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**under the title: Rendering author's individual style in translation
(case study of Marian Keyes's novels)**

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ВІДТВОРЕННЯ ІНДИВІДУАЛЬНОГО СТИЛЮ У ПЕРЕКЛАДІ (НА МАТЕРІАЛІ РОМАНІВ МАРІАН КІЗ)

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

студентка Солтановська Діана Веніамінівна IV курсу групи Па 08-19, факультету германської філології та перекладу КНЛУ

спеціальності 035 Філологія, спеціалізації 035.041 Германські мови та літератури (переклад включно), перша – англійська, освітньо-професійної програми Англійська мова і друга іноземна мова: усний і письмовий переклад

Тема роботи Відтворення індивідуального стилю у перекладі (на матеріалі романів Маріан Кіз)

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

Студентки IV курсу групи Па 08-19 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

Солтановської Діани Веніамінівни

(ПІБ студента)

за темою Відтворення індивідуального стилю у перекладі (на матеріалі романів Маріан Кіз)

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

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CONTENTS

INTRODUCTION.....	1
CHAPTER 1	
THE PHENOMENON OF INDIVIDUAL WRITING STYLE AND ITS RECONSTRUCTION IN TRANSLATION.....	3
1.1 Approaches to defining an individual writing style.....	3
1.2 Theoretical background of rendering linguistic and extra-linguistic features of author's individual style.....	7
1.3 Peculiarities of fictional discourse text analysis.....	11
CHAPTER 2	
FICTIONAL DISCOURSE CHARACTERISTICS: DISCOURSE SPECIFICS AND TRANSLATION TECHNIQUES.....	16
2.1 Lexical transformations in rendering Marian Keyes's individual style.....	16
2.2 Grammatical transformations in the translation of fictional discourse.....	22
2.3 Lexical, grammatical and contextual transformations in the translation of fictional discourse.....	28
CONCLUSIONS.....	34
BIBLIOGRAPHY.....	36
LIST OF REFERENCE SOURCES.....	38
LIST OF DATA SOURCES.....	39
ANNEX A.....	40
ANNEX B.....	49
PE3IOME.....	52

INTRODUCTION

In linguistics, the beginning of the twentieth century was primarily marked by the specific interest in structural analysis of the text and linguistic means that constituted it. However, the approach centered around the text's composition left out the author's distinctive style and its influence on the translation process because of its abstract nature. While in modern studies notions such as 'individual style' or 'idiostyle' are commonly found and considered to perform a crucial role in rendering, the definitions themselves remain ambiguous. A relatively small number of in-depth research investigating the phenomenon of idiostyle from several viewpoints and paying attention to author's individual language world picture establishes **the novelty** of our analysis and its **topicality**.

The notion of idiostyle and ways of reconstructing it in translation were a subject for analysis in numerous works of native (O.Gryhoriev, R. Dovhanchyna, G. Krochmalna, I. Sydorenko, O. Chernyk, R.Terebus) and foreign scientists (K. Nunez, L.Hickey, M. del Rio). The raise of attention toward communicative and functional aspects of text analysis has given birth to new studies individual writing style.

The aim of the research is to define the characteristic features of Marian Keyes's semantic field and usage of stylistic devices as a way of influencing the reader in fictional discourse texts.

The objectives of the research are the following:

- 1.To outline the peculiarities of individual style, its definition and the possibility synonymic use with terms idiolect and idiostyle.
- 2.To investigate the role of author's writing manner in text analysis and its influence on translation.
- 3.To study the characteristics of fictional discourse and chick-lit subgenre.
- 4.To compare and to establish the best translation options of rendering individual style (the case of study Marian Keyes's novels).

The object of the research is a communicative and pragmatic phenomenon of idiostyle, the analysis of key features and notion of individual style in English and its translation in Ukrainian. **The subject** of investigation lies in studying lexico-semantic

and grammatical transformations of rendering it in the target language.

Data sources concern dissertations and articles examining Marian Keyes's style and her interviews for Internet media, with reference to other linguistic sources, as dictionaries and academic works Pragmatics, Stylistics and Sociostylistics.

The methods used in research: descriptive method, method of oppositions, method of comparative analysis.

The theoretical and practical value of the term paper is ensured by the contribution of the results to the further investigations of neologisms, applied in general linguistics, text and discourse theories, lexicology and stylistics.

Research paper structure. Term paper consists of an introduction that describes the main idea of the research, chapter 1 that delves into the definition and approaches to idiostyle in the English and Ukrainian school, chapter 2 which deals with the ways of reconstruction of author's style and translation tools in the Ukrainian language and conclusions, where we summarize the valid points and views of the term paper, bibliography, list of reference sources and list of data sources which illustrate all the literature that was used to provide the examples and lay foundations to the main concepts, summary draws up the results as well as final opinion and completes the research.

CHAPTER 1

THE PHENOMENON OF INDIVIDUAL WRITING STYLE AND ITS RECONSTRUCTION IN TRANSLATION

Approaches to defining an individual writing style

Scholars still diverge in their understanding of the author's writing manner and dispute about the correlation between the terms idiolect and idiostyle. The theoretical foundation and main characteristics of individual style will set the criteria for our investigation and identify key terminological differences. The meaning of idiolect first introduced by B. Bloch in 1948 [19] includes all possible utterances of a speaker, his variants of language or peculiar speech, and is more confined than all variations of one dialect. F. de Saussure [21] who puts emphasis on the synchronic principle of language analysis, claims that two speakers cannot produce identical speech at the same time as their experience is always unique. As it is evident from the aforementioned definitions, idiolect represents linguistic properties typical for one person.

Apart from idiolect, idiostyle covers the broader concept of linguistic image of the world, author's perception and cognitive models. P. Grytsenko [2] defines idiostyle as the style of both language and speech, which according to the diachronic method treats idiolect as its developing phase. Literary dictionary-handbook edited by R. Gromianko (ЛСД) defines the idiostyle as 'immanent (characteristic of its internal nature) display of distinguishable talent signs in a particular artistic work, art documentation of the original world perception of a certain author, his inclination to irrational or rational thinking, to the mimetical principles (principles of likeness) or to the image creation, his esthetic taste, which altogether form unique spiritual phenomenon". In a broader sense, idiostyle describes a system of key stylistic features that identify and characterize works of an author at a stated period or throughout his creativity. Idiolect, on the contrary, deals with individual traits that pertain to the person's speech (accent, tones, speaking habits). Some referential sources such as the encyclopedia of the Ukrainian language and scientists (I. Ryshkevych, [10] R. Dovhanchyna [4]) are inclined to think that idiolect and idiostyle are interchangeable.

In our study will be guided by O. Selivanova's [14] interpretation, that idiolect is an individual kind of language realized in the set of different speech signs of a particular speaker, which in manifests its features in written speech as idiostyle.

The application of terminology individual style, idiostyle and idiolect brings us to the conclusion that the first two notions are synonymous and are predominantly used for literary works, yet idiolect is generally revealed in 'parole'. The isomorphic features of idiolect and idiostyle lie in the historical, social and cultural background, manifested through the selection of lexicon, grammar, communicative strategies or narration styles. The main distinctions arise from the forms - speaking or textual activities - that make idiolect more unstable due to the constant changes of knowledge and circumstances, while idiostyle is fixed in writing and author's individual word choice and worldview can be traced through the whole creative heritage.

Idiostyle is a multilevel and versatile notion, since it encompasses several branches of Linguistics, namely Sociolinguistics, Pragmatics and Stylistics, each of the facets stressing out the functions of expressive means and structural framework. Therefore, idiostyle can be analyzed and classified based on the relevant features into pragmasemantic, communicative and cognitive, linguostylistic, structural or aesthetical approaches.

From the angle of linguistic personality theory, covered in the dissertational work of O. Grygoriev, [1:25] text can be divided into three levels – verbal-semantic, cognitive and pragmatic. The first one represents the traditional use of language for a descriptive and expressive matter, the second layer consists of ideas, notions, and concepts – the so-called cognitive units and realizations of human intellectual activity that go through the process of thinking, learning and cognizing to find the way out in speaking. The third and highest level is concerned with aims, motives, intentions and interests of a speaker, which are the subject of Pragmatics.

The most common typology of styles is naturally found in Stylistics, which examines stylistic devices, peculiar use of linguistic means and metatropes. Writer's preference for certain lexical and semantic fields, deviation from norms doesn't affect the meaning of a message directly, however, it will have drastic results in style. In his

book on Stylistics, Pragmatics and Pragmalinguistics, L.Hickey [24:573-576] exemplifies that two utterances different in form and ways of expressing, still identical in content, demonstrate distinguishable stylistic characteristics and belong to disparate styles. E.g., the sentences 'hit me up when you get free' or 'contact me when you have spare time' convey the same idea, although can be used in friendly small talk or during a conversation with your colleague. Bloomfield [20] denied the possibility that two messages of formal and informal styles, for example, could express similar opinions as the interpretation of this data varies from speaker to speaker. In this article, we consider such utterances to have specific communicative intentions, that impact reader's or listener's understanding.

The reason why stylistic devices are important in communicating secondary or connotative meaning connects Stylistics with Pragmatic Studies. The author chooses or creates the most suitable variants to reach a certain evaluative, expressive or emotional effect. On the other hand, with the help of speech acts that inquire, order or convict a writer transcodes the sense, implies and evokes corresponding feelings. For instance, Marian Keyes uses indicative mood with negation in 'You are not to tell the others' as character's command, which has the effect of seriousness.

Pragmasemantic facets of studying the idiostyle concern motives of the author, his speaking in italics and reading between the lines. Pragmatics further on is often associated with conversational analysis, Sociolinguistics and Psycholinguistics. From how writer puts his thoughts on paper by selecting particular SDs and EM, what message he wants to deliver, our description of approaches to idiostyle proceeds with what initiates and drives the artistic images. I.Sydorenko [13:15-16] in her research suggests that verbal expressions and semantic field of the work are predetermined by cognitive mechanisms of comprehension and association. So that idiostyle is made not exclusively with chosen linguistic means, but built from the author's worldview, historical and social surroundings and creative consciousness. Author's unique picture of the world, system of personal values and assessment of reality contribute to his distinctive style through stylistic means and thus, serve an aesthetic function. To sum up the discussions above and set out the orients for our comprehensive analysis, the

following characteristics of the individual style are highlighted:

- Composition and structural peculiarities
- Semiotic system of signs and symbols
- Frequent use of definite stylistic devices

This list can be prolonged with main idiostyle components defined by R.Terebus [16:174-182], which goes beyond linguistic properties and includes the author's figure as the embodiment of his works:

- Rich and flowery language
- Time 'flavor', epoch and historical events as factors of creating a unique perspective
- Author's language world picture, which in V. Puhach's words [8:104], is interpreted as a whole conceptual image of the world embedded into language and verbalized in various ways, that can also be generalized as a set of judgments about reality.

