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TERM PAPER

IN TRANSLATION STUDIES

FEATURES OF THE TRANSLATION OF PHRASEOLOGICAL UNITS IN CONTEMPORARY FICTIONAL DISCOURSE

based (ON MODERN AMERICAN LITERATURE)

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КУРСОВА РОБОТА

З ПЕРЕКЛАДУ

**ОСОБЛИВОСТІ ПЕРЕКЛАДУ ФРАЗЕОЛОГІЗМІВ У СУЧАСНОМУ ХУ-
ДОЖНЬОМУ ДИСКУРСІ (НА МАТЕРІАЛІ СУЧАСНОЇ АМЕРИКАНСЬ-
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ЗАВДАННЯ
на курсову роботу з перекладу з першої іноземної мови
для студентів IV курсу

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

Тема роботи Особливості перекладу фразеологізмів у сучасному художньому дискурсі (на матеріалі сучасної американської літератури)

Науковий керівник Іваненко Катерина Василівна

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Графік виконання курсової роботи з перекладу

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

Науковий керівник _____ (підпис)

Студент _____



РЕЦЕНЗІЯ НА КУРСОВУ РОБОТУ З ПЕРЕКЛАДУ З АНГЛІЙСЬКОЇ МОВИ

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(ПІБ студента)

за темою Особливості перекладу фразеологізмів у сучасному художньому дискурсі (на матеріалі сучасної американської літератури)

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

Усього набрано балів: _____

Оцінка:

«До захисту» _____

(42-70 балів)

(підпис керівника)

«На доопрацювання» _____

(0-41 балів)

(підпис керівника)

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INTRODUCTION

The term paper is focused on the features of the translation of phraseological units in modern fictional discourse, based on modern American literature. A feature of the modern development of linguistics is the search for new solutions to the existing problems of the organization of language and its functioning.

The world of modern English phraseology is very diverse and every aspect of its study certainly deserves attention. Thereby, the relevance of this work is to acknowledge the importance of studying, understanding, and using phraseological units in our speech, since they bring figurativeness and diversity to it, give imagery and expressiveness to speech. It is unlikely that the need to study phraseological units may decrease, since phraseological units enrich the fund of the language and are an important stylistic tool and carry the sociocultural experience of the people.

Words are a significant component of the lexis, but groups of words that are called phraseological units also belong here. Phraseology is a section about established figures of speech, a science that explores the semantics and origin of words. Phraseologisms saturate and enrich the content of the text.

Phraseological units represent the most expressive part of the vocabulary of the language, reflecting the customs, traditions of the people, a link to its history and folklore. Phraseology is the most democratic component of the dictionary, taken from the depths of the language.

The focus of the work is also on the usage of idioms, that are a fundamental part of the usual dialogue between people and communication in general. The implications of idioms are conveyed metaphorically or metonymically. The national and cultural features inherent in the phraseological unit often become a difficult phenomenon throughout the entire translation of a figurative stable turnover from the original language into the target language. The phraseological picture of the world that arises in the minds of one linguistic community does not always coincide with the worldview of another community. In order to find an acceptable variant of understanding when different cultures come into contact, the translator resorts to the methods of descriptive interpretation and systematization.

The aim of this paper is to investigate the specifics of phraseological units and idioms translation in modern fictional discourse and the solution to the following following objectives:

The objectives of the research:

- to describe phraseology as a language phenomenon and translation challenge;
- to study the main ways of translating phraseological units;
- to analyze transformations applied in the process of translating phraseological units and idioms from English into Ukrainian;
- to outline the approaches of idioms and phraseological units' translation;
- to find out the place of phraseological units in modern English and their features;
- to classify phraseological features and their types in English and Ukrainian;
- to perform fictional discourse text analysis;
- to identify the specifics of media discourse.

The object of the research – idioms and phraseological units in modern american literature

The subject of the research – the specific features of rendering English phraseological units and idioms in modern fictional discourse into Ukrainian.

The theoretical value of the study lies in the fact that its results are a contribution to lexicology and other linguistic disciplines, since they provide information about the formation and functioning of a certain lexical layer of the English language, namely phraseological units and idioms.

The Practical value of the results consists in the possibility of their application in translation.

Brief outline of the research paper structure. Term paper includes: introduction, two chapters, general conclusions and the list of reference sources.

CHAPTER 1

PHRASEOLOGY AS A LANGUAGE PHENOMENON AND TRANSLATION CHALLENGE

1.1 Phraseology from the point of view of linguistics

The term "phraseology" is commonly understood as a separate branch of linguistics that studies stable phrases characterized by a certain shift in meaning. Phraseology is a branch of lexicology that deals with the study of phrases with a stable structure and transferable meaning. Phraseology is the science of word combinations, that is, of stable combinations of words with complex semantics, not generated by structural-semantic models that generate variant combinations. There was a problem with the definition of the phrase. [12: 608]

The more common phrasal units are called phrasal units or phrasemes. Most Western scholars use the word idiom.

Phraseology is a kind of culture, national custom, prejudice, tradition or historical memory. Rhetoric can enrich people's speeches. Through the use of words, people can feel the richness of a country and its culture, and thus the richness of its language. Moreover, this is the most colorful and democratic area of vocabulary. Insufficient study and understanding of idioms will lead to misunderstandings between people.

Words may be the only way to describe an action, thing, state, circumstance or phenomenon. A phrase is a linguistic unit with a large amount of information and cannot be used by itself as a means of decorating a language. They are one of the linguistic universals, since there is no language without phraseological units. English is an analytical language, so it affects the structure of phrasal units. [12: 448]

There is no agreement among scholars about the official term used for word groups or the way in which phraseology should be defined; according to Borisov O.O, phraseology is defined as a phraseological unit. As has already been mentioned, Western scholars prefer the term idiom. Russian scholars often use the term idiom to describe certain types of phraseological units. However, there are other terms used in linguistics to define this linguistic phenomenon, such as phrases, associations, sets of expressions and fixed groups of words.

The term set phrase implies the stability of the expression and its lexical components and grammatical structure. The term idiom means that the basic features of a linguistic unit are idiomatic or pure.

The term word equivalence emphasizes that a group of words cannot be functionally separated because they are not related to each other in terms of their function in speech as a single word.

This terminological confusion reflects the insufficiency of positive and fully reliable criteria to help distinguish punctuation units from related and arbitrary free word groups. [5: 123]

The term phraseology has different meanings in post-Soviet countries and in the United Kingdom and the United States. In the linguistic literature, the term is used for expressions in which the meaning of one element depends on another, independent of the structure or characteristics of the unit. Other authors simply indicate a fixed expression that has no expressive or emotional tone and vice versa; according to N.N. Amosova, such an expression is called a fixed-context unit, in which one of the constituent elements without changing the meaning not only of the whole unit but also of the element remains intact, some linguists argue that the semantic integrity of such an expression takes precedence over the structural separability of its elements; some linguists emphasize the structural separability of the elements of the phrase unit, emphasizing the change in the meaning of the whole as compared to the elements taken individually a certain minimum stabilit. [7: 175]

However, there is no special field of study in linguistics dealing with phraseology among US or UK scholars. The term phraseology has a stylistic meaning.

Important features of phrases in phraseology include.

- 1. idiomaticity;**
- 2. reproductivity;**
- 3. lack of semantic motivation;**
- 4. lexical, grammatical stability.**

Stability is a fundamental property of the phraseological unit. There is no free variation in the use of punctuation marks or variation in the variety of grammatical

structures.

The stability of phraseology is based on the following

- 1. the stability of meaning;**
- 2. the stability of use;**
- 3. syntactic stability;**
- 4. lexical stability;**
- 5. rhyme and imagery.**

Idiomaticity means that the meaning of the whole phrasal verb does not coincide with the meaning of its parts.

Reproducibility is the regular use of punctuation marks in speech as a single and unchanging juxtaposition.

The phrasal unit is a complex phenomenon with many important features and, therefore, can be approached from multiple perspectives. Therefore, it can be approached from multiple perspectives and there are many classification systems based on different principles by different experts. The semantic approach emphasizes the importance of privacy, the functional approach emphasizes syntactic indivisibility, and the context approach emphasizes contextual stability in combination with privacy. [18; 528]

According to I.V. Korunets, [13: 448] there are three types of phraseological units.

1. Phraseological collocations (combinations) - (partially motivated)

meet the demand; to come off a poor second; to take something for granted.

2. Phraseological fusion (non-motivated)

to come a cropper – to come to disaster;

at sixes and sevens – in confusion or disagreement;

neck and crop – entirely, altogether, thoroughly.

3. Phraseological unities (clearly motivated)

to ride the high horse – to behave in a superior, haughty, overbearing way. The image is based on a person mounted on a horse so high that he looks down on others;
a fish out of water – a person situated uncomfortably outside his usual or proper

environment;

to lose one's head – to be at a loss what to do or to be out of one's mind.

This classification is considered outdated.

The thematic or etymological classification of phraseological units by L.P. Smith. [29: 63] This classification is the oldest and is sometimes referred to as the etymological classification, in which idioms are classified according to their origin, where the origin refers to a particular area of human activity, natural life or natural phenomena.

Structural principle of the classification of private units

This principle is based on the fact that idiomatic units perform the same syntactic function as words.

1. Adjectival (as nervous as a cat; brand new; spick and span)

2. Interjectional (goodness gracious! sakes alive! Good Heavens!)

3. Verbal (to run for one's life; to make a song and dance about something; to sit pretty)

4. Adverbial (in cold blood; by a long chalk; for love or money)

5. Substantive (dog's life; white lie; tall order; red tape)

I.V. Korunets' [14;449] concept of phraseological units

According to I.V. Korunets's classification, phrasal verbs are divided according to the function they perform in conversation. They are also divided into the following categories according to their function in communication determined by their structural and semantic features.

