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

студентки IV курсу групи ПА 03-20, факультету германської філології і перекладу КНЛУ спеціальності **035 Філологія**, спеціалізації **035.041 Германські мови та літератури (переклад включно)**, перша – англійська, освітня програма **Англійська мова і друга іноземна мова: усний і письмовий переклад**

Тема роботи: Переклад англомовних виразів пошани з емоційною оцінкою

Науковий керівник д.ф.н., професор Черхава Олеся Олегівна

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Графік виконання курсової роботи з перекладу

№ п / п	Найменування частин та план курсової роботи	Терміни звіту про виконання	Відмітка про виконання
1.	Аналіз наукових першоджерел і написання теоретичної частини курсової роботи (розділ 1)	1–5 листопада 2023 р.	виконано
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 2024 р.	виконано
3.	Написання вступу і висновків дослідження, оформлення курсової роботи і подача завершеної курсової роботи науковому керівнику для попереднього перегляду	28–31 березня 2024 р.	виконано
4.	Оцінювання курсових робіт науковими керівниками , підготовка студентами презентацій до захисту курсової роботи	25–30 квітня 2024 р.	виконано
5.	Захист курсової роботи (за розкладом деканату)	2-13 травня 2024 р.	виконано

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INTRODUCTION

The exploration of translating English expressions of respect imbued with emotional evaluations occupies the heart of this work. This research is **focused on** the nuanced interplay between language, culture, and emotion, highlighting the intricate process of rendering these expressions into another linguistic and cultural context without losing their original essence and value.

The **theoretical background** of this study anchors on the rich tapestry of translation theory, intercultural communication, and linguistic pragmatics. It draws upon seminal works in these fields to frame the complexities of translating respect and emotion, recognizing the multifaceted roles they play in social interactions and personal relationships.

In an era of increasing global interactions, the translation of expressions carrying both respect and emotional weight emerges as a significant challenge with profound implications. This study's **relevance** is underscored by the growing need for nuanced translations that respect cultural sensitivities and emotional undertones, facilitating deeper intercultural understanding and respect.

The **aim** of this research is to describe the linguistic and cultural challenges in translating English expressions of respect with emotional evaluation, to establish a framework for analyzing such translations, and to find strategies that can effectively convey the intended meaning and emotional depth. **Objectives** include dissecting the linguistic mechanisms of respect and emotion in English, comparing these with their counterparts in the target language, and proposing translation strategies that navigate the cultural and emotional nuances.

The **subject** of investigation is the linguistic structure and cultural context of English expressions of respect with emotional evaluation. The **object** of the research encompasses the translation of these expressions into

target language, focusing on the preservation of their intrinsic respect and emotional content.

The **data sources** for this study comprises a selection of English literary works, everyday communication examples, and relevant academic literature, providing a rich basis for analysis and discussion.

Employing a combination of qualitative and comparative analysis, this research integrates theoretical study with practical examination of translation examples. **Methods** include linguistic analysis, cultural comparison, and the application of translation theory to real-world instances.

The **value** of the research contributes to the academic discourse on translation by offering insights into the challenges of translating respect and emotional evaluation. Practically, it equips translators with strategies to navigate these challenges, promoting more sensitive and accurate cross-cultural communication.

The research is **structured** into an introduction, two main chapters, and a conclusion. The first chapter addresses the linguistic and cultural aspects of English expressions of respect with emotional evaluation, while the second chapter focuses on practical translation strategies. The paper concludes with a summary of findings, emphasizing both the theoretical and practical implications of the study.

CHAPTER 1

CONTRASTIVE ANALYSIS OF UKRAINIAN AND ENGLISH HONORIFICATