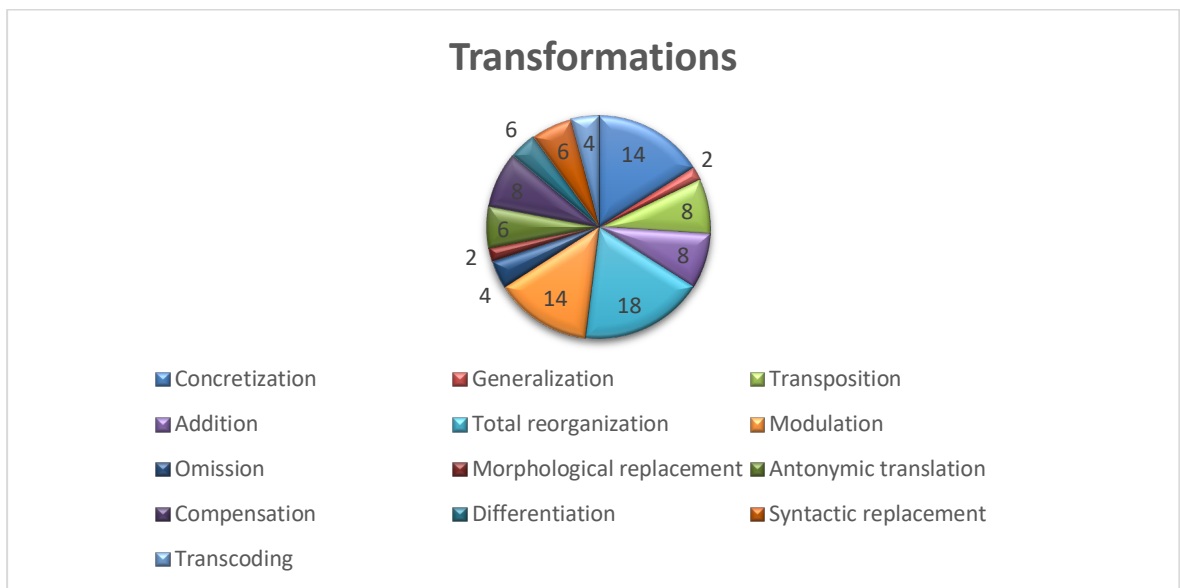
There is the biggest part of total reorganization – 18%, then go concretization – 16% and modulation – 14%. There is also transposition, addition and compensation,

each of them accounts for 8%. Syntactic replacement, antonymic translation and differentiation are represented by 6% of examples each. Omission and transcoding account for 4%, and both generalization and morphological replacement are 2%. These numbers demonstrate that direct speech in many cases needs total reorganization and other transformations that significantly change the sentence but help to convey the same meaning and make direct speech sound natural in the target language.

In the second part of our work, we conducted a thorough examination of the methods employed in translating direct speech in the fictional novel "Stardust" by Neil Gaiman. Our analysis revealed that there are cultural and structural difference between the English and Ukrainian language expressions commonly used in direct speech. Furthermore, we identified the most frequently utilized transformations and techniques used by the translator in rendering the original text into Ukrainian. Overall, this investigation provided a comprehensive understanding of the challenges involved in translating direct speech from one language to another, and shed light on the nuances and complexities of the translation process.

CONCLUSIONS

In conclusion, this research paper has examined the specifics of translating direct speech in English fictional discourse text, with a particular focus on the novel "Stardust" by Neil Gaiman. The study aimed to identify the specific strategies used by translators to convey direct speech in the target language, as well as to explore the impact of these strategies on the reader's interpretation of the original work.

This study has revealed specifics of direct speech in compared languages as well as the challenges faced by translators in conveying the nuances of direct speech, particularly with regards to preserving the speaker's tone, emotions, and nationally biased lexis or stable expressions that are typical for colloquial style in the target language. The study has also demonstrated the effectiveness of various translation transformations and the adaptation of cultural references.