1. Nominative-communicative phraseological units

This group is verbal word-groups which are transformed into a sentence when the verb is used in Passive Voice (the ice is broken)

2. Nominative phraseological units

This group is presented by word-groups, including the ones with one meaningful word, and coordinative phrases of the type (wear and tear; well and good). The group also word-groups with a predicative structure (as the crow flies) and predicative phrases of type (ships that pass in the night).

3. Communicative phraseological units

They are represented by proverbs and sayings (when the pigs will fly).

4. Phraseological units

Here belong phraseological units, which are neither nominative nor communicative include interjectional word-groups (a pretty kettle of fish).

5. Formal and functional classification

1. Nominal phrases (the root of the trouble)

2. Adverbial phrases (from head to foot)

3. Adjectival phrases (as good as gold; red as a cherry)

4. Verbal phrases (put one's best foot forward)

5. Conjunctive phrases (as long as; on the other hand)

6. Prepositional phrases (In the course of)

7. Interjectional phrases (Well, I never!)

1.2 Theoretical background of phraseological units' translation

One of the main problems in translation is punctuation, especially when it comes to the vocabulary of fictional texts. Many specialists have dealt with the problem of translation of punctuation marks - V.P. Zhukov, O. O. Borisov, I.V. Korunets and others. This is a very complex phenomenon. This is due to the fact that in order to correctly translate a phraseological unit, the translator must take into account the phraseological unit. The translator must take into account all the elements: metaphorical, visual, emotional, stylistic, stylistic, ethnic and national, and convey them fully.

An idiom or phraseology is a structurally, lexically and semantically stable phrase or sentence, most of whose meaning is not the sum of the meanings of its constituent elements. Its metaphorical character and use is an integral feature of phrasal expression, which differs from structurally identical free combinations. For example, red tape (free combination of words) червона стрічка and red tape (idiom) канцелярський формалізм or бюрократизм. Play with fire гратися з вогнем біля багаття (free combination of words) or гратися з вогнем - наражатися на небезпеку (idiomatic phrase). [11: 512]

The translation of idiomatic units is a very complex issue. Firstly, it is related to the problem of identifying standard phrases, as they are considered a combination of the free and unstable world. Secondly, their ethnic specificity. Therefore, the translator should not localize the text to convey the ethnic specificities of certain expressions. Thirdly, it is related to emotional saturation, which varies from language to language. Fourthly, it is necessary to find the most appropriate translation for a particular context. [11: 523]

According to S.I. Vlakhov [23: 343], experts distinguish two main methods of translating fixed phrases: the method of phrases and the method of non-phrases. Among the non-phraseological methods of translation, calque, descriptive translation and contextual replacement are common.

1. Phraseological equivalent.

The optimal method of translation phraseology is to use appropriate words and phrases of the target language to ensure not only the transmission of the content, but

also the reproduction of the image and expressiveness of English expression. Due to the different worldviews and cultures of native speakers of English and Ukrainian, the number of perfect equivalents is relatively small (make black white – робити чорне білим; an old dog will learn no new tricks – старого пса новим фокусам не навчиш; there is no smoke without fire – немає диму без вогню).

Partial equivalents are often used in translation. Conveying the meaning of a phrase through expressions that have similar structure and lexical set (make one turning rave – примусити когось перевернутися в труні; to promise wonders, to promise the moon – обіцяти золоті гори; to buy pig in a poke – купити kota в мішку).

2. Phraseological analogues.

There are very few units of metaphorical phrases that match the content and images in English and the native language. Much more often, translators have to use Ukrainian phrases that have similar content to English, but are based on different images. (absence makes the heart grow fonder – відстань посилює почуття; ill news travels fast – погані вісті не лежать на місці; a friend in need is a friend indeed – при горі та в лиху годину пізнаєш вірну людину)

3. Literal translation.

Sometimes translators try to preserve the original image and translate phrases for which there is no equivalent in the original language analogically, without literally using the broadcast image. This method can be used when the result of expression is easily understood by Ukrainian readers and does not give the impression that it does not meet generally accepted Ukrainian standards (one swallow does not make a summer – одна ластівка не робить літа; do the business – робити діло).

However, this technique is very important, as it allows the expression of ideas from other ethnic groups to retain their specificity, according to R. P. Zorivchak [8: 175]

4. Descriptive translation.

If the English expression does not exist in the original language, direct translation can be chaotic, in which case the translator must stop conveying the image and

translate descriptively - explaining the content of the expressive unit with a free combination of words (one man's meat is another man's poison – про смаки не сперечаються; make two bites of the cherry – ділитися чимось дуже малим).

5. Contextual substitutions.

Context-dependent substitution in translation means that the translator tries to find a word or phrase in Ukrainian that does not have the same meaning as the English word or phrase, but conveys its content in a given context with sufficient accuracy (you never know what you can do till you try – очі бояться, а руки роблять; dog does not eat dog – собака собаці хвоста не відкусить; let well alone – не буди лихо, поки воно спить).

According to I.V. Korunets', [14: 486] there are several ways of expressing idiomatic phrases.

1. By choosing an expression that is the absolute and perfect equivalent.

This is a method in which all the elements of the idiom in the source language are directly reflected in the translation. These elements include all the conceptual elements and lexical functional elements that contribute to the lexical meaning of the idiom/phrase. The primary image (figurative), expressive and figurative meaning (connotation) of the idiom are also created by the conceptual elements. In the translation of idioms, when the idioms come from the same source in both languages, the translation is done with the help of equivalents.

English has a number of absolute equivalents derived from modern literature and history time is money час - гроші; self made man людина, що сама проклала собі шлях у житті; my house is my castle мій дім - моя фортеця; better a witty fool than a foolish wit краще дотепний дурень, ніж дурний дотеп; cowards die many times before their deaths боягузи вмирають багато разів; something is rotten in the state of Denmark, etc. не все гаразд у Данському королівстві; vanity fair (J. Bunyan) ярмарок марнославства/суєти; to reign in hell is better than to serve in heaven (J. Milton) краще панувати в пеклі, ніж слугувати в раю.

2. Selection of close equivalents for the translation of idioms in contrast to absolute equivalence.

There are many cases where an idiom or sentence derived from the same source in both languages differs from the target language in one or more of its components. For example, baker's/printer's dozen чортова дюжина; the devil is not so black as he is painted не такий дідько/чорт страшний, як його малюють; a lot of water had flown/run under the bridge багато води сплигло відтоді; love is the mother of love любов породжує любов.

3. Translating by choosing genuine idiomatic analogies

Many English idioms and idiomatic expressions have the same meaning in Ukrainian. In some cases, such expressions have a very close meaning (metaphysical meaning) between English and Ukrainian. The latter in English and Ukrainian include proverbs and idioms, as well as the so-called standard and fixed synonyms: he that mischief hatches mischief catches хто іншим лиха бажає, сам лихо має/хто іншим яму копає, сам у неї потрапляє; to have the ready tongue за словом у кишеню не лізти; to keep body and sole годе жити надголодь/насилу зводити кінці з кінцями; like mistress, like maідя блуко від яблуні недалеко падає.

Some of them have two or more synonyms, the choice of which is determined by the translator and dictated by the style of the text. For example, not for love or money ні за що в світі/ні за які скарби в світі; don't teach your grandmother to suck eggs не вчи вченого; не вчи рибу плавати; яйця курку не вчать, etc.; he that lies down with dogs must rise up with fleas з ким поведешся, того і наберешся; скажи мені, хто твій друг, і я скажу тобі, хто ти.

4. Translation of idiomatic phrases with a choice of the closest synonyms

Some idiomatic and fixed expressions in the source language are unique in their constituents or their combination forms a unique expressiveness or image of their constituents, even at the national level. These expressions have hidden meanings, many of which are not obvious enough to be understood by foreigners

As a result, there is no correct analogue of the phrase in the unit of the target language. Thus, their lexical meanings can only be expressed by approximate analogies or explanations. This analogy bears little resemblance to the original linguistic expression, but may be an expression no less beautiful than the original variant: kind words

butter no parsnips годувати байками солов'я; to lose one's breath кидати слова на вітер.

5. Descriptive translation of idioms and set expressions

Some idioms and idiomatic expressions can only be translated by description. This method is called descriptive translation. There are several ways that can be used to translate them:

— by a single word: out of a clear blue of the sky раптом, зненацька; to pall and peel грабувати/оббирати; poor fish йолоп, нікчема; red blood відвага, хоробрість; to sell smoke підманювати.

— with the help of free combinations of words: to run amock нападати зненацька на першу-ліпшу людину; school miss соромлива, недосвідчена дівчина; to sell someone short недооцінювати когось.

— conveyed by a sentence or a longer explanation: a wet blanket і людина або обставина, що розхолоджує; well day (well-day) день, коли у хворого не погіршувався стан здоров'я (час між приступами гарячки, малярії тощо); wise behind млявий, що погано міркує.

In the end, some idioms are easily translated, while others can be a daunting task for the translator. First, it is important to consider the nature of the idiom, its literary, col-loquial and historical aspects.

1.3 Specifics of fictional discourse text analysis

To determine the understanding of fictional discourse, it is necessary, first of all, to clarify the content of the concept of discourse, which is quite popular today, but is interpreted differently.

