

MINISTRY OF EDUCATION AND SCIENCE OF UKRAINE KYIV NATIONAL  
LINGUISTIC UNIVERSITY

Department of Theory and Practice of Translation from the English Language

TERM PAPER

in Translation Studies

under the title: **Peculiarities of Reproduction in the Ukrainian Language of the  
Means of Reproduction of Imagery on the Materials of the Novel F.S. Fitzgerald  
“The Great Gatsby”**

Group PA 20-19

School of translation studies

Educational Programme:

**Theory and Practice of Translation  
from English and Second Foreign Language**

Majoring 035 Philology

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Kyiv – 2023

МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ  
Київський національний лінгвістичний університет  
Факультет германської філології і перекладу  
Кафедра теорії і практики перекладу з англійської мови

Представлено на кафедру \_\_\_\_\_  
(дата, підпис секретаря кафедри)

Рецензування \_\_\_\_\_

(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 ВІДТВОРЕННЯ МОВОЮ ЗАСОБІВ ВІДТВОРЕННЯ  
ОБРАЗНОСТІ НА МАТЕРІАЛІ РОМАНУ Ф.С. ФІТЦДЖЕРАЛЬДА  
«ВЕЛИКИЙ ГЕТСБІ»**

Присяжнюк Людмила  
студентка групи Па 20-19

Керівник курсової роботи \_\_\_\_\_  
(підпис)

Викладач

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## INTRODUCTION

At the current stage of the development of linguistics, the phenomenon of artistic detail and means in literature is considered as one of the key means of determining the author's individual style and its features. The popularity of this phenomenon in literature is explained by its ability to activate readers' imagination and their associative thought. The complexity of the issue of the translation of these details and tools makes it possible to consider it from different points of view and vectors of analysis, which can explain the variety of its definitions, classifications, characteristics, purposes and areas of use.

This issue of research issues was dealt with by such outstanding scientists as L.V. Chernets, V.A. Kuharenko, O. Avksentieva, A. Tkachenko, S. Palamar, R. Tsyvin. In her work, H. Avksentievaa and others. They considered the issue of artistic detail from different vectors of analysis and proposed numerous definitions and classifications of this phenomenon, which could be applied when considering one or another literary work.

Such scientists studied the problem of classification of tropes and, in particular, epithets and metaphors A. M. Veselovskyi, I. R. Halperin, V. A. Kuharenko, I. M. Kochan, T. M. Onoprienko, D. Davidson. A special approach to the classification of tropes was proposed by Yu. M. Skrebnyev and O. M. Morokhovskiyi.

Scientist such as O. Yu. Dubenko addressed the problem of trope translation at different times. However, the problem of the translation of epithets was not considered in detail in their works.

F. S. Fitzgerald's novel "The Great Gatsby" with its authentic lexical composition, wide range of stylistic techniques turned out to be not only one of the most outstanding works of American literature of the 20th century, but also constitutes a brilliant basis for linguistic research. Considering the factors listed earlier, this piece of literature is best suited to address the issues addressed in the term paper.

**The purpose of the work:** is to analyze of traslating the peculiarities of reproduction in the Ukrainian language of means of reproduction of imagery based on the materials of the novel by F.S. Fitzgerald's The Great Gatsby.

Achieving the set goal made it necessary to solve the complex **tasks**:

- 1) identify the concept of artistic detail and imagery in the translation of fiction;

- 2) consider essence of the translation of metaphors and epithets in works of art;
- 3) educe examples of translation of the image of the characters and the visualization of New York with the help of artistic details;
- 4) analyse peculiarities of the translation of metaphors and epithets in the novel by F.S. Fitzgerald "The Great Gatsby".

**The object of research** is a translation of the artistic imagery of the novel "The Great Gatsby" by F.S. Fitzgerald.

**The subject of research** on the use of artistic means in the translation of the novel The Great Gatsby.

**Research methods:**

Theoretical analysis of the problem on the basis of a study of sociological, psychological, pedagogical and scientific literature, and a synthesis of applied didactic approaches in national and foreign pedagogies on the problems of the work and social activity of young people;

The practical analysis of the work consists in the study of the translation of imagery from English into the Ukrainian languages.

## THEORETICAL AND METHODOLOGICAL BASIS OF THE PHENOMENON OF ARTISTIC DETAILS OF IMAGES IN THE NOVEL OF F.S. FITZGERALD "THE GREAT GATSBY"

### 1.1 The concept of artistic detail in the translation of fiction

Literary heritage in the interpretation of the concept of a walking detail reflects the moral, psychological and cultural aspects of understanding the text, which is an expression of the writer's opinion, the transformation of reality through his creative imagination, the creation of a model - his concept and point of view, specifically on human existence.

Modern literary studies expands the perspectives of understanding the structure of the work. An artistic detail in this sense performs not only the role of a building material, but also constructs a meaningful palette of the work itself. At the level of micropoetics of the text, this tool dissects its structure into layers, that is, into such minisystems that interpret the understanding of the work according to the era, the reader's perception and the author's intention [13].

In our work, we single out such literary experts who studied the phenomenon of artistic detail, in our opinion the best, O. Avksentieva, A. Tkachenko, S. Palamar, R. Tsyvin. In her work, O. Avksentieva interprets this concept as a micro-image in the structure of a literary work, characterized by the richness and depth of content, which, depending on its function in the text, has the ability to grow into a visual symbol. A. Tkachenko considers the artistic detail in literature as one of the most important means of creating a work. S. Palamar address the problem of artistic detail in his scientific works, highlighting it in a multifaceted and diverse manner in the literary context [10].

Thus, from the point of view of the study of their interpretation by scientists, we have grounds for the formation of a general content, under which we understand the definition of an artistic detail as a micro-image - a basic element for building a mega-image of the work itself.

The phenomenon of artistic detail is part of various art forms, including fine art and spoken art. This is one of the key tools for recognizing the author's individual style and its features. The phenomenon of artistic detail can be considered from different points of view, which cause a variety of explanations regarding the characteristics, purposes and areas of use. Such a statement is explained by the fact that an artistic detail

is a means of art of word and image, characterized by a special content, symbolic content and an important compositional and characteristic function. Through the detail, the artist's thinking is revealed, his ability to capture from a multitude of things or phenomena so that they can be expressed concentratedly, concisely, sparingly and with great expressiveness, the fantasy of the author of the work. A detail is an artistic image that emerges as a compositional element of indivisibility, which is in various relationships with other artistic means of the text. Its ideological and aesthetic qualities depend on all other details of the work and its interaction with them, of which it is an element in the figurative system of the work. The category "art detail" dialectically combines various features of an artistic image [8].

The mechanisms of emotionally neutral details involve the actualization of the semantic potential of stylistically neutral lexical units and their use in their usual meanings. A functional aspect of this division is image credibility. Such details are neutral regarding the emotional specificity of the image. They contribute to the quantitative accumulation of figurative information.

The original selected details reflect the artistic thinking of the author — the skill clearly expresses the author's intention. Details can reveal or specify the idea of the artist, act, first of all, as the embodiment of a certain idea or represent the leitmotif of the work. Also, sometimes artistic details acquire a symbolic character or perform the function of a linear detail: in the text, this is embodied in portrait, material, landscape and interior details. Often, an artistic detail to a character's speech can also add a special flavor, provide certain functions. It is worth noting that an artistic detail can be both repeated in the work and unique, but in any of these cases it carries a hidden meaning, subtext, causes numerous associations, and can also replace a lengthy description, the author's story or an entire episode. So, as we can see, the model "art detail ↔ artistic text" is not one-sided, but mutual: not only the artistic detail contributes to the expressiveness, picturesqueness and originality of the artistic image, but also the artistic canvas, the text itself also affects the structure, semantics and pragmatics of the artistic detail [13].

