MINISTRY OF EDUCATION AND SCIENCE OF UKRAINE

KYIV NATIONAL LINGUISTIC UNIVERSITY

Department of Theory and Practice of Translation from the English Language

TERM PAPER

in Translation Studies

under the title: <u>Evaluative vocabulary in English-Ukrainian translation (based on news reports about royal family)</u>

Group PA 08-19
School of translation studies
Educational Programme:
**Theory and Practice of Translation from English and Second Foreign Language**
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Kyiv – 2023

МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ

Київський національний лінгвістичний університет

Факультет германської філології і перекладу

Кафедра теорії і практики перекладу з

англійської мови

Представлено на кафедру_____
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Рецензування _____
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*дата, підпис керівника курсової роботи)*
Захист _____
*(кількість балів, дата, підпис викладача)*
Підсумкова оцінка_____
_____
*(кількість балів, оцінка за 4-х бальною*
*системою, дата, підпис викладача)*

# КУРСОВА РОБОТА

З ПЕРЕКЛАДУ

**ОЦІННА ЛЕКСИКА В АНГЛО-УКРАЇНСЬКОМУ ПЕРЕКЛАДІ
(НА МАТЕРІАЛІ НОВИН ПРО ЧЛЕНІВ КОРОЛІВСЬКОЇ СІМ'Ї
ВЕЛИКОБРИТАНІЇ)**

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Київ – 2023

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Кафедра теорії і практики перекладу з англійської мови

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практики перекладу з
англійської мови

_____
(підпис)
к.ф.н., доц. Мелько Х.Б.
"29" вересня 2022р

# ЗАВДАННЯ

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

студентки **IV** курсу **Па 08-19** групи, факультету перекладознавства 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:** «Оцінна лексика в англо-українському перекладі (на матеріалі новин про членів королівської сім'ї Великобританії)»

**Науковий керівник** ___Никитченко Катерина Петрівна___

**Дата видачі завдання**___ 29 вересня 2022 року ___

### 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**) | 1–5 листопада 2022 р. | |
| 2. | Аналіз дискурсу, який досліджується, на матеріалі фрагмента тексту; проведення перекладацького аналізу матеріалу дослідження і написання **практичної частини** курсової роботи (**розділ 2**) | 7–11 лютого 2023 р. | |
| 3. | Написання **вступу і висновків** дослідження, оформлення курсової роботи і подача завершеної курсової роботи науковому керівнику для попереднього перегляду | 28–31 березня 2023 р | |
| 4. | **Оцінювання** курсових робіт **науковими керівниками**, підготовка студентами презентацій до захисту курсової роботи | 25–30 квітня 2023 р. | |
| 5. | **Захист** курсової роботи (за розкладом деканату) | 2-13 травня 2023 р. | |

Науковий керівник_____ (підпис)

Студент _____ (підпис)

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

студентки **IV** курсу **Па 08-19** групи 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**

Шевчук Вікторія Сергіївна

(ПІБ студента)

за темою «Оцінна лексика в англо-українському перекладі (на матеріалі новин про членів

королівської сім'ї Великобританії)»

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

**Усього набрано балів:** _____

**Оцінка:**

*«До захисту»* _____          _____
**(42-70 балів)**                                *(підпис керівника)*

*«На доопрацювання»* _____          _____
**(0-41 балів)**                                *(підпис керівника)*

# CONTENTS

# INTRODUCTION

The term paper is focused on the evaluative vocabulary in English-Ukrainian translation based on news reports about royal family.

**The theoretical background** of the research is based on the works of foreign and domestic scholars in language evaluation (L. V. Deina, L. Fisher, S. Hunston, S. V. Khomenko, R. Kosonen, Y. Y. Kovalchuk, J. R. Martin, L. Miasnikina, L. V. Mudryk, O. M. Murakhovska, I. V. Onyshchenko, H. I. Prykhodlo, C. Umbach), evaluative vocabulary as linguistic issue (O. M. Bondarenko, V. Liesnova, J. Munday, Y. V. Prykhodko), specifics of translating evaluative vocabulary (T. R. Ananko, S. S. Kolomiiets), and discourse studies related to media discourse (B. Burak, L. Chen, L. M. Chumak, T. A. van Dijk, I. Humenna, O. Kozak, O. S. Leh, R. K. Makhachashvili, N. O. Riabokin, Y. O. Shevliakova, A. R. Vasylenko).

**The aim** of the study is to analyze the specifics of evaluative vocabulary in English-Ukrainian translation based on news reports about royal family.

There are the following research **objectives**:

1) to present evaluative vocabulary as viewed in Linguistics;

2) to determine the translation features of evaluative vocabulary;

3) to characterize media discourse as a sphere of evaluative vocabulary functioning;

4) to specify the use of lexical and semantic transformations in rendering evaluative vocabulary in media discourse;

5) to analyze the grammatical transformations as a means of rendering media discourse evaluative vocabulary;

6) to present the lexical and grammatical transformations applied in the process of rendering media discourse evaluative vocabulary.

**The subject** of the research is evaluative vocabulary in English media discourse texts about royal family and their Ukrainian translations.

**The object** of the research is the means of reproducing in Ukrainian translation the evaluative vocabulary in English media discourse texts about royal family.

**The data sources** of the research are 50 text fragments from the English online newspaper *The Guardian* about royal family dated of 2022-2023. The illustrative material includes 50 examples of evaluative language units.

**The theoretical value** of the research is determined by the fact that the results obtained make up a certain contribution to the Discourse Analysis, Media Linguistics, Lexicology and Translation Studies as well as to other linguistic sciences.

**The practical value** of the research is determined by the possibility of applying its materials and results in the process of studying the above-mentioned courses as well as in the process of media texts analysis and by practical translators.

**Brief outline of the research paper structure.** The paper consists of Introduction, two Chapters, Conclusions, Bibliography, List of Reference Sources, List of Data Sources, Annex and Summary.

# CHAPTER 1
# THEORETICAL FOUNDATIONS OF EVALUATIVE VOCABULARY
# IN MEDIA DISCOURSE

## 1.1 Evaluative vocabulary as viewed in Linguistics

Semantic structure of words includes denotative and connotative components. Denotative component is the part of the word which in its aggregate form displays objects and phenomena of extra-linguistic reality. Connotation includes new content components of language units that are reflected in a certain context. Connotation is seen as a part of word meaning that has four main components: emotional, evaluative, stylistic and expressive ones. The emotional component expresses emotions or feelings by the word. Expressive component means expressing enhancement of features included in the denotative component. The stylistic component of meaning indicates the most common area of using the word. Evaluative component is approving or disapproving, which is included in the meaning of the word [13: 155].

Evaluation refers to the number of actually human categories. The characteristic features of evaluation are that, first, it is supposed by physical and mental nature of a human-being, his / her being and feeling, and, second, it sets his / her thinking and activities, his / her attitudes to other people and objects of reality, his / her perception of art.  So, when it comes to evaluation, the main factor in the "picture of the world" is human factor. In such situation even the words which themselves do not represent attitudes, acquire evaluative meanings. In daily life, people often use the evaluation to comment on an event, to assess the human appearance or actions [19: 207].

Evaluation is an aspect of the narrative structure of a text. The term "**evaluation**" refers to "the means used by the narrator to indicate the point of the narrative, its raison d'être: why it was told and what the narrator was getting at" [26: 676], and "**evaluative language**" refers to the linguistic expressions that indicate

"the subjective presence of writers / speakers in texts as they adopt stances towards both the material they present and those with whom they communicate" [33: 1].

**Evaluation** is defined by Western scholars as "the broad cover term for the expression of the speaker or writer's attitude or stance towards, viewpoint on, or feelings about the entities or propositions that he or she is talking about" [30: 5]. This is a good common-sense definition, which does the job of summing up the intuitive meaning of the term "evaluation". This definition highlights the linguistic expression of evaluation as the target of inspection, the set of meanings for evaluation being the "speaker or writer's attitude or stance towards, viewpoint on, or feelings about the entities or propositions that he or she is talking about" [30: 5]. It includes the evaluator, i.e., the person doing the evaluating, and the object of the evaluation: the "entities or propositions" that are talked about – thus, it also reminds us of evaluation being an action, performed by a person, through linguistic choices [31: 15–16]. In domestic Linguistics, evaluation is seen as "a component of the semantic structure of words as units of language which points to a value of objects and phenomena in terms of their compliance / non-compliance to the speaker's interests, tastes, preferences" [18: 5].

It is assumed that the effect of evaluative elements is to enrich the narrative. Evaluative devices say to us: "This was terrifying, dangerous, weird, wild, crazy; or amusing, hilarious, wonderful; more generally that it was strange, uncommon or unusual – that is, worth reporting. It was not ordinary, plain, humdrum, everyday or run-of-the-mill" [32: 209].

There is no doubt in extralingual nature and pragmatic potential of the category of evaluation as it is an essential component of communicative act, and it is realized as poly-functional category in discourse. In addition to this, in various discursive environments evaluation manifests itself differently because it has a defined set of pragmatically relevant means of explication, it depends on the communicative purpose of the speaker the achievement of which is contributed by the evaluation and on the specifics of the author and recipient, the semantic content of discourse, author's intentions, etc. [5: 23].

Moreover, given the situated and sociocultural dimension of identity, all individuals' evaluations are liable to be influenced by those around them [29: 4]. F. Taylor, for example, in her work found that family, friends, class-mates and teachers were all important in shaping adolescents identities [37: 46]. Essentially, and related to social identity theory [36: 367], people are engaged in categorization and social reality tests [38: 16], where they are trying to work out their own beliefs in relation to those around them and evaluating whether what they think is endorsed by others. To this end, it is worth to include a latent variable of "community beliefs" comprised of others' beliefs as they relate to people's own beliefs and evaluations [29: 4].

Evaluative meaning is achieved by a broad range of lexical and other **means**, and they are so numerous and variable that trying to list all of them would be pointless [30: 13]. Despite this, many linguistic resources involved in evaluation have been listed and investigated. What most people recognize as indicators of evaluative meaning are adjectives such as *good, bad, awesome, horrible, exciting, boring, desirable*, *successful*, adverbials such as *luckily* or *unfortunately*, value-laden "feeling" verbs such as *like* and *hate*, etc. But evaluation can take many other forms as well [31: 14].