In our study, we stick to the point of view of I. S. Shevchenko, who describes discourse as a multidimensional cognitive communicative linguistic system gestalt, determined by a combination of three aspects: the formation of ideas and beliefs (cognitive aspect), the interaction of communicants in certain socio-cultural contexts / situations (socio-pragmatic aspect) and the use of means, verbal and non-verbal (linguistic aspect). [9: 107]

What is important is the assertion that discourse has an interactive nature, it appears as an interaction, a joint construction of meanings; such a construction of meanings has a purposeful, regulative, that is, a strategic nature, since in any act of verbal communication, communicants have certain goals that control their activities, and a discursive strategy appears as an instrument for achieving such goals or an instrument of regulation. Giving priority to cognitive and socio-pragmatic factors, researchers at the same time emphasize the importance of the verbal component of discourse, its only component that has a direct material embodiment, this component can be represented by a text, its passage, fragment, etc. [16: 243]

In addition to defining discourse as a general concept, the attention of linguists is attracted by its various types and varieties, including fictional discourse, which receives the following definitions:

1. Fictional discourse, embodied in a literary text, creates a world containing a certain content, feeling, expression, and its mandatory components include the integrity of its perception by the reader; the discourse of a work of art is not only the basis, frame, background, it acts as the style of thinking and speech of the author, which he puts into the characters of the work;

2. Fictional discourse is a set of works of art (texts) created as a result of the interaction of the goals and intentions of the author, various possible reactions of the

reader, as well as a text that displays the text of a work of art in the space of the semi-sphere - a set of sign systems used by man: text, language and culture in in general;

3. Fictional discourse is the discourse of a literary text, where the latter is a fictitious image of reality; an image created by the author; one that clearly reflects the author's worldviews and worldviews, his experience and background knowledge;

4. Fictional discourse, like others, is culturally designated, "it has latent and real planes of being/functioning, which manifests itself, in particular, as unfixed improvisation, writing a work, its implementation in collective or individual reading or acting. These plans determine the foundations of fictional communication, which, in turn, predetermine the methods of subjective or objective direction in the creation of fictional reality, the guidance of the speaker, embodied in the "image of the author", the function and role of addressees, etc. The subject of an fictional message exists in a conditionally real or fictional world of the imagination of the author and his addressee, the fundamental difference between fictional discourse and everyday and other culturally defined discourses lies, firstly, in its purposeful secondary nature with respect to the primary genres of speech and, secondly, in its fundamental ability to create a multi-level structure of meanings based on the vaporization of certain other determination mechanisms;

5. Fictional discourse is a communicative act, whose main characteristic is the writer's attempt to influence the reader's inner spiritual space, his system of values, beliefs, convictions and aspirations with the help of his work in order to change them.

Summing up, we understand fictional discourse as the mental and communicative interaction of the addresser (the author of a work of art) and the addressee (potential reader), which takes place in a certain historical and cultural and social context, is based on the ideas, beliefs, worldview guidelines of the author-addresser, pursues the goal of regulating ideas, beliefs, worldview orientations of the reader-addressee and materializes in the form of texts of works of art, the open set of which forms the verbal plan of fictional discourse.

In this part of the study, we present a stylistic and discourse analysis of the text which belongs to legal discourse. it is an extract from the novel "Great Gatsby".

Gatsby hesitated, then added coolly: “He’s the man who fixed the World’s Series back in 1919”.

“Fixed the World’s Series?” I repeated. The idea staggered me.

I remembered, of course, that the World’s Series had been fixed in 1919, but if I had thought of it at all I would have thought of it as a thing that merely happened, the end of some inevitable chain.

It never occurred to me that one man could start to play with the faith of fifty million people — with the single mindedness of a burglar blowing a safe.

“How did he happen to do that?” I asked after a minute.

“He just saw the opportunity.”

“Why isn’t he in jail?”

“They can’t get him, old sport.

He’s a smart man.”

I insisted on paying the check.

As the waiter brought my change I caught sight of Tom Buchanan across the crowded room.

“Come along with me for a minute”, I said; “I’ve got to say hello to some one.”

When he saw us Tom jumped up and took half a dozen steps in our direction.

“Where’ve you been?” he demanded eagerly.

“Daisy’s furious because you haven’t called up.”

“This is Mr. Gatsby, Mr. Buchanan.”

They shook hands briefly, and a strained, unfamiliar look of embarrassment came over Gatsby’s face.

The text under analysis belongs to fictional discourse. It is a mentafact type of a text.

The text is aimed at the reader who wants to immerse himself in emotions that he may never be able to feel in real life.

The (communicative) aim of the textual information is to persuade the addressee to change his/her mind and believe the author thus changing his/her cultural, aesthetic and ideological benchmarks in the way the author has

Structural level of the text is ensured by lexical and semantic cohesion.

Lexical cohesion is implemented by repetition links, which are:

- simple lexical repetition: fixed — fixed, World's — World's
- substitution: World's Series — it

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

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

Semantic level establishes the macroproposition of the text:

I (the author), hereby inform you (the reader) about the fate of the hero of the novel

DMs of person: Gatsby, Mr. Buchanan

DMs of time: staggered (past)

Stylistic characteristics of the text are:

Tropes:

The idea staggered me (metaphor)

To play with the faith (metaphor)

Inevitable chain (epithet)

Crowded room (epithet)

Special vocabulary:

Old sport (colloquial)

Get him (informal)

On the lexical level, the main characteristic feature of the analyzed text is wide use of metaphors, epithets and predominantly formal speech, that is the advantage of the fictional discourse.

CHAPTER 2

FICTIONAL DISCOURSE PHRASEOLOGY: DISCOURSE FEATURES, TRANSLATION OPTIONS

2.1 Lexical transformations in the translation of fictional discourse phraseology

In the previous chapter we considered possible options for translating phraseological units: choosing an expression that is the absolute and perfect equivalent, choosing genuine idiomatic analogies, choosing of the closest synonyms, descriptive translation and so on. Here we describe how these ways are applied for rendering phraseological units in fictional discourse text.

1. Loan translation (root-for-root or word-for-word translation)

4) I seem to be forgetting something as my eyes weaken and my patience sharpens into a desperate, childish hunger. [36: 7]

Здається, я забуваю про щось мірою того, як мій зір слабшає, моя наполегливість загострюється у безнадійність та дитячу жадібність. [37: 128]

The term 'sharpens into a desperate' is rendered into Ukrainian by means of loan translation. The word sharpens can be translated as 'загострюється' and this is the most acceptable way in this case.

10) Oh, my poor mother. Proud as a mare, fiery as a lioness. [36: 12]

Ох, моя бідна мати. Велична, мов кобила, запальна, мов левиця. [37: 132]

The term 'proud as a mare, fiery as a lioness' is rendered into Ukrainian by means of loan translation. The word proud can be translated as 'горда' however 'велична' is more appropriate here.

11) My mother relinquished her spirit to the nun's calm instruction. [36: 13]

Моя мати віддалася духом спокійним словам черниці. [37: 133]

The term 'relinquished one's spirit' is rendered into Ukrainian by means of loan translation. The word relinquished translated here as 'віддалася' since based on the context, this is the most appropriate and well-sounding option in this situation. The word 'spirit' is translated word-for-word 'духом'.

13) Spaniards took Arabic words, or variants of remembered Arabic words, to

the New World and salted the raw backs of Indians with them or whispered them in lust. [36: 13]

Іспанці понесли арабські слова, або варіанти згаданих арабських слів, до Нового Світу і підсолювали ними оголені спини індіанців або ж нашіптували у жаданні. [37: 135]

The term 'salted the raw backs' is rendered into Ukrainian by means of loan translation. However the word 'raw' translated here as 'оголені' because it suits the context the most

18) And keeping Dave from yanking my arm right out of its socket. [38: 21]

І на тому, щоб Дейв не висмикнув мені з суглоба руки. [39: 7]

The term 'yanking one's arm right out of its socket' is rendered into Ukrainian by means of loan translation. Needless to say, that the word 'socket' in this case is translated as 'суглоба' because it deals with the hand

22) In my hot little hand. [38: 25]

Затискаю у своїй гаряченькій долоньці. [39: 13]

The term 'hot little hand' is rendered into Ukrainian by means of loan translation. In this case 'have something in one's hot little hand' used to emphasize that one has something and translated word-for-word

36) Detective Ralph Anderson will also want to talk to you, but right now he's busy with another interview, and he asked me to get the basic facts while they're fresh in your mind. [38: 114]

Детектив Ралф Андерсон також хоче з вами поговорити, але наразі він занятий іншою бесідою, тож доручив мені з'ясувати основні факти, поки вони ще свіжі у вашій пам'яті. [39: 44]

The term 'fresh in one's mind' is rendered into Ukrainian by means of loan translation. It should be said, that this expression means that something is remembered clearly by someone and translated word-for-word in this case

42) It's just that moving so fast makes me nervous, I'm used to building a case. [38: 137] Просто в нас такий швидкий поступ, що мені не по собі. Я звик розбудовувати справу. [39: 62]

The term 'to building a case' is rendered into Ukrainian by means of loan translation. In this case 'to build a case' means to compile evidence that supports an argument or charges against someone or something and is translated the corresponding word-for-word way

44) Detective Anderson: Uh-huh, I'm sure you're as discreet as priests in the confessional. [38: 167]

Детектив Андерсон: Ага, певен, що ви тримаєте таємницю, як попи на сповіді. [39: 71]

The term 'as discreet as priests in the confessional' is rendered into Ukrainian by means of loan translation. In this case that expression had a direct meaning and is translated the corresponding word-for-word way

So, loan translation is a word or phrase borrowed from another language by means of word-for-word translation. The main advantage of loan translation is the simplicity of the word or phrase in the target language and its unambiguous correlation with the word or phrase in the source language. In addition, an average number of phraseological units used in fictional discourse are translated in this way.