Language world picture and author's consciousness which have become the topical issue for modern research in the fictional literature field occupy a prominent place in cognitive linguistics as well. The core of author's world perception lies in the system of concepts. The dictionary of cognitive terminology explains the concept as a unit to designate mental or psychic resources of our informational structure and consciousness reflecting the experience and knowledge of a human being. A concept, also referred to as a unit of memory, brain language, mental lexicon, system of representations is a prototype, ground for future ideas, for subjective perception of the reality which is materialized in written form.

The investigation of concepts and their predicative, attributive and complementary compatibility or, in a broader sense, the role of concepts in linguistic, publicistic, artistic context composes the task of contextual analysis. [1:32]

Ultimately, the writing process is a communication act between the author and the recipient (the reader), where an individual selection of words stimulates certain experiences and always aims at achieving a planned effect. Adequate translation and preserving the communicative intention as well as the general meaning and idiostyle is

a baffling task and the greatest challenge in rendering literary texts. The goal of the next section is to indicate the elements affecting the content, author's idiosyncrasy and pragmatic value in fictional texts and to enumerate possible solutions to faithful and valid translation.

Theoretical background of rendering linguistic and extra-linguistic features of author's individual style

The raising attention to author's individual writing technique popularised discourse-oriented analysis and opened new aspects of a dialogue between the writer and his audience. However, the two-sided interaction of the addresser and addressee is interrupted and facilitated by the translator as a bridge or a mediator, who collects the information and deciphers it for the reader. It is a common misconception that the role of a translator lies in creating a new artwork, since translator's duties involve a broad spectrum analysis for delivering the message correctly and not simply an invention of another literary text. Reconstruction of the plot twists and characters alone doesn't suffice the parameters of a qualified translation and unless other factors such as pragmatic characteristics, idiosyncrasy peculiarities, context aren't complied with, partial or full losses of individual writing style, modifications of meaning, misunderstanding can occur. A. Shevkun [29:182-185] studies and outlines the problematic aspects of transferring I. MacEwan's writing such as national and cultural differences between the source and target languages (conditioned by syntax and morphological systems), specifics of the genre and the subjective nature of the translation which passes through translator's perception of the oeuvre. Shevkun dwells on three levels of a fictional text – ideologically-aesthetic, genre-compositional and linguistic divided into lexical, grammatical, phonetical and other stages. Vinay and Darbelnet [30] propose the following division of translating techniques to solve the problems of rendering linguistic means – direct and oblique methods. Direct transformations comprise a category of borrowing, calque and 'word-for-word' translation, that according to Maximov's classification [7:144] of basic translation tools, correspond to formal transformations.

When achieving absolute identity is practically impossible, the translator makes

use of oblique strategies, such as:

1. Modulation
2. Adaptation
3. Transposition (replacement in Maximov's course)
4. Equivalence

In Maximov's theoretical foundations [7:144-148], he distinguishes between lexico-semantic (generalization, differentiation, substantiation, modulation) and grammatical procedures (transposition, replacement, addition, omission) and points out a higher level of transformations – lexico-grammatical one.

Depending on the approach to translation, different ways of conveying the content or context and other extra-linguistic factors are prioritized. In a Comparative study of Nida and Newmark's translation theories L. Fengling [23:33-38] opposes the two definitions of translation art and science in order to establish which plane - of meaning or functionality is more important in translation process. In Nida's viewpoint, translation means reconstructing in the target language the closest natural analogue of the original message, first considering the inner form (content) and then style. On the other hand, Newmark strongly believes the translation to be a creative act, artwork that makes an effort to substitute a written message in one language by the corresponding utterance in another. The accent put in the first approach on equivalence Newmark regards as a secondary feature and advocates for the communicative translation. The semantic principle provides a more accurate and objective translation of the source text in comparison with its communicative variant, focused on natural and faithful rendering. The focus of the communicative approach is placed on the recipient, which obliges the translator to adapt, decode and explain the subtext and connotative meaning. While semantic translation deals with the reconstruction of meaning as closely as possible. Although Newmark's and Nida's opinions about the property of translation and ways of performing it are completely different, they agree at the point that any message is translatable and it is impossible to reach the exact correspondence. Transformations and inadequacy are inevitable because of national and cultural realities, different natures of languages and even the perception of the audience.

However, in the case of untranslatable utterance or need of total reorganization of either form or content, Nida would give preference to preserving the meaning, apart from Newmark, who would definitely choose the manner.

The overview of fundamental theory about translation and its main challenges sets another task - to identify the place of idiosyncrasy in translation process and methods of its reproduction. As stated above, style reveals itself in a choice of particular means of expression, which provide purely aesthetic and communicative functions. K. Núñez [28:22-24] analyzing functionalism and Skopos (purpose theory) reckons that before rendering literary texts the translator has to detect the communicative intentions which in their turn determine the techniques and transformations applied in the process. He cites and describes seven rules that should be taken into account in translating, out of which three principles draw our attention:

1. A translation that fulfills its purpose the way the author intended with the same impact upon the reader as the sender expected is called functional.
2. Functionality isn't an intrinsic value of text and is acquired through the process of reading, evaluation system of the receiver. Thus, a variety of readers and functions makes identical reactions in different cultural backgrounds unfeasible.
3. Diversely from the understanding of complete translatability in Nida and Newmark's ideology, Núñez exemplifies Nord's belief that differences in time, education and social environment, culture and worldview make the functions of the target text modified and distant from the features of the source language.

Following Nida's words that anything can be translated from one language to another, we proceed with extra linguistic information and influence of author's individual style upon the translation. The Ukrainian school of literary translation supports the idea of translatability, pointing out its creative character. A. Shevkun [29:183] refers to M. Rylskyi and states that the required full and exact reconstruction of meaning turns it into literal translation. In Rylskyi's view [9:240], translation shouldn't be subordinated to the nature of another language or an individual author's style. The key to the understanding and sense of style lies in the affinity between the writer and the translator, the ability to enter the writer's micro world. Rylskyi claimed

the adequacy of translation to be the same aesthetic effect of the TT and its equivalence to the ST.

Taking into the consideration author's biography, a unique system of values and the importance of delivering both faithful, comprehensive and aesthetically as much expressive message, the translator should take the role of a writer to observe the hidden signs, implicated meanings and analyze the impressions he attempted to create. In comparative analysis of Ukrainian translation and English original book *Atonement* by I. MacEwan, A. Shevkun [29: 184-186] investigates the extent to which the translators conveyed British novelist's spectrum of feelings, characters and author's idea. For example, MacEwan maintains the level of suspense, intrigue and readers' thirst to know more by the transmission from absolute despair to the highest delight and admiration, which is achieved by the accurate selection of epithets – the delicious gloom or luminous, yearning fantasies. In the same way, Marian Keyes's novels are rich in descriptions, details and its concealed serious meaning is contrasted to enthusiastic tone.

Peculiarities of fictional discourse text analysis

Fictional discourse is the most diverse and most complex type of communicative phenomenon. If discourse is a category consistent of certain pragmatic goals, shared experiences, cognitive systems of participants, their cultural competence, then idiodiscourse represents author's artistic space, combination of his inner and outer world reflexions. From the perspective of text analysis, fictional discourse is regarded as a group of mentafact texts. In the table of contents provided by Maximov communicative intentions of this discourse are defined as to convince the addressee to believe the author and change his ideological, aesthetic, cultural benchmarks in the way the author plans. This purpose is achieved by the description of an imaginary world of artistic ego and immersing the reader into it by the frequent use of stylistic devices, expressive means and images. [7: 54-55]

Krochmalna contradicts the fact that individual style is present exceptionally in literary texts, stating that scientific or media articles aren't devoid of idiostyle. Contrastive and comparative analysis of other discourses and styles versus fictional one clears out its distinguishing features [26:37]:

- Amusing and aesthetic function which comes from reading
- Subjectivity which is realized in a set of personal values and author's perspective, demonstrated through his own voice or his characters' lines and actions
- Aesthetic function of literary texts is also revealed in the form (elevated language or a well-structured plot)
- Presence of historical and cultural context, author's image and his life experience

Another approach to analyzing any type of text and discourse is linguistic one, which is performed at four stages – linguo-centered, aspect of correlation between a language and a text, text-centered, where the text is treated as an autonomic structure-content unity beyond the participants of literary communication, anthropocentric approach focused on the interactions between the author, the text and the reader, and cognitive approach, which stresses out the correlation between the author, the text and outer textual activities.

Apart from classic linguistic analysis and contextual-interpretational method,

which dwell into the use of lexical means and the functionality of a text in different contexts, in analyzing author's writing style the conceptual approach is often implemented. In Kucharenko's [6] opinion, concept is the main category of a literary text, which is compulsory and always present in the work as opposed to the plot. All the categories and means that are applied in the text serve the formation of a concept. And the concept, subsequently, is affected and created by individual's cognitive space and the situation motivational for the author.

The translation of fictional discourse (prose, poetry or drama) is art indeed, as translators deal with artistic content, rather than linguistic substance. Therefore, each translation of literary works should begin with a biographical note about the author, reading the text for gist, investigation of its target audience, etc. Practical guide of these procedures is listed below:

1. Identifying the genre
2. Finding and summarizing the information about background (what culture the oeuvre represents, who the author is and when the work was written)
3. Detecting the skopos (aim or purpose), the importance of this step is determined by the nature of mentafact texts, which influence the world indirectly, through the implications, illocutionary acts and signs. For example, Marian Keyes's series of books about Rachel raises a chain of modern issues starting from the life after middle age, addiction to those in global focus such as feminist movement. For Keyes this problem is urgent in literature as well, since women get less appreciation, attention from critics and chance to be recognized. Therefore, the narration in her books and gender specifics are female.
4. Reaching the artistic effect of the original text by using the linguistic means of current language.
5. Making a detailed analysis of all linguistic features of the SL and characteristic traits of author's idiosyle, applying necessary transformations and comparing the communicative value of both variants.

To trace the main distinctive features of Marian Keyes's writing style, it's crucial to outline her literary niche and some biographical facts. Marian Keyes is a popular

Irish author of chick lit books, whose path in literature started unexpectedly in 1993 with short stories. Before her writer's career, she struggled with mental health issues and was once institutionalized because of alcohol consumption. Later on, Keyes gained self-love, respect and paved her way into a new genre of chick lit. Her heroines face similar tipping points in their lives, however, this time the author accompanies the characters with a cheerful upbeat tone. In her interview for CBC, the host pointed out her writing manner as lively, chatty, funny and natural, Marian Keyes herself admits that these life experiences have affected her optimistic narration style.