The findings of this study have both theoretical and practical value. From a theoretical standpoint, this research contributes to the field of translation studies by shedding light on the specific challenges and strategies involved in translating direct speech in fictional discourse text. From a practical standpoint, the insights gained from this study can be applied by translators to improve the accuracy and effectiveness of their translations of similar texts.

The data presented shows that 50 examples of direct speech sentences were analyzed, and 60% of all types of transformations found in translation were lexical and grammatical transformations. 36% were lexical and semantic transformations, and 4% were transcoding. Lexical and grammatical transformations are particularly important in translating direct speech because they help to achieve the correspondence of style to the context, which is achieved through different grammatical and lexical means in English and Ukrainian. Total reorganization is the most common transformation used in direct speech translation, accounting for 18%, followed by concretization at 16% and modulation at 14%. Other transformations, such as transposition, addition, compensation, syntactic replacement, antonymic translation, differentiation, omission, and morphological replacement, are also used to make direct speech sound natural in the target language. Overall, the data highlights the importance of lexical and

grammatical transformations in translating direct speech to convey the same meaning while making it sound natural in the target language.

In conclusion, this research paper has demonstrated the importance of understanding the specifics of translating direct speech in the English fictional discourse text, and has provided valuable insights into the strategies and challenges involved in this process. By applying the findings of this study, translators can enhance the quality and impact of their translations, and contribute to the effective transfer of culture and meaning across linguistic boundaries. The topic of the term paper shows different prospects for the further research, among the ideas of possible further research there is translation of different nationaly-biased components, proper names, swear words and other expressive elements of direct speech in fictional discourse texts.

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ANNEX

	Original	Translation	Transformation
1.	*In the pub's taproom the regulars sat in awkward proximity to the visitors, speaking so: "It's only every nine years." (S)*	У пивному залі корчми постійні клієнти, трохи хвилюючись, підсідали до гостей і вели з ними розмови: – Це буває лише раз на дев'ять років. (ЗП)	Differentiation
2.	*"They say in the old days it was every year, at midsummer" (S)*	– Кажуть, у давні часи захід проводили щороку в середині літа. (ЗП)	Concretization
3.	*"Why, whatever has he done to you, my sweet?" she asked, and mopped the mud from his face with her apron and called him all manner of endearments (S)*	– Любий мій, що він з тобою зробив? - розпитувала вона, стираючи краєм фартуха бруд з обличчя коханого і називаючи його всіма можливими іменами. (ЗП)	Transposition
4.	*"Well then," said his new friend, "help yourself." (S)*	- От і чудово, - сказав новий друг нашого героя. - Тоді пригощайтеся. (ЗП)	Total reorganization
5.	*"We're not to let anyone through until midday," said the guard. (S)*	- До полудня прохід заборонений, - повідомив вартовий. (ЗП)	Modulation
6.	*"Have you been here before?" asked the tall man. (S)*	- Ви вже тут бували? - запитав чоловік. (ЗП)	Concretization
7.	*"Eyes, eyes! New eyes for old!" shouted a tiny woman in front of a table covered with bottles and jars filled with eyes of*	- Очі, очі! Міняємо старі на нові! - кричала крихітна жінка з-за прилавка, заставленого бутлями і колбами з очима усіх	Addition

	every kind and color. (S)	форм і кольорів.(ЗП)	
8.	*"It's very lovely," he said. (S)*	- Мені дуже подобається! - сказав він. (ЗП)	Modulation,
9.	*"There," murmured Dunston's lodger. "My debt to you is settled, and my rent is paid in full." (S)*	- Ну ось, - прошепотів він, - тепер я остаточно розрахувався. (ЗП)	Generalization
10.	*"That," she said severely in his ear, "is nothing like a little owl. A snowy owl it could be, a barn owl, even. If my ears were stopped up with twigs perhaps I'd imagine it an eagle-owl. But it's not a little owl." (S)*	- Це, по-твоєму, сич? - почув він її голос біля самісінького вуха. - Це могла б бути біла сова, може навіть сипуха. Якби мені заткали вуха, я б ще повірила, що це пугач. Але точно не сич. (ЗП)	Syntactic replacement
11.	*"I don't know," he admitted. "You, I think." "I want my freedom," she said. (S)*	- Не знаю, - признався хлопець. - Напевно, тебе. - А я хочу повернути свободу. (ЗП)	Differentiation
12.	*"I should not mind it, for it is a long, long chain; but the knowledge of it irks me, and I miss my father's land. And the witch-woman is not the best of mistresses..." (S)*	- Теоретично ланцюжок не повинен мені заважати, адже він дуже-дуже довгий. Але вже сама думка про нього мене пригнічує. До того ж я сумую за батьковими землями. Та й цю чаклунку не назвеш найкращою господинею на світі ... (ЗП)	Syntactic replacement
13.	*"Now, get along with you," she said softly, and looked at him,*	- Що ж, тримайся, - тихо сказала дівчина, з легким	Total reorganization