2. Equivalent translation (aims at choosing an adequate translation option in the target language for the legal term of the source language)

1) These young people said, and sincerely believed, before history would bite its own tail. [36: 6]

Вони щиро вірили в це ще до того, як історія знову не наступила на власні граблі. [37: 126]

The term 'to building a case' is rendered into Ukrainian by means of equivalent translation. In this case 'bite one's own tail' means to do something once more, in Ukrainian there is an equivalent for this expression

6) I see Frank (with my mind's eye); I hear Frank's sugar-cured voice. [36: 9]

Я бачу Френка (подумки), я чую його солодкий голос. [37: 129]

The term 'with one's mind's eye' is rendered into Ukrainian by means of equivalent translation. The expression 'mind's eye' means something of one's mind that allows him to visualize things in his imagination and translated as 'подумки'

7) It was only a matter of time. [36: 9]

Це було лише питання часу. [37: 129]

The term 'a matter of time' is rendered into Ukrainian by means of equivalent translation. The expression 'a matter of time' means that something is about to happen at some time in the future and has an ukrainian equivalent 'питання часу'

8) I'll tell you something, Richard: There's nothing so over as Christmas. [36: 10]

Я тобі скажу дещо, Річарде: немає нічого кращого, ніж Різдво. [37: 131]

The term 'nothing so over as' is rendered into Ukrainian by means of equivalent translation and used to emphasize something in a positive way

15) By six, Dave is ready to take care of his business. [38: 24]

Десь о вісімнадцятій Дейв уже готовий робити всі свої справи. [39: 5]

The term 'to take care of one's business' is rendered into Ukrainian by means of equivalent translation. The expression 'to take care of one's business' is used to say about something that needs to be done.

19) He hoped to God they weren't going too fast. [38: 22]

Ралф дуже сподівався, що вони не стрибають поперед батька в пекло. [39: 9]

The term 'to hope to God' is rendered into Ukrainian by means of equivalent translation. This expression is used used for emphasizing that one very much hopes something will happen and translated into Ukraininan with the help of corresponding equivalent 'Дуже сподіватися'

20) Two, the evidence is beyond doubt. [38: 22]

По-друге, докази безперечні. [39: 10]

The term 'to be beyond doubt' is rendered into Ukrainian by means of equivalent translation. The expression 'to be beyond doubt' means that something is known for certain

25) The crowd rose to its feet as Baibir Patel, the Dragons' tying run at third, jinked a few steps down the line. [38: 46]

Натовп схопився на ноги, коли Бейбір Пател, ранер «Драконів» на третій

базі, який мав зрівняти рахунок, протупотів кілька кроків по лінії. [39: 17]

The term 'to rise to its feet' is rendered into Ukrainian by means of equivalent translation. The expression 'to rise to ones feet' has a direct meaning and has a corresponding equivalent in Ukrainian 'Схопитися на ноги'

26) All three waved crossed fingers at him. [38: 30]

Усі троє помахали до нього схрещеними пальцями. [39: 18]

The term 'to crose/wave one's fingers' is rendered into Ukrainian by means of equivalent translation and means that one hopes that things will happen in the way that he wants them to

27) Terry gave them a wink and a smile and two thumbs up, although he still didn't feel right. [38: 31]

Террі їм підморгнув, усміхнувся й здійняв великі пальці вгору, та все одно почувався він якось недобре. [39: 19]

The term 'to give a wink' is rendered into Ukrainian by means of equivalent translation and shows friendliness or can be seen as a way of greeting someone

32) The two of them could sort this mess out together. [38: 71]

І тоді вони вдвох розберуться з цим неподобством. [39: 25]

The term 'to sort mess' is rendered into Ukrainian by means of equivalent translation and used to convey meaning of dealing successfully with a problem or a situation. The expression has a corresponding equivalent in Ukrainian 'Розібратися з неподобством'

33) They all look similar, so I want you to take your time. [38: 84]

Усі вони схожі, тож не поспішайте. Зробіть ласку? [39: 27]

The term 'to take one's time' is rendered into Ukrainian by means of equivalent translation and means to do something slowly and carefully and is translated into Ukrainian as 'не поспішати'

34) Did you have your eye on him, or was it just a crime of opportunity? [38: 91]

Ти тоді на нього око поклав, чи просто скористався нагодою? [39: 38]

The term 'to have eye on something' is rendered into Ukrainian by means of

equivalent translation. The expression 'to have eye on something' means to admire something and a desire to have it. It is translated in Ukrainian with the help of corresponding equivalent 'поклести на щось око'

43) Samuels smiled, and in that smile Ralph saw the man who had put two murderers on death row. [38: 144]

Семюелз посміхнувся, і в цій посмішці Ралф побачив чоловіка, що засадив двох убивць до камери смертників. [39: 64]

The term 'death row' is rendered into Ukrainian by means of equivalent translation. The expression 'death row' means a prison block or section for those sentenced to death. It is translated in Ukrainian with the help of corresponding equivalent 'камера смертників'

45) If you want repeat business, you have to be. [38: 168]

Як бажаєш мати постійних клієнтів, то тримай таємницю. [39: 72]

The term 'to repeat business' is rendered into Ukrainian by means of equivalent translation. The expression 'to repeat business' indicates the fact that a customer returns to buy more products or services from the same company. It is translated in Ukrainian with the help of corresponding equivalent 'мати постійних клієнтів'

46) Rainwater: Hand to God, the lights in that parking lot are bright as day. [38: 178] Рейнвотер: Богом клянусь. Від ліхтарів на парковці світло, як удень. [39: 58]

The term 'Hand to God' is rendered into Ukrainian by means of equivalent translation. This expression is used to convince others that one is telling the truth. The expression has a corresponding equivalent in Ukrainian 'поклестися богом'

48) Rainwater: Not much, he said he was going to try and catch a nap. [38: 192]

Рейнвотер: Небагато. Сказав, що спробує подрімати. [39: 63]

The term 'to catch a nap' is rendered into Ukrainian by means of equivalent translation. This expression is used to show that someone is going to take a short sleep. The expression has a corresponding equivalent in Ukrainian 'подрімати'

50) Is it just a mistake, one we can perhaps smooth over, or have you lost your fucking minds? [38: 231]

Чи це якась помилка, яку ми, сподіваюсь, зможемо виправити, чи ви тут,

бляха, геть подуріли? [39: 89]

The term 'to lose one's mind' is rendered into Ukrainian by means of equivalent translation and means to become mentally ill or to go insane. The expression has several corresponding equivalents in Ukrainian 'зійти з розуму / подуріти'

So, equivalent translation of phraseological units is based on the choice of an adequate option in the target language. It is considered to be one of the most productive way for rendering phraseological terms in fictional discourse.

3. Descriptive translation (aims at using the phrase in the target language in order to convey the meaning of the term)

2) I think the circular clock face encourages us to think roundly — a finite numerology (Roman numerals, Arabic numerals) of 12 or 24: the tilt of Earth, the revolving seasons, the orderly succession of the sky. [36: 6]

Гадаю, круговий цифер-блат, кінечна нумерологія (римські цифри, арабські цифри) з 12 або 24, нахил Землі, зміна сезонів, впорядковане правонаступництво неба, все це закликає нас думати рішуче. [37: 126]

The term 'to think roundly' is rendered into Ukrainian by means of descriptive translation. The expression does not have an equivalent and is translated in a descriptive and more appropriate way as 'думати рішуче'

5) I seem to be missing rooms and days. [36: 8]

Мені здається, я втрачаю відчуття простору та часу. [37: 128]

The term 'rooms and days' is rendered into Ukrainian by means of descriptive translation. The expression itself does not have an equivalent and is translated in a descriptive and more appropriate way with addition as 'відчуття простору та часу'

9) I catch a glimpse of my mother through the doorway of our kitchen. [36: 12]

Я краєм ока бачу свою матір через двері нашої кухні. [37: 132]

The term 'to catch a glimpse' is rendered into Ukrainian by means of descriptive translation. The expression 'to catch a glimpse' means to see something or someone for a moment only and can be translated as 'подивитись на мить', however here we see a descriptive way for rendering that term 'краєм ока'

12) In 1492, when Columbus sailed the blue, when the Moor and the Jew were,

by order of the Crown, expelled from Spain, Barbary already peppered the tongues of Spaniards. [36: 13]

У 1492 році, коли Колумб плив океаном, коли маврів і євреїв вигнали з Іспанії за наказом корони, бербери вже заповоняли мову іспанців. [37: 135]

The term 'to saile the blue' is rendered into Ukrainian by means of descriptive translation. The expression does not have an equivalent and is translated in a descriptive and more appropriate way as 'проплисти океаном'

23) Terry had considered pinch-hitting for the boy, but at just an inch over five feet, he drew a lot of walks. [38: 29]

Террі хотів уже ставити пінч-хітера, але Тревор мав п'ять футів один дюйм зросту і набирив багато воків. [39: 15]

The term 'to draw a lot of walks' is rendered into Ukrainian by means of descriptive translation. The expression does not have an equivalent and is translated in a descriptive and more appropriate way as 'набирати багато воків'

24) And while he was no home run hitter, he was sometimes able to put the bat on the ball. [38: 34]

Попри те, що хлопець не вибивав хоум-ранів, та інколи все ж міг влучити битою по м'ячу. [39: 15]

The term 'to put the bat on the ball' is rendered into Ukrainian by means of descriptive translation and translated as 'влучити битою по м'ячу'

28) Marcy's return smile faltered into a puzzled frown. [38: 46]

Усмішка Марсі зів'яла, і жінка збентежено насупилась. [39: 20]

The term 'to falter into a puzzled frown' is rendered into Ukrainian by means of descriptive translation. The expression does not have an equivalent and is translated in a descriptive and more appropriate way with omission as 'насупитись'

29) 'Time, time!' the home plate umpire bellowed, stopping the Bears pitcher just as he went into his wind-up. [38: 49]

Час, час! — проволав арбітр на домашній базі, зупинивши пітчера «Ведмедів», який саме закручував м'яча. [39: 21]