Artistic details in the text can be depicted as components of an element of description of nature, phenomena and used to create a visual image of an object or phenomenon. If the author emphasizes precisely this type of detail, it is possible, in this case, to understand the author's point of view, to update the category of modality, pragmatic orientation and systematicity of the text.

The main actualizer of anthropocentricity is a characterization detail, represented

by a set of traits characterizing the hero. These signs are found throughout the content of the work. The peculiarity of this type of detail is that the author does not give a locally focused, detailed description of the hero, but fills the work with a system of details that provide a comprehensive but unobtrusive characterization of the object or outline the main feature of its character. This method does not violate the integrity of the text at the formal compositional level, but at the reception level it creates the effect of free interpretation of the work by the reader. An implicit detail captures the external features of an object, which can be used to interpret its deep essence. It functions as a means of subtextual connections and realizes the categories of anthropocentricity, systematicity, awareness and conceptuality [11].

## 1.2 The essence of the translation of metaphors and epithets in works of art

A metaphor usually appears in works as a hidden comparison, which is applied by naming one object to another and thus reveals an important feature of the other. It can also be embodied by the relation of subject-logical and contextual meanings, based on the similarity of the features of the two concepts. Metaphor is one of the means of visual representation of reality. The importance of this stylistic technique in the style of artistic expression itself is difficult to overestimate. Metaphor is often considered in works as one of the ways to accurately reflect reality in an artistic plan. However, this interpretation of the concept is quite relative. In general, there are no guidelines for using or creating metaphors, no reference books for determining what it means or communicates. A metaphor is recognized only due to the presence of an artistic beginning in it. Also, it can predict one or another degree of artistry. Of course, sometimes there are tasteless metaphors in the works, but artistry can be found in them too, even if it should not have been revealed or expressed more clearly [18].

D. Davidson interpreted that metaphors mean only what the words associated with them mean, taken literally. However, this thesis completely contradicts well-known modern points of view, so much of what he said carries a critical meaning. Metaphor, when looking at it free of all obstacles and errors, becomes not less, but more interesting phenomenon [7].

The semantic dualities of the metaphor take different forms - from the simple



understanding and concept of Aristotle to the relatively complex one of M. Black. They are divided into those who allow a literal paraphrase of the metaphor, and those who deny such a possibility. Some authors emphasize that metaphor gives insight, that is, it penetrates into the essence of things and reality. But even in these cases, metaphor is considered as one of the types of communication, as in most of its simple form, it conveys truth and lies about the world, although at the same time it is admitted that the metaphorical message is unusual and its meaning is more deeply hidden or skillfully veiled.

Metaphors force us to pay attention first of all in the work to some similarity - often new and unexpected - between two or more objects. On the one hand, this is a banal observation, but it is also true, which entails conclusions about the meaning of metaphors. Certain words in the text take on a new, or as it is sometimes called, "expanded" meaning. It is extended in the sense of what philosophers call the extension of a word, that is, relating to the essence that these words name. In any case, this explanation cannot be considered complete, as the words in the metaphor have a direct reference to the object, then the difference between a metaphor and the introduction of a new word into the lexicon is erased: in this sense, the explanation of a metaphor means its destruction [18].

Perhaps this is how a metaphor can be explained as a case of ambiguity: in the context of a metaphor, certain words have both a new and their original meaning; the power of the metaphor depends directly on our uncertainty, on our oscillations between these two meanings.

It should be noted that metaphor exists in language as a real semantic-syntactic unit.

So, here we can talk about the signs of a metaphor:

1) Semantic planning. Considering from the point of view of the interpretation of the literal and figurative meaning, we can cite many interpretations where the literal and figurative meanings are revealed in such a way that their common features emerge. The main and figurative meaning of the word "pulse" are combined in the idea of tempo, rhythm.

2) Abstractness. In the press of metaphorization, the word performs a huge semantic work, as a result of which its meaning becomes generalized and thereby less defined;

3) Expressiveness. Relying on the very first sign of the main and figurative meaning, comparing them, it turns out that the metaphor focuses attention on some

semantic border enclosed in the main meaning;

4) Syntactic. This sign is expressed in the syntactic conditions of metaphORIZATION of the word, which are given by dictionaries and reference books;

5) Morphological. It acts as a numerical characteristic of noun metaphors. Given by dictionaries or reference books.

Thus, a metaphor is a statement about the properties of an object based on some similarity with the meaning of the word already indicated in the reinterpretation. The hypothetical conjecture of the metaphor overrides the subjective beginning in the view of reality [18].

There are three main approaches to the translation of metaphors: 1. The untranslatability of metaphors, which is based on the statement that the translation of a metaphor is impossible, because each of its lexical elements has its own specificity in the target culture; 2. Literal translation, based on the assertion of the existence of common metaphorical fields, which are the same for all languages and cultures. 3. An approach based on the fact that the translatability of a metaphor depends on its semantic structure and function in the text [12]. For adequate transmission of metaphorical means, it is necessary to determine their informational content and semantic structure. If the semantic basis of the metaphor is accurately conveyed, then the result will be an adequate linguistic image in the language of translation and its adequate content [14, p. 236].

Metaphor is a way or form of connecting generally accepted meanings with a subjective relation to them or subjective meanings of the active, it was and will be the main source of new meanings, discoveries, innovations that expand intellectual horizons.

Figurative reflection of reality thanks to metaphor is expressed in some specific features inherent in the given national public consciousness. The reflection of reality with the help of a metaphor reveals the peculiarities of the worldview of this or that culture, their conceptual thinking and verbal creativity. We also conclude that metaphorical concepts reflect the way of life and thinking, national values associated with the characteristic features of representatives of this or that culture.

Epithets are one of the most popular expressions of the means of artistic speech style in works. The epithet is given as an individual assessment by the author of the described object, it can express the author's attitude towards it or the emotions felt by the author. When the author uses one or another epithet, it is precisely which of the many inherent in the subject or phenomenon that seems to him to be the most essential,

he brings to the fore, thereby drawing the reader's attention to it, thereby reflecting his subjective attitude in the very choice of this or that feature to the subject Epithets in the combination of words are one of the manifestations of the richness of the lexical language fund [19].

In our work, we will present several approaches to defining the essence of the term epithet. A. Kwiatkovsky points out that the epithet always acts as a metaphorical adjective, which contains an apt sign of comparison. The very origin of the word suggests that the epithet as a part of speech is an adjective. There is also an even narrower understanding of the grammatical status of an epithet - as an adjective closely related to a noun and forming one group with it. Other scientists, recognizing the epithet's ability to express itself in different parts of speech, as well as word combinations and subordinate clauses, reduce its function to "defining a noun" [5]

In the general and widespread understanding, an epithet is any definition used to distinguish the subject of thought, to name a feature - either permanent, habitual, often repeated and known to speakers, or special, original, which was noticed only by the author, which connected with a specific text, with an individual author's style.