At the **lexical level**, the means of expressing the speaker's evaluation include emotive vocabulary, emotional and evaluative adjectives, adverbs, nouns with emotional evaluation [15: URL]. It is because the word as nominative unit is more suitable for expressing different evaluations than morphological form or syntactic constructions. The scope of evaluative vocabulary is formed from the words belonging to different lexical categories: bookish, "high", archaic vocabulary, colloquial and vernacular words and other special vocabulary [11: 109]. **Evaluative vocabulary** is, according to Y. V. Prykhodko, a linguistic phenomenon, a special component that expresses the mental state of the speaker, his / her attitude to the subject, object, addressee of speech, that is, everything that makes up the purpose of the emotional and evaluative function of the word [20: 118].

The great role here is played by adjectives and adverbs. In their structure they combine semantic and pragmatic aspects of the language that is displayed both in the meanings of lexical units belonging to the class of adjectives and their use. They are characterized by subjective evaluative meanings and related connotations. That is why they have the greatest ability to describe objects, and adjectives and participles play a major role in the representing the category of evaluation in the language [22: 229]: *good, excellent, brilliant, wonderful, perfectly*, and others. In addition, one of the most productive means of expressing emotional and expressive evaluative meaning is word formation, such as *suffixes -ie, -y, let, -ette* representing the meaning of serenity (*star<u>let</u>, old<u>ie</u>*) [11: 189].

S. Thompson and G. Hunston have grouped evaluative vocabulary signaling evaluation into three categories, each of which "prioritizes a different inherent characteristic of evaluation":

1) evaluation involves comparison of the object of evaluation against a yardstick of some kind: the comparators. These include: comparative adjectives and adverbs; adverbs of degree; comparator adverbs such as *just, only, at least*; expressions of negativity (0such as *fail, lack*);

2) evaluation is subjective: the markers of subjectivity. This is a very large group including: modals and other markers of (un)certainty; non-identifying adjectives; certain adverbs, nouns, and verbs; sentence adverbs and conjunctions;

3) evaluation is value-laden: the markers of value: lexical items whose typical use is an evaluative environment (the circularity of this definition seems unavoidable) [30: 21].

K. Umbach singled out the following main classes of evaluative meanings that indicate a person's subjective assessment of an object from the objective world and indicate:

1) evaluation on personal taste (the subject's own taste: *tasty, fun*) [39: 25]. This class indicates the speaker's subjective assessment of the surrounding reality, formed on the basis of his / her own experience [7: 73];

2) one-dimensional evaluation (*high*) [39: 25] is distinguished by the criterion of marking properties based on certain measurements [7: 74];

3) multidimensional evaluation (*healthy, intelligent*) [39: 25] denoting properties that are based on a set of dimensions. For example, *beauty* can be measured by many criteria: height, hair color, shape of eyes, nose, skin features, clothes, weight, etc. [7: 74];

4) aesthetic evaluation (*beautiful*) [39: 25] including adjectives that perform the role of predicates with the meaning "beautiful". Such adjectives form a class of means of aesthetic evaluation mostly due to their lexical meaning. So, the word *beautiful* can belong to the composition of multidimensional and aesthetic evaluation, because it has characteristics characteristic of both classes [7: 75]. However, it should be noted that the issue of aesthetic evaluation is open, because L. McNally and I. Stojanovic suggest that some adjectives that do not contain an aesthetic meaning can be responsible for the function of an aesthetic evaluation in judgment. For example, the adjective *balanced*, if it is about a painting or any other work of art, can be included in the class of aesthetic predicates [34: 18].

In terms of content, negative (pejorative) and positive (ameliorative) evaluations are distinguished. The classification of emotional positive evaluation involves distinguishing the following subtypes: 1) caressing; 2) excitement; 3) mischievousness; 4) joking; 5) approval, sympathy. A type of emotional negative evaluation is expressed in the form of the following assessments: 1) reprehensible; 2) contemptuous; 3) abusive; 4) offensive [16: 9].

So, evaluative language refers to the linguistic expressions that indicate the subjective presence of writers / speakers in texts as they adopt stances towards both the material they present and those with whom they communicate; and evaluation is a component of the semantic structure of words as units of language which points to a value of objects and phenomena in terms of their compliance / non-compliance to the speaker's interests, tastes, preferences. It is classified according to inherent characteristic of evaluation, according to a person's subjective assessment of an object from the objective world, in terms of content, etc.

## 1.2 Translation features of evaluative vocabulary

In addition to providing a vital connection between language, social practices and value orientations, rendering evaluation in translation is linked to the great significance of the translator's work. The reader (as well as the translator) approaches the source with the belief that the author's choices are significant, asking questions such as: why is this wording and not another? what choices did the author have at each stage? what is the function of author's choice? and what form of communication does this choice generate? The translator must uncover the original choice of the author of the text and re-encode this choice according to the norms of the target language. Thus, the translator's choice when representing evaluation units is significant and represents conscious or unconscious decisions that together create the translator's interpretation of the source text [35: 16].

Evaluation can convey positive and negative emotions, can be used to convey the author's attitude to characters, objects, situations, etc. [2: 8]. Evaluative function is one of the most important functions of language. It creates the world of the author and the reader who balance between ideology and axiology, the "actual" world and the inner world of subjective and individual values. It represents and helps to form both the view of this world and the self-identity of the author. When a new version of a text is created for a new cultural context, when a translator intervenes, the basis of evaluation also changes. In some cases, when cross-linguistic or cross-cultural differences are significant, or when the purpose or function of the translation is very different from the source, this can affect many points in the text. Modification of ideological, "factual" information in the text can take us into the realm of adaptation, which can be more frequent and even acceptable for audience-oriented versions of fairy tales, but can also occur in the context of heavy cultural manipulation or political censorship [33: 40].

Being a universal form of expression used in all languages, evaluation does not always lend itself to accurate and unambiguous translation from one language to another, and in order to preserve the stylistic coloring of such vocabulary in the

translation, it becomes necessary to use both **full and partial lexical correspondences**. Moreover, evaluation units often undergo various **transformations** for both linguistic and non-linguistic reasons. Adequate translation of evaluative language units requires consideration of the translated unit as an element of the textual space reflecting the language environment [2: 8].

The process of translation is, in fact, a process of intercultural communication, so the process of representing evaluation in translation must begin with the act of understanding and interpreting it. In the process of perceiving the text in the mind of the translator, special cognitive complexes arise that combine different units of mental activity – representations, assessments, conclusions. The content of these complexes is perceived by the translator as the brightest content properties of the text related to the author's ideas. The evaluative tonality of the text and the means of its creation in the source language are very important in the analysis of translation decisions: it is important to understand to what extent the semantic dominants of the text have been preserved during translation. The **semantic dominant** is understood as a system of cognitive standards that are characteristic of a certain type of personality and serve as the psychological basis of metaphorization and verbalization of the picture of the world in the text [1: 80].

Therefore, the main aim of reproducing evaluative meanings in translation, as well as any translation activity in general, is to create an adequate translation. The traditional term "**translation adequacy**" is ambiguous and controversial. In translation theory and linguistics, there are different approaches to defining this concept. The adequacy of the translation is defined as "the closeness of the assessments of the content of the texts to their addressees or the correspondence to the aim set before the translator" [41: 145], "reproduction of the content and form of the original by the means of another language, which is the purpose of literary translation; translation, which causes in the foreign-speaking recipient a reaction that corresponds to the communicative orientation of the sender; such a translation, in which all the author's intentions regarding a certain impact on the reader are

preserved, with observance of all the author's resources of imagery, color, rhythm, etc." [17: 272].

In a number of cases, in order to achieve relative equality of the impact effect, it is necessary to somewhat "soften" or "strengthen" emotional evaluation, to objectify or subjectify evaluation in the translation compared to the original. At the same time, if pragmatic and stylistic filters do not require modification of the evaluative content during translation, this task is accomplished by achieving the maximum possible degree of closeness of the evaluative content.

The task of achieving the maximum possible closeness of the evaluation content includes three **aspects**:

1) reproduction of the evaluation content (text component of the evaluation);

2) reproduction of the evaluative meaning (the evaluation component of the statement);

3) reproduction of the estimated values of the units that make up the statement.

It must be taken into account that the degree of possible closeness of the evaluative content of the source text and the translation at these three levels is a relative concept that depends on a number of factors.

The mobility of the evaluative feature and the dynamism of the graduated scale determine a wide range of possibilities for their variation. Variation occurs in accordance with the pragmatic aspect of the entire utterance, that is, the relationship between the linguistic work and the participants of communication. These relations are determined not only by the pragmatic meaning of the lexical units, but also by the actual side of the information conveyed in the message, the social status and psychological characteristics of the communicators, and the degree of their direct interest in what is communicated. Taking into account these factors affect the choice of linguistic means during translation and the degree of influence on the receptor of the translated text.

N. V. Denysenko claims that **the algorithm** when translating the evaluative component of the text includes a number of sequential steps, including:

1) determining whether the studied unit (word, phrase, sentence) is really evaluative, taking into account the illocutionary force of the original message and its perlocution, establishing the variety of English evaluative components;

2) identifying the presence of established Ukrainian counterparts, and in their absence – creating contextual evaluation substitutes;

3) final verification of the translation result for adequacy [6: 5].

So, as N. V. Denysenko notes, the translation decision on how to reflect the original evaluative component in the target text includes four **strategies**:

1) representation of evaluative means of the source text by symmetrical means of the target language;

2) representation of evaluative means using asymmetric means of the translation language (translation transformation);

3) uncompensated omission of the evaluative component of the text in the translation;

4) adding an evaluative component to the text when it is absent in the text in the source language [6: 6].

S. S. Kolomiiets and A. S. Solodilina single out the following **translation transformations** used for reproduction of evaluative language units in translation:

1) literal translation: *It is <u>advantageous</u> – Це <u>сприятливо</u>, The experimental example <u>is comparable</u> to the high estimation – Експериментальний приклад є <u>гідним порівнням</u> високої оцінки*;

2) antonymous translation: *There was nothing of comparable <u>excellence</u> – <u>Не досконала</u> робота, Intuitively appealing and <u>misleading</u> concept – Інтуїтивно приваблююча, але <u>невірна</u> концепція, <u>There was</u> little or no predictive agreement – <u>Не було</u> узгодженості*;

3) synonymous translation: *Displays constructive <u>patterns</u> – Виявляють конструктивні <u>характеристики</u>, Expresses simple linear <u>superpositions</u> – Проявляють прості лінійні <u>уявлення</u>*;

4) addition: *The value of the initial peak is high – Цінність первісної дослідження є <u>надзвичайно</u> високою, It makes <u>marvelous</u> reading – Це <u>надзвичайно важливі і цікаві</u>*;

5) transposition: *Really is a strong interaction – Наскільки сильною ця взаємодія є, Essentially speaking the initial curve and applying by itself are inappropriately regarded – Говорячи по суті, вихідна крива і її застосування використана недоцільно*;

6) omission: *This function was <u>shown</u> to be appropriate – Ця функція була доречною, Article is filled with a bit more hyperbole and conjecture information – Дані явно перебільшені*;

7) grammatical replacement: *The progress <u>would be stiffed</u> – <u>Стримує</u> прогрес*;

8) explication: *Mode serves well <u>to denote the emphasis</u> – Засоби добре функціонують <u>в рамках забезпечення наголосу</u>*;

9) generalization: *The work is <u>highly supported by the evidence</u> – <u>Добре обґрунтована</u> робота*;

10) compensation: *Gives an extensive aspects of the issue – Вивчає додаткові аспекти поняття, Arranged into specific ranges – Добре організоване* [9: 175].