The term 'to go into someone's wind-up' is rendered into Ukrainian by means of

descriptive translation. The expression does not have an equivalent and is translated in a descriptive and more appropriate way with omission as 'закрутити м'яча'

31) So say they all, Tom Yates remarked from beside him in a just-passing-the-time voice. [38: 61]

Усі так кажуть, — відмітив буденним тоном Том Єйтс, який сидів поруч. [39: 24]

The term 'a just-passing-the-time voice' is rendered into Ukrainian by means of descriptive translation and translated as 'буденний тон'

35) That straightened her spine and brought the world back into focus. [38: 103]

Після цієї фрази вона виструнчилась і зосередилась на зовнішньому світі. [39: 41]

The term 'to bring the world back into focus' is rendered into Ukrainian by means of descriptive translation. The expression does not have an equivalent and is translated in a descriptive and more appropriate way as 'зосередитись на зовнішньому світі'

39) I'll be happy when he's in a nice pair of county browns. [38: 130]

Щастя буде лиш тоді, коли я побачу його в нашій чудовій коричневій робі. [39: 56]

The term 'county brown' is rendered into Ukrainian by means of descriptive translation. The expression does not have an equivalent and is translated in a descriptive and more appropriate way with transposition as 'коричнева роба'

40) Happier still when he's in a cell twenty feet from the go-to-sleep table. [38: 131]

Ще більше щастя, коли він сидітиме в камері за двадцять футів від столу вічного сну. [39: 56]

The term 'go-to-sleep table' is rendered into Ukrainian by means of descriptive translation. The expression does not have an equivalent and is translated in a descriptive and more appropriate way with addition as 'стіл вічного сну'

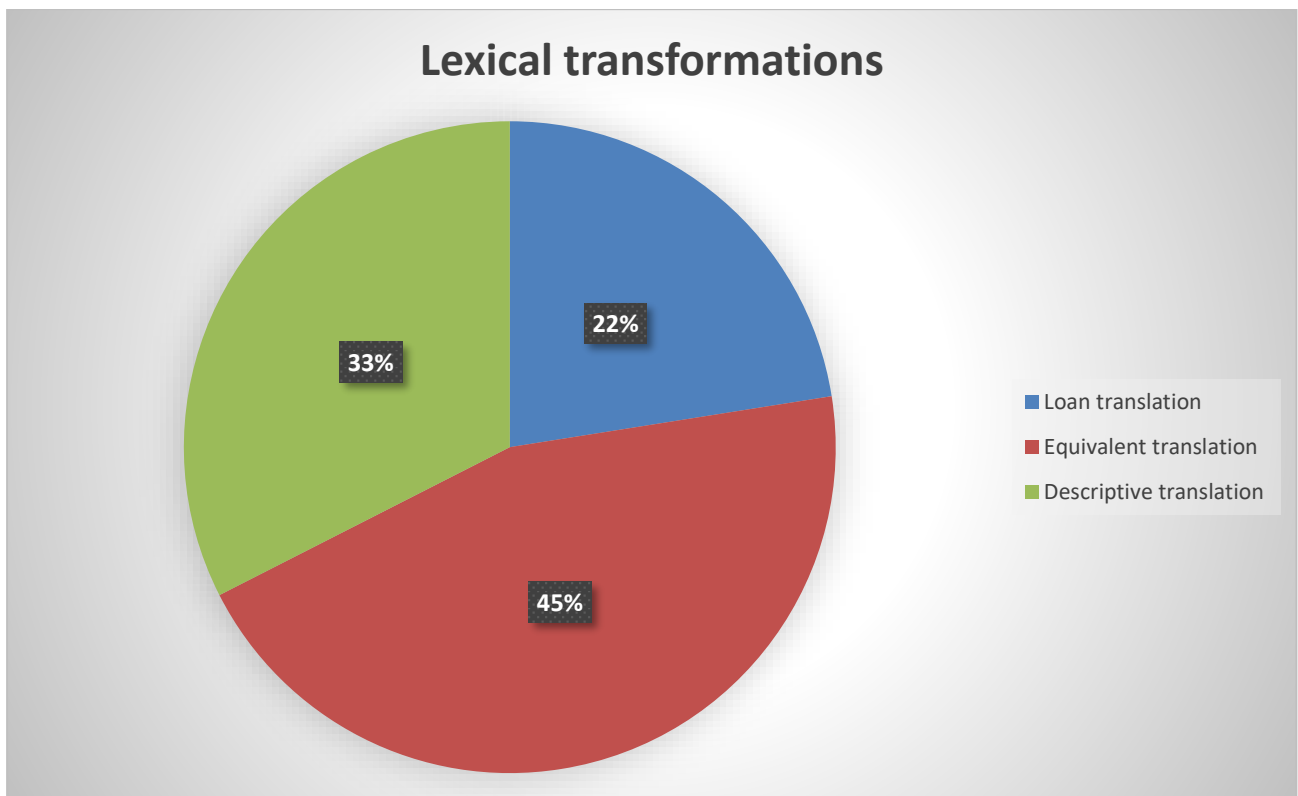
49) Your arrest will be statewide news by then, so there will be plenty of coverage, I'm sure the photographers will get your good side. [38: 218]

На той час про ваш арешт уже дізнаються всі новинарі штату, тож репортерів буде вдосталь, певен, що фотографи знімуть вас із вигідного ракурсу. [39: 83]

The term 'to get one's good side' is rendered into Ukrainian by means of descriptive translation and translated as 'із вигідного ракурсу'

So, the analyzed phraseological terms were translated into Ukrainian by means of descriptive translation. We use it because of the absence of equivalent in the target language. The description can be not fully detailed, but it completely conveys the meaning.

These 40 analyzed phraseological terms were rendered into Ukrainian by means of lexical transformations. The main types of transformations and the percentage of their use in the process of translation can be analyzed from the following diagram:



On the basis of the diagram, in the process of translation the following 3 types of lexical transformations were used: equivalent translation, descriptive translation and loan translation. Around 45% of phraseological units were rendered into Ukrainian by means of equivalent translation. Descriptive translation presents 32.5% of all lexical transformations which are used in our research. Finally, 22.5% of analyzed terms were

rendered by means of loan translation. It should be said, that equivalent translation is considered to be one of the most productive way for rendering phraseological terms in fictional discourse.

2.2 Grammatical transformations in the translation of fictional discourse phraseology

1. Addition (aims to introduce into the translation lexical elements that are absent in the original, in order to correctly convey the meaning of the sentence)

16) It gives me the creeps, just thinking about it. [38: 36]

Мене аж дрижаки пробирають, як про це подумаю. [39: 6]

The term 'to give the creeps' is rendered into Ukrainian by means of addition. The expression 'to give the creeps' is translated with the help of addition as 'дрижаки пробирають'

17) Christ, it gives me the willies just thinking about it. [38: 308]

Господи, аж мурашня по тілу бігає, як про це подумаю. [39: 165]

The term 'to give the willies' is similar to the previous one and rendered into Ukrainian by means of addition. The expression 'to give the willies' is translated with the help of addition as 'мурашня по тілу бігає'

So, the analyzed phraseological terms were translated into Ukrainian by means of addition. Needless to say, that this is not a commonly used variant for rendering phraseological units and is used rarely, however, in some situations, we can see the addition of certain lexemes for a more accurate transfer of meaning.

2. Omission (aims to omit pleonastic or tautological lexical elements in the translation text)

3) I get older but I do not grow wiser. [36: 7]

Я старію, та не розумнішаю. [37: 127]

The term 'to grow wiser' is rendered into Ukrainian by means of addition. The expression 'to grow wise' is translated here with the help of omission as 'розумнішати'

So, the analyzed phraseological term was translated into Ukrainian by means of omission. Of course, this is not a common variant for expressing phraseological units, however, in some cases, we can see the omission of certain lexemes for a more clear transfer of meaning.

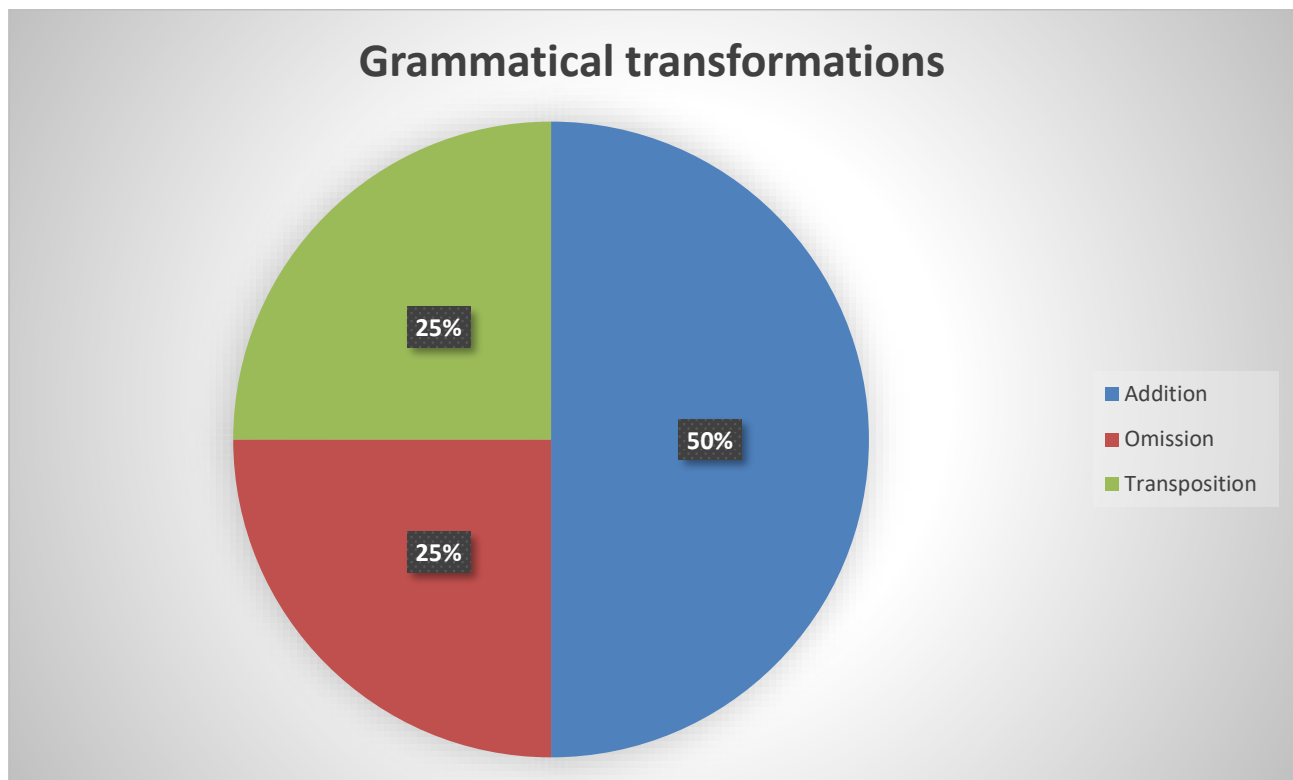
3. Transposition (aims at changing the word order in sentences. Transposition is caused by the structural differences in the source and target language)