	half regretfully, with eyes as violet as the cirrus clouds, high in the dawn sky. (S)	жалем глянувши на нього своїми прекрасними очима - фіалковими, наче перисті хмари високо у світанковому небі. (ЗП)	
14.	*Mrs. Thorn looked up, alarmed. "Why, <u>she is not ill</u>, Mrs. Hempstock? Say it is not so." (S)*	Місіс Торн стривожено глянула на неї. - Невже <u>вона захворіла</u>, пані <u>Гемпсток</u>? Скажіть мені, що це не так! (ЗП)	Antonymic translation
15.	*"Oh, my!" (S)*	Ой, лишенько! (ЗП)	Total reorg
16.	*"<u>She'll be happier</u>, over the wall. With her own kind. Don't you fret now, <u>lad</u>." (S)*	- Там, за муром, їй буде краще. Там її справжня рідня. А ти, <u>хлопче</u>, не хнюпся. (ЗП)	Transposition
17.	*"They say that <u>Mister Monday himself is counted amongst your admirers</u>," said Louisa Thorn to Victoria Forester one afternoon in May, in the apple orchard. (S)*	- Кажуть, <u>за тобою впадає навіть пан Мандей</u>, - сказала їй Луїза Торн одного дня у яблуневому саду. (ЗП)	Modulation
18.	*"<u>Victoria</u>," said <u>Tristran</u>, after a while. (S)*	- <u>Вікторіє</u>, - через деякий час почав <u>Трістран</u>. (ЗП)	Transcoding + vocative case
19.	*"Ah," said Tristran. (S)*	Трістран зітхнув. (ЗП)	Compensation
20.	*"And why ever should I marry you, <u>Tristran Thorn</u>? What could you give me?" (S)*	- А навіть якби я й погодилася, <u>Трістране Торн</u>, що б ти зміг мені дати? (ЗП)	Transcoding
21.	*"Go on, then," said Victoria. "And if you <u>do</u>, I <u>will</u>." (S)*	Ну добре, хай буде зірка, - сказала Вікторія. - Якщо	Concretization

		принесеш, я <u>згодна</u>. (ЗП)	
22.	*"I beg your pardon, <u>Father, Mother</u>," said Tristran, "but I shall be leaving the village tonight. I may be gone for some time." (S)*	- <u>Тату й мамо</u>, перепрошую, - сказав Трістран, - але сьогодні ввечері я мушу покинути селище. Може статися, що я трохи затримаюся.(ЗП)	Transposition
23.	*"Well," said his father. "That's all right, then." He scratched his nose. "Have you given any <u>thought</u> to getting through the wall?"* (S)	- Добре, тоді все гаразд - сказав батько і почухав носа. - В тебе вже є <u>план</u>, як проникнути за мур? (ЗП)	Differentiation
24.	*"Go on with you, boy. Go, and bring back your star, and may God and all His angels <u>go with you</u>."* (S)	- Вперед, хлопче. Йди і повертайся зі своєю зіркою, і нехай <u>береже</u> тебе Господь з усіма янголами! (ЗП)	Modulation
25.	*"Ahh," wheezed the eighty-first lord. "<u>Bring</u> me to the window."(S)*	- О-ой, - видихнув вісімдесят перший лорд. - <u>Підведіть</u> мене до вікна. (ЗП)	Concretization
26.	*"<u>I've half a mind</u>," he said, "to push the old bastard's corpse out of the window. What was all that idiocy about?"* (S)	- <u>В глибині душі</u>, - пробурмотів він, - мені хочеться викинути труп старого покидька у вікно! І навіщо була уся ця дурня? (ЗП)	Total reorganization
27.	*"<u>He's wondering where the stone fell, and how to reach it first</u>," said Sextus, remembering his fall down the rocks and into eternity. (S)*	Concr , згадуючи своє довге падіння на гострі камені, свій відхід у вічність. (ЗП)	Omission
28.	*"<u>I damned well hope so</u>," said*	- <u>Хай йому грець</u>, я на нього	Compensation