Thus, adequate reproduction of evaluative vocabulary in translation includes the act of its understanding and interpretation and the actual rendering of the evaluation. Intensification, de-intensification, and preservation of the initial intensity of evaluation are the main strategies for reproducing evaluation during translations.

## 1.3 Media discourse as a sphere of evaluative vocabulary functioning

The concept of **discourse** is one of the fundamental concepts of modern pragmatic linguistics and text linguistics. Modern concept of discourse reflects all the progress of linguistic science. Clear and common definition of "discourse", which would cover all cases of its use, does not exist, and it is possible that this contributed to the widespread popularity acquired by this term over the past decade: different

nontrivial understandings of discourse successfully meet the needs of different concepts, modifying more traditional ideas about speech, text, dialogue, style and even language [10: URL].

Discourse analysis emerged as a new transdisciplinary field of study between the mid-1960s and mid-1970s in such disciplines as anthropology, ethnography, microsociology, cognitive and social psychology, poetics, rhetoric, stylistics, linguistics, semiotics, and other disciplines in the humanities and social sciences interested in the systematic study of the structures, functions, and processing of text and talk [27: 108].

The concept of discourse has acquired special sense in 60-ies of XX century, when the intellectual world paid attention to the gains of structuralism, ethnolinguistics, psychoanalysis, the theory of ideology by L. Althusser, trends of pragmatists [40: 196].

To determine our understanding of discourse all existing approaches can be summarised as follows: 1) discourse is defined through text or text through discourse; 2) discourse is understood as a cognitive process associated with the creation of verbal behaviour; 3) discourse is seen as a series of interrelated statements, united by common target task; 4) discourse is defined as a means of conversation and thinking that can become ritualised; 5) discourse is interpreted as speech formation, unit higher than the sentence level; 6) discourse is seen as a form of verbal communication, which involves the relationship between speaker and listener as interpersonal activity; 7) discourse is understood as a complex communicative event [10: URL].

It is impossible to underestimate the role of **media** in the complex process of selecting information presented to the general public in various verbal forms and images [3: 108]. In modern linguistics, there are two approaches to the definition of **media discourse**. In particular, mass media discourse is a specific speech-thinking activity that is purely characteristic of the informational mass media space. And, the second approach, where media discourse is interpreted as "any kind of discourse that is implemented in the media space and produced by mass media" [21: 64]. The

key principles of media discourse are: 1) focus on socially significant events; 2) fragmented picture of the world; 3) open outlook; 4) social evaluation, etc. [24: 239–242].

Speaking of printed media, one should note their characteristic feature: the addresser and the addressee do not engage in direct communication – the communicative action of the addresser, the journalist, is the text of the article. Direct reaction of the addressee is less important in this communicative situation. In the process of forming a written discourse, the author of the text uses special means of expression and language turns in order to achieve the necessary result – to influence the recipient. And that's why journalists find certain linguistic ways of conveying information, specific to the language of the media [3: 108].

It should be taken into account that, when creating a text, the author also works on the fulfillment of a social order, therefore a careful selection of language means is a necessary condition for achieving the aim [4: 173]. Otherwise, the journalist may experience a communicative failure. The task of the journalist is not just to convey information in the process of his discursive activity, but to influence the recipient, and the task of the audience is to receive new information [3: 108]. The peculiarity of the media discourse is thus social evaluation, openness of the author's position and political and ideological mode of formation of the text, since its purpose is to influence public consciousness and change it with the help of the formation of positive or negative public opinion regarding certain factors of social human existence [8: 19].

Evaluation is an integral component of the media discourse which is proven by the analysis of the following media discourse text fragment about Queen Elizabeth's death:

***<u>Queen Elizabeth</u> died of '<u>old age', death certificate says</u>***

***Document registered by <u>Princess Anne</u> shows Queen died at 3.10pm on 8 September 2022***

*Queen Elizabeth II's cause of death is described as "old age" in <u>the register of deaths</u> released on Thursday.*

*The <u>registrar general</u> for <u>Scotland</u>, <u>Paul Lowe</u>, confirmed that the Queen's death was registered in <u>Aberdeenshire</u> on 16 September.*

*Cards and flowers lying outside Balmoral Castle, where the Queen died. Photograph: Russell Cheyne/Reuters*

*The document states that the 96-year-old monarch died at 3.10pm on 8 September at Balmoral Castle, Ballater. Princess Anne registered her mother's death.*

*Douglas James Allan Glass is noted as the certifying registered medical practitioner. Old age was the only cause of death listed, with no other contributing factors. Glass was an apothecary to the Queen, her doctor in Scotland.*

*The record shows that the Queen died just over three hours before the news was announced by Buckingham Palace in a statement at 6.30pm.*

*The time of death confirms the Queen died as many of her family were still travelling to see her. The King, Queen Consort and Princess Royal were at Balmoral because they were already in Scotland undertaking engagements.*

*The Prince of Wales, Earl and Countess of Wessex, and the Duke of York had flown from RAF Northolt, arriving at Aberdeen airport at 3.50pm and reaching Balmoral just after 5pm. The Duke of Sussex, travelling separately, arrived at Balmoral just before 8pm.*

*The prime minister, Liz Truss, was told of the Queen's death at 4.30pm, Downing Street has previously said.*

*Concerns had been raised at around 12.35pm, when Buckingham Palace issued a statement saying doctors were concerned for the Queen's health. Truss was later informed of her death by the cabinet secretary, Simon Case.*

*Old age is <u>acceptable</u> if the doctor certifying death has cared for the patient for a long time, was not aware of any disease or injury that contributed to death and had observed a gradual decline in the person's general health and functioning.*

*The Queen had been experiencing <u>sporadic mobility problems</u> during the final period of her life and used a walking stick regularly in public. Her use of a walking stick came after she was admitted to a private <u>London</u> hospital for "preliminary investigations" in October last year – her first overnight admission for eight years.*

*The monarch was soon back at her <u>Windsor Castle</u> desk, but spent the following three months under doctors' orders to only conduct light duties and missed a number of <u>prominent</u> events, including <u>the Cop26 climate summit in Glasgow</u> and <u>the Festival of Remembrance</u>.*

*Following tradition, the Queen was spending her summer break at Balmoral, and a few days before she died performed one of her major duties of state and asked Truss to form a government and become her 15th prime minister* (QED: URL).

First of all, the text belongs to media discourse because it is presented on the website of the famous English newspaper *The Guardian* and is written by journalist Caroline Davies. It has certain time of appearance on the newspaper's website – Thu 29 Sep 2022 15.31 BST. Moreover, the topic of the text is the issue which is important for the English and world people as the death of Queen Elizabeth has shaken the whole world.

The extralingual parameters of the text include the presence of hyperlinks to the related materials which is common for Internet media discourse. Moreover, there are images in the text – photographs illustrating the article topic – that can be saved or zoomed by the reader. The authors of the article use uniform fonts of *The Guardian* which also makes the text fit with the rest of material in this media resource.

Being rather informative text of media discourse, the analyzed article includes only citations as tropes and figures of speech: *Queen Elizabeth died of '<u>old age</u>', <u>death certificate says</u>;*

The following classes of vocabulary are presented in the analyzed text:

1) proper names: names of people (*Queen Elizabeth; Princess Anne; Russell Cheyne; Paul Lowe; Douglas James Allan Glass; Liz Truss; Simon Case*), names of places (*Balmoral Castle; Scotland; Aberdeenshire; Ballater; Buckingham Palace; London; Windsor Castle*), names of organizations (*Reuters; RAF Northolt; Aberdeen airport*); names of events (*the Cop26 climate summit in Glasgow; the Festival of Remembrance*);

2) terminology, especially, medical terminology and terminology of law: *the register of deaths; certifying registered medical practitioner; doctor; sporadic mobility problems;*

3) English realia: *registrar general; monarch; apothecary;* with particular attention to the royal titles: *the King, Queen Consort and Princess Royal; the Prince of Wales, Earl and Countess of Wessex; the Duke of York; the Duke of Sussex; the cabinet secretary;*

4) evaluative vocabulary: *Old age is <u>acceptable</u> if the doctor certifying death has cared for the patient for a long time, was not aware of any disease or injury that contributed to death and had observed a gradual decline in the person's general health and functioning; The monarch was soon back at her Windsor Castle desk, but spent the following three months under doctors' orders to only conduct light duties and missed a number of <u>prominent</u> events, including the Cop26 climate summit in Glasgow and the Festival of Remembrance.*

Thus, the characteristic features of media discourse texts about royal family are addresser – addressee relationships as the relationships between journalist and reader, extralingual standardization to the norms of media texts, the use of specifics tropes and figures of speech (in particular, citation as a means of proving the presented information) and wide range of vocabulary (proper nouns, terminology, realia and evaluative vocabulary). Thus, the text analysis has proven that media discourse texts about royal family are rich in evaluative vocabulary which is used with the aim to influence the reader's opinion and thus need careful translation.

# CHAPTER 2
## OPTIONS IN TRANSLATING EVALUATIVE VOCABULARY IN MEDIA DISCOURSE: CASE STUDY OF NEWS ABOUT ROYAL FAMILY

**2.1 Lexical and semantic transformations in rendering evaluative vocabulary in media discourse**

Evaluative vocabulary in the media texts about royal family is often rendered in translation using lexical and semantic translation transformations, in particular, differentiation, generalization

The transformation of **differentiation** is caused by the fact that many English words with broad semantics do not have direct equivalents in Ukrainian. In such cases dictionaries give a number of meanings that only partially cover the meaning of the source language word and translators have to choose one of the variants which suits the context best of all [10: 145].