As P. Volynsky argued, one must be able to distinguish an epithet from a logical meaning that indicates some integral organic feature in the text, for example, it can indicate the material from which the object is made, a person's family affiliation, for example - a marble table, a mother's sister etc. But these same definitions in combination with other concepts and in different contexts can acquire a figurative meaning, turning into metaphorical epithets, for example - marble face. Therefore, the very meaning of the epithet can be understood only from the context and only in combination with the word defined by the epithet [19].

I. Halperin studied the peculiarities of the formation of figurativeness of an epithet in the English language. In his opinion, figurativeness is created due to the interaction of the subject-logical meaning of a word with its contextual meaning. A logical definition is purely objective, while an epithet always has a subjective-evaluative character, example: *red blood* – «червона кров», *wooden table* – «дерев'яний стіл», *white snow* – «білий сніг» are logical definitions, since they indicate generally recognized qualities of the subject. At the same time, adjectives in phrases wonderful day, beautiful lady, handsome man have a subjective and evaluative character and are epithets [19].

Traditional transformations in the translation of epithets are: figurative replacement, contextual replacement, compression, decompression, transposition,

permutation, negation and expressivization, replacement of a stylistic device, descriptive translation.

The most used is the equivalent translation of the epithet. It consists in finding in the target language an expression that would have the same meaning used in a similar context. In some cases, the following images overlap, for example: *black day* - *чорний день*. But in other cases, or it happens when metaphorical images are found in different languages, then you should resort to figurative substitution: *black frost* – *лютий мороз*.

Transposition, or replacement of a part of speech. The need for such a transposition often arises when translating inverted epithets or epithets-substantives *a hell of a place* – *прокляте місце*.

Compression is the saving of language means to express the same content. Transformation of the source text in order to give it a more concise form [10], such as *nasty little shop* – *злиденна крамничка*.

Decompression is a linear or vertical expansion of a language unit (words, phrases, sentences, text), which arises as a result of the need to fill phonetic, morpheme, lexical-semantic, syntactic or cultural-psychological lacunae of genetically unrelated languages [8]: *a shrewd eye* – *розумний і проникливий погляд*, *a ruthless man* – *брутальний і невблаганний чоловік*.

Descriptive translation is used by translators when there is no full or partial counterpart in the translation language, or it is impossible to convey an image in one word due to a large number of connotations: *precious snapshot of yours* – *світлина, яка була вам така дорога*.

In order to make the epithet more understandable for the Ukrainian recipient, in some cases it is necessary to resort to contextual substitution: *heavy hostess* – *занудна господиня*.

In fiction, epithets act as means of figurative thinking, the author's individual perception of reality. The main function of epithets in fiction is to evoke certain bright pictures in the reader's imagination, that is, precisely on the reader's emotional level. The combination of epithets with other artistic and stylistic means strengthens the expressive sound of the text, accumulating modally the author's connotations. Figurative definitions strengthen the clearly expressive potential of nominations, allow to convey one or another assessment of the object and contribute to tropeization and, as a result, aestheticization of the artistic text [9].

Well, we can say that the epithet has both formal functions (predicative and attributive) and semantic functions. The epithet is an important element in the author's

artistic style and an expression of his vision of beauty and aesthetics. Through the use of epithets, writers create the canvas of an artistic work - they depict landscapes, describe the heroes of the work, their inner world and experiences.

### 1.3 Specific of fictional discourse text analysis

The text under analysis belongs to the mentafact text type. The reason is that this novel has a certain influence on the real world, unfolds the history of American culture of the 20th century through artistic images and hidden knowledge. Fictional discourse departing from artistic conception while situating visual art's position in the current culture. This discourse serves to inform and shape a person in the world and how the baseline for responding to various concepts is formed by the author. From the beginning it may seem that this discourse is only communication, but communication is how we interact with each other, with ourselves and with our society. Fictional speech contraction like that *“Would you recognise the man again?” Smith asked, looking up from her notepad and waiting for a response.* In this style of discourse, the author uses direct and indirect speech, conveys what is written through the stylistic coloring of the language, as indicated in the translation, this discourse is based and transmitted by telling stories, communicating, having a conversation between the characters of the work and the reader, urging him to think and live in this world of the author.

The text is an fictional discourse, because it contains various means of expression and various figures of speech. If we analyze the entire novel, we can find many metaphors such as *“house floated”, “a product of the Nevada silver fields”, “of the Yukon”, “of every rush for metal since Seventy-five”, “She's a deep one”, “full of money, silver pepper”.* The text does not have a fixed structure and cliches that are usual for artefact texts.

The analyzed text is taken from the whole novel, but the most used parts 2, 3 and 9, because it is in these parts that the author introduces us to the characters and the way of life at that time in New York.

The communicative purpose of the textual information is to describe the culture, the meaning of the "American Dream" and life in those times of the upper strata of society with commoners.

Artistic details used in the text of the novel: *the soft twilight, with ropes, into my chair, enchanted metropolitan twilight, bored, sprawling, swollen towns.*

Also, Fitzgerald's novel is enriched with vivid metaphors and epithets. Erased metaphor *house floated* – *особняк випливав, full of money* - *дзвеніт грошею*; contextual metaphor of substitutions: *wasn't fit to lick my shoe* - *нігтя мого не вартий*, *she's a deep one* - *така, що не розкусиш*, *he'd tanked up a good deal* - *він добряче випив*, *rotten crowd* – *кодло* - not only contextual replacement, but also transformation type; author's metaphors: *a product of the Nevada silver fields, of the Yukon, of every rush for metal since Seventy-five, cab stopped at one slice in a long white cake of apartment houses, spanking new under a thin beard of raw ivy, and a marble swimming pool, and more than 40 acres of lawn and garden*; conceptual metaphor: *silver pepper of the stars, wed his unutterable visions to her perishable breath*.

Epithets are deployed: *is always the city seen for the first time, in its first wild promise of all the mystery and the beauty in the world, the racy, adventurous feel of it at night and the satisfaction that the constant flicker of men and women and machines gives to the restless eye* - an epithet with metamorphic elements; symbolic epithets - *a gorgeous, scarcely human orchid of a woman, fell with romantic affection*; epithet with comparative constructions - *his eyes ... gave him the appearance of always leaning aggressively forward*; an epithet thanks to which the reverse is difficult subordinate clause with descriptive subordinate clause - *terraced with a labyrinth of windshields that mirrored a dozen suns*.

The author used a special vocabulary thanks to his own epithets, artistic details and metaphors. At the end of this chapter, we have analyzed the linguistic and translational aspects of direct and indirect languages. In addition, we have considered all the necessary features of artistic discourse texts that will be useful for our subsequent analysis.



FEATURES OF THE ARTISTIC REPRODUCTION OF THE IMAGE DUE  
TO THE ARTISTIC DETAILS AND TOOLS IN THE WORK OF F. S.  
FITZGERALD "THE GREAT GATSBY"

## 2.1 The translation of the image of the characters and the visualization of New York with the help of artistic details

The Great Gatsby is written by the author and is recognized worldwide in a style of grace and elegiac, using extended metaphors, figurative techniques and poetic language to create a sense of nostalgia and loss. We can observe that throughout the novel, the main character, the speaker Nick, refers to the fact that he creates a written account of the past, which he remembers with nostalgia and fondness. One of the most frequently used words in the book is "time". The word "past" also appears frequently, alluding to the act of remembering and recalling [13].