21) I've never seen a case so ironclad, are you with me on that? [38: 22]

Зроду не бачив такої певної справи. Ти зі мною згоден? [39: 11]

The term 'a case so ironclad' is rendered into Ukrainian by means of transposition. The expression 'a case so ironclad' is translated here with the help of transposition as 'певна справа'

So, the analyzed phraseological term was translated into Ukrainian by means of transposition. Based on our research, we can conclude that this is a rare way for rendering phraseological terms, however, sometimes it takes its place.



So, in the process of translation the following 3 types of grammatical transformations were used: addition, omission and transposition. Around 50% of phraseological units were rendered into Ukrainian by means of addition. Omission presents 25% of all grammatical transformations. Finally, 25% of analyzed terms were rendered by means of transposition. Needless to say, that grammatical transformations are used quite rarely for rendering phraseological terms in fictional discourse.

2.3 Lexical and grammatical transformations in the translation of fictional discourse phraseology

1. Antonymic translation (aims to replace the form of a word or phrase with the opposite, affirmation for negation and vice versa)

14) I was directed to accompany another officer to a no man's room for a second scrutiny [36:5]

Зі ще одним службовцем мене відправили до безлюдної кімнати на повторний обшук. [37: 129]

The term 'no man's room' is rendered into Ukrainian by means of antonymic translation. The expression 'no man's room' is translated here with the help of antonymic translation as 'безлюдна кімната'

47) I bet he was thinking about what he'd done, and making a quick getaway, stuff like that must put a hole in your small talk. [38: 184]

Клянусь, він думав про те, що накоїв, і тікав чимшвидше. З таким на серці не до балачок. [39: 61]

The term 'to put a hole in small talk' is rendered into Ukrainian by means of antonymic translation. The expression 'to put a hole in small talk' is translated here with the help of antonymic translation as 'не до балачок'

So, the analyzed phraseological terms were translated into Ukrainian by means of antonymic translation. Given the rarity of using this method, sometimes this is a very good option for conveying good sound of a phraseological unit in a certain context.

2. Total reorganization (aims at expressing the meaning of what is said in one language by means of another, which are neither dictionary nor contextual correspondences of individual words)

30) We of the congregation could not see that with our minds' eyes [36: 9]

Усі ми, члени релігійної спільноти, не могли відчутти це своїм нутром [37: 131]

The term 'with one's minds' eyes' is rendered into Ukrainian by means of total reorganization. The expression 'with one's minds' eyes' is translated here with the help

of total reorganization for good consonance in the target language as 'відчути своїм нутром'

37) Czerny: Well, that was the plan, but as it turned out, I never even wet a line. [38: 118]

Офіцер Вілберфорс: Про це саме дбають наші люди, сер. То, як мені відомо, сьогодні вранці ви рибалили? [39: 49]

The term 'to wet a line' is rendered into Ukrainian by means of total reorganization. The expression 'to wet a line' eyes' is translated here with the help of total reorganization for a more accurate and understandable conveyance of meaning as 'рибалити'

38) The handcuffs had been removed so his lawyer wouldn't raise hell when he got here – which would be soon. [38: 129]

Наручники зняли, щоб адвокат не зчинив бучі, як сюди дістанеться — а це вже незабаром. [39: 53]

The term 'raise hell' is rendered into Ukrainian by means of total reorganization. The expression 'raise hell' eyes' is translated here with the help of total reorganization for good consonance in the target language as 'зчинити бучі'

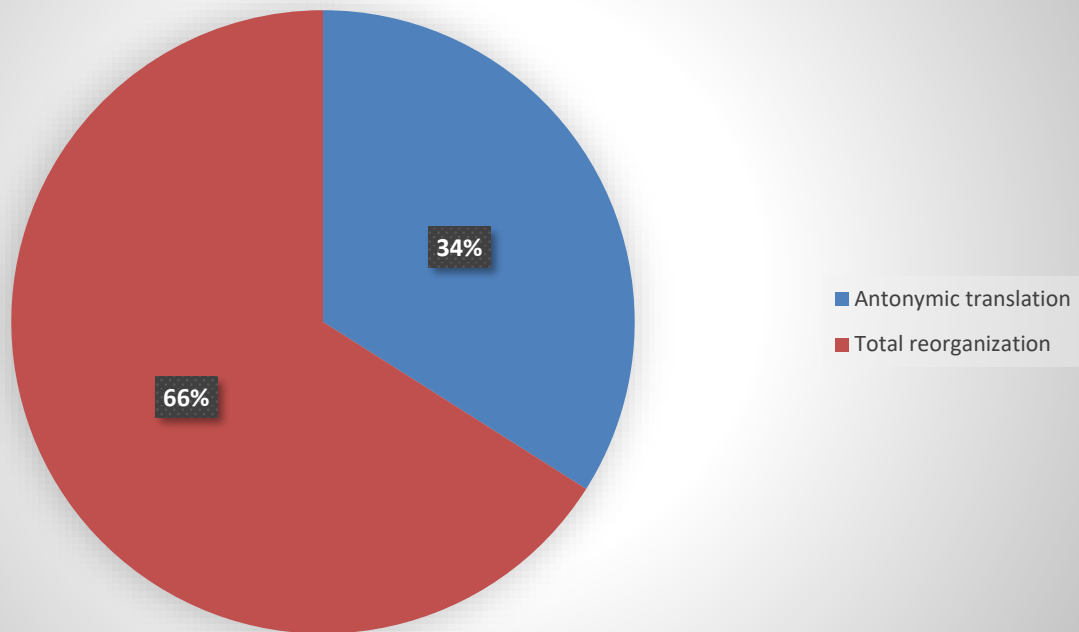
41) And before he called me a bastard, which should have bounced right off and somehow didn't, no second thoughts. [38: 136]

До того, як він назвав мене покидьком, і слово мало б відскочити, як від гуся вода, аж ні». [39: 61]

The term 'to bounce right off' is rendered into Ukrainian by means of total reorganization. The expression 'to bounce right off' is translated here with the help of total reorganization with addition for a more accurate and understandable conveyance of meaning as 'Відскочити, як від гуся вода'

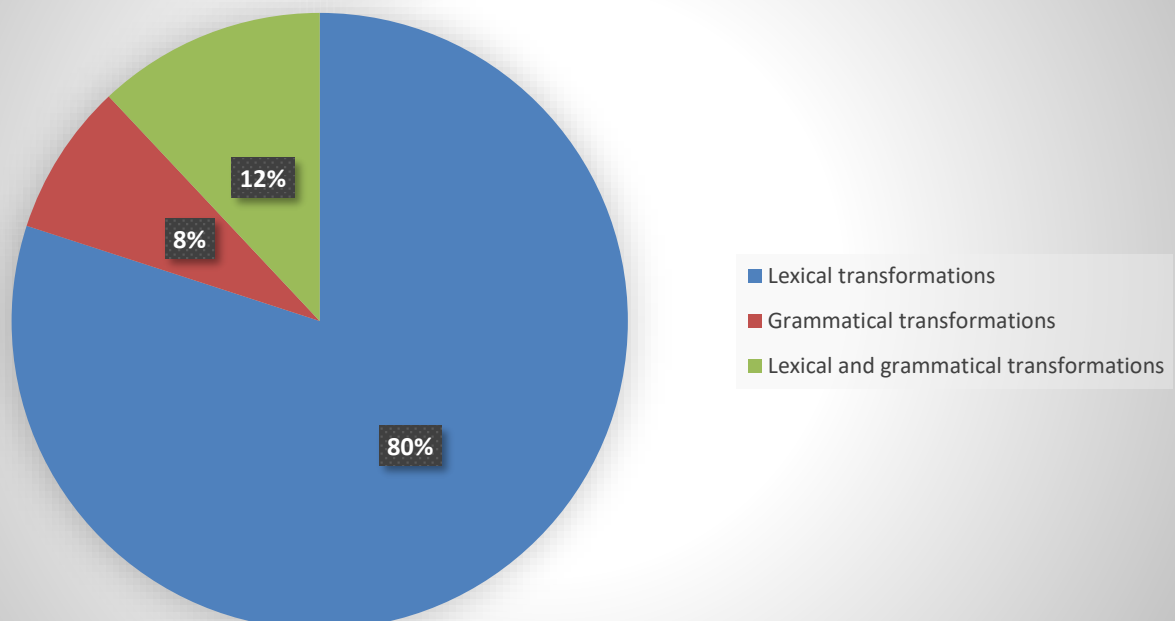
So, the analyzed phraseological terms were translated into Ukrainian by means of total reorganization. It should be noted, that sometimes this translation option is indispensable for a more correct transfer of meaning when we are dealing with phraseological units.