In particular, differentiation is used in case where there is a lexical unit having semantically close Ukrainian counterparts because of polysemy in the source language, for example, *prominent* "readily noticeable" [42: URL] (*видатний*), "widely and popularly known" [42: URL] (*визначний*) rendered in the following context as *визначний* as the evaluation here concerns the popularity of the event: (2) *The monarch was soon back at her Windsor Castle desk, but spent the following three months under doctors' orders to only conduct light duties and missed a number of prominent events, including the Cop26 climate summit in Glasgow and the Festival of Remembrance* (QED: URL) – Невдовзі королева повернулася до свого робочого столу у Віндзорському замку, але наступні три місяці провела за наказом лікарів, виконуючи лише легкі обов'язки, та пропустила низку визначних заходів, зокрема кліматичний саміт Cop26 у Глазго та Фестиваль пам'яті.

In the word combination *unassuageable anguish*, the word *anguish* "extreme pain" [42: URL] (*біль*), "distress, or anxiety" (*туга*) is used to characterize negative emotion and thus presents negative evaluation. In translation it is represented as *біль* because of the fact that the evaluative word combination *unassuageable anguish* is used to denote the character's pain because of the loss of the closest relative: (11) *The unassuageable anguish of the 12-year-old Harry's loss gives Moehringer a potent, overarching literary device* (SPH: URL) – Нестерпний біль втрати 12-річного Гаррі дає Мерінгеру потужний, всеосяжний літературний прийом.

Another example is *torturing* "something that causes agony or pain" [42: URL] (*катування*), "anguish of body or mind" [42: URL] (*терзання*) in the following context: (16) *The only aspect of his mother's death that he finds unforgettable is the identity of those who caused it: the press and the paps, variously referred to as ghouls, pustules, dogs, weasels, idiots and sadists, who after "torturing" his mother "would come for me"* (SPH: URL) – Єдиним аспектом смерті його матері, який, як він вважає, не забудеться, є особистість тих, хто її спричинив: преса та папи, яких по-різному називають упирями, пустулами, собаками, ласками, ідіотами та садистами, які після «катувань» його матері «прийшли би за мною». As word combination *"torturing" his mother* expressing strong negative evaluation of the chasers' behavior rather than inner suffering, the variant *катування* is chosen in translation.

The name of the emotion *rage* "violent and uncontrolled anger" [42: URL] (*лють*), "an intense feeling" [42: URL] (*запал*) in the following text fragment is represented as *лють*, as it says about strong negative feeling of prince towards journalists: (17) *The "red mist" of his rage towards them never lifts* (SPH: URL) – «Червоний туман» його люті до них ніколи не розвіюється.

Evaluative language unit *unfairness* "injustice, partiality, or deception" [42: URL] (*несправедливість*), "not equitable in business dealings" [42: URL] (*нечесність*) is represented as *несправедливість* in the following text fragment which is caused by the overall context: (19) *He writes as if he is the first privileged male to notice the unfairness of primogeniture (the "hierarchy", as he likes to call it*

*with sinister emphasis)* (SPH: URL) – Він пише так, ніби він перший привілейований чоловік, який помітив <u>несправедливість первородства</u> («ієрархії», як він любить зло називати це).

Speaking about brother, one of the members of royal family uses word combination *darling boy* where *darling* "dearly loved" [42: URL] (*любий*), "very pleasing" [42: URL] (*милий*) is represented as *любий* as the person speaks about closely related one whom he loves as a brother: (33) *Charles tells his "<u>darling boy</u>" to put all his proposals for a hybrid royal role in writing not because he's stalling but because, as he says: "It's all decided by the government"* (SPH: URL) – Чарльз радить своєму «<u>любому хлопчику</u>» викладати всі свої пропозиції щодо гібридної королівської ролі письмово не тому, що він зволікає, а тому, як він каже: «Це все вирішує уряд».

In the following text fragment triple use of the lexeme *perfect* "being entirely without fault or defect" [42: URL] (*ідеальний*), "lacking in no essential detail" [42: URL] (*досконалий*) represents strong positive evaluation: (36) *In the ecstasies of infatuation – and of relief that he'd finally found someone "<u>perfect, perfect perfect</u>" – he boosted his beloved's fantasy of their life together as world-dominating humanitarian superstars powered by her Hollywood glamour and his royal stature* (SPH: URL) – В екстазі закоханості – і від полегшення від того, що він нарешті знайшов когось «<u>ідеального, ідеального ідеального</u>» – він підживив фантазію своєї коханої про їхнє спільне життя як всесвітньо домінуючих гуманітарних суперзірок, які живляться її голлівудським гламуром і його королівським статусом. In translation, the variant *ідеальний* is used in order to stress that this is characteristics of a person lacking any faults.

Let us consider another example: (39) *He said their work to keep "an eye on" the situation in Ukraine was "<u>really important</u>"* (PWV: URL) – Він назвав їхню роботу з «контролю» за ситуацією в Україні «<u>справді важливою</u>». Here, *really* "in reality" [42: URL] (*справді*), "used as an intensifier" [42: URL] (*дуже*) is represented in translation as *справді* meaning that the speaker additionally confirms the idea of importance of the work of military personnel.

Differentiation is also used in the next example: (43) *Our nations have strong ties* (PWV: URL) – Наші країни мають міцні зв'язки. *Strong* "having or marked by great physical power" [42: URL] (*сильний*), "not easily injured or disturbed" [42: URL] (*міцний*) in this example is represented as *міцний* as the evaluation in this case is aimed to present the solidity of connections between peoples.

Thus, differentiation is used in order to be able to reproduce evaluative vocabulary taking into account the context, and therefore its translation involves a full reproduction of the evaluative component.

Another translation transformation used for rendering evaluative vocabulary in media texts on the royal family is **generalization**, the substitution of the source language words (phrases) of a narrow meaning by the target language words (phrases) of a general (broader) meaning [12: 145].

For example: (3) *The blockbuster memoir may be a literary success, but it represents an abject failure of insight, writes former Vanity Fair editor and author of The Palace Papers, Tina Brown* (SPH: URL) – Як пише колишній редактор "Vanity Fair" і автор "The Palace Papers" Тіна Браун, мемуари-блокбастер можуть мати літературний успіх, але вони представляють жахливий провал у плані розуміння. Here, adjective *abject* "expressing or offered in a humble and often ingratiating spirit" [42: URL] (*жалюгідний*) is represented as *жахливий* which is generally evaluative language unit while *abject* represents the reason of such evaluation.

In the following text fragment evaluative language unit is also generalized: (12) *His mother, Harry heartbreakingly decided, was not really dead at all* (SPH: URL) – Його мати, як сумно вирішив Гаррі, насправді зовсім не померла. The adverb *heartbreakingly* "causing intense sorrow or distress; producing an intense emotional reaction or response" [42: URL] (*розбиваючи серце*) is rendered in translation as *сумно* which represent the lowest degree of emotion.

Similarly, *terribly* "to an extreme degree" [42: URL] (*жахливо*) in the following text fragment is represented as *дуже* which lowers the degree of evaluation: (22) *"You're not terribly concerned, if I may say so, Lieutenant Wales,*

*with dying,” his army helicopter instructor tells him* (SPH: URL) – «Ви не <u>дуже стурбовані</u>, якщо можна так сказати, лейтенанте Уельс, через смерть», – каже йому інструктор армійського вертольота.

Let us consider the next example: (40) *He added: “You’re doing a really important job out here and defending our freedoms is really important, and everyone back home <u>thoroughly supports you</u>”* (PWV: URL) – Він додав: «Ви робите справді важливу роботу тут, і захист наших свобод є справді важливим, і всі вдома <u>повністю підтримують вас</u>». In this case, evaluative adverb *thoroughly* “in a complete or thorough manner” [42: URL] (*всебічно*) is translated using less expressive language unit повністю that mostly represents semantics but lacks in expressing the same evaluation in translation.

Similarly, in the following text fragment the adverb *absolutely* “completely or totally” [42: URL] (*абсолютно*) is substituted by less expressive *сильно*: (41) *We’re <u>absolutely privileged</u> to host His Royal Highness the Prince of Wales and privileged that he’s chosen to come and visit us* (PWV: URL) – Нам <u>сильно пощастило</u> приймати Його Королівську Високість Принца Уельського та маємо велику честь, що він вирішив приїхати і відвідати нас. Moreover, in this text fragment, *privileged* “not subject to the usual rules or penalties because of some special circumstance” [42: URL] (*привілейований*) is translated as *пощастило* which is also the case of generalization as the specific meaning of the source language unit is represented by the wider meaning of the language unit in the target language.

Evaluating the importance of partnership between countries, prince uses adjective *crucial* “having or likely to have influence or effect” [42: URL] (*визначальний*) represented in translation by more general one *важливий*: (45) *I’m here because I want to personally thank the Polish and British troops working in close and <u>crucial partnership</u>* (PWV: URL) – Я тут, тому що хочу особисто подякувати польським і британським військам, які працюють у тісному та <u>важливому партнерстві</u>.

To characterize support in time, the speaker uses the word *continued* “lasting or extending without interruption” [42: URL] (*безперервна*); in translation, this word

is substituted by Ukrainian *постійна* lacking the seme of being extended: (49) *He spoke of wanting to "underline" his <u>continued support</u> and gratitude to the Polish people* (PWV: URL) – Він сказав, що хоче «підкреслити» свою <u>постійну підтримку</u> та вдячність польському народу.

Therefore, the use of generalization in the reproduction of evaluative vocabulary leads to a certain de-intensification of the evaluative meaning, however, such a transformation becomes an important element of the reproduction of emotional evaluative words.

**Substantiation** is substitution of the source language words (phrases) with a generic meaning by the target language words (phrases) with a more specific (narrow) meaning [12: 145].

When representing in translation evaluative language units in media discourse texts on the royal family, substantiation allows increasing the evaluative potential of the language unit, for example: (4) *One of <u>the few good decisions</u> that Prince Harry has made in the last five turbulent years was to take George Clooney's advice and hire a ghostwriter as skilled as the novelist JR Moehringer* (SPH: URL) – Одним із <u>небагатьох вдалих рішень</u>, які принц Гаррі прийняв за останні п'ять неспокійних років, було скористатися порадою Джорджа Клуні та найняти «літературного раба», досвідченого романіста Дж. Р. Мерінгер. In this example, the word *good* "of a favorable character or tendency" [42: URL] (*хороший*) is rendered as *вдалий* allowing to determine the expectations from such "good" decisions as described.