Oxford reference (OR) determines chick lit as a kind of light commercial fiction that originated in the 90s and gained its popularity thanks to Helen Fielding's comic novel *Bridget Jones's Diary*. Chick lit is written by women and for women, which comprises a great source for gender analysis and the study of stylistic specifics of this genre. Marian Keyes's bestsellers such as *Watermelon*, *Lucy Sullivan is getting married*, *Angels* or her last publications – *Grown-ups* and *The Break*, depict the routine of a metropolitan woman, coping with her personal life, marriage, social pressure, self-identification in the context of daily rush and city rhythms. The theme and prototype of an unmarried woman finding inner love and happiness has modified into more specific subgenres e.g., nanny lit, mom chick lit, wedding chick lit, when the stimulus of this female writing style is thought to be Jane Austen's creative legacy.

Taking into account the genre and specifics of Marian Keyes writing style, we will focus on:

1. The application of stylistic devices (e.g., symbolism as in the title "The Break" which signifies break up and a break, pause, rest, signs of carelessness and joy – 'Watermelon', 'Holiday')
2. Author's neologisms (the fear-of-becoming-jowly, the Waterboarder – taken from *The Break*, chapter 1)
3. Any culturally or nationally biased lexicon that presents a challenge for translation
4. Peculiarities of chick lit genre
5. Marian Keyes's perception of the world, life-changing and dramatic events through the prism of self-confidence and character's development.

Another aspect, contradictory to the magic plots and love lines of the novel, should be included - the role of womanhood in the patriarchal society, particularly the Irish community, which is considered to be quite conservative and is most importantly catholic in tradition. In M. del Rio's [22:12-21] feminist analysis of female romance blockbusters by C. Kelly and M. Keyes the problem of women's literature is voiced as such supporting old stereotypes and praising modern values under the guise of romance fiction stories. The issue of male order and dominance is illustrated by the narration in Watermelon 'He was so big and manly. He made me feel like a fragile little woman', proving that social and psychological inequality is still existent. In conclusion M. del Rio comes to the thought that the model of world presented in M. Keyes's works has nothing to do with Irish cultural heritage but is inspired by the taste of modern audience, demand of chick lit or fairy-tale dimension and the system of beliefs anchored in the society since Middle Ages. With regard to such a tendency and the will of readers to dive in the fictional world of turbulent events, the translator should consider the aesthetic purpose of the novel as well as Marian Keyes's way of expressing it.

TEXT ANALYSIS

Idiostyle parameters outlined, we can proceed to the analysis of a text sample, and its stylistic and linguistic characteristics. The text under consideration is Chapter 1 taken from Marian Keyes's book *The Break* (see Annex B). As a novel, it belongs to the fictional discourse and is a representative of mental fact texts, since the author creates her imaginary world and persuades the reader to believe in the plot.

The study has brought into view the following characteristic features of chick-lit genre and fictional discourse as the overflowing use of stylistic devices, namely epithets (*word-perfect, fear-of-becoming-jowly, strong delusional*), metaphors (*my soul a tiny pilot light sparks into life; she can always smell a story*) and comparisons (*it's like playing Whac-A-Mole*). As can be seen from the citations, Marian Keyes's narration is full of neologisms and occasionalisms, e.g., *Waterboarder, city-with-fancy-food, TPB – The Poor Bastard*.

In the gender-oriented analysis such female features were distinguished as

speaking in italics, the usage of rhetoric questions, complex grammar, the frequent use of emotive language, comments and signs of doubt. For example:

'You're so cruel!' she says. 'You try being a little girl' (she means herself) 'whose mum is in hospital for months on end with tuberculosis at a time when tuberculosis wasn't even a thing, when it was years out of date. The general characteristics of this extract common for most fictional works is complex grammar and emotive lexicon.

From the viewpoint of idiostyle, the passage is peculiar for the usage of humour and reference to celebrities such as *Rihanna* (books and films in further chapters) or cultural realia (*Whac-A-Mole game*). The study also concerned the appearance of woman-related vocabulary, the connection between concepts of love, family, life and Marian Keyes's individual style, expressed in the following semantic field as *youthful, less-young, marriage, drama, family, little girl, mum, wedding, husband, break*.

All the general characteristics of fictional discourse combined with Keyes's distinctive features determine our target audience and the key message of the novel, therefore setting a purpose for using relevant transformations.

CHAPTER 2

FICTIONAL DISCOURSE CHARACTERISTICS: DISCOURSE SPECIFICS AND TRANSLATION TECHNIQUES

Lexical transformations in rendering Marian Keyes's individual style

Recreating the author's individual style, a translator unintentionally becomes a member of the creative process which requires basic writing skills and the ability to select the most appropriate transformations in translation. The first group of such changes is focused upon lexico-semantic transformations, realized at the word level. In Marian Keyes's oeuvre special attention should be paid to the frequent use of lexical innovations or occasionalisms represented by the newly-coined adjectives which characterize the unique perspective of her heroine e.g.,

(20) *Horror that has nothing to do with the exuberantly flowery Laura Ashleyesque wallpaper, curtains, and duvet cover that surrounded me and that I could dimly see through the darkness (W, 44)* – Страх, що не мав нічого спільного з розкішними квітковими шпалерами, шторами і постільною білизною від Лори Ешлі, що оточували мене і які я ледь могла розгледіти у півтемряві.

Taking into account that Ashleyesque was coined artificially using a suffix of French origin, in translation the same technique can be applied with authentic means of the Ukrainian language – по-Ешлівськи. Yet in this case, to keep the translation clear and melodic we will give a preference to the first variant. Still, the suffixation principle in combination with word-forming elements such as -phobe is productive in the following example and helps to convey the author's creativity:

(16) *Nothing. His socks. They were the worst. Yeah, look, I know, I'm a commitment-phobe... (TB, 387)* – Нічого. Хоча, ні. Його шкарпетки. Найжахливіші. І так, я знаю, що я обов'язкофобка...

Another way of creating neologisms characteristic of English is compounding, which presents a challenge for translations into Ukrainian as the analytic system of the first allows numerous compositions without affixation:

(29) *I'd rise at six every morning and give thanks for blessings, and at Kiara's wedding, I'd show up looking attractive-in-an-aged way, like yoga people do, with pretty wrinkles but no jowls* (TB, 404) – Щоранку я би вставала о шостій і дякувала Богу, а потім я завітала би на весілля Кіари граціозно постарівшою, як ті, що займаються йогою, з невеликими зморшками, але у чудовій формі.

As can be seen, *attractive-in-an-aged* is a hyphenated compound adjective, which is reconstructed in Ukrainian with the help of an adverb and a participle, since there's no direct equivalent. The same instance can be observed in the sentence e.g.,

(1) *When he left the restaurant that first night, with his three cronies, a blur of briefcases and umbrellas and rolled-up copies of Financial Times and somber-looking suits, he smiled good-bye to me, and I knew I was looking at my destiny* (W, 9) – У вечір нашого знайомства, коли він вийшов з ресторану з трьома своїми друзями, а разом із ними промелькнули кейси, парасольки, згорнуті газети «Файненшл Таймс» і суворі костюми, він посміхнувся мені наостанок – і я зрозуміла, що він – той самий; where *somber-looking* is substituted with one adjective conveying the meaning of formal, strict and monochromatic.

From the purely lexical viewpoint, there are several samples of proper names and their transcribed (as in «Файненшл Таймс») or transliterated versions («Анатомія Грей»), for instance:

(43) *What if the blow from my hairbrush causes bleeding in his brain? There had been something on Grey's anatomy – he could have aneurysm* (TB, 149) - Що як удар розчіскою спричинив крововилив у мозок? Я вже бачила таке в «Анатомії Грей» - аневризма могла розірватися. The nuance here lies in the synchrony with the translation of the series name as otherwise, the readers will not recognize the reference. Therefore, for the Ukrainian variant of the book the title «Анатомія Грей» fits better than «Анатомія пристрасті».

From another perspective, in rendering fictional texts translators face cultural differences and, alongside, the specific meanings given to them. Possible outcomes in the translation of which are semantic changes introduced by narrowing or widening of the sense and its logical development.

Substantiation serves as a vital translation tool giving details or explaining the information to the audience e.g.,

(11) *Because no matter how hungry you are you still won't be able to bring yourself to eat a thing my mother makes* (W, 35) – Адже не важливо, наскільки сильно ти зголоднів, тобі не вдасться осилити себе з'їсти те, що накуховарила моя мама –

The transformation takes place between the words to make and накуховарила, adding emotional coloring to the action which contributes to the cheerful tone of Keyes' narration. Semantically, if we compare two lexemes to make and to cook, the English equivalent of кухарювати, it stands out that to make is a universal commonly used verb while to cook is both its substitution in this context and a more defined or specific option. The opposite process takes place when unfamiliar realia, culturally biased notions or details pertaining to the specialized sphere appear. Under such conditions, a translator is on the fence about whether to generalize the meaning due to its foreign nature or to apply a descriptive method of translation. To illustrate this dilemma, the following lines can be cited:

(27) *It was the worst idea ever to admit my news to Maura, but she has a knack for getting the truth out of people. (We call her the Waterboarder)* (TB, 15) - Розказати цю новину Морі було не найкращою ідеєю, але у неї хист вибивати правду з людей. Саме тому ми звемо її Мучительницею. – Here the name Waterboarder takes roots from the Waterboarding process, a type of torturing similar to drowning, yet neither the average reader is acquainted with the concept, nor it plays a key role in understanding. Therefore, the most adequate translation would be 'кат', 'мучительниця' that logically completes the thought in a comic way. One more instance of generalization can be found in the next sentence:

(31) *The roads from Dublin Airport to be lined with cheering natives, waving Union Jacks? Brass bands and red carpets? A national holiday to be declared?* (W, 285)– Що він очікував? Що дорогою від аеропорту Дубліна вишикуються захоплені ним містяни з прапорами і зустрінатимуть його з хлібом-сіллю? Постелять йому червону доріжку і заграє оркестр? Чи влаштують державне свято? In this extract, Marian Keyes ironically uses the English flag as a symbol of

honor and salutation, however the former name of this attribute will raise questions amid the readers. As for the brass bands, the concept is generalized to the orchestra, which consists of greater number of instruments and represents the same level of epic and grandiosity.