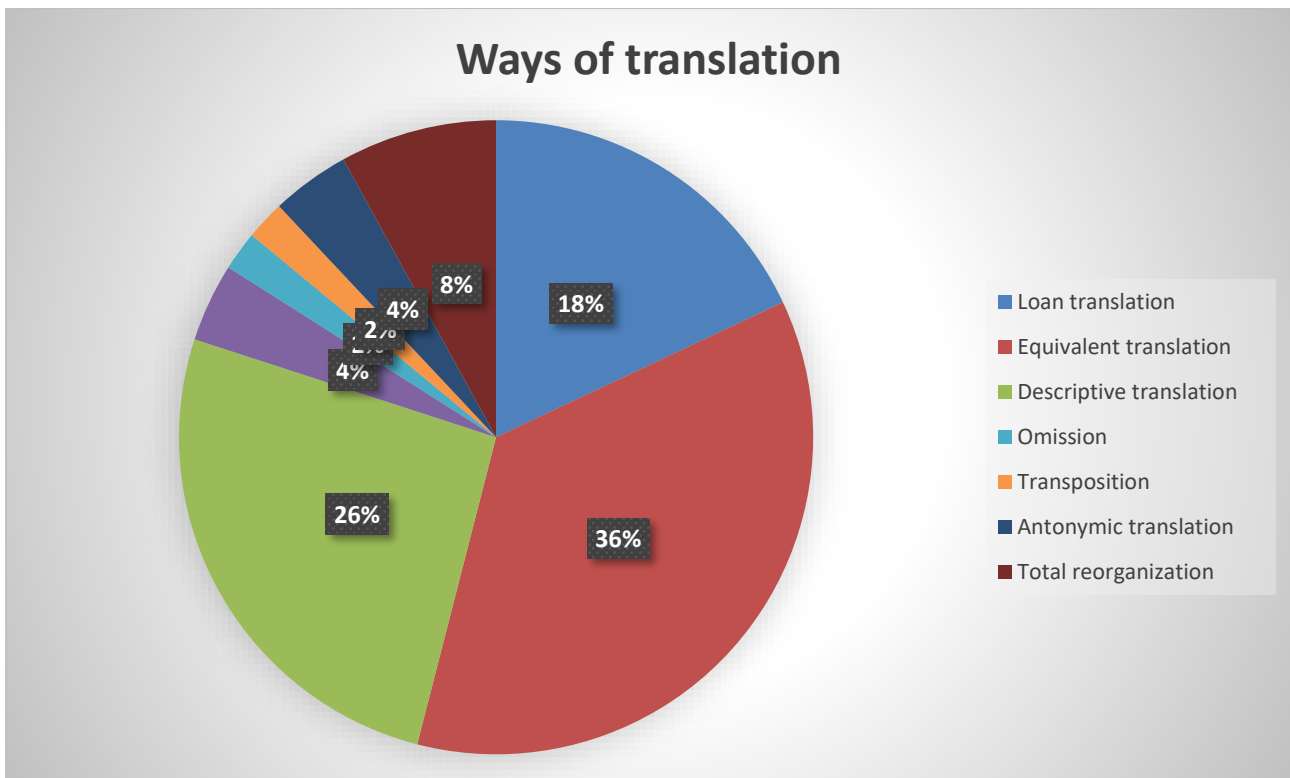
Lexical and grammatical transformations



So, in the process of translation the following 2 types of lexical and grammatical transformations were used: antonymic translation and Total reorganization. Around 34% of phraseological units were rendered into Ukrainian by means of antonymic translation. Total reorganization presents 66% of all lexical and grammatical transformations. After all, lexical and grammatical transformations are not used often, however sometimes they are indispensable for good consonance in the target language.

Translation of phraseological units





In the end, we have analyzed 50 sentences with phraseological units which were translated from English into Ukrainian. Around 40 terms (80%) were rendered into Ukrainian by means of lexical transformations, 4 terms (8%) were rendered by means of grammatical transformations and 6 terms (12%) were rendered by means of lexical and grammatical transformations. On the basis of the diagrams we can figure out that lexical transformations which include equivalent translation, descriptive translation and loan translation and are often used in fictional discourse. We can also note that lexical transformations are the most productive way for rendering phraseological units in fictional discourse.

In the process of translation of phraseological terms we did see that equivalent translation is used very frequently in fictional discourse. It comprises 36% of all transformations while descriptive translation comprises 26% and loan translation 18%. We can point out these three ways as productive for translation of phraseological terms. Addition comprises 4%, transpositio 2%, omission 2% as well, antonymic translation 4% and total reorganization 8%, they are the less frequent in fictional discourse.

CONCLUSIONS

In the process of our research we have analyzed the main option of translation of modern English phraseological terms into Ukrainian on the basis of the fictional discourse texts.

In the theoretical part we studied the notion of terminology which plays an important role in the vocabulary system of the language. It is the system of terms and at the same time the subsystem of general lexicon. A term is a linguistic unit which designates a concept in the system of concepts. It is the characteristic feature of a discourse and can appear in it as a noun, verb, adjective or adverb. Many scholars divide terms into two main groups: general terms and special terms. In the process of our research it was revealed that phraseological terms can be rendered in many ways. In addition, we also studied the stability of phraseology that is a fundamental property of the phraseological unit. In our first part, three types of motivation for phraseological units were also summed up: phraseological collocations (combinations — partially motivated), Phraseological fusion (non-motivated) and phraseological unities (clearly motivated).

Fictional discourse is a mental and communicative interaction between the addresser (author of the work of art) and the addressee (potential reader), that takes place in a specific historical, cultural and social context, which aims at the organization of ideas, beliefs and worldview directions of the addressee, the reader, based on the ideas, beliefs and worldview directions of the author and is embodied in the form of a text of the artwork, whose open sequence is a linguistic pattern of fictional discourse.

In the practical part of our research we analyzed 50 examples of phraseological terms which are used in fictional texts and options of their translation. These options were divided into 3 groups: lexical transformations (equivalent translation, descriptive translation and loan translation), grammatical transformations (addition, omission and transposition), lexical and grammatical transformations (antonymic translation and total reorganization). On the basis of our research, it was revealed that 80% of analyzed terms were rendered by means of lexical transformations, 8% by means of grammatical transformations and 12% by means of lexical and grammatical transformations.

Equivalent translation, 36% of analyzed terms and descriptive translation 26% of analyzed terms are often used in the process of legal terms translation. On the basis of our research we can define other ways of translation of legal terms: loan translation presents 18%, transposition 2%, addition 4%, omission 2% as well, antonymic translation 4% and total reorganazation 8%

Finally, phraseological units are a complex system which has many areas for research. It is widely used in many works. Fixed phrases are an important component for the work of not only authors, but also for the work of translators and interpreters. In-depth knowledge of the main features of the terminological systems of the source and target languages is a prerequisite for successful translation.

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ANNEX

№	Sentence	Translation	Way of translation
1	<i>These young people said, and sincerely believed, before history would bite its own tail. [36: 6]</i>	<u>Вони щиро вірили в це ще до того, як історія знову не наступила на власні граблі. [37: 126]</u>	Equivalent translation
2	<i>I think the circular clock face encourages us to think roundly — a finite numerology (Roman numerals, Arabic numerals) of 12 or 24: the tilt of Earth, the revolving seasons, the orderly succession of the sky. [36: 6]</i>	Гадаю, круговий цифер-блат, кінечна нумерологія (римські цифри, арабські цифри) з 12 або 24, нахил Землі, зміна сезонів, впорядковане правонаступництво неба, все це закликає нас думати рішуче. [37: 126]	Descriptive translation
3	<i>I get older but I do not grow wiser. [36: 7]</i>	Я старію, та не стаю розумнішим. [37: 127]	Omission
4	<i>I seem to be forgetting something as my eyes weaken and my patience sharpens into a desperate, childish hunger. [36: 7]</i>	Здається, я забуваю про щось мірою того, як мій зір слабшає, моя наполегливість загострюється у безнадійність та дитячу жадібність. [37: 128]	Loan translation
5	<i>I seem to be missing rooms and days. [36: 8]</i>	Мені здається, я втрачаю відчуття простору та часу. [37: 128]	Descriptive translation

6	<i>I see Frank (with my mind's eye); I hear Frank's sugarcured voice. [36: 9]</i>	Я бачу Френка (подумки), я чую його солодкий голос. [37: 129]	Equivalent translation
7	<i>It was only a matter of time. [36: 9]</i>	Це було лише питання часу. [37: 129]	Equivalent translation
8	<i>I'll tell you something, Richard: There's nothing so over as Christmas. [36: 10]</i>	Я тобі скажу дещо, Річарде: немає нічого кращого, ніж Різдво. [37: 131]	Equivalent translation
9	<i>I catch a glimpse of my mother through the doorway of our kitchen. [36: 12]</i>	Я краєм ока бачу свою матір через двері нашої кухні. [37: 132]	Descriptive translation
10	<i>Oh, my poor mother. Proud as a mare, fiery as a mare. [36: 12]</i>	Ох, моя бідна мати. Велична, мов кобила, запальна, мов левиця. [37: 132]	Loan translation
11	<i>My mother relinquished her spirit to the nun's calm instruction. [36: 13]</i>	Моя мати віддалася духом спокійним словам черниці. [37: 133]	Loan translation