Another example is word combination *Second Coming* where rendering *coming* "an act or instance of arriving" [42: URL] (*прихід*) is represented in translation as *пришестя* in order to connect the vocabulary style with biblical one and to preserve evaluative language unit of religious origin: (14) *Expectation of her <u>Second Coming</u> freezes his heart and will not allow him to cry except once, when her coffin is lowered into the ground at Althorp* (SPH: URL) – Очікування її <u>Другого пришестя</u> заморожує його серце і не дозволяє йому плакати, хіба що одного разу, коли її труну опускають під землю в Олторпі.

Thus, the use of substantiation becomes an important aspect of the reproduction of evaluative vocabulary, since this translation transformation allows to clarify the meaning of a lexical unit and leads to the intensification of evaluative meaning.

The transformation of **modulation** is the substitution in translation of the dictionary equivalent by the contextual one, which is logically connected with the first. Here belong various metaphoric and metonymic changes performed on the basis of the notion of intersection, i.e., when a part of the content of one notion, is included into the content of another notion and vice versa. To convey the same sense by means of another language there is often no difference what forms of the word express this content. Thus, the object may be replaced by its feature, the process – by the object, the feature – by the object or a process, etc. [12: 146].

The use of modulation allows to change the angle of evaluation, for example, in the following text fragment: (1) _Old age is acceptable if the doctor certifying death has cared for the patient for a long time, was not aware of any disease or injury that contributed to death and had observed a gradual decline in the person's general health and functioning_ (QED: URL) – Похилий вік вважається прийнятним, якщо лікар, який констатував смерть, доглядав за пацієнтом протягом тривалого часу, не знав про будь-яке захворювання чи травму, яка сприяла смерті, і спостерігав поступове погіршення загального стану здоров'я та функціонування людини. Here, auxiliary verb _is_ (_є_) is substituted by the verb _вважається_ in order to state that not the everyone's opinion is presented but the opinion typical for the described society.

Similar situation occurs when translating the following text fragment: (7) _Who will forget the scene of monarch and grandson grasping dead pheasants, "their bodies still warm through my gloves" after a Sandringham shoot, confronting each other as she tries to escape in her Range Rover from what she knows is coming_ (SPH: URL) – Хто зможе забути сцену, коли монарх і онук хапають мертвих фазанів, «їх тіла все ще тепліються в моїх долонях» після полювання у Сандрінгемі, протистоять один одному, коли вона намагається втекти на своєму

Range Rover від того, що, як вона знала, уже наближалося. In the presented example, modal verb *will* used to express futurity is translated using verb *зможе* which intensifies evaluation as special effort is needed to forget the described events.

Modulation is applicable also for evaluative words such as *joy* "the emotion evoked by well-being, success, or good fortune or by the prospect of possessing what one desires" [42: URL] (*радість*) by *принада* stating that there is something that attracts attention and finally causes joy: (8) *It's one of the joys of this memoir that Harry is still puzzling over her answer* (SPH: URL) – Однією з принад цих мемуарів є те, що Гаррі досі ламає голову над її відповіддю.

Moreover, modulation is useful in the cases of direct characterization of people by the speaker or the journalists, for eample: (26) *William, who urges Harry to get help, is depicted by turns as a lugubrious stiff or a petty hysteric who thinks the Africa conservation portfolio Harry wants should be entirely his* (SPH: URL) – Вільям, який закликає Гаррі отримати допомогу, по черзі зображений як сумний тупак або дрібний істерик, який вважає, що робота із збереження Африки, яку хоче Гаррі, має бути повністю його. In particular, *lugubrious* "exaggeratedly or affectedly mournful" [42: URL] (*траурний*) is rendered representing the emotion *сумний*, and *stiff* "a stodgy or excessively decorous person" [42: URL] (*сноб*) is translated as *тупак* describing one's mental abilities in order to exaggerate the evaluation presented in the text and thus highlight the childish look at the events characteristic for the person.

Let us consider another example: (28) *The heir has schooled himself to accept the daunting mantle of a royal destiny, one he no more chose than Harry chose his* (SPH: URL) – Спадкоємець навчився прийняти важку мантію королівської долі, яку він обирав не більше, ніж Гаррі. Here, evaluative language unit *daunting* "tending to overwhelm or intimidate" [42: URL] (*гнітючий*) is translated as важкий meaning that the consequence is substituted by the reason.

In the following text fragment, *worst* "most corrupt, bad, evil, or ill" [42: URL] (*найгірший*) is rendered as *найстрашніший* adding the emotional coloring as well as substituting cause by the consequence: (34) <u>*The worst blow*</u> *Harry lands on his family is that, just four months before his father's coronation, he has made them all look so small* (SPH: URL) – <u>Найстрашніший удар</u>, який Гаррі завдає своїй родині, полягає в тому, що лише за чотири місяці до коронації свого батька він змусив їх усіх виглядати такими маленькими.

Interesting example is <u>*magical*</u> *thinking* in the following text fragment: (35) *Harry's most profound act of* <u>*magical thinking*</u> *was the promise of what he could deliver his bride* (SPH: URL) – Найглибшим актом <u>дитячого мислення</u> Гаррі була обіцянка того, що він зможе доставити своїй нареченій. Here the adjective *magical* "of, relating to, characterized by, or producing magic" [42: URL], "extremely or extraordinarily pleasant, enjoyable, or exciting" [42: URL] represents childish manner of perceiving the world, so in translation the word *дитячий* is used as the unit naming the result of having such characteristics.

Thus, modulation during the reproduction of evaluative vocabulary allows to show the connection between the evaluation and the speaker's emotions, to convey his inner state more deeply.

**2.2 Grammatical transformations as a means of rendering media discourse evaluative vocabulary**

Grammatical transformations in the reproduction of evaluative vocabulary in media discourse are caused by the grammatical differences between the English and Ukrainian languages. Transformations of this group include transposition, replacements, addition and omission.

**Transposition** supposes the change of the word order of the source language terminological units because of certain tradition of forming realia in the source and the target languages. It is caused by the structural differences in different languages [12: 112].

This translation transformation is used rather for adapting the grammatical structure of the evaluative language unit to the norms of the target language as in the following example: *winners of the <u>birth</u> lottery – переможці лотереї <u>при народженні</u>:* (20) *The stately homes of England – belonging to many of the people he was at school with – are all inhabited by <u>winners of the birth lottery</u> while the younger siblings are relegated to some mouldy manor house and a sinecure at a bank (if lucky)* (SPH: URL) – У величних будинках Англії, які належать багатьом людям, з якими він навчався в школі, живуть <u>переможці лотереї при народженні</u>, а молодших братів і сестер переселяють у якийсь запліснявілий маєток і синекуру в банку (якщо пощастить).

However, transposition also allows adding emphasis using certain word order thus intensifying evaluation of the evaluative language units such as in *how <u>small</u> he was – наскільки він був <u>маленьким</u>*, in which putting the evaluative adjective at the end of the construction makes it more expressive: (38) *His great big dreams revealed <u>how small he was</u>: one can't help but feel that it's this that he really wants an apology for* (SPH: URL) – Його великі великі мрії показали, <u>яким він був маленьким</u>: не можна не відчути, що саме за це він справді хоче вибачення.

Thus, transposition in the process of rendering evaluative vocabulary can be connected with the grammatical differences between the English and Ukrainian languages as well as with the translator's desire to create additional expressiveness trough stressing at certain evaluative words.

**Replacement** is substitution of the word belonging to one part of speech by a word belonging to another part of speech (morphological replacement) or substitution of one syntactical construction by another one (syntactical replacement) [12: 147].

The replacements used in the process of evaluative vocabulary in the media discourse texts about royal family can be morphological or syntactic. Morphological replacements suppose the part-of-speech changes, in particular, substituting Participle II, the phenomenon not presented in Ukrainian grammar, by other parts of speech such as adjectives:

– *unresolved* – *нерозв'язаний*: (5) *Spare is gripping in its ability to channel Harry's <u>unresolved emotional pain</u>, his panicky, blinkered drive, his improbably winning rapscallion voice, and his skewed, conflicted worldview* (SPH: URL) – Книга "Spare" («Запасний») захоплює своєю здатністю направити <u>нерозв'язаний емоційний біль</u> Гаррі, його паніку, пригнічений драйв, його неймовірно виграшний раповий голос і його спотворене, суперечливе бачення світу;

– *scattered* – *розрізнені*: (6) *Best of all, Moehringer knows how to drill down into <u>scattered memories</u> and extract the critical details that make this hyper-personal chronicle an unexpected literary success* (SPH: URL) – Найкраще за все те, що Мерінгер знає, як заглибитися в <u>розрізнені спогади</u> та витягти критичні деталі, завдяки яким ця гіперособиста хроніка має несподіваний літературний успіх;

– *shared* – *спільні*: (48) *I was struck by their passion as well as their shared determination to defend our <u>shared freedoms</u>* (PWV: URL) – Я був вражений їхньою пристрастю, а також колективною рішучістю захищати наші <u>спільні свободи</u>.

Also absent in the Ukrainian language, gerund is often substituted by other parts of speech, such as verbs (<u>*being sarcastic*</u> – <u>*говорила із сарказмом*</u>): (9) *Was she <u>being sarcastic</u>? Ironic? Was she indulging in a bit of wordplay?* (SPH: URL) – Вона <u>говорила із сарказмом</u>? Іронічно? Чи була вона трохи вдалася до гри слів?

Sometimes morphological replacements can be caused by the context in which evaluative units are used. For example, in the following text fragment, *adjective* fantastic is rendered by an adverb *фантастично*: (42) *Landing in Warsaw, the prince said: "It's <u>fantastic</u> to be back in Poland"* (PWV: URL) – Приземлившись у Варшаві, принц сказав: «Повернутися в Польщу – це <u>фантастично</u>».

Morphological replacements also include changing the category of number of nouns, for example, noun in plural *digs* is substituted by noun in singular *барлога* in the following case: (21) *The fridge at his <u>modest "Nott Cott" bachelor digs</u> within the hardly shabby environs of Kensington Palace is, he tells us, often "stuffed with vacuum packed meals sent by Pa's chef"* (SPH: URL) – Холодильник у його

скромній холостяцькій барлозі «Нотт Котт»у ледь пошарпаних околицях Кенсінгтонського палацу, за його словами, часто «наповнений стравами, запакованими у вакуумі, надісланими татовим шеф-кухарем».