(25) *He named some downtown bed and breakfast. Not James's usual style at all. He was more likely to be found in a plush corporate type of place (W, 266)* – Він назвав якийсь хостел у центрі. Зовсім не схоже на Джеймса. Він радше оселився б у люксовому готелі. Another underwater stone for a translator is to explain the meaning of concepts absent in the target culture and, accordingly, in its language. A sound decision is to find the equivalent notion, corresponding to a cheap motel for a one-night stay, the closest to which would be a hostel. In addition, modulation takes place in the phrase 'a plush corporate type of place', where the words 'plush' as a reference to fancy furniture and 'corporate' in the sense of first class are translated as luxurious. Passing on to the cultural divergences, the next point we should stress is the narration abundant in details:

(26) *Mum's life has been a sad one, but finally, she's having fun and, whatever she's up to with her ganky earrings and gin-and-tonics, it's her business (TB, 397)* – Мамине життя склалося невесело, але нарешті вона раділа і що б там вона не робила зі своїми старомодними сережками та коктейлями, це її справа.

As it stands out, gin-and-tonics in Ukrainian is simply turned into 'cocktails' to avoid the connotation of alcohol and to create an overall positive impression of the character. This utterance will also present great material for the analysis of other transformations such as differentiation e.g., *it's her business* – це її справа. It is apparent that this communicative situation has nothing to do with business itself, thus in translation we opt for its contextual synonyms – matter. The following passage can be taken under consideration:

(39) *He'd probably stood in front of the mirror in his bedroom at the hotel and practiced flinging his arms around me in a beseeching manner while he told me in a voice choked with emotion that, although he still loved me, he was no longer in love with me (W, 272)* – Він, певно, стояв перед дзеркалом в номері готелю і

репетирував, як огорне мене у свої обійми та благатиме голосом, тремтливим від емоцій зрозуміти, що хоча він любить мене як людину, як дружину він мене більше не кохає. What draws attention in this example is the accent on the words loved and in love, which are opposed, adding to the conflict. In this case, to demonstrate the emotional difference of the two statements we will use their semantic synonyms in gradation – like and love –or as in the translation above highlight the contrast with added ‘as a human’ and ‘as a wife’. Moreover, differentiation helps to select the most natural variants, since the literal ‘він більше не був у любові’ seems artificial. The other comment deals with the change of ‘practiced’ into ‘rehearsed’, which conveys the character’s plan and logically develops the idea of acting in front of the mirror. The word choice of this kind establishes the cause-and-effect relations and decodes implicit information on a verbal level – to practice is a neutral verb, whereas to rehearse is associated with performances. Causative relationships make the basis of modulation, where the process and the result are rationally connected to bring the reader to a certain conclusion:

(24) *Please don't let her have realized where I was and what I was up to. I was sure that my recent activities were written all over my face* (W, 253)–Тільки би вона не здогадалася, де я була і чим займалася. Я була певна, що мої нічні витівки видавав мій вираз обличчя. In such a manner, we follow the thought from ‘to be up to something’ to ‘be engaged in some activity’. Modulation additionally stresses the implicit meaning behind the words: the heroine is not concerned about her facial expression itself as much as she is worried not to be disclosed.

(45) *And with that I hopped up and made for the door, leaving James, sitting at the table, mouthing silently like an agitated goldfish.* (W, 304) – І сказавши це, я піднялася і вийшла з кафе, залишивши Джеймса одного сидіти за столиком мовчки, як золоту рибку в акваріумі. This example graphically illustrates how the process ‘made for the door’ turns into the result ‘got out’, emphasizing the intensity of the scene and making it clearer and easier for understanding.

(29) *Mind you, their beach can't have been that deserted if they managed to get someone to take the photo* (W, 373) –Але ж їх пляж не міг бути таким вже й

безлюдним, якщо їм вдалося знайти когось, хто їх сфотографував. Modulation may serve as a means of explaining complex notions e.g., deserted –left alone or in terms of a place, with no people in it; and leads us to the conclusion that if the beach is deserted it is uninhabited as well.

(19) *Helen picked up the baby and held her under her arm like a rugby player just about to score the winning try for Ireland (W,38)* – Хелен взяла крихітку і схопила під руку, немов футболіст м'яч для регбі перед тим, як забити вирішальний гол за Ірландію. In this context, it is evident that the equivalent word for 'try' in Ukrainian 'спроба' leaves unclear or implicit what attempt means. As a solution, the intended meanings of winning and a try are combined into the word 'goal'.

Grammatical transformations in the translation of fictional discourse

One of the primal reasons why the translation from one language to another can't be devoid of transformations lies in the distinctive nature and structure of their grammatical systems. Therefore, the plane of the meaning additionally requires linguistic means which will communicate the idea faithfully. The most baffling phenomena that might get in the way of rendering are the characteristic forms of English such as the gerund, infinitive, participial and their derivatives, particular tenses, the use of passive voice and a lot of other nuances. Amid grammatical transformations, the most diverse and frequently applied techniques are syntactical and morphological replacements, which provide suitable substitutions for parts of speech or constructions found in one language system and absent in another, e.g.,

(9) *Then she'd cross the kitchen with the would-be diner and say "All hail the microwave. My advice to you is to befriend these two machines..."* (W, 36) –

Потім вона йшла зі зГОЛОДНІЛИМ на кухню і велично знайомила їх із мікрохвильовкою, приговорюючи: «Раджу тобі потоваришувати з цими приладами...». The combination under analysis is a would-be diner, which is an illustrative case of an English authentic –er ending. The suffix –er is capable of creating new words for the names of professions or doers of the action, however, in Ukrainian, the same pattern is not productive for all verbs that undergo nominalization. This discrepancy raises the need for sense-for-sense translation and logical thinking, where a would-be diner is a person about to have a meal and probably hungry. The link between diner and hungry motivates our choice of adjective famished which in Ukrainian can transfer to the class of nominalized nouns.

The second example of morphological replacement covers the same process of changing the part of speech, yet in this context to achieve as much natural narration as possible, for comparison 'моя тобі порада' and 'раджу тобі' belong to different sentence types. The imperative mood intensifies the tone of the character and exaggerates the irony of her statement. As mentioned above, grammatical replacement is an effective tool for translating constructions involving participles, e.g.,

(5) *I've heard of people being late for their own funeral but I started life with the distinction of being late for my own birth* (W, 32)–Я чула, як люди запізнювалися на власні похорони, але я народилася з особливістю запізнюватися вже на свій перший день народження.

To distill down the role of verbals in these two examples, we should classify their type and functionality. In this quotation, *people being late* is a gerund with an attributive function attached to the noun with a preposition. As an alternative, we may suggest the translation with an attributive clause ‘я чула про людей, які запізнювалися...’ and the change will pertain to the syntactical replacement. The other controversial example deals with the same components in the ‘distinction of being late’ where the gerund is translated as the infinitive, the closest corresponding verb form in the Ukrainian language.

(6) *They worried about me when I went to a school dance and had to be brought home blind drunk by one of the teachers, when I was fifteen* (W, 32)– Вони хвилювалися про мене, коли у свої 15 я пішла на шкільну вечірку і один з вчителів мусив відвезти мене додому п'яну, як хлющ. The further example considers the isomorphic feature for both languages, namely the presence of infinitives and participles. Nevertheless, their composite use in the phrase ‘had to be brought home blind drunk’ poses an issue for adequate and accurate translation. To avoid the misunderstandings caused by the passive voice, we implemented transposition and changed the word order, preserving the meaning of participle II drunk corresponding to дієприкметник in Ukrainian, the modality of the verb ‘had’ and the infinitive ‘to be brought’ in ‘мусив відвезти’. Such a swap between the subject and object in ‘I had to be brought by the teacher’ and ‘вчитель мусив мене відвезти’ adds to the syntactic grammatical replacements.

Due to its analytical nature, English is much more flexible and less bound to such morphological units as endings, making it easier for nouns to serve as adjectives.

(24) *I wasn't too current on the etiquette of addressing runaway husbands. Especially since I was pretty sure that he wasn't in the process of trying to wheedle his way back into my affections* (W, 265)–Я не надто зналася на правилах етикету з чоловіками-

втікачами. Особливо відколи я зрозуміла, що Джеймс не намагається прокласти собі шлях назад до моєї любові. This extract is exemplary for dwelling on the specifics of other grammatical replacements e.g., runaway if spelled as one word has two meanings in English – an escapee and unrestrained – which is driven by the less number of cases and the greater importance of the placement within the sentence. As a way out, we made use of transposition, yet another morphological shift takes place between words ‘in the process of trying’ and ‘намагається’. Having touched on the theme of strict word order in English as means of expressing the case and stressing the emotional component, we will follow up with concrete examples:

(35) “Dad”, *Helen interrupted him sharply*, “please don’t tell me again how you had to walk three miles to school in your bare feet” (W, 43) – «Тату, – різко обірвала Хелен, – будь ласка, не починай знову розказувати, як ти босоніж пройшов до школи цілих три милі». The first comment concerns the distinctions between Ukrainian and English arrangements of direct speech and their rules of syntax. When an English sentence requires standard and fixed placement of the subject in the first position, this sequence can often be distorted in the Ukrainian language. Therefore, we come up with ‘різко обірвала Хелен’ instead of ‘Хелен різко обірвала’. Besides the harmony in word order, transposition is an efficient instrument of putting an emphasis on a certain lexeme as in ‘як ти босоніж пройшов до школи’. The accent can be shifted toward the miles or the fact that the character crossed them in bare feet, depending on their priority and position. Not only does the transposition serve for emphasizing the main point, but it additionally compensates for particular grammatical structures or linguistic means e.g.,

(14) *I barely managed to close the door behind him before I started to cry.* (W, 282)
Не встигла я зачинити за ним двері, як розплакалася. Even though the adverb ‘barely’ has its equivalent in Ukrainian – ледь – its usage would demand the inversion e.g., ледь встигла я зачинити двері. From another perspective, we claim the action to be incomplete, thus an effective way of rendering it would be an antonymic translation, which falls under the category of lexico-grammatical transformations. Barely, hardly,

no sooner, scarcely plus when are synonymic literary English constructions that necessitate inversion after the primary word, the example of which is examined below:

(21) *She probably thought I was calling to spill the beans about my night of passion with Adam. Little did she know of the great drama that had occurred in the meantime* (W, 261) – Вона, певно, думала, що я дзвоню попліткувати про минулу пристрасну ніч з Адамом. Але звідки їй знати про ту драму, що відбулася за цей час? The phrase under the study ‘little did she know’ enhances the miserable amount of information the heroine possesses and is equal to Ukrainian ‘не знала вона’ or ‘звідки їй було знати’. In the first suggested translation, we would utilize antonymic change to counterbalance the words little and nothing, while the second variant is peculiar due to the transformation of a declarative sentence into an interrogative one (grammatical syntactic replacement) which leads us to another conclusion and perception of the situation. It is also important to note the alteration from ‘my night of passion’ into ‘пристрасну ніч’ combining transposition and morphological replacement. Each of the extracts discussed in this practical part contains at least one sample of universal transformation in translation id est addition. The addition is generally brought into use in case of a gap between the meanings of two notions in target and source texts; when word-for-word translation is not explicable and sufficient or there exists a non-translatable unit peculiar to the grammatical system of one of the languages. For instance, the distinguishing feature of English is the creation of clusters where some of the nouns perform the role of an adjunct:

(49) *I had made the decision not to be with James and, being an “Instant Gratification Girl,” I wanted to feel wonderful immediately. I had wanted the fruits of my decision to fall into my impatient lap right now* (W, 375) – Я остаточно вирішила кинути Джеймса, але як любителька миттєвої насолоди і результатів, я нетерпляче хотіла почуватися щасливою. Я жадала, аби плоди цього рішення звалилися мені до рук прямо зараз. In the first sample, we come across the Instant Gratification Girl term, a three-component cluster that characterizes the main heroine’s impatient behavior and with its order eliminates the need for prepositions.