It is descriptive artistic details that play a significant role in the novel "The Great Gatsby" and perform their direct functions in it. Let's recall the image of the party, which in the work was the very embodiment of wealth and luxurious life, which are components of the concept of the "American Dream", turns out to be one of the main motives of the novel. One gets the impression that the content of their descriptions overshadows the metaphorical side. Gatsby's parties, Myrtle's apartment, memories of balls in Daisy's youth - all these detailed descriptions, taking into account such small facts as the mention of the number of baskets of fruit and the time it takes to get juice from them - for a reason. This is part of the celebrations that reflect the unique image of that time. These are parts of one of the leitmotifs of singing the theme of life, around which other images are gathered, which unfold the theme of life's passions. Therefore, in our work, we focus on this and consider them in more detail below [5].

Thus, attending one of the parties in Myrtle, the narrator recalls the following:

*Eng.: I wanted to get out and walk eastward toward the park through the soft twilight, but each time I tried to go I became entangled in some wild, strident argument which pulled me back, as if with ropes, into my chair. Yet high over the city our line of yellow windows must have contributed their share of human secrecy to the casual watcher in the darkening streets... I saw him too, looking up and wondering. I was within and without [1, p.40].*

*Укр.: Я хотів вийти і піти на схід до парку крізь м'які сутінки, але кожного разу, коли я намагався піти, я заплутувався в якійсь дикій, різкій суперечці, яка*

тягнула мене назад, наче мотузками, у крісло. *I все ж високо над містом наша лінія жовтих вікон, мабуть, додала свою частку людської таємниці випадковому спостерігачу на вулицях, що сутеніють... Я теж бачив його, дивлячись угору й дивуючись. Я був всередині і зовні [17].*

In this fragment, we see a sequential translation, but what transformations are taking place, pay attention to such an expression, modulation and transpositions are taking place here : . *I все ж високо над містом наша лінія жовтих вікон, мабуть, додала свою частку людської таємниці випадковому спостерігачу на вулицях, що сутеніють*. There is also an addition, replacement with a better equivalent in the Ukrainian translation

*Eng.: By seven o'clock the orchestra has arrived – no thin five piece affair but a whole pit full of oboes and trombones and saxophones and viols and cornets and piccolos and low and high drums ‘ ... the cars from New York are parked five deep in the drive, and already the halls and salons and verandas are gaudy with primary colors and hair shorn in strange new ways and shawls beyond the dreams of Castile [1, p.44].*

*Укр.: «О сьомій годині оркестр прибув – не якийсь там жалюгідний квінтет, а ціла яма, повна гобоїв, тромбонів, саксофонів, альтів, корнетів, пікколо, низьких і високі барабанів... машини з Нью-Йорка припарковані перед домом у п'ять рядів, і в залах, у вітальнях, на верандах, що міняються всіма фарбами веселки, можна побачити зачіски, зроблені за останнім неймовірним криком моди, і шалі, які не снилися навіть кастильським модницям [17].*

In this case, transcoding transformation, specification is used: *trombones and saxophones and viols and cornets and piccolos and low and high drums* ‘.In the other part grammatical replacment: *неймовірним криком моди, і шалі, які не снилися навіть кастильським модницям*.

*Eng.: The bar is in full swing and floating rounds of cocktails permeate the garden outside until the air is alive with chatter and laughter and casual innuendo and introductions forgotten on the spot and enthusiastic meetings between women who never knew each other's names [1, p.44].*

*Укр.: Бармени тільки встигають наливати, таці з коктейлями пропливають між деревами саду, і вже саме повітря стає п'яним і дзвінким від говору й сміху, побіжного обміну новинами, схожими на плитки, побіжних знайомств, що за хвилину будуть забуті, й палких вітань, якими обмінюються дами, що ніколи не знали одна одну на ім'я [17].*



Here we observe the translation of transcoding *cocktails*- коктейлями, concretization *is in full swing and floating rounds*- тільки встигають наливати, addition *introductions forgotten on the spot* - знайомств, що за хвилину будуть забуті.

*Eng.: here was something gorgeous about him (...) a romantic readiness such as I have never found in any other person* [1].

*Укр.: у ньому було щось чудове (...) така романтична готовність, якої я ніколи не бачив ні в одній людині* [17].

Also, in our work, we would like to pay attention not only to the descriptive moments of the hero, but also to the visualization and description of the Valley of Ashes, which is key to the story, since it is from this place that the negative and ominous ending of the novel originates. Such adjectives as «гротескний» ('grotesque'), «безлюдний» ('desolate') і «жахливий» ('ghastly') are used to describe the setting, imbuing the valley with a sense of depression that contrasts starkly with the decadent glamor of New York and the macrocosm of the American dream.

The architectural space of the city is the semantic point that generates new meanings and fills the world with meaning [15, p. 98]. The image of New York is visualized in detail, the author provides a geographical map large enough to reproduce the events that happened to the characters. Visualization, according to U. Jones, is achieved thanks to intensive reading and knowledge of New York not only in texts, but also with the help of personal observations [6, p. 13].

New York, with its unparalleled entourage, creates a mysterious liveliness of the evenings, which so impresses the main character. The dominant components of the visualization of the image of the city are actualized by the endless hustle and bustle of citizens, mobility, speed of cars, which is especially noticeable at night, when the city burns in the glow of lights, the palette range of which symbolizes the aesthetics of grandeur, wealth, bohemian permissiveness. According to V. Glazychev, an unbiased visitor to New York's Manhattan experiences a feeling of admiration when his gaze, gliding up the walls of skyscrapers, captures a rich, extremely diverse silhouette of buildings directed to the sky [16, c. 53].

The city in Nick Carraway's reception becomes a familiar way of fulfilling his daily needs:

*Eng.: "I took dinner usually at the Yale Club – for some reason it was the gloomiest event of my day – and then I went up-stairs to the library and studied investments and securities for a conscientious hour"* [1].

Укр.: «Зазвичай я вечеряв у Єльському клубі – чомусь це була найпохмуріша подія мого дня, – а потім я піднявся сходами до бібліотеки й сумлінно вивчав інвестиції та цінні папери.»

Here we observe transliteration *Yale Club*- Єльському клубі and grammatical replacment: *а потім я піднявся сходами до бібліотеки й сумлінно вивчав інвестиції та цінні папери*- *and then I went up-stairs to the library and studied investments and securities for a conscientious hour*. Also in this example we see modulation: *а conscientious hour*- сумлінн.

At the center of the vision is the Yale Club as a manifestation of recreation and the library as a place of science and knowledge. The hero's desire for a dignified life, prospects in the city government makes possible the necessity of tireless work on oneself.

The route of the narrator's daily life is projected into a fully conscious being through the objective world of wide avenues, streets, a hotel and a train station, which in turn captivate the hero, he likes the charm of a quiet night and a walk through the city:

Eng.: „*If the night was mellow, I strolled down Madison Avenue past the old Murray Hill Hotel, and over 33d Street to the Pennsylvania Station*” [2].

Укр.: «Якщо ніч була спокійною, я прогулявся Медісон-авеню повз старий готель Murray Hill і 33-ю вулицею до станції Pennsylvania.»

Here we see the transliteration *Madison Avenue*- Медісон-авеню, *Murray Hill*- Murray Hill, *Pennsylvania Station*- станції Pennsylvania.