	the late eighty-first master of Stormhold to his four dead sons. (S)	розраховую, - сказав мертвим синам покійний вісімдесят перший лорд Штормгольда. (ЗП)	
29.	*"That's kind of you," said the small figure who sat on the other side of a little fire which crackled and smoked in the morning air. (S)*	- Ви дуже ввічливі, - зраділа маленька фігурка, що сиділа по той бік вогнища, яке потріскувало і диміло в ранковому повітрі.(ЗП)	Concretization
30.	*"Beg your puddin'," he said…(S)*	- Звиняйте, - сказав він.(ЗП)	Compensation
31.	*"Only a nursery...? Bless me, there's some on this side of the wall would give seven years' hard toil for that little cantrip. And back where you come from you mutter 'em to babes alongside of a 'Rock-a-Bye-Baby' or a 'Rub-a-Dub-Dub,' without a second thought... Are you chilled, lad?" (S)*	- Всього лише? Дитячий? Боже, та по цей бік муру багато хто ладен був би сім років відгарувати за таке заклинання! А там, звідки ти прийшов, ви й оком не моргнувши розповідаєте таке своїй дітворі разом з «ой люлі-люлі» чи «сорока-ворона» ... Вам холодно, хлопче? (ЗП)	Compensation
32.	*"A bit. And I'm tattered and torn," said Tristran, fingering the huge holes in his trousers, and in his coat, where the branches and the thorns had seized at him, and the leaves had cut at him as he ran. (S)*	- Так, трохи. А ще в мене весь одяг подертий, - відповів Трістран, обмацуючи лахміття, що залишилося від його штанів і пальта. Намагаючись його зупинити, гілля не жаліло тканини, і навіть листя залишило чимало подряпин.	Modulation

		(ЗП)	
33.	*"Three indeed," whispered Tilly, the pot-girl, to Lacey, the ostler, "<u>when anyone could see a full seven of those fine gentlemen standing in the road."</u> (S)*	- Еге ж, три, - пошепки сказала служниця Тіллі конюхові Лейсі. - <u>Хіба не видно, що шановних панів на дорозі семеро?</u> (ЗП)	Syntactic replacement
34.	*"<u>Hello</u>?" said Tristran. (S)*	- <u>Хто тут</u>? - гукнув Трістран. (ЗП)	Total reorganization
35.	*"Go away," said a voice, all raw and gulping, as if it had just been crying, "just go away and <u>leave me alone</u>." (S)*	- Забирайся геть! - промовив заплаканий дівочий голос. - Просто йди звідси, <u>дай мені спокій</u>! (ЗП)	Modulation
36.	*"You'll starve," warned Tristran. (S)*	- Дивися, бо зовсім від голоду виснажишся, - застеріг її Трістран. (ЗП)	Modulation
37.	*So he <u>said</u>, "<u>Look</u>, I <u>know</u> all that stuff about frustrating my plans every step of the way, but if the unicorn is willing, perhaps it would carry you on its back, for a little way." (S)*	Хлопець <u>звернувся</u> до неї: - Слухай, я пам'ятаю, що ти збиралася весь час псувати мої плани. Але якщо єдиноріг не проти, то може, він би тебе трохи підвіз? (ЗП)	Concretization
38.	*"<u>Here you go</u>," he said, passing the star the other end of the chain that had bound her. (S)*	- <u>Ну от</u>, - сказав Трістран, подаючи зірці вільний кінець ланцюга, що тримав її у полоні. (ЗП)	Total reorganization
39.	*"I don't know," he admitted. "<u>You</u>, I think." (S)*	- Не знаю, - признався хлопець. - Напевно, <u>тебе</u>. (ЗП)	Concretization
40.	*"Keep it safe. And listen to it,*	- Дивися, не загуби. І	Antonymic