On the basis of its structure, the translation starts with the nucleus of the construction and at this point addition expounds what kind of gratification the protagonist is seeking - positive results, changes, fulfillment. Addition establishes links between the feeling of satisfaction and happiness, the split in the relationship, and as a consequence – a brand new life. Analogical need raises when the semantic field of English in some instances is broader due to the invention of new concepts and names to denote them:

(50) *Anna's eyes lit up at the mention of doing my makeup. She approached with a plastic bag that seemed to be full of crayons and pencils. (W, 262)– Очі Анни засвітилися при згадці слова «макіяж» і вона наблизилася до мене з косметичкою, здавалося, повною олівців для очей, губ та брів. To put it another way, as crayons are designed in English-speaking countries the term hasn't been yet borrowed into Ukrainian, therefore to differentiate between crayons and pencils we specify their usage and parts of the face they enhance. The possibility of transliteration and transcoding the notion into the target language would be confusing since crayons are also associated with colorful wax or chalk sticks used for art purposes. On the same principle, details can be omitted if they are redundant or obscure to the target audience and their worldview:*

(30) *He must be having a nervous breakdown, I thought. He'd become a spooky, shadowy, Howard Hughes-type reclusive figure (W, 292) – У нього, певно, нервовий зрив, подумала я, адже він виглядав, як божевільний винахідник.*

The exclusion of Howard Hugh in this excerpt is predetermined by the familiarity of a reader with a character whose peak of fame falls in the 19th century. As an option, his image, career achievements, and traits can substitute the reference to his name and the feeling that it evokes. Moreover, the emotional constituent of a mad inventor correlates to the nervous breakdown mentioned in the first line. In terms of lexicogrammatical equivalence, the omission is also a way of keeping the translation laconic and clear as in the change from 'must be having' into 'певно', which conveys certainty yet doesn't reveal the full potential of 'be having' form.

This rule applies to the words whose absence in the sentence will not ruin the general perception or which have no correspondence in Ukrainian as the numeral 'one'. One can have the properties of an indefinite pronoun or a countable noun, e.g., (32) *You'll be lucky, I thought, thinking of the relaxed attitude of the Irish postal system, compared to the English one* (W, 310) – Це тобі ще кортить, подумала я, згадуючи повільне обслуговування ірландської пошти у порівнянні з англійською.

With regard to the details, especially technological or scientific ins and outs, we claim that omission facilitates the reading and draws the focus to the idea that the author wants to transmit:

(48) *A palazzo in Florence, a penthouse in New York, a mews house next door to Buckingham Palace, more priceless jewels than you could shake a stick at, a publishing house or two, a Lear jet, a hot boyfriend, some count or duke or something, and the absolutely essential dark secret and hidden tragic past* (W, 220) – Замок у Флоренції, пентхаус у Нью-Йорку, будинок поряд із Букінгемським палацом, такі дорогезні діаманти, що й уявити важко, декілька видавництв, власний літак, привабливий хлопець – якийсь граф або герцог, і край важлива таємниця з її прихованого трагічного минулого.

Lexical, grammatical, and contextual transformations in the translation of fictional discourse

The translation is an art form itself, which should not only convey the message but be recognized by its style and author. Be it translating or creating, the process commences with the fundamental ideas and their realization through the appropriate word combinations. This leads us from the lexical and grammatical levels to the syntactic one or even further since translators compile the sentences into coherent and comprehensive passages.

To begin with, we will exemplify the key features of Marian Keyes's style and the ways of their rendering on a greater scale:

(45) *James wouldn't by any chance be interested in absolving himself of all guilt in this story fiasco, would he? James wouldn't, by some freak chance, be manipulating me in some way?* (W, 300) – Невже Джеймс намагається якось скинути з себе усю провину нашого розставання і перекласти на мене? *Невже* Джеймс, якимось чином, маніпулює мною? Regarding this sentence separately, it might seem that these lines do not make a significant difference and they can be successfully cut out, yet on the background of the whole chapter 28 this extract makes a drastic change in a perspective of events. As the heroine and her ex-husband are having a conversation about the reasons for their break, the reader may start sympathizing with the cheater unless the translation includes the word 'manipulate' and evokes negative emotions.

The passage also undergoes numerous transformations such as antonymic translation (wouldn't and невже), omissions (would he, freak chance), modulations (story fiasco), and transpositions (James wouldn't), thus adding up to all three sections of our analysis.

The next though-provoking issue is rendering the allusions or references to the literary and cinematic works which is a common feature of Marian Keyes's idiosyncrasy:

(46) *In the same way that the stewards on the Titanic were more concerned about the unemptied ashtrays on the bar than the enormous hole in the side of the ship which was letting in zillions of gallons of water, I too was worrying about the unimportant and ignoring the vital* (W, 216) – І ніби стюарди на Титаніку, ми хвилювалися про

невичищені попільниці у барі більше, ніж про величезну дірку у корпусі корабля. Ми переживали про дрібниці, не помічаючи головної проблеми. If this hook for the readers' attention is an internationally famous historical tragedy, the translation is getting more complicated in case of cultural specifics:

(17) *After dinner, which by the way, poor Dad had got all wrong—pickles on Mum's apple pie, cheeseburgers instead of Quarter Pounders with cheese (which, of course, gave rise to the accusation of "Cheapskate"), Coke instead of diet Coke—Dad ordered Helen to go to her room and study (W, 207)* – А після вечері, яку бідолашний тато геть переплутав – мариновані огірки на маминій шарлотці, звичайні чизбургери замість дабл порції з сиром (через що тато, звісно, здавався скнарою) і солодкої коли замість дієтичної – він наказав Хелен іти до своєї кімнати робити уроки. This translation resolves the issue of the cultural gap in a descriptive manner: Quarter Pounders are substituted with гамбургер з подвійною порцією сиру; Coke is equated to кола, etc. While in the following sample linguistic gap and disparity are balanced with the help of compensation:

(49) *James called at eight o'clock the next morning. I declined to speak to him. And at eight-forty. Ditto. And at ten past nine. And ditto once again. Then came an unexpected lull until almost eleven, when there were three calls in quick succession. Ditto, ditto and ditto (W, 376)* – Джеймс подзвонив о восьмій наступного ранку. Я скинула. І о восьмій сорок. Даремно. О дев'ятій десять. Марно. Потім настало дивне затишшя до майже одинадцятої, що перервалося трьома дзвінками поспіль. Мені все одно... The biggest hindrance here comprises the repetitive use of 'ditto', the alliteration and intensifying effect of which is achieved through the short nominal sentences and the emphasis of three words in accordance with three calls. Ukrainian word-for-word translation of ditto means 'the same' and though it partially reveals the heroine's reaction, the form of the scene is disrupted. Therefore, the Ukrainian variant suggests using the alike in sound synonyms vainly, uselessly, and anyway to stress the pressure between the speakers. Moreover, the combination of I don't care or anyway equals in quantity to 'ditto, ditto and ditto'.

As we proved the humor to be Marian Keyes's signature in chapter 1, the importance of rendering her jokes is undoubtable:

(40) *Like a hangman turning up to do a day's work wearing a Hawaiian shirt and a baseball cap back-to-front, grinning from ear to ear as he told knock-knock jokes* (W, 270) – Уявіть собі ката, що йде на роботу у гавайській сорочці і в бейсбольній кепці задом наперед, з усмішкою на все обличчя, розказуючи жарт «смерть катам». A reference to American history shows that knock-knock jokes have gained popularity since the 20th century due to their characteristic 'knock-knock' opening and wordplay that finishes it in the last line. Despite the fact, that knock-knock type of anecdote is literally present in Ukrainian culture, it is a way less gratified humor. In this regard, we recreated the farce with the homophones 'кати' and 'коти', which origins from a Ukrainian recent joke, based on the misunderstanding of the two words.

Given that this anecdote is widely known and even if unrecognized – easily guessed – its presence compensates for the artistic effect and ironic impression. Unfortunately, the jokes can be missed or left with a long explanation if built on the pun with no equivalent in the Ukrainian language:

(41) *You see, my father's name was Jack, and in the early seventies when hijacking was the popular news item (since overshadowed by child abuse), an uncle from America greeted my father with the words "Hi Jack"* (W, 41) – Розумієте, мого батька звали Джек і на початку сімдесятих, коли викрадення машин, «хайджекінг», було у всіх новинах (і навіть затьмарило насильство над дітьми) один наш дядько з Америки жартома сказав татові: «Хай, Джек». It can be evident in the example above, that the wordplay concerns the contextual homonyms of address and a type of crime, therefore in translation, we are limited to the name of the main character and the only possible outcome would be descriptive translation or addition instead of compensation.

In case of total reorganization the plane of content can be as far as successfully retained, yet with an ultimate change of the form:

(21) *She probably thought I was calling to spill the beans about my night of passion with Adam* (W, 261) – Вона, певно, думала, що я дзвоню попліткувати про минулу

пристрасну ніч з Адамом. This time we will focus on the idiomatic nature of the phrase ‘to spill the beans’ which deals with revealing secrets or private information rather than spilling actual vegetables. In the translation, we are left with two variants – to render the meaning neutrally or to select the Ukrainian equivalent with the same emotional coloring. As the context determines, the characters are presumably just chatting and gossiping, therefore its meaning becomes more generalized and neutral.

Total reorganization exceeds the translation of idioms and also covers peculiar English language usage of phrasal verbs and phraseologisms. In this matter, there are numerous ways of rendering phrases and proverbs involving native, folk, colloquial, and emotional language. For instance,

(3) *So Unlucky Jim took off, my father said abruptly* (W, 33) – Тобто, сердега Джим накивав п’ятами, – різко одмовив тато.