In the novel, the visualization of New York is presented in the style of the ideal space of civilization itself, which allows one to truly admire the aesthetics of urbanism, and therefore a person feels the fullness of his inner being from what he sees.

The big city becomes the background of especially intimate, romantic views or thoughts, or passionate desires [4, с. 69]. Love, sympathy, which sometimes have a tragic tone in the space of New York, are imbued with an atmosphere of mystery, dreaminess, because Nick Carraway was especially lucky to walk down Fifth Avenue, surrounded by a romantic entourage of the space of feelings:

Eng.: *I liked to walk up Fifth Avenue and pick out romantic women from the crowd and imagine that in a few minutes I was going to enter into their lives, and no one would ever know or disapprove* [1, с. 88].

*Укр.: Мені подобалося ходити по П'ятій авеню, вибирати з натовпу романтичних жінок і уявляти, що через кілька хвилин я увійду в їх життя, і ніхто ніколи не дізнається або не схвалить.*

The New York translation uses transcoding, as in this example: *П'ятій авеню- Fifth Avenue* and grammatical replacement *pick out romantic women from the crowd-* *вибирати з натовпу романтичних жінок.*

In some places, the essentially perfect space of aesthetics and prosperity of the city evokes a melancholic atmosphere for the narrator, so we are visualized in front of us a charming and at the same time psychologically unbearable twilight of the capital, restaurant windows:

*Eng.: At the enchanted metropolitan twilight I felt a haunting loneliness sometimes, and felt it in others – poor young clerks who loitered in front of windows waiting until it was time for a solitary restaurant dinner – young clerks in the dusk, wasting the most poignant moments of night and life [2, с. 88].*

*Укр.: У чарівних столичних сутінках іноді я відчував нестерпну самотність і відчував її в інших – бідних молодих клерках, які тинялися перед вікнами, чекаючи, поки настане час самотньої ресторанної вечери, – молодих клерків у сутінках, які марнували найгостріші хвилини життя ніч і життя.*

*I felt a haunting loneliness sometimes-* *іноді я відчував нестерпну самотність-* it is a grammatical replacement for the translation of the Ukrainian language.

The life of an individual in the city consists of more and more impersonal content and material that tends to suppress personal-specific-personal coloring and originality [11, с. 224]. The peerfect space replaces the harsh realism of the reality of the metropolis, because the focus of the author's attention is the decline of the "American dream" and representatives of the middle class and elite in the period of the 1920s. It should not be forgotten that New York is a city where illusions are shattered and human destinies are broken [ 15, с. 168]. The image of New York is presented through the prism of stylistic contrast: the charm of the night city - the wandering of poor clerks through the streets at dusk.

For F. Fitzgerald, New York is a "Great City". However, let's take one of the most expressive images of everyday New York, made in the style of alienation:

*Eng.: West Egg, especially, still figures in my more fantastic dreams. I see it as a night scene by El Greco: a hundred houses, at once conventional and grotesque, crouching under a sullen, overhanging sky and a lustreless moon. In the foreground*

*four solemn men in dress suits are walking along the sidewalk with a stretcher on which lies a drunken woman in a white evening dress. Her hand, which dangles over the side, sparkles cold with jewels. Gravely the men turn in at a house— the wrong house. But no one knows the woman's name, and no one cares [2].*

Укр.: *Уест-Егг я досі часто бачу уві сні. Це скоріше не сон, а фантастичне бачення, що нагадує нічні пейзажі Ель Греко: сотні будинків банальної і в той же час химерної архітектури, що згорбилися під похмури́м, низько навислим небом, в якому пливе тьмяний місяць; а на передньому плані четверо похмурих чоловіків у фраках несуть ноші, на яких лежить жінка у білій вечірній сукні. Вона п'яна, її рука звислася з нош, і на пальцях холодним вогнем виблискують діаманти. У зосередженій мовчазності чоловіки звертають до будинку — це не той, що їм потрібен. Але ніхто не знає імені жінки, і ніхто не прагне впізнати [16].*

Transliteration *West Egg- Уест-Егг, El Greco- Ель Греко. Addition I see it as a night scene by El Greco - Це скоріше не сон, а фантастичне бачення, що нагадує нічні пейзажі Ель Греко, сотні будинків банальної і в той же час химерної архітектури, що згорбилися під похмури́м, низько навислим небом, в якому пливе тьмяний місяць. Omission я досі часто бачу уві сні- especially, still figures in my more fantastic dreams. Here we can claim that the present transformation is descriptive: a hundred houses, at once conventional and grotesque, crouching under a sullen, overhanging sky and a lustreless moon. In the foreground four solemn men in dress suits are walking along the sidewalk with a stretcher on which lies a drunken woman in a white evening dress. Her hand, which dangles over the side, sparkles cold with jewels. Gravely the men turn in at a house— the wrong house. But no one knows the woman's name, and no one cares- сотні будинків банальної і в той же час химерної архітектури, що згорбилися під похмури́м, низько навислим небом, в якому пливе тьмяний місяць; а на передньому плані четверо похмурих чоловіків у фраках несуть ноші, на яких лежить жінка у білій вечірній сукні. Вона п'яна, її рука звислася з нош, і на пальцях холодним вогнем виблискують діаманти. У зосередженій мовчазності чоловіки звертають до будинку — це не той, що їм потрібен. Але ніхто не знає імені жінки, і ніхто не прагне впізнати.*

In the novel "The Great Gatsby" we again encounter the contrast of two images: dehumanized and humanistic. As you know, New York is located on Manhattan Island, and it is the writer who depicts it. At the center of this visualization

is a historical retrospective of the "natural" world of the city, which was destroyed by civilization, so we see an old island that once flourished:

*Eng.: And as the moon rose higher the inessential houses began to melt away until gradually I became aware of the old island here that flowered once for Dutch sailors' eyes – a fresh, green breast of the new world. Its vanished trees, the trees that had made way for Gatsby's house, had once pandered in whispers to the last and greatest of all human dreams [2].*

*Укр.: І в міру того, як місяць піднімався вище, стираючи обриси непотрібних споруд, я прозрівав древній острів, що колись виник перед поглядом голландських моряків, — незаймане зелене лоно нового світу. Шелест його дерев, тих, що потім зникли, поступившись місцем будинку Гетсбі, був колись музикою останньої і найбільшої людської мрії [17].*

Grammatical replacement and from addition and can be said with descriptive transformation: *І в міру того, як місяць піднімався вище, стираючи обриси непотрібних споруд, я прозрівав древній острів - And as the moon rose higher the inessential houses began to melt away until gradually I became aware of the old island here that flowered. Modulation: незаймане зелене лоно нового світу- a fresh, green breast of the new world.*

Despite its small volume, "The Great Gatsby" is a multifaceted novel. This novel is also about the romantic Jay Gatsby, war, human meanness, but at the same time it is a "novel of upbringing", a novel about the loss of illusions [15, с. 120]. Therefore, it is quite natural that Nick Carraway - the author's alter ego - mentioned:

*Eng.: Even when the East excited me most, even when I was most keenly aware of its superiority to the bored, sprawling, swollen towns beyond the Ohio, with their interminable inquisitions which spared only the children and the very old – even then it had always for me a quality of distortion [1,с. 274].*