12	<i>In 1492, when Columbus sailed the blue, when the Moor and the Jew were, by order of the Crown, expelled from Spain, Barbary already peppered the tongues of Spaniards. [36: 13]</i>	У 1492 році, коли Колумб плив океаном, коли маврів і євреїв вигнали з Іспанії за наказом корони, бербери вже заповняли мову іспанців. [37: 135]	Descriptive translation
13	<i>Spaniards took Arabic words, or variants of remembered Arabic words, to the New World and salted the raw backs of Indians with them or whispered them in lust. [36: 13]</i>	Іспанці понесли арабські слова, або варіанти згаданих арабських слів, до Нового Світу і підсолювали ними оголені спини індіанців або ж нашіптували у жаданні. [37: 135]	Loan translation
14	<i>I was directed to accompany another officer to a no man's room for a second scrutiny [36:5]</i>	Зі ще одним службовцем мене відправили до безлюдної кімнати на повторний обшук. [37: 129]	Antonymic translation
15	<i>By six, Dave is ready to take care of his business. [38: 24]</i>	Десь о вісімнадцятій Дейв уже готовий робити всі свої справи. [39: 5].	Equivalent translation
16	<i>It gives me the creeps, just thinking about it. [38: 36]</i>	Мене аж дрижаки пробирають, як про це подумаю. [39: 6]	Addition
17	<i>Christ, it gives me the willies just thinking about it. [38: 308] <u>officers</u> vested with a responsibility of caring for him a little (BLS: URL).</i>	Господи, аж мурашня по тілу бігає, як про це подумаю. [39: 165]	Addition

18	<i>And keeping Dave from yanking my arm right out of its socket. [38: 21]</i>	І на тому, щоб Дейв не висмикнув мені з суглоба руки. [39: 7]	Loan translation
19	<i>He hoped to God they weren't going too fast. [38: 22]</i>	Ралф дуже сподівався, що вони не стрибають поперед батька в пекло. [39: 9]	Equivalent translation
20	<i>Two, the evidence is beyond doubt. [38: 22]</i>	По-друге, докази безперечні. [10]	Equivalent translation
21	<i>I've never seen a case so iron-clad, are you with me on that? [38: 22]</i>	Зроду не бачив такої певної справи. Ти зі мною згоден? [39: 11].	Transposition
22	<i>In my hot little hand. [38: 25]</i>	Затискаю у своїй гаряченькій долоньці. [39: 13]	Loan translation

23	<i>Terry had considered pinch-hitting for the boy, but at just an inch over five feet, he drew a lot of walks. [38: 29]</i>	Террі хотів уже ставити пінч-хітера, але Тревор мав п'ять футів один дюйм зросту і набирив багато воків. [39: 15]	Descriptive translation
24	And while he was no home run hitter, he was sometimes able to put the bat on the ball. [38: 34]	Попри те, що хлопець не вибивав хоум-ранів, та інколи все ж міг влучити битою по м'ячу. [39: 15]	Descriptive translation
25	<i>The crowd rose to its feet as Baibir Patel, the Dragons' tying run at third, jinked a few steps down the line. [38: 46]</i>	Натовп схопився на ноги, коли Бейбір Пател, ранер «Драконів» на третій базі, який мав зрівняти рахунок, протупотів кілька кроків по лінії. [39: 17]	Equivalent translation
26	<i>All three waved crossed fingers at him. [38: 30]</i>	Усі троє помахали до нього схрещеними пальцями. [39: 18]	Equivalent translation
27	<i>Terry gave them a wink and a smile and two thumbs up, although he still didn't feel right. [38: 31]</i>	Террі їм підморгнув, усміхнувся й здійняв великі пальці вгору, та все одно почувався він якось недобре. [39: 19]	Equivalent translation
28	<i>Marcy's return smile faltered into a puzzled frown. [38: 46]</i>	Усмішка Марсі зів'яла, і жінка збентежено насупилась. [39: 20]	Descriptive translation

29	<i>'Time, time!' the home plate umpire bellowed, stopping the Bears pitcher just as he went into his wind-up. [38: 49]</i>	Час, час! — проволав арбітр на домашній базі, зупинивши пітчера «Ведмедів», який саме закручував м'яча. [39: 21]	Descriptive translation
30	<i>Hell, let him tell it, Ramage said. Save us all some time. [38: 54]</i>	Трясця, та хай говорить, — мовив Рамадж. — Заощадить нам час. [39: 22]	Total reorganization
31	<i>So say they all, Tom Yates remarked from beside him in a just-passingthe-time voice. [38: 61]</i>	Усі так кажуть, — відмітив буденним тоном Том Єйтс, який сидів поруч. [39: 24]	Descriptive translation
32	<i>The two of them could sort this mess out together. [38: 71]</i>	І тоді вони вдвох розберуться з цим неподобством. [39: 25]	Equivalent translation
33	<i>They all look similar, so I want you to take your time. [38: 84]</i>	Усі вони схожі, тож не поспішайте. Зробіть ласку? [39: 27]	Equivalent translation
34	<i>Did you have your eye on him,</i>	Ти тоді на нього око поклав, чи просто скористався нагодою?	Equivalent translation

	<i>or was it just a crime of opportunity? [38: 91]</i>	[39: 38]	
35	<i>That straightened her spine and brought the world back into focus. [38: 103]</i>	Після цієї фрази вона виструнчилась і зосередилась на зовнішньому світі. [39: 41]	Descriptive translation
36	<i>Detective Ralph Anderson will also want to talk to you, but right now he's busy with another interview, and he asked me to get the basic facts while they're fresh in your mind. [38: 114]</i>	Детектив Ралф Андерсон також хоче з вами поговорити, але наразі він зайнятий іншою бесідою, тож доручив мені з'ясувати основні факти, поки вони ще свіжі у вашій пам'яті. [39: 44]	Loan translation
37	<i>Czerny: Well, that was the plan, but as it turned out, I never even wet a line. [38: 118]</i>	Офіцер Вілберфорс: Про це саме дбають наші люди, сер. То, як мені відомо, сьогодні вранці ви рибалили? [39: 49]	Total reorganization
38	<i>The handcuffs had been removed so his lawyer wouldn't raise hell when he got here – which would be soon. [38: 129]</i>	Наручники зняли, щоб адвокат не зчинив бучі, як сюди дістанеться — а це вже незабаром. [39: 53]	Total reorganization
39	<i>I'll be happy when he's in a nice pair of county browns. [38: 130]</i>	Щастя буде лиш тоді, коли я побачу його в нашій чудовій коричневій роби. [39: 56]	Descriptive translation

40	<i>Happier still when he's in a cell twenty feet from the go-to-sleep table. [38: 131]</i>	Ще більше щастя, коли він сидітиме в камері за двадцять футів від столу «вічного сну». [39: 56]	Descriptive translation
41	<i>And before he called me a bastard, which should have bounced right off and somehow didn't, no second thoughts. [38: 136]</i>	До того, як він назвав мене покидьком, і слово мало б відскочити, як від гуся вода, аж ні». [39: 61]	Total reorganization
42	<i>It's just that moving so fast makes me nervous, I'm used to building a case. [38: 137]</i>	Просто в нас такий швидкий поступ, що мені не по собі. Я звик розбудовувати справу. [39: 62]	Loan translation
43	<i>Samuels smiled, and in that smile Ralph saw the man who had put two murderers on death row. [38: 144]</i>	Семюелз посміхнувся, і в цій посмішці Ралф побачив чоловіка, що засадив двох убивць до камери смертників. [39: 64]	Equivalent translation

44	<i>Detective Anderson: Uh-huh, I'm sure you're as discreet as priests in the confessional. [38: 167]</i>	Детектив Андерсон: Ага, певен, що ви тримаєте таємницю, як попи на сповіді. [39: 71]	Loan translation
45	<i>If you want repeat business, you have to be. [38: 168]</i>	Як бажаєш мати постійних клієнтів, то тримай таємницю. [39: 72]	Equivalent translation
46	<i>Rainwater: Hand to God, the lights in that parking lot are bright as day. [38: 178]</i>	Рейнвотер: Богом клянусь. Від ліхтарів на парковці світло, як удень. [39: 58]	Equivalent translation
47	<i>I bet he was thinking about what he'd done, and making a quick getaway, stuff like that must put a hole in your small talk. [38: 184]</i>	Клянусь, він думав про те, що накоїв, і тікав чимшвидше. З таким на серці не до балачок. [39: 61]	Antonymic translation
48	<i>Rainwater: Not much, he said he was going to try and catch a nap. [38: 192]</i>	Рейнвотер: Небагато. Сказав, що спробує подрімати. [39: 63]	Equivalent translation

49	<i>Your arrest will be statewide news by then, so there will be plenty of coverage, I'm sure the photographers will get your good side. [38: 218]</i>	На той час про ваш арешт уже дізнаються всі новинарі штату, тож репортерів буде вдосталь, певен, що фотографи знімуть вас із вигідного ракурсу. [39: 83]	Descriptive translation
50	<i>Is it just a mistake, one we can perhaps smooth over, or have you lost your fucking minds? [38: 231]</i>	Чи це якась помилка, яку ми, сподіваюсь, зможемо виправити, чи ви тут, бляха, геть подуріли? [39: 89]	Equivalent translation

РЕЗЮМЕ

Курсова робота присвячена вивченню способів перекладу термінології художнього дискурсу. У ході роботи відображаються основні етапи наукової думки в галузі термінології, описуються існуючі способи перекладу фразеологізмів на матеріалі сучасних американських творів, аналізується уривок із тексту художнього дискурсу та проводиться перекладацький аналіз дослідницького матеріалу (фразеологічні терміни, 50 од.). Крім того, в курсовій складена таблиця можливих способів перекладу стійких словосполучень.

Key words: translation, translation analysis, terminology, fictional discourse, phraseology.