In the sentence above ‘took off’ is used in its secondary meaning, i.e. to leave suddenly, to run away, and not to remove something or take to the air. To bring out its connotation and ironic aftertaste, we will give preference to the Ukrainian phraseological unit ‘накивати п’ятами’, though there are numerous flowery synonyms as ‘дати драпака’, ‘кинутися навтікача’ and even colloquial ‘злиняти’.

(34) *I wanted the chance to tell him to fuck off and that I wouldn't touch him with a ten-foot pole* (W, 283) – Аби тільки мені підвернулася нагода послати його і додати, що я не повернуся до нього ні за які гроші світу. Evidently, here total reorganization is represented by a multi-component idiom and the changes will affect the whole subordinate sentence. The direct meaning of ‘a ten-foot pole’ enhances the will of a heroine not to have anything in common with her ex-husband, yet the translation goes further and integrates her line into the general matter of a conversation.

Taking into account their discussion of financial issues, the word choice would be appropriate as well as the easing of a tone in ‘fuck off’ to ‘послати’.

The translation of idiomatic expressions creates room for creativity and it is lexicologically informative to observe the equivalence of such units in the compared languages:

(36) *I know we're both unfamiliar with this sort of thing, but don't you think we should try to sort out the basic issues ourselves and let the lawyers dot the t's and cross the i's?* (W, 278) – Я знаю, що ми вперше проходимо через подібні речі, але чому б нам не спробувати врегулювати головні питання самим, а далі дозволимо адвокатам розставити крапки над «і»? It is peculiar that the English original idiom includes the part ‘dot the t’s’ while the Ukrainian variant is shortened to ‘cross the i’s’.

Although, both phrases mean to finish the work by paying special attention to the details, in Ukrainian the collocation ‘розставити крапки над «і»’ evokes a negative reaction in the sense to finally resolve, to bring to an end and to break up in this extract. Though frequently idioms are predictable and understandable from the setting as in cross the i’s, their conventionality may occasionally raise questions and difficulties in translation:

(42) *You always were a silver-tongued devil, I said, forcing a smile into my voice* (W, 286) – Ти завжди мав підвішеного язика, – відмовила я, видавлюючи з себе посмішку. In English, a silver-tongued devil is called a crafty and witty person, often claimed to have good oratorical skills, whereas in Ukrainian the focus is shifted to the speaker’s colorful language and ‘sweet’ words. In order to preserve its idiomaticity we may apply a corresponding phraseologism ‘мати підвішений язик’ as говорити дотепно, вільно, переконливо.

The last transformation belonging to the lexico-grammatical group is the antonymic translation which targets the lexemes or prefixes with negative meaning, double negations, and certain constructions. Antonymic translation can effectively minimize the number of words and simplify the sentence, contributing to its perception:

(7) *But the last thing he wanted was to see me unhappy* (W,34) – Але він в жодному разі не хотів би побачити мене нещасною. It is fair to say that ‘остання річ, яку б він хотів’ would sound unnatural and rough while the option ‘he wouldn’t, in any case, want me to be unhappy’ creates the feeling of comfort and doesn’t raise any questions concerning its sense or form. In the same fashion, antonymic translation takes place when an English word initially conveys a negative meaning as in the example with the adverb ‘never’:

(34) *It might have been appropriate if her glance had strayed inadvertently out of the garden and under the oil tank, but never mind (W, 59) – Було б краще, якби вона мимоволі виглянула у вікно, чи зробила вигляд, що нічого не бачила взагалі. Despite the fact that in English never, nobody, nothing, and the particle ‘not’ should not be utilized in pairs within one sentence, double negation is grammatically correct in Ukrainian. That allows us to logically reconstruct the sense from looking at the garden outside of the window to pretending not to see anything at all. When in the latter we apply double negatives. As a rule, antonymic translation also occurs when the word initially conveys a negative meaning:*

(8) “*You wouldn’t give it (whatever it was) to the dog*”, Margaret would reply (W, 36)– Що б це не було, і собака таке не їстиме, –відмовляла Маргарет. Semantically we may compare the phrases ‘never mind’ and ‘whatever it was’ as both have a negative particle encoded in their meaning: ‘don’t bother or don’t worry’ and ‘it is not important what or it makes no difference’. One more thing is that both contain ever or never in their structure, the translation of which requires lexical transformations. Therefore, we come up with the corresponding option ‘що б це не було’. The same applies to adverbs barely and scarcely studied in the previous chapter, where negative meaning lies in the nature of a word though doesn’t manifest itself in its form:

(14) *I barely managed to close the door behind him before I started to cry* (W, 282)– Не встигла я зачинити за ним двері, як розплакалася.

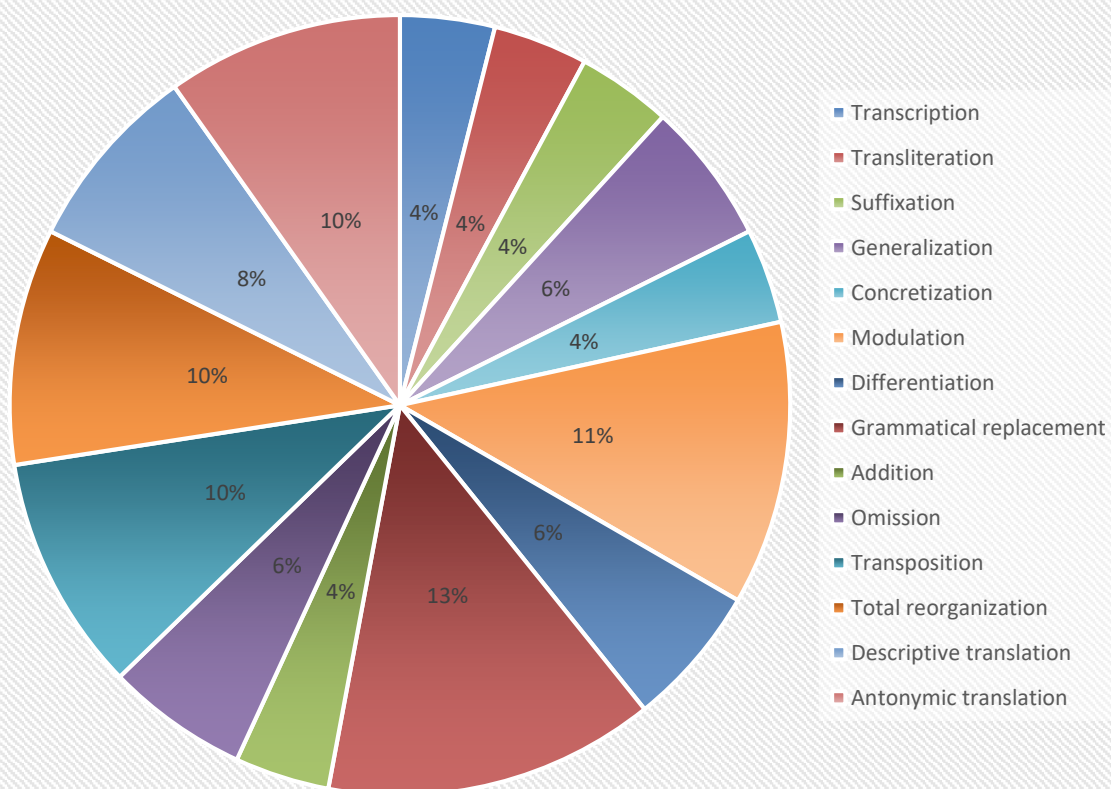
CONCLUSIONS

In terms of this study, we have outlined the key characteristics of individual style, based on Marian Keyes's novels 'Watermelon' and 'The Break', discussed the specifics of fictional discourse translation in general and the challenges of rendering it from English to the Ukrainian language.

In theoretical fundamentals, we have identified idiostyle as a set of stylistic devices or linguistic properties chosen by the author, his worldview, mentality, cultural specifics, and image which are realized in text. We have differentiated between confusing notions of individual style and idiolect as belonging to the oral or written forms. During the examination, we have established distinctive elements of fictional discourse and chick-lit genre, which are the light and amusing narration, feminine markers such as speaking in italics and the abundance of emotives.

From another perspective, we have conducted a discursive analysis of Marian Keyes's works that has shown her unique writing style components – new coinages, the peculiar use of humor and idioms, references to other cinematic or artworks, and an emotive lexicon, which presented the most arduous issue. In the practical part, we have applied numerous types of transformations the most productive of which proved to be explanation and suffixation in case of occasionalisms, total reorganization as for idiomatic and phraseological units, compensation and descriptive translation in conveying irony or sarcasm, transliteration or transcription in proper names of films and books, and lastly, differentiation in combination with addition as for emotive language. As can be seen in the table below, the most frequent translation techniques appear to be grammatical replacement (13%), transposition (10%), total reorganization (10%), antonymic translation (10%), descriptive translation (8%) and modulation (11%). The prevalent group of transformations is lexico-semantic one its number reaching (33%), while other categories are approximately balanced – grammatical (33%), lexico-grammatical (28%).

Ways of translation and transformations



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ANNEX A

Відтворення індивідуального стилю у перекладі (на матеріалі романів

Маріан Кіз)

	Текст оригіналу	Текст перекладу
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1.	<i>When he left the restaurant that first night, with his three cronies, a blur of briefcases and umbrellas and rolled-up copies of <u>Financial Times</u> and <u>somber-looking suits</u>, he smiled good-bye to me, and I knew I was looking at my destiny (W,9)</i>	У вечір нашого знайомства, коли він вийшов з ресторану з трьома своїми друзями, а разом із ними промелькнули кейси, парасольки, згорнуті газети « <u>Файненшл Таймс</u> » і <u>суворі костюми</u> , він посміхнувся мені наостанок – і я зрозуміла, що він – той самий.
2.	<i>They were both <u>in their late fifties</u> and had worried about me from the day I was born (W,32)</i>	Їм обом було під <u>шістдесят років</u> і вони хвилювалися про мене з перших днів.
3.	<i>So <u>Unlucky Jim</u> took off, my father said abruptly (W,33)</i>	Тобто, сердега Джим <u>накивав п'ятами</u> , - різко одмовив тато.
4.	<i>Nightmarish memories of family dinners <u>came flooding back</u> to me. Was I <u>out of my mind</u>? (W,35)</i>	Кошмарні спогади про наші вечери з родиною <u>нахлинули</u> на мене. Невже я <u>збожеволіла</u> ?
5.	<i>I've heard of people <u>being late</u> for their own funeral but I started life with the distinction of <u>being late</u> for my own birth (W,32)</i>	Я чула, як люди <u>запізнювалися</u> на власні похорони, але я народилася з особливістю <u>запізнюватися</u> вже на свій перший день народження.
6.	<i>They worried about me when I went to a school dance and <u>had to be brought home</u> <u>blind drunk</u> by one of the teachers, when I was fifteen (W,32)</i>	Вони хвилювалися про мене, коли у свої 15 я пішла на шкільну вечірку і один з вчителів <u>мусив привезти</u> мене додому <u>п'яну, як хлющ</u> .
7.	<i>But <u>the last thing he wanted</u> was to see me unhappy (W,34)</i>	Але він <u>в жодному разі не хотів</u> би побачити мене нещасною.
8.	<i>“You wouldn't give it (<u>whatever it was</u>) to the dog”, Margaret would reply (W,36)</i>	<u>Що б це не було</u> , і собака таке не їстиме, -відмовляла Маргарет.