*Укр.: Навіть і тоді, коли Схід особливо приваблював мене, коли я особливо ясно усвідомлював його перевагу над нудьгуючими, набридливими містечками за річкою Огайо, де пусті мов нікому не дають пощади, окрім хіба немовлят і старих, — навіть і тоді мені в ньому здавалася якась потворність [19].*

Transliteration *Огайо- Ohio*, omission and addition *even then it had always for me a quality of distortion- навіть і тоді мені в ньому здавалася якась потворність.*



New York is fascinating, but it is a trap for provincials from the West. And gradually, New York turns from the city of hopes into a "valley of slag". Nick Carraway does not feel this transformation immediately, it comes to him slowly, because the hero sees the dirty bosom of the city in front of him - a desert area of land, where ash and smoke rises everywhere, and people barely move:

*Eng.: About half way between West Egg and New York the motor road hastily joins the railroad and runs beside it for a quarter of a mile, so as to shrink away from a certain desolate area of land. This is a valley of ashes – a fantastic farm where ashes grow like wheat into ridges and hills and grotesque gardens; where ashes take the forms of houses and chimneys and rising smoke and, finally, with a transcendent effort, of men who move dimly and already crumbling through the powdery air [1, c. 36].*

*Укр.: Майже на півдорозі між Уест-Еггом і Нью-Йорком шосе підбігає до залізниці і з чверть милі біжить з нею поряд, ніби хоче обігнути стороною похмурий пустир. Це справжня Долина Шлаку — примарна нива, на якій шлак сходить як пшениця, нагромаджується пагорбами, сопками, розкидається химерними садами; перед вами з'являються шлакові будинки, труби, дим, що піднімаються до неба, і, нарешті, якщо дуже напружено придивитись, можна побачити шлаково-сірих чоловічків, які наче розпливаються в курному тумані [17].*

The following translation transformations are used in this example:

*Transliteration Уест-Еггом і Нью-Йорком- West Egg and New York, modulation: motor road- шосе, fantastic farm - примарна нива, grammatical replacment: motor road hastily joins the railroad and runs beside it for a quarter of a mile- шосе підбігає до залізниці і з чверть милі біжить з нею поряд. We can also say that a descriptive transformation is also used: Це справжня Долина Шлаку — примарна нива, на якій шлак сходить як пшениця, нагромаджується пагорбами, сопками, розкидається химерними садами; перед вами з'являються шлакові будинки, труби, дим, що піднімаються до неба, і, нарешті, якщо дуже напружено придивитись, можна побачити шлаково-сірих чоловічків, які наче розпливаються в курному тумані- a fantastic farm where ashes grow like wheat into ridges and hills and grotesque gardens; where ashes take the forms of houses and chimneys and rising smoke and, finally, with a transcendent effort, of men who move dimly and already crumbling through the powdery air.*

The depiction of loneliness in American literature is almost the leading of the 20th century. Loneliness in the crowd, loneliness in the city. It is Fitzgerald who is its greatest exponent. This passage is done in the style of alienation. The American researcher S. Finkelstein claims that "the crisis of the 20th century... marks a new era when, along with a sympathetic image of the alienated personality of another person, literature appears that is an expression of the writer's own alienation" [3, p. 176]. The American critic notes that "the style of alienation reflects the fear and anxiety of the observer himself, depicts the external world as cold, hostile, impenetrable" [5, p. 182]. The style of alienation, which the writer resorts to, speaks of the loss of illusions inherent in youth, which is especially vividly manifested in the image of New York. The Jazz Age was striking in its contradictions: unrestrained fun and gloomy moods, it was a "banquet during the plague." And this was especially visible in New York, where, as in a mirror, all the best and worst of that time were reflected. The flourishing city turns into a "slag valley". F. Fitzgerald acutely felt the atmosphere of anxiety that engulfed this still completely prosperous world. Visualization of the city is closely related to its presentation in a historical perspective, social problems that, despite the sophistication of architecture and lifestyle, remain tangible for the author and heroes [4].

## 2.2 Peculiarities of the translation of metaphors and epithets in the novel by F.S. Fitzgerald "The Great Gatsby"

We will consider the analysis of the translation of metaphors of varying complexity into Ukrainian in this section.

*The Buchanan's house floated suddenly toward us [2].*

*Особняк Б'юкененів раптом вплив нам назустріч [16]*

Here we observe the finding of an equivalent in the Ukrainian language, because it is an ontologically conceptual metaphor. Analyzing the Ukrainian translation, we also encountered the expression «висіти у повітрі». For us, two versions of the translation are strange, because the first one is related to water, and the second one we begin to imagine as a house somewhere on top of the canopies above people, but if we convey the very meaning of the translation from the English language, the first version of the translation is the best. And this metaphor «особняк вплив» represents the wealth aspect of the American Dream concept.

And this metaphor represents the wealth aspect of the American Dream concept.

*Her voice is full of money... That was it. I'd never understood before. It was full of money – that was the inexhaustible charm that rose and felt in it, the jingle of it, the cymbals' song of it [2].*

*У її голосі відчувається дзвенкіт грошей... І так воно й було. Тільки тепер я зрозумів це. В її голосі дзвенькали гроші – ось що безнастанно вабило в його чарівних переливах, дзвенкіт металу, переможна сила кимвалів [16]*

Morphological image transformation was used in the translation.

We can observe how M. Pinchevskyi in the Ukrainian version translates in such a way as to convey the concept of the author of the original about the "American dream", namely the wealth on which Fitzgerald emphasizes in this metaphor [6].

*I think he'd tanked up a good deal at luncheon and his determination to have my company bordered on violence [2].*

*Певно, він добряче випив за обідом і тепер хотів гульнути разом зі мною — навіть якщо доведеться присилувати мене до цього[16].*

You can also emphasize this disdain for the character with the following versions of the translation into Ukrainian: *він добряче піддав, він добряче бенкетував, він бразжився*. This is formed by the fact that we find alternatives to the translation of the morphological transformation.

*"They're a rotten crowd," I shouted across the lawn [2].*

*Наплюйте ви на все це кодрло! — гукнув я, обернувшись [16].*

Here, too, we observe not only a contextual replacement, but also a transformation sentence type: from general personal to incomplete persuasive, and this is a vivid example translation artistic vision that successfully enhanced the effect of the original. The Ukrainian version of the translation is somewhat simplified.

The author often uses faded metaphors to characterize his own characters  
Example:

*Cody was fifty years old then, a product of the Nevada silver fields, of the Yukon, of every rush for metal since Seventy-five[2].*

*Коді перевалило тоді за п'ятдесят, і за плечима в нього були срібні копальні Невади, золотоносні жили Юкону і взагалі всі металеві гарячки, починаючи з сімдесяти п'ятого року[16].*

Also, a descriptive translation of the author's metaphor is observed here.