	when you need it most. Now," *she told him, "the coach is* *nearly here. Run! Run!" (S)*	прислухайся до нього, коли потрібна буде третя підказка. До речі, екіпаж вже зовсім близько. Біжи! Біжи! (ЗП)	translation
41.	*"Is that a <u>light</u> over there?"* *asked Tristran(S)*	Це там щось <u>світиться</u>, чи мені здається? – запитав Трістран. (ЗП)	Gram replacement
42.	*"Ask me why I would not kiss* *you that night, <u>Tristran</u>* <u>*Thorn.*</u>*" (S)*	-Тепер, <u>Трістране Торн</u>, запитай мене, чому я відмовилася поцілувати тебе того вечора. (ЗП)	Transposition
43.	<u>*"Look at you,"*</u> *she said. "You* *became a man. And your* *hand. What happened to your* *hand?" (S)*	- <u>Це ж треба</u>, - сказала вона, - ти так змужнів. А твоя рука ... Що трапилося з рукою? (ЗП)	Total reorganization
44.	*"Please get up. <u>Why don't you</u>* <u>*sit down over there. In that*</u> *chair? Yes. That's better." (S)*	- Встань, будь ласка. <u>Може б ти сів?</u> Он у те крісло, наприклад? Ось, так краще. (ЗП)	Antonymic translation
45.	*"Tristran!" she said. "<u>It is you!</u>* *They said it was! Oh Tristran!* *How could you? Oh, how* *could you?" and he realized* *who the young lady* *reproaching him must be. (S)*	- Трістране! - сказала дівчина. - <u>Це справді ти</u>, як вони й казали! Ой, Трістране, ну як ти міг? Ну хіба ж так можна? Тут хлопець нарешті зрозумів, хто ця дівчина, що йому дорікає. (ЗП)	Addition
46.	*"Yes," she said. "<u>You might</u>* <u>*have*</u>*." (S)*	- Так, - відгукнулася зірка. - <u>Можливо, згадував</u>. (ЗП)	Omission
47.	<u>*"Let me see the snowdrop*</u> *again," pleaded the old*	- <u>Дай-но</u> ще раз <u>поглянути</u> на пролісок, - попросила стара.	Addition

	woman. (S)	(ЗП)	
48.	*She reined in her mules and crooked a bony finger at Tristran, "<u>Come</u> here, lad,"</u> she said. (S)*	Спинивши мулів, вона вказала на Трістрана кривим пальцем. - <u>Ходи-но</u> сюди, хлопче, - веліла вона. Той насторожено підійшов. (ЗП)	Addition
49.	*"<u>There you go</u>," he said to the bird. "Go home." (S)*	- <u>Готово</u>, - нарешті сказав він. - Лети додому. (ЗП)	Total reorganization
50.	*"<u>You are welcome</u>," said the star. (S)*	- <u>Будь ласка</u>, - відповіла зірка. (ЗП)	Total reorganization

РЕЗЮМЕ

Курсову роботу присвячено перекладу прямої мови в тексті англійськомовного художнього дискурсу. У ході роботи описано особливості прямої мови в англійській та українській мові, розглянуто особливості художнього дискурсу, здійснено зіставний аналіз 50 одиниць фактичного матеріалу дослідження та визначено трансформації, використані перекладачем для адекватного перекладу та локалізації тексту для українського читача. Практична цінність полягає в наданні інформації про особливості перекладу прямої мови в художньому дискурсі для перекладачів та студентів, які вивчають перекладознавство.

Ключові слова: переклад, пряма мова, художній дискурс, роман