9.	<i>Then she'd cross the kitchen with the <u>would-be diner</u> and say "All hail the <u>microwave</u>. <u>My advice</u> to you is to <u>befriend these two machines...</u>" (W, 36)</i>	Потім вона йшла зі <u>зголоднілим</u> на кухню і велично знайомила з мікрохвильовкою. « <u>Раджу</u> тобі потоваришувати з цими приладами...»
10.	<i>I wanted to hug her and hug her and never let her go. I <u>never wanted her to feel the rejection</u> and loneliness and shock that I was feeling (W,37)</i>	Я хотіла затиснути її в обіймах і ніколи не відпускати. <u>Я не могла дозволити</u> , аби її залишили, як мене, - і вона відчула на собі цю самотність.37
11.	<i>Because no matter how hungry you are you still won't be able to bring yourself to eat a thing my mother <u>makes</u> (W,35)</i>	Адже не важливо, наскільки сильно ти зголоднів, тобі не вдасться осилити себе з'їсти те, що <u>накуховарила</u> моя мама. 35
12.	<i>You see, my father's name was Jack, and in the early seventies when <u>hijacking</u> was the popular news item (since overshadowed by child abuse), an uncle from America greeted my father with the words "<u>Hi Jack</u>"(W,41)</i>	Розумієте, мого батька звали Джек і на початку сімдесятих, коли викрадення машин « <u>хайджекінг</u> » було у всіх новинах (і навіть затьмарило насильство над дітьми) один наш дядько з Америки жартома сказав татові: « <u>Хай, Джек</u> ».
13.	<i>After I came out of the bookshop, clutching my child and my gold-embossed best-seller, I <u>just happened to be passing</u> the café that I had gone to with Adam the previous Saturday and I just happened to have an hour or two to kill so I <u>just happened</u> to sit there and—guess what? — Adam just</i>	Вийшовши з книгарні й обхопивши однією рукою мою донечку, а іншою - новенький бестселер із золотою палітуркою, я <u>ненароком</u> опинилася біля кафе, куди ми з Адамом ходили минулої суботи і за збігом обставин у мене були вільні годинка-дві, тож <u>раптом</u> я вже

	<i>happened to walk in only an hour and a half after I arrived</i> (W,220)	сиділа за столиком і – вгадайте що? – Адам ненароком навідався сюди через <u>півтори години</u> .
14.	<i>“Dad”, Helen interrupted him sharply, “please don’t tell me again how you had to walk three miles to school in your bare feet”</i> (W,43)	«Тату, - різко обірвала Хелен, - будь ласка, не починай знову розказувати, як ти <u>босоніж</u> пройшов до школи цілих три милі».
15.	<i>“And I’m thinking about an inking”, Mum says. “Over my dead body”, Maura shouts from another room</i> (TB, 388)	«Я подумую про <u>тату</u> », - сказала мама. «Тільки через мій труп», - вигукнула Маура з іншої кімнати.
16.	<i>“Nothing. His socks. They were the worst. Yeah, look, I know, I’m a commitment-phobe...”</i> (TB, 387)	«Нічого. Хоча, ні. Його шкарпетки. Найжахливіші. І так, я знаю, що я <u>обов’язкофобка...</u> »
17.	<i>After dinner, which by the way, poor Dad had got all wrong—pickles on Mum’s apple pie, cheeseburgers instead of <u>Quarter Pounders</u> with cheese (which, of course, gave rise to the accusation of “Cheapskate”), <u>Coke</u> instead of <u>diet Coke</u>—Dad ordered Helen to go to her room and study</i> (W, 207)	А після вечері, яку бідолашний тато геть переплутав – мариновані огірки на маминій шарлотці, звичайні чизбургери замість <u>дабл порції з сиром</u> (через що тато, звісно, здавався скнарою) і <u>солодкої коли</u> замість <u>дієтичної</u> – він наказав Хелен іти до своєї кімнати робити уроки.
18.	<i>The jealousy is hot and green in my veins and I start to shake, as I’ve been <u>injected with poison</u></i> (TB, 392)	Від ревнощів я усе зеленішала і червоніла, поки мене не почало трусити, <u>ніби від отрути</u> .
19.	<i>Helen picked up the baby and held her under her arm like a rugby player just about to score the <u>winning try</u> for Ireland</i> (W, 38)	Хелен взяла крихітку і схопила під руку, немов футболіст м’яч для регбі перед тим, як забити <u>вирішальний гол</u> за Ірландію.

20.	<i>Horror that has nothing to do with the exuberantly flowery <u>Laura Ashleyesque</u> wallpaper, curtains, and duvet cover that surrounded me and that I could dimly see through the darkness (W, 44)</i>	Страх, що не мав нічого спільного з розкішними квітковими шпалерами, шторами і постільною білизною від <u>Лори Ешлі</u> , що оточували мене і які я ледь могла розгледіти у півтемряві.
21.	<i>She probably thought I was calling to <u>spill the beans</u> about my night of passion with Adam (W, 261)</i>	Вона, певно, думала, що я дзвоню <u>попліткувати</u> про минулу пристрасну ніч з Адамом.
22.	<i><u>Little did she know</u> of the great drama that had occurred in the meantime (W, 261)</i>	<u>Але звідки їй знати</u> про ту драму, що відбулася за цей час?
23.	<i>That's funny, I thought, everyone's usually <u>fast asleep</u> by this hour (W, 253)</i>	Дивно, адже я гадала, що в таку годину <u>усі вже поснули</u> .
24.	<i>Please don't let her have realized where I was and what I <u>was up to</u>. I was sure that my recent activities were <u>written all over my face</u> (W, 253)</i>	Тільки би вона не здогадалася, де я була і <u>чим займалася</u> . Я була певна, що мої нічні витівки <u>видавав вираз обличчя</u> .
25.	<i>I wasn't too current on the etiquette of addressing <u>runaway husbands</u>. Especially since I was pretty sure that he wasn't in the process of trying to wheedle his way back into my affections (W, 265)</i>	Я не надто зналася на правилах етикету з <u>чоловіками-втікачами</u> . Особливо відколи я зрозуміла, що він не намагається прокласти собі шлях назад до моєї любові.
26.	<i>He named some downtown bed and breakfast. Not James's usual style at all. He was more likely to be found in a <u>plush corporate type of place</u> (W,266)</i>	Він назвав якийсь <u>хостел</u> у центрі. Зовсім не схоже на Джеймса. Він радше оселився б у <u>люксовому готелі</u> .

27.	<i>Mum's life has been a sad one but finally she's having fun and, whatever she's up to with her gunky earrings and gin-and-tonics, it's <u>her business</u></i> (TB, 397)	Мамине життя склалося невесело, але нарешті вона раділа і що б там вона не робила зі своїми старомодними сережками та <u>коктейлями</u> , це її <u>справа</u> .
28.	<i>It was the worst idea ever to admit my news to Maura, but she has a knack for getting the truth out of people. (We call her the <u>Waterboarder</u>)</i> (TB, 15)	Розказати цю новину Морі було не найкращою ідеєю, але у неї хист вибивати правду з людей. Саме тому ми звемо її <u>Мучительницею</u> .
29.	<i>Mind you, their beach can't have been that <u>deserted</u> if they managed to get someone to take the photo</i> (W,373)	Але ж їх пляж не міг бути таким вже й <u>безлюдним</u> , якщо їм вдалося знайти когось, хто їх сфотографував.
30.	<i>I'd rise at six every morning and give thanks for blessings, and at Kiara's wedding I'd show up looking <u>attractive-in-an-aged way</u>, like yoga people do, with pretty wrinkles but no jowls.</i> (TB,404)	Щоранку я би вставала о шостій і дякувала Богу, а потім я завітала би на весілля Кіари <u>граціозно постарівшою</u> , як ті, що займаються йогою, з невеликими зморшками, але у чудовій формі.
31.	<i>He must be having a nervous breakdown, I thought. He'd become a spooky, shadowy, <u>Howard Hughes-type reclusive figure</u></i> (W,292)	У нього, певно, нервовий зрив, подумала я, адже він виглядав, як <u>божевільний винахідник</u> .
32.	<i>The roads from Dublin Airport to be lined with cheering natives, waving <u>Union Jacks</u>? <u>Brass bands</u> and red carpets? A national holiday to be declared?</i> (W,285)	Що він очікував? Що дорогою від аеропорту Дубліна вишикуються захоплені ним містяни з <u>прапорами</u> і зустрічатимуть його з хлібом-сіллю? Постелять йому червону доріжку і заграє <u>оркестр</u> ? Чи влаштують державне свято?