Erased metaphors help to recreate the atmosphere in which the events take place. Consider the following passage:



*I began to like New York, the racy, adventurous feel of it at night and the satisfaction that the constant flicker of men and women and machines gives to the restless eye [2].*

*Я починав любити Нью-Йорк, загадкову, збудливу жвавість його вечорів, безнастанне мигтіння людей та машин, яке так тішить допитливе око [16].*

*...a figure had emerged from the shadow of my neighbour's mansion and was standing with his hands in his pockets regarding the silver pepper of the stars [1].*

*... кроків за п'ятдесят від мене, відокремившись від тіні сусіднього будинку, стояв якийсь чоловік; встромивши руки в кишені, він дивився на срібний розсип зірок [16].*

*He knew that when he kissed this girl, and forever wed his unutterable visions to her perishable breath, his mind would never romp again like the mind of God [2].*

*Він знав: коли він поцілує цю дівчину, коли з'єднає назавжди свої несказанні мрії з її минуцим диханням, уява його назавжди втратить божественну свободу [16].*

Contextual substitution is also observed in the following example. After the death of the heroine, the man speaks of her firm and decisive character already with sorrow and respect, and sees in this, rather, her advantage:

*"She's a deep one," said Wilson, as if that answered the question [2].*

Here, M. Pinchevsky [18] chose a language close to ours, in order to convey the personality of the heroine Myrtle and not to lose the metaphorical connection of the author's original:

*Така, що не розкусиш,— сказав Вільсон, неначе це було відповіддю на запитання [16].*

Another way could be translated as follows: *Вона ще та лиса.*

*I thought he knew something about breeding, but he wasn't fit to lick my shoe.*

It is here that a metaphor is used, which is traditional for the language. But in the Ukrainian version, the following translation is offered:

*Я вважала, що він людина вихована, а виявилось, що він і нігтя мого не вартий.*

Another way could be translated as follows: *волосинки не вартий.*

Traditional metaphors are not only a means of creating images of characters, but also help to understand their relationships:

*She had gathered that they were fashionable people, but though her mother had brought her up to beware such people as drones, she did not feel that way here [2].*

Below we see how M. Pinchevskyi finds a direct dictionary counterpart to the traditional metaphor of drones in the Ukrainian language in the translation:

*Дівчина розуміла, що ці люди належать до великосвітського товариства, але, всупереч пересторогам матері, вони не видавалися їй трутнями, яких треба оминати десятою дорогою [16].*

As like the English metaphor of *drones* such as the Ukrainian one трутень is used to denote lazy people, those who are used to the fact that their life is settled and comfortable for them by itself, without their own efforts. In this case, the dictionary counterpart is the most appropriate translation technique.

In author's metaphors F.S. Fitzgerald conveys to the reader not only the attitude towards the characters, but also his aesthetic views. For example, the writer also shows figuratively the city of New York, its strict uniformity of architecture and bright everyday life:

*At 158th Street the cab stopped at one slice in a long white cake of apartment houses [2].*

*На Сто п'ятдесят восьмій вулиці довжелезним білим пирогом простяглись однакові житлові будинки, там, перед одною із скибок цього пирога, машина зупинилась [16].*

M.Pinchevskyi reproduces the original author's metaphor in his translation by adding lexical units that shape the image.

Expanded, or expanded, metaphor is a type of author's metaphor. It consists of several phrases that are used metaphorically and create a single image, complementing and reinforcing each other and the image as a whole. Such metaphors, as a rule, are revealed during a large section of the text [11].

*The one on my right was a colossal affair by any standard – it was a factual imitation of some Hotel de Ville in Normandy, with a tower on one side, spanking new under a thin beard of raw ivy, and a marble swimming pool, and more than 40 acres of lawn and garden [2].*

*Особливо розкішною була споруда поруч – достеменна копія нормандської Hotel de Ville з вежею, новенькі мури якої ще ледь прикривало*

облідле плетиво плюща, з мармуровим плавальним басейном і садком на добрих сорок акрів [16].

In the works of F.S. In Fitzgerald, we see many techniques for reproducing the imagery of details, especially epithets. His epithets, which differ in content and scope, form, are often used on the border with metaphors or comparisons, since the writer's complex and detailed style of narration and description is simply imbued with artistic motifs.

In Fitzgerald's epithets, we trace the notes of admiration for the beauty of the surrounding world, the native land - the basis of the pride of the American people. Examples of the translation of epithets from English to Ukrainian:

There was so much to read for one thing and so much fine health to be pulled down out of the young breath-giving air [2].

Передусім я візьмуся за книжки, я читатиму їх одну за одною, а ще — набиратимуся сили й здоров'я, п'ючи на повні груди свіже, живлюще повітря [16].

This translation uses the transformation of descriptive translation, with addition and subtraction. Also, the examples below are translated on the same basis.

The city seen from the Queensboro Bridge is always the city seen for the first time, in its first wild promise of all the mystery and the beauty in the world [2].

З мосту Квінсборо Нью-Йорк завжди бачиш ніби вперше, він ніби вперше беззастережно обіцяє тобі всі дива й краси світу [16].

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I began to like New York, the racy, adventurous feel of it at night and the satisfaction that the constant flicker of men and women and machines gives to the restless eye [2].

Я починав любити Нью-Йорк, загадкову, збудливу жвавість його вечорів, безнастанне мигтіння людей та машин, яке так тішить допитливе око [16].

With the help of epithets written by F.S. Fitzgerald becomes a means of additional emphasis on the character traits of his heroes, their position and attitude to modernity and its ideas.

*His tanned skin was drawn attractively tight on his face and his short hair looked as though it were trimmed every day. I could see nothing sinister about him [2].*

*Засмагла шкіра гарно обпинала його обличчя, коротка зачіска наводила на думку, що підправляють її щодня. Хоч як я придивлявся, нічого зловісного в ньому не знаходив [16].*

In this case, we see paraphrasing, the transformation of adding one's own to the translator to paraphrase to understand our language from the original.

Flawless, always perfect and refined, he embodies the idea of a dream man, in fact the "American Dream" itself. The main character himself confirms this impression.

In M. Pinchevskyi's translation, we see a strengthening clarification *хоч як я придивлявся*, which is a well-chosen detail to the artistic pen of the author of the original. This impression about the hero is confirmed by the following quote:

*It was testimony to the romantic speculation he inspired that there were whispers about him from those who found little that it was necessary to whisper about in this world [2].*

*Певно, й справді щось дуже таємниче було в цій людині: плітки про неї переказували пошепки навіть ті, хто не звик стишувати голосу ні за яких обставин [16].*

Consider an example of symbolic epithets bordering on metaphors. The following lines will illustrate them most vividly:

*Gatsby indicated a gorgeous, scarcely human orchid of a woman who sat in state under a white plum tree [2].*

*Гетсбі показав на сліпучу красуню, схожу більше на орхідею, аніж на жінку, що сиділа у величній позі під розлогою сливою [16].*

*For a moment the last sunshine fell with romantic affection upon her glowing face [2].*

*Останні промені сонця пестливо торкнулися порожевілого обличчя Дейзі [16].*

In the Ukrainian translation, it is precisely the compensatory transformation that is proposed.

Such a phrase is quite simple to construct, and therefore does not cause significant difficulties in translation. Compress word combinations remains interesting *fell with romantic affection* the Ukrainian was touched tenderly. It is interesting how the description of the man's appearance contrasts with her:

*Two shining arrogant eyes had established dominance over his face and gave him the appearance of always leaning aggressively forward [2].*

*Але в його обличчі головними були очі: від їх блискучого зухвало погляду завжди здавалось, немов він з погрозою подається вперед [16].*

*It was a rich cream color, bright with nickel, swollen here and there in its monstrous length with triumphant hatboxes and supper-boxes and tool-boxes, and terraced with a labyrinth of windshields that mirrored a dozen suns [2].*

*Вона була кремового кольору, вся сяяла нікелем, з її фантастично видовженого корпусу тут і там пихато випиналися відділення для капелюхів, відділення для харчів, відділення для інструментів, а численні шибки утворювали справжній лабіринт, у якому сонце віддзеркалювалося десятком разів [16].*

In these examples, we observe transposition, subtraction and addition.