Syntactic replacements suppose changes on the level of the sentence, in particular, changing the subject and object in the sentence: (32) *Holed up with Meghan and Archie in a fortified Los Angeles crib courtesy of writer-director Tyler Perry, he reflects that "after decades of being rigorously and <u>systematically infantilised</u>, I was now abruptly abandoned and mocked for being immature"* (SPH: URL) – Перебуваючи з Меган і Арчі в укріпленому ліжечку в Лос-Анджелесі, люб'язно наданому сценаристом і режисером Тайлером Перрі, він розмірковує про те, що «після десятиліть суворої і <u>систематичної інфантилізації</u> мене раптово покинули і знущалися за те, що я незрілий». In this example, morphological replacement of the verb *infantilised* as a component of predicate by the noun *інфантилізації* led to change of the grammatical structure of the whole sentence.

Thus, replacements when reproducing the evaluative vocabulary in the media discourse texts about royal family make it possible to compensate for grammatical differences between the source language and the target language.

**Addition** is used to compensate for semantic or grammatical losses and often accompanies transposition and grammatical replacement [12: 147]. In most cases, adding lexical unit to the text increase the evaluative effect of the text fragment.

For example, adding *ще* in the following example functions as an intensifier thus increasing the expressiveness and the evaluative potential of the whole utterance: (44) *Through our cooperation in support of the people of Ukraine and their freedom, which are also our freedoms and yours, these <u>ties are further strengthened</u>* (PWV: URL) – Завдяки нашій співпраці на підтримку народу України та його свободи, яка також є нашою та вашою свободою, ці <u>зв'язки ще більше зміцнюються</u>.

In turn, adding *виконання* when rendering *recognise their duty – похвалити їх за <u>виконання</u> обов'язків* allows explaining the idea of the sentence for the target

reader: (47) *That's why this afternoon I visited Rzeszów to meet troops based there to hear their stories and* <u>*recognise their duty*</u> (PWV: URL) – Ось чому сьогодні вдень я відвідав Жешув, щоб зустрітися з військами, які там базуються, почути їхні історії та <u>похвалити їх за виконання обов'язків</u>.

Therefore, addition is used when reproducing evaluative vocabulary as an element of descriptive, explanatory translation in order to most fully convey both the evaluative meaning of the element and its expressive color, which often leads to the intensification of the evaluative meaning in the translation.

**Omission** is a transformation opposite to addition used with the aim to avoid redundant information [12: 147]. The basic aim of applying omission in rendering evaluative vocabulary is simplifying the text for perception.

In particular, it can be used when rendering comparative constructions which are already expressive, for example, *as tiresome for the reader as it* <u>*did*</u> *for his family – так само втомлювати читача, як і його родину* where emphatic verb *did* is omitted: (23) *Harry's unreconstructed laddishness eventually starts to get* <u>*as tiresome for the reader as it did for his family*</u> (SPH: URL) – Нереконструйована бадьорість Гаррі з часом починає <u>так само втомлювати читача, як і його родину</u>.

Another example is omitting adjectives the meaning of which is already included in the nouns as in <u>*gentle forbearance – терплячість*</u> ad being gentle is one of the components of the idea of tolerance: (25) *Charles's* <u>*gentle forbearance*</u> *over the incident is a credit to paternal generosity and tolerance* (SPH: URL) – <u>Терплячість</u> Чарльза щодо інциденту є заслугою батьківської щедрості та терпимості.

Let us consider the next example: (30) *Harry prefers to blame* <u>*sycophantic double-dealing courtiers*</u> *when the decisions handed down are those he doesn't like* (SPH: URL) – Коли винесені рішення йому не подобаються, Гаррі вважає за краще звинувачувати <u>підступних придворних</u>. Here, the components of the phrase *sycophantic double-dealing courtiers* have similar idea of being foxy, so it is rendered as *підступних придворних* omitting *sycophantic*.

Thus, omission rarely appears as a way of reproducing evaluative vocabulary. It can be suggested that this is because the extraction transformation can lead to a de-intensification of the evaluative meaning, which in turn is a translational loss.

**2.3 Lexical and grammatical transformations in the process of rendering media discourse evaluative vocabulary**

The most significant changes in the reproduction of evaluative vocabulary are expected when using lexical and grammatical transformations, in particular, antonymous translation and full rearrangement.

**Antonymous translation** is the substitution of the source language notion by its opposite in translation with the relevant restructuring of the utterance aimed at faithful rendering of its content. Here belong such techniques as the use of an affirmative construction instead of a negative one or the use of semantic antonyms [12: 148].

Antonymous translation is caused by the asymmetry in the certain means of expressing evaluation in the English and Ukrainian languages, for example, English suffixes *-less* which cause the need to use this transformation when rendering *endless – нескінченні* which is the case of formal negativation: (15) *The din of the world's mourning and the endless tawdry explorations of what really happened that night in the Pont de l'Alma tunnel, place Harry's own memories in a lock box even he cannot access until a breakthrough in his mid-30s in a therapist's office* (SPH: URL) – Шум світової скорботи та нескінченні непристойні дослідження того, що насправді сталося тієї ночі в тунелі Понт-де-л'Альма, поміщають власні спогади Гаррі в скриньку, до якої навіть у нього немає доступу, аж до прориву на третьому десятку життя, у кабінеті терапевта.

Therefore, evaluative lexical units in the media discourse texts about royal family is reproduced by using an antonymous translation, which involves formal negativation. The antonymous translation makes it possible to quite accurately convey an expressed evaluation, especially a negative one.

**Full rearrangement** rearranges the inner form of any segment of text: starting with a word, a phrase and ending up with a complete sentence. Such reorganization is of an integral nature so that visible structural relationships between the inner form of the source and target languages segments cannot be traced any more. However, full rearrangement does not mean that logical and semantic relationships between the two segments disappear. If it were so, translation would not be faithful. On the contrary – full rearrangement presumes that equivalence of the content is retained in translation, though it is achieved by different means [12: 115–116].

Full rearrangement mostly is about phrases including evaluative components rather than about individual words, for example:

– metaphor *screwed up in a knot of incomprehension* rendered by another metaphor *оповило нерозуміння:* (10) *One imagines that gingery face <u>screwed up in a knot of incomprehension</u> that no sentient reader shares about what the queen actually meant* (SPH: URL) – Можна уявити, що це руде обличчя <u>оповило нерозуміння</u>, бо жоден розумний читач не поділився, що насправді мала на увазі королева.

– euphemism *lost their lives* rendered by common language word *загинули*: (50) *He will also lay a wreath at the Tomb of the Unknown Soldier, a monument dedicated to Polish soldiers who <u>lost their lives</u> in conflict* (PWV: URL) – Він також покладе вінок до Могили Невідомого солдата, пам'ятника польським воякам, які <u>загинули</u> під час конфлікту.

Full rearrangement is common for rendering evaluative vocabulary in the form of idiomatic expressions, for example:

– *make a "fresh start"* "an opportunity to begin something again" [42: URL] rendered by Ukrainian idiom *почати все заново*: (13) *She had "disappeared", found a way to escape her unhappy, haunted life, and <u>make a "fresh start"</u> (perhaps in Paris or a log cabin in the Alps)* (SPH: URL) – Вона «зникла», знайшла спосіб втекти від свого нещасливого життя, наповненого переслідуваннями, і «<u>почати все заново</u>» (можливо, у Парижі чи дерев'яній хатині в Альпах);

– *penny-ante prince* "not important, valuable, or impressive small-time" [42: URL] rendered by corresponding Ukrainian idiom *копійчаний князь*: (37)

*Sitting on the Ikea sofa of Nott Cott, how could he tell her that, in the grand scheme of the monarchy, he was <u>a penny-ante prince</u>?* (SPH: URL) – Сидячи на дивані Ікеа Нотта Котта, як він міг сказати їй, що в грандіозній схемі монархії він був <u>копійчаним князем</u>?;

– *second thoughts* "a change of opinion or resolve reached after considering something again" [42: URL] rendered by common language unit *задумалася*: (31) *The possibility that the monarch herself was having <u>second thoughts</u> about the wisdom of such a meeting (Granny's diary was suddenly full) isn't entertained* (SPH: URL) – Можливість того, що сама монархиня <u>задумалася</u> про доцільність такої зустрічі (планувальник бабусі раптово заповнився), не розглядається.

There are also cases when the terms used metaphorically are rendered using their definitions or alternative names, such as *jihad* "a holy war waged on behalf of Islam as a religious duty" [42: URL] in the meaning of a crusade for a principle or belief [42: URL] rendered in Ukrainian by its alternative name *священна війна*: (24) *Harry's <u>jihad</u> against the press often ignores how much he gave them to work with* (SPH: URL) – У «<u>священній війні</u>» проти преси Гаррі часто ігнорує те, як багато він дав їм роботи.

Hence, full rearrangement is an effective way to reproduce evaluative adjectives and adverbs as components of complex phrases and stylistic devices, as well as for stylistically marked units such as idiomatic expressions and terms as metaphors.

The conducted study allowed to collect quantitative information on the frequency of use of translation transformations as a means of reproducing the evaluative vocabulary in English media discourse texts about royal family when translating such texts into Ukrainian, as presented in Table 2.1.

It can be concluded that, in overwhelming majority of cases (58%), the evaluative vocabulary in the texts of media discourse about the royal family is performed using lexical and semantic translation transformations. This group of transformations is mostly presented by differentiation (22%) and modulation (18%)

which, through slightest changes in the meaning of evaluative units, allow to adequately represent them in translation.

*Table 2.1*

Means of translating evaluative vocabulary in the media discourse texts about royal family

| Translation transformations | Number | Percent |
|---|---|---|
| 1. Lexical and semantic transformations | 29 | 58% |
| differentiation | 11 | 22% |
| generalization | 7 | 14% |
| substantiation | 2 | 4% |
| modulation | 9 | 18% |
| 2. Grammatical transformations | 14 | 28% |
| transposition | 2 | 4% |
| replacement | 7 | 14% |
| addition | 2 | 4% |
| omission | 3 | 6% |
| 3. Lexical and grammatical transformations | 7 | 14% |
| antonymous translation | 1 | 2% |
| full rearrangement | 6 | 12% |
| **Total** | **50** | 100% |

Lexical and semantic translation transformations are also presented by generalization (14%) and substantiation (4%) which lead to de-intensifying or intensifying the evaluative meaning respectively.

Second by frequency is the group of grammatical translation transformations (28%) presented mostly by replacements (14%) caused by the grammatical differences between English and Ukrainian, as well as by the context requiring specific translator's decisions. In this group, minor transformations are omission (6%), addition (4%) and transposition (4%).