33.	<i>You'll be lucky, I thought, thinking of the relaxed attitude of the Irish postal system, compared to the <u>English one</u></i> (W,310)	Це тобі ще кортить, подумала я, згадуючи повільне обслуговування ірландської пошти у порівнянні з <u>англійською</u> .
34.	<i>It might have been appropriate if her glance had strayed <u>inadvertently</u> out the garden and <u>under the oil tank</u>, but never mind</i> (W,39)	Було б краще, якби вона <u>мимоволі</u> виглянула у вікно, чи зробила вигляд, що <u>нічого не бачила взагалі</u> .
35.	<i>I wanted the chance to tell him to fuck off and that <u>I wouldn't touch him with a ten-foot pole</u></i> (W,283)	Аби тільки мені підвернулася нагода послати його і додати, що я не повернуся до нього <u>ні за які гроші світу</u> .
36.	<i><u>I barely managed</u> to close the door behind him before I started to cry</i> (W,282)	<u>Не встигла я</u> зачинити за ним двері, як розплакалася.
37.	<i>I know we're both unfamiliar with this sort of thing, but don't you think we should try to sort out the basic issues ourselves and let the lawyers <u>dot the t's and cross the i's</u>?</i> (W,278)	Я знаю, що ми вперше проходимо через подібні речі, але чому б нам не спробувати врегулювати головні питання самим, а далі дозволимо адвокатам <u>розставити крапки над «і»?</u>
38.	<i>James, you must know what <u>child support payments</u> are, I told him, faint with shock</i> (W,278)	Джеймсе, хто, як не ти маєш знати, що таке <u>аліменти</u> , - накинулася я, сполохана від шоку.
39.	<i>Better <u>out than in</u> was always my motto</i> (W, 274)	Мій дивіз завжди був – краще <u>випустити, ніж тримати в собі</u> .
40.	<i>He'd probably stood in front of the mirror in his bedroom at the hotel and practiced flinging his arms around me</i>	Він, певно, стояв перед дзеркалом в номері готелю і репетирував, як огорне мене у свої обійми та

	<i>in a beseeching manner while he told me in a voice choked with emotion that, although <u>he still loved me</u>, he was <u>no longer in love with me</u> (W,272)</i>	благатиме голосом, тремтливим від емоцій зрозуміти, що хоча він <u>любить мене як людину, як дружину</u> він мене більше не кохає.
41.	<i>Like a hangman turning up to do a day's work wearing a Hawaiian shirt and a baseball cap back-to-front, grinning from ear to ear as he told <u>knock-knock jokes</u> (W,270)</i>	Уявіть собі ката, що йде на роботу у гавайській сорочці і в бейсбольній кепці задом наперед, з усмішкою на все обличчя, розказуючи жарт <u>«смерть катам»</u> .
42.	<i>Prehistoric man must have felt the same sense of disbelief when one of his fellows hopped down out of one of the trees and started to parade around on <u>just two legs</u> (W,269)</i>	Первісна людина, мабуть, так само далася диву, коли один з її одноземців скочив з дерева і почав виходжати на <u>своїх двох</u> .
43.	<i>You always were <u>a silver-tongued devil</u>, I said, forcing a smile into my voice (W,286)</i>	Ти завжди <u>мав підвішеного язика</u> , - відмовила я, видавлюючи з себе посмішку.
44.	<i>What if the blow from my hairbrush causes bleeding in his brain? There had been something on <u>Grey's anatomy</u> – he could have aneurysm (TB, 149)</i>	Що як удар розчіскою спричинив крововилив у мозок? Я вже бачила таке в <u>«Анатомії Грей»</u> - аневризма могла розірватися.
45.	<i>And with that I <u>hopped up and made for the door</u>, leaving James, sitting at the table, mouthing silently like an agitated goldfish (W, 303)</i>	І сказавши це, я <u>піднялася і вийшла з кафе</u> , залишивши Джеймса одного сидіти за столиком мовчки, як золоту рибку в акваріумі.
46.	<i>James <u>wouldn't</u> by any chance be interested in absolving himself of all guilt in this story fiasco, would he?</i>	<u>Невже</u> Джеймс намагається якось скинути з себе усю провину нашого розставання і перекласти на мене?

	<i>James <u>wouldn't</u>, by some freak chance, <u>be manipulating me in some way?</u></i> (W, 300)	<u>Невже</u> Джеймс, якимось чином, <u>маніпулює мною?</u>
47.	<i>In the same way that the stewards on the Titanic were more concerned about the unemptied ashtrays on the bar than the enormous hole in the side of the ship which was letting in zillions of gallons of water, <u>I too was worrying about the unimportant and ignoring the vital</u></i> (W, 216)	І ніби стюарди на Титаніку, ми хвилювалися про невичищені попільниці у барі більше, ніж про величезну дірку у корпусі корабля. <u>Ми переживали про дрібниці, не помічаючи головної проблеми.</u>
48.	<i>A palazzo in Florence, a penthouse in New York, <u>a news house next door to Buckingham Palace</u>, more priceless jewels than you could shake a stick at, a publishing house or two, <u>a Lear jet</u>, a hot boyfriend, some count or duke or <u>something</u>, and the absolutely essential dark secret and hidden tragic past</i> (W, 220)	Замок у Флоренції, пентхаус у Нью-Йорку, <u>будинок</u> поряд із Букінгемським палацом, такі дорогезні діаманти, що й уявити важко, декілька видавництв, <u>власний літак</u> , привабливий хлопець – якийсь граф або герцог, і край важлива таємниця з її прихованого трагічного минулого.
49.	<i>James called at eight o'clock the next morning. I declined to speak to him. And at eight-forty. <u>Ditto</u>. And at ten past nine. <u>And ditto once again</u>. Then came an unexpected lull until almost eleven, when there were three calls in quick succession. <u>Ditto, ditto and ditto</u></i> (W, 376)	Джеймс подзвонив о восьмій наступного ранку. Я скинула. І о восьмій сорок. <u>Даремно</u> . О дев'ятій десять. <u>Марно</u> . Потім настало дивне затишшя до майже одинадцятої, що перервалося трьома дзвінками поспіль. <u>Мені все одно...</u>
50.	<i>Anna's eyes lit up at the mention of doing my makeup. She approached</i>	Очі Анни засвітилися при згадці слова «макіяж» і вона наблизилася

	<i>with a plastic bag that seemed to be full of <u>crayons and pencils</u> (W, 262)</i>	до мене з косметичкою, здавалося, повною <u>олівців для очей, губ та брів.</u>
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ANNEX B**Marian Keyes The Break: Chapter 1***Friday, 9 September*

‘Myself and Hugh,’ I say. ‘We’re taking a break.’

‘A city-with-fancy-food sort of a break?’ Maura narrows her eyes. ‘Or a Rihanna sort of a break?’

‘Well?’ She presses her case. ‘Is it the city-with-fancy-food break?’

‘No, it’s –’

‘The Rihanna kind? You’ve *got* to be joking me, because Rihanna is – what? – twenty-two and you’re –’

‘Not twenty-two.’ It’s imperative to shut her down before she utters my age. I don’t know how I got to be forty-four. Clearly I’d my eye off the ball but, a bit late to the party, I’m trying to airbrush away all references to it. It’s not just the fear-of-dying and, worse, the fear-of-becoming-jowly, it’s because I work in PR, a dynamic, youthful sector, which does not value the ‘less-young’ among us. I’ve bills to pay, I’m simply being practical here.

So I avoid any stating of my age, like, *ever*, in the hope that if no one says it, no one will know about it and I can stay age-free until the end of time. (My one regret is that I didn’t adopt this attitude when I was twenty-seven, but I knew nothing when I was twenty-seven.)

‘I’m your sister,’ Maura says. ‘I’m seven years older than you, so if I’m fifty-one –’ ‘Of course,’ I say very, very quickly, talking over her, to shut her up. ‘Of course, of course, of course.’ Maura has never worried about getting old. For as long as I can remember she’s been ancient, more like Pop’s twin sister than his eldest child.

‘So it’s a “break” where Hugh can go off – where?’

‘South East Asia.’

‘Seriously? And then ... what?’

‘He’ll come back.’

‘What if he doesn’t?’

It was the worst idea ever to admit my news to Maura, but she has a knack for getting the truth out of people. (We call her the Waterboarder.) She can always smell a story. She’s known something’s been up with me for the past five days – I thought I’d be okay if I kept ducking her calls but clearly I have a strong delusional streak because it was only a matter of time before she showed up at my work and refused to leave until she knew everything.

‘Look, nothing is definite,’ I try. ‘He might not go.’ Because he might not.

‘You can’t let him,’ she announces. ‘Just tell him he can’t and let that be an end to it.’

If only it was that simple. She hadn't read Hugh's letter so she didn't know the torment he was in. Letting him leave was my best chance of saving my marriage. Probably.

'Is it to do with his dad dying?'

I nod. Hugh's dad died eleven months ago, and Hugh had shut down. 'I thought that if enough time passed he'd be okay.'

'But he isn't. He's the opposite of okay.' She's getting worked up. 'This effing family. When will the drama stop? It's like playing Whac-A-Mole.' Maura's rages are familiar and they no longer have the power to utterly terrify me. 'No sooner is one of you toeing the line than another of you blows your life up. Why are you all such disasters?' She means me and my siblings and, actually, we aren't. Well, no more than any other family, which is to say, quite a lot, but so is everyone else's, so we're fairly normal, really.

'It must be my fault,' she declares. 'Was I a bad role model?'

'Yes.'

In actual fact she was the least bad role model that ever lived, but she's upset me. Surely, all things considered, I'm deserving of sympathy.

'You're so cruel!' she says. 'You try being a little girl' (she means herself) 'whose mum is in hospital for months on end with tuberculosis at a time when tuberculosis wasn't even a *thing*, when it was years out of date. A little girl who has four younger brothers and sisters, who won't stop crying, and a big, cold house, which is falling to bits, and a dad who can't cope. Yes, I have an over-developed sense of responsibility but ...'

I know the speech and could do a word-perfect recitation, but closing her down when she's in full flow is next to impossible. (My siblings and I like to joke that her husband TPB – The Poor Bastard – developed spontaneous mutism shortly after their wedding and that no one has heard him speak for the past twenty-one years. We insist that the last words he'd ever been heard saying – in tones of great doubt – were 'I do ...?')

'What's going on?' I ask, baffled by her antipathy. 'I haven't done anything wrong.'

‘Yet,’ she says. ‘Yet!’

‘What are you saying?’

She seems surprised. ‘If your husband is “on a break” from your marriage’ – she does the quotation marks with her fingers – ‘then aren’t you’ – more quotation marks – “on a break” too?’

It takes a few moments for her words to sink in. Then, to my great surprise, something stirs in me, something hopeful that, after the last five horrible days, feels like the sweetest relief. In a small recess of my soul a tiny pilot light sparks into life.

Slowly, I say, ‘Seeing as you put it like that, well, I suppose I am.’

РЕЗЮМЕ

Курсову роботу присвячено дослідженню індивідуального стилю та особливостям перекладу авторських неологізмів, алюзій, гумору й емотивності. У ході роботи було висвітлено специфіку явища ідеостилу на прикладі творів Маріан Кіз, проаналізовано уривки з романів «Кавун» та «Пауза», описано існуючі види трансформацій і способи перекладу лексичних нововведень, жартів та емотивних засобів мови, а також здійснено перекладацький аналіз фактичного матеріалу (оказіоналізмів, іронії, алюзій та емоційної лексики в художньому дискурсі, усього 50 речень). Крім того, у дослідженні створено таблицю, що

містить можливі способи перекладу стилю автора.

Ключові слова: переклад, перекладацький аналіз, індивідуальний стиль, ідеостиль, okazіоналізми, алюзія, гумор, емотивність, художній дискурс.