His uniqueness in the novel is that F.S. Fitzgerald resorts to oxymoronic epithets, and combines both appearance and character in such constructions.

*At least once a fortnight a corps of caterers came down with several hundred feet of canvas and enough colored lights to make a Christmas tree of Gatsby's enormous garden [2].*

*Щонайменше двічі на місяць до мого сусіда приїздив цілий загін декораторів, які привозили кількасот метрів брезенту й таку ж кількість різноколірних лампочок, ніби збиралися перетворити величезний сад Гетсбі на різдвяну ялинку [16].*

The translation of the e hyperbolic epithet is consistent in accuracy, it evokes validity and understanding in another language.

*On buffet tables, garnished with glistening hors-d'oeuvre, spiced baked hams crowded against salads of harlequin designs and pastry pigs and turkeys bewitched to a dark gold [2].*

*На столах, між принадних закусок, громадилися нашіпговані прянощами окісти, пістряві, мов убір арлекіна, салати, поросята в тісті й індики, в чародійський спосіб перетворені на червоне золото [16].*

So, we can pay attention to the fact that in the work "The Great Gatsby" the author repeatedly turns to metaphors and epithets in order to color the speech and convey the culture of that time.

## CONCLUSIONS

Reproduction of imagery is one of the forms of reflecting the world, it is an integral part of the linguistic and artistic image. Since the linguistic and artistic image and the work as a whole are potentially ambiguous, their comparative value, the degree of adequacy or polemicality in relation to the author's concept is also related to the identification of the features of the detailing of the depicted world. author. Many literary critics see the scientific study of the world of the work as one of the main tasks of modern literary studies.

At the current stage of the development of literature, one of the "eternal" problems of creativity continues to be raised - the problem of the writer's artistic abilities, the means of his emotional influence on the reader, the problem of mastery in general. And the artistic detail as a literary category, associated with a specific expressive detail that succinctly defines the author's intention, becomes a specific means of generalization..

The glorification of life within the concept of a holiday turns out to be one of the leitmotifs of the novel "The Great Gatsby", which also contains other problematic moments, such as social inequality, pretense, false values, etc. Refinement of artistic details plays a significant role. in creating the authenticity of the scenery and the characters that surround them.

Characteristic artistic details allow us as readers to reveal various properties of the main characters, which are not directly mentioned. Analysis of individual lines, which, it would seem, do not have a deep meaning, allows you to draw a conclusion based on your own experience. The novel "The Great Gatsby" is highly anthropocentric and contains numerous artistic details that allow not only to look at the inner world of the hero, but also to analyze it through the prism of novel issues. It is difficult to overestimate the role of implicit details in the interpretation of the inner state of the heroes, their relationships with each other and with reality.

A powerful means of creating images in the works of F.S. Fitzgerald has metaphors. The work examines the ways of translating erased, traditional, author's and extended metaphors. As the research shows, each of these types of metaphors has the most used way of translation in the analyzed novels. Thus, according to the results of the frequency comparison, it was established that the most typical way of translating erased metaphors is to find the equivalent of an erased metaphor in the target language (78%). If the erased metaphor cannot be transmitted literally, a contextual substitution



is used (22%). When reproducing traditional metaphors, as a rule, culturally specific, contextual replacement of the image of the metaphor prevails over direct translation (66% and 24%, respectively). The most difficult to translate are the author's and extended metaphors, which reflect the individual style and individuality of the writer. Thus, in the translation, we observe a tendency towards the most accurate reproduction of the author's idiosyncratic metaphors.

Epithets in the novel *The Great Gatsby* are almost one of the most frequently used as a symbol of the imagery of the work and are used in various contexts and descriptions, for example, adjectival, noun, verbal growth, as well as complex corresponding inflections and hyperbolic epithets most often act as names of the studied concept. And although the author's attitude to the phenomenon itself is ambiguous, his artistic word provides a wide field of research into expressive signs of the linguistic and cultural concept "American Dream". The translational aspect of the analysis showed that the search for a direct dictionary equivalent and descriptive translation remain the predominant (in more than 40% of cases) and the most relevant techniques in the process of transferring epithets into the translation language.

So, in the Ukrainian translations of the works of F.S. Fitzgerald clearly traces the tendency to preserve the system of images and concepts, as well as the pragmatic and conceptual load of the original text. Minor translation and artistic transformations may be appropriate if required by the ease of perception of the material by the reader and the norms of the target language, which are the main criteria for choosing a translation strategy.

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## ANNEX

## Додаток А

Основні способи перекладу метафор	Приклади
Контекстуальна заміна метафори	<p>I thought he knew something about breeding, but he wasn't fit to <i>lick my shoe</i>.</p> <p>Я вважала, що він людина вихована, а виявилось, що <i>він і нігтя мого не вартий</i>.</p>
Заміни на лексичному та / або морфологічному рівні	<p><i>Her voice is full of money...</i> That was it. I'd never understood before. <i>It was full of money</i> – that was the inexhaustible charm that rose and felt in it, the jingle of it, the cymbals' song of it.</p> <p>У її голосі <i>відчувається дзвенкіт грошей...</i> І так воно й було. Тільки тепер я зрозумів це. В її <i>голосі дзвенькали гроші</i> – ось що безнастанно вабило в його чарівних переливах, дзвенкіт металу, переможна сила кимвалів .</p>
Додавання / вилучення лексичних елементів	<p><i>Cody was fifty years old then, a product of the Nevada silver fields, of the Yukon, of every rush for metal since Seventy-five.</i></p> <p><i>Коді перевалило тоді за п'ятдесят, і за плечима в нього були срібні копальні Невади, золотоносні жили Юкону і взагалі всі металеві гарячки, починаючи з сімдесяти п'ятого року</i></p>

Прямий переклад	<p><i>He knew that when he kissed this girl, and forever wed his unutterable visions to her perishable breath, his mind would never romp again like the mind of God.</i></p> <p><i>Він знав: коли він поцілує цю дівчину, коли з'єднає назавжди свої несказанні мрії з її минуцим диханням, уява його назавжди втратить божественну свободу.</i></p>
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## Додаток Б

Спосіб перекладу Тип метафор	Стерта метафора	Традиційна метафора	Авторська метафора	Розгорнута метафора
Пошук прямого відповідника	78%	24%	82%	80%
Контекстуальна заміна	22%	66%	-	-
Додавання/вилучання лексичних елементів	-	5%	8%	10%
Замінина лексичному та/або морфологічному рівні	-	5%	7%	6%
Смисловий розвиток	-	-	3%	4%

## РЕЗЮМЕ

Курсову роботу присвячено дослідженню особливості відтворення українською мовою засобів відтворення образності на матеріалах роману Ф.С. Фітцджеральда «Великий Гетсбі». У ході роботи висвітлено основні етапи наукової думки в галузі засобів відтворення, описано існуючі способи перекладу образності з англійської на українську, проаналізовано художні засоби, структуру перекладу образів та міста. Крім того, у курсовій роботі складено таблицю, що містить можливі способи перекладу метафор.

*Ключові слова:* переклад, відтворення образності, художні засоби, метафора, епітет, художня деталь.