The least frequent transformations belong to the group of lexical and grammatical ones (14%). Mostly, these are the cases of full rearrangements (12%) used for rendering evaluative vocabulary used as the component of complex phrases or in the form of metaphors or idioms. Antonymous translation (2%) is mostly caused by lexical and grammatical differences between English and Ukrainian.

# CONCLUSIONS

Evaluative component is approving or disapproving which is included in the meaning of the word. When it comes to evaluation, the main factor in the "picture of the world" is human factor; people often use the evaluation to comment on an event, to assess the human appearance or actions. Evaluative language refers to the linguistic expressions that indicate the subjective presence of writers / speakers in texts as they adopt stances towards both the material they present and those with whom they communicate. Following I. V. Onyschenko, we define evaluation as a component of the semantic structure of words as units of language which points to a value of objects and phenomena in terms of their compliance / non-compliance to the speaker's interests, tastes, preferences. Evaluative vocabulary is a special component that expresses the mental state of the speaker, his / her attitude to the subject, object, addressee of speech, that is, everything that makes up the purpose of the emotional and evaluative function of the word. It is classified according to inherent characteristic of evaluation (S. Thompson and G. Hunston), according to a person's subjective assessment of an object from the objective world (K. Umbach), in terms of content (O. M. Murakhovska and V. A. Teslia), etc.'

Adequate reproduction of evaluative vocabulary in translation includes the act of its understanding and interpretation and the actual rendering of the evaluation which includes three aspects: reproduction of the evaluative content, reproduction of the evaluative meaning, and reproduction of the evaluative values of the units that make up the statement. Intensification, de-intensification, and preservation of the initial intensity of evaluation, which involve the use of different levels of translation transformations, are the main strategies for reproducing evaluation during translations.

In the present research, evaluation was studied based on media discourse texts about royal family. Media discourse is any kind of discourse that is implemented in the media space and produced by mass media. Its characteristic features are addresser – addressee relationships as the relationships between journalist and reader,

extralingual standardization to the norms of media texts, the use of specifics tropes and figures of speech (in particular, citation as a means of proving the presented information) and wide range of vocabulary (proper nouns, terminology, realia and evaluative vocabulary).

Evaluative vocabulary in the texts of English media discourse texts about royal family is reproduced in Ukrainian translation using different-level translation transformations: lexical and semantic, grammatical, and lexical and grammatical ones.

It can be concluded that, in overwhelming majority of cases (58%), the evaluative vocabulary in the texts of media discourse about the royal family is performed using lexical and semantic translation transformations. This group of transformations is mostly presented by differentiation (22%) and modulation (18%) which, through slightest changes in the meaning of evaluative units, allow to adequately represent them in translation. Second by frequency is the group of grammatical translation transformations (28%) presented mostly by replacements (14%) caused by the grammatical differences between English and Ukrainian, as well as by the context requiring specific translator's decisions. The least frequent transformations belong to the group of lexical and grammatical ones (14%). Mostly, these are the cases of full rearrangements (12%) used for rendering evaluative vocabulary used as the component of complex phrases or in the form of metaphors or idioms.

In general, the evaluative vocabulary in the texts of media discourse about the royal family is translated mostly using such transformations as differentiation (22%), modulation (18%), generalization (14%), replacements (14%) and full rearrangement (12%).

The conducted research reveals that prospections for further study is distinguishing clear boundary between expressive, emotional and evaluative vocabulary. Moreover, there is a need in further studies on the specifics of translating evaluative vocabulary in media based on the texts highlighting different socially important issues.

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**ANNEX**

**Evaluative vocabulary in the texts about royal family: source text
fragments and Ukrainian translations**

| No. | Sentence | Ukrainian translation |
|---|---|---|
| 1. | _Old age is acceptable if the doctor certifying death has cared for the patient for a long time, was not aware of any disease or injury that contributed to death and had observed a gradual decline in the person's general health and functioning_ (QED: URL). | Похилий вік вважається прийнятним, якщо лікар, який констатував смерть, доглядав за пацієнтом протягом тривалого часу, не знав про будь-яке захворювання чи травму, яка сприяла смерті, і спостерігав поступове погіршення загального стану здоров'я та функціонування людини. |
| 2. | _The monarch was soon back at her Windsor Castle desk, but spent the following three months under doctors' orders to only conduct light duties and missed a number of prominent events, including the Cop26 climate summit in Glasgow and the Festival of Remembrance_ (QED: URL). | Невдовзі королева повернулася до свого робочого столу у Віндзорському замку, але наступні три місяці провела за наказом лікарів, виконуючи лише легкі обов'язки, та пропустила низку визначних заходів, зокрема кліматичний саміт Cop26 у Глазго та Фестиваль пам'яті. |
| 3. | _The blockbuster memoir may be a literary success, but it represents an abject failure of insight, writes former Vanity Fair editor and author of The Palace Papers, Tina Brown_ (SPH: URL). | Як пише колишній редактор "Vanity Fair" і автор "The Palace Papers" Тіна Браун, мемуари-блокбастер можуть мати літературний успіх, але вони представляють жахливий провал у плані розуміння. |

| 4. | *One of the few good decisions that Prince Harry has made in the last five turbulent years was to take George Clooney's advice and hire a ghostwriter as skilled as the novelist JR Moehringer* (SPH: URL). | Одним із небагатьох вдалих рішень, які принц Гаррі прийняв за останні п'ять неспокійних років, було скористатися порадою Джорджа Клуні та найняти «літературного раба», досвідченого романіста Дж. Р. Мерінгер. |
|---|---|---|
| 5. | *Spare is gripping in its ability to channel Harry's unresolved emotional pain, his panicky, blinkered drive, his improbably winning rapscallion voice, and his skewed, conflicted worldview* (SPH: URL). | Книга "Spare" («Запасний») захоплює своєю здатністю направити нерозв'язаний емоційний біль Гаррі, його паніку, пригнічений драйв, його неймовірно виграшний раповий голос і його спотворене, суперечливе бачення світу. |
| 6. | *Best of all, Moehringer knows how to drill down into scattered memories and extract the critical details that make this hyper-personal chronicle an unexpected literary success* (SPH: URL). | Найкраще за все те, що Мерінгер знає, як заглибитися в розрізнені спогади та витягти критичні деталі, завдяки яким ця гіперособиста хроніка має несподіваний літературний успіх. |
| 7. | *Who will forget the scene of monarch and grandson grasping dead pheasants, "their bodies still warm through my gloves" after a Sandringham shoot, confronting each other as she tries to escape in her Range Rover from what she knows is coming* (SPH: URL). | Хто зможе забути сцену, коли монарх і онук хапають мертвих фазанів, «їх тіла все ще тепліються в моїх долонях» після полювання у Сандрінгемі, протистоять один одному, коли вона намагається втекти на своєму Range Rover від того, що, як вона знала, уже наближалося |

| | | |
|---|---|---|
| 8. | *It's <u>one of the joys</u> of this memoir that Harry is still puzzling over her answer* (SPH: URL). | <u>Однією з принад</u> цих мемуарів є те, що Гаррі досі ламає голову над її відповіддю. |
| 9. | *Was she <u>being sarcastic</u>? Ironic? Was she indulging in a bit of wordplay?* (SPH: URL). | Вона <u>говорила із сарказмом</u>? Іронічно? Чи була вона трохи вдалася до гри слів? |
| 10. | *One imagines that gingery face <u>screwed up in a knot of incomprehension</u> that no sentient reader shares about what the queen actually meant* (SPH: URL). | Можна уявити, що це руде обличчя <u>оповило нерозуміння</u>, бо жоден розумний читач не поділився, що насправді мала на увазі королева. |
| 11. | *<u>The unassuageable anguish</u> of the 12-year-old Harry's loss gives Moehringer a potent, overarching literary device* (SPH: URL). | <u>Нестерпний біль</u> втрати 12-річного Гаррі дає Мерінгеру потужний, всеосяжний літературний прийом. |
| 12. | *His mother, Harry <u>heartbreakingly</u> decided, was not really dead at all* (SPH: URL). | Його мати, як <u>сумно</u> вирішив Гаррі, насправді зовсім не померла. |
| 13. | *She had "disappeared", found a way to escape her unhappy, haunted life, and <u>make a "fresh start"</u> (perhaps in Paris or a log cabin in the Alps)* (SPH: URL). | Вона «зникла», знайшла спосіб втекти від свого нещасливого життя, наповненого переслідуваннями, і «<u>почати все заново</u>» (можливо, у Парижі чи дерев'яній хатині в Альпах). |
| 14. | *Expectation of her <u>Second Coming</u> freezes his heart and will not allow him to cry except once, when her coffin is lowered into the ground at Althorp* (SPH: URL). | Очікування її <u>Другого пришестя</u> заморожує його серце і не дозволяє йому плакати, хіба що одного разу, коли її труну опускають під землю в Олторпі. |

| 15. | *The din of the world's mourning and the endless tawdry explorations of what really happened that night in the Pont de l'Alma tunnel, place Harry's own memories in a lock box even he cannot access until a breakthrough in his mid-30s in a therapist's office* (SPH: URL). | Шум світової скорботи та нескінченні непристойні дослідження того, що насправді сталося тієї ночі в тунелі Понт-де-л'Альма, поміщають власні спогади Гаррі в скриньку, до якої навіть у нього немає доступу, аж до прориву на третьому десятку життя, у кабінеті терапевта. |
|---|---|---|
| 16. | *The only aspect of his mother's death that he finds unforgettable is the identity of those who caused it: the press and the paps, variously referred to as ghouls, pustules, dogs, weasels, idiots and sadists, who after "torturing" his mother "would come for me"* (SPH: URL). | Єдиним аспектом смерті його матері, який, як він вважає, не забудеться, є особистість тих, хто її спричинив: преса та папи, яких по-різному називають упирями, пустулами, собаками, ласками, ідіотами та садистами, які після «катувань» його матері «прийшли би за мною». |
| 17. | *The "red mist" of his rage towards them never lifts* (SPH: URL). | «Червоний туман» його люті до них ніколи не розвіюється. |
| 18. | *The reader is with him all the way as the hack-pack humiliates the rudderless prince for every adolescent misstep* (SPH: URL). | Читач з ним усю дорогу, поки хак-пак принижує безкермового принца за кожну підліткову помилку. |
| 19. | *He writes as if he is the first privileged male to notice the unfairness of primogeniture (the "hierarchy", as he likes to call it with sinister emphasis)* (SPH: URL). | Він пише так, ніби він перший привілейований чоловік, який помітив несправедливість первородства («ієрархії», як він любить зло називати це). |

| 20. | *The stately homes of England – belonging to many of the people he was at school with – are all inhabited by <u>winners of the birth lottery</u> while the younger siblings are relegated to some mouldy manor house and a sinecure at a bank (if lucky)* (SPH: URL). | У величних будинках Англії, які належать багатьом людям, з якими він навчався в школі, живуть переможці <u>лотереї при народженні</u>, а молодших братів і сестер переселяють у якийсь запліснявілий маєток і синекуру в банку (якщо пощастить). |
|---|---|---|
| 21. | *The fridge at his <u>modest "Nott Cott" bachelor digs</u> within the hardly shabby environs of Kensington Palace is, he tells us, often "stuffed with vacuum packed meals sent by Pa's chef"* (SPH: URL). | Холодильник у його <u>скромній холостяцькій барлозі</u> «Нотт Котт»у ледь пошарпаних околицях Кенсінгтонського палацу, за його словами, часто «наповнений стравами, запакованими у вакуумі, надісланими татовим шеф-кухарем». |
| 22. | *"You're not <u>terribly concerned</u>, if I may say so, Lieutenant Wales, with dying," his army helicopter instructor tells him* (SPH: URL). | «Ви не <u>дуже стурбовані</u>, якщо можна так сказати, лейтенанте Уельс, через смерть», – каже йому інструктор армійського вертольота. |
| 23. | *Harry's unreconstructed laddishness eventually starts to get <u>as tiresome for the reader as it did for his family</u>* (SPH: URL). | Нереконструйована бадьорість Гаррі з часом починає <u>так само втомлювати читача, як і його родину</u>. |
| 24. | *Harry's <u>jihad</u> against the press often ignores how much he gave them to work with* (SPH: URL). | У «<u>священній війні</u>» проти преси Гаррі часто ігнорує те, як багато він дав їм роботи. |

| 25. | *Charles's <u>gentle forbearance</u> over the incident is a credit to paternal generosity and tolerance* (SPH: URL). | <u>Терплчість</u> Чарльза щодо інциденту є заслугою батьківської щедрості та терпимості. |
|-----|------|------|
| 26. | *William, who urges Harry to get help, is depicted by turns as <u>a lugubrious stiff</u> or a petty hysteric who thinks the Africa conservation portfolio Harry wants should be entirely his* (SPH: URL). | Вільям, який закликає Гаррі отримати допомогу, по черзі зображений як <u>сумний тупак</u> або дрібний істерик, який вважає, що робота із збереження Африки, яку хоче Гаррі, має бути повністю його. |
| 27. | *William's crime seems to be mostly that <u>he grew up and Harry did not</u>* (SPH: URL). | Злочин Вільяма здебільшого полягає в тому, що <u>він виріс, а Гаррі – ні</u>. |
| 28. | *The heir has schooled himself to accept <u>the daunting mantle of a royal destiny</u>, one he no more chose than Harry chose his* (SPH: URL). | Спадкоємець навчився прийняти <u>важку мантію королівської долі</u>, яку він обирав не більше, ніж Гаррі. |
| 29. | *The latter had the army as a 10-year refuge, but does not even begin to conceive that William, equally scarred by <u>tragedy</u>, had no refuge at all* (SPH: URL). | Останній мав армію як притулок протягом 10 років, але навіть не здогадувався, що Вільям, так само вражений <u>трагедією</u>, взагалі не мав притулку. |
| 30. | *Harry prefers to blame <u>sycophantic double-dealing courtiers</u> when the decisions handed down are those he doesn't like* (SPH: URL). | Коли винесені рішення йому не подобаються, Гаррі вважає за краще звинувачувати <u>підступних придворних</u>. |

| 31. | *The possibility that the monarch herself was having <u>second thoughts</u> about the wisdom of such a meeting (Granny's diary was suddenly full) isn't entertained* (SPH: URL). | Можливість того, що сама монархиня <u>задумалася</u> про доцільність такої зустрічі (планувальник бабусі раптово заповнився), не розглядається. |
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| 32. | *Holed up with Meghan and Archie in a fortified Los Angeles crib courtesy of writer-director Tyler Perry, he reflects that "after decades of being rigorously and <u>systematically infantilised</u>, I was now abruptly abandoned and mocked for being immature"* (SPH: URL). | Перебуваючи з Меган і Арчі в укріпленому ліжечку в Лос-Анджелесі, люб'язно наданому сценаристом і режисером Тайлером Перрі, він розмірковує про те, що «після десятиліть суворої і <u>систематичної інфантилізації</u> мене раптово покинули і знущалися за те, що я незрілий». |
| 33. | *Charles tells his "<u>darling boy</u>" to put all his proposals for a hybrid royal role in writing not because he's stalling but because, as he says: "It's all decided by the government"* (SPH: URL). | Чарльз радить своєму «<u>любому хлопчику</u>» викладати всі свої пропозиції щодо гібридної королівської ролі письмово не тому, що він зволікає, а тому, як він каже: «Це все вирішує уряд». |
| 34. | *<u>The worst blow</u> Harry lands on his family is that, just four months before his father's coronation, he has made them all look so small* (SPH: URL). | <u>Найстрашніший удар</u>, який Гаррі завдає своїй родині, полягає в тому, що лише за чотири місяці до коронації свого батька він змусив їх усіх виглядати такими маленькими. |
| 35. | *Harry's most profound act of <u>magical thinking</u> was the promise of what he could deliver his bride* (SPH: URL). | Найглибшим актом <u>дитячого мислення</u> Гаррі була обіцянка того, що він зможе доставити своїй нареченій. |

| 36. | *In the ecstasies of infatuation – and of relief that he'd finally found someone <u>"perfect, perfect perfect"</u> – he boosted his beloved's fantasy of their life together as world-dominating humanitarian superstars powered by her Hollywood glamour and his royal stature* (SPH: URL). | В екстазі закоханості – і від полегшення від того, що він нарешті знайшов когось <u>«ідеального, ідеального ідеального»</u> – він підживив фантазію своєї коханої про їхнє спільне життя як всесвітньо домінуючих гуманітарних суперзірок, які живляться її голлівудським гламуром і його королівським статусом. |
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| 37. | *Sitting on the Ikea sofa of Nott Cott, how could he tell her that, in the grand scheme of the monarchy, he was <u>a penny-ante prince</u>?* (SPH: URL) | Сидячи на дивані Ікеа Нотта Котта, як він міг сказати їй, що в грандіозній схемі монархії він був <u>копійчаним князем</u>? |
| 38. | *His great big dreams revealed <u>how small he was</u>: one can't help but feel that it's this that he really wants an apology for* (SPH: URL). | Його великі великі мрії показали, <u>яким він був маленьким</u>: не можна не відчути, що саме за це він справді хоче вибачення. |
| 39. | *He said their work to keep "an eye on" the situation in Ukraine was <u>"really important"</u>* (PWV: URL). | Він назвав їхню роботу з «контролю» за ситуацією в Україні «<u>справді важливою</u>». |
| 40. | *He added: "You're doing a really important job out here and defending our freedoms is really important, and everyone back home <u>thoroughly supports you</u>"* (PWV: URL). | Він додав: «Ви робите справді важливу роботу тут, і захист наших свобод є справді важливим, і всі вдома <u>повністю підтримують вас</u>». |

| 41. | *We're absolutely privileged to host His Royal Highness the Prince of Wales and privileged that he's chosen to come and visit us* (PWV: URL). | Нам сильно пощастило приймати Його Королівську Високість Принца Уельського та маємо велику честь, що він вирішив приїхати і відвідати нас. |
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| 42. | *Landing in Warsaw, the prince said: "It's fantastic to be back in Poland"* (PWV: URL). | Приземлившись у Варшаві, принц сказав: «Повернутися в Польщу – це фантастично». |
| 43. | *Our nations have strong ties* (PWV: URL). | Наші країни мають міцні зв'язки. |
| 44. | *Through our cooperation in support of the people of Ukraine and their freedom, which are also our freedoms and yours, these ties are further strengthened* (PWV: URL). | Завдяки нашій співпраці на підтримку народу України та його свободи, яка також є нашою та вашою свободою, ці зв'язки ще більше зміцнюються. |
| 45. | *I'm here because I want to personally thank the Polish and British troops working in close and crucial partnership* (PWV: URL). | Я тут, тому що хочу особисто подякувати польським і британським військам, які працюють у тісному та важливому партнерстві. |
| 46. | *I also want to pay tribute to the inspiring humanity of the Polish people* (PWV: URL). | Я також хочу віддати належне надихаючій людяності польського народу. |
| 47. | *That's why this afternoon I visited Rzeszów to meet troops based there to hear their stories and recognise their duty* (PWV: URL). | Ось чому сьогодні вдень я відвідав Жешув, щоб зустрітися з військами, які там базуються, почути їхні історії та похвалити їх за виконання обов'язків. |

| 48. | *I was struck by their passion as well as their shared determination to defend our shared freedoms* (PWV: URL). | Я був вражений їхньою пристрастю, а також колективною рішучістю захищати наші спільні свободи. |
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| 49. | *He spoke of wanting to "underline" his continued support and gratitude to the Polish people* (PWV: URL). | Він сказав, що хоче «підкреслити» свою постійну підтримку та вдячність польському народу. |
| 50. | *He will also lay a wreath at the Tomb of the Unknown Soldier, a monument dedicated to Polish soldiers who lost their lives in conflict* (PWV: URL). | Він також покладе вінок до Могили Невідомого солдата, пам'ятника польським воякам, які загинули під час конфлікту. |

**РЕЗЮМЕ**

Курсову роботу присвячено дослідженню оцінної лексики в англо-українському перекладі на матеріалі новин про членів королівської сім'ї Великобританії. У ході роботи висвітлено основні етапи наукової думки в галузі вивчення оцінної лексики як мовного явища та проблеми перекладу, проаналізовано зразок тексту медіадискурсу (новин про членів королівської сім'ї Великобританії) і здійснено перекладацький аналіз фактичного матеріалу дослідження (50 одиниць оцінної лексики в контексті у текстах новин про членів королівської сім'ї Великобританії). Крім того, у курсовій роботі складено таблицю, що містить можливі способи перекладу оцінної лексики.

***Ключові слова:*** переклад, перекладацький аналіз, оцінка, оцінна лексика, медіадискурс, королівська сім'я, перекладацькі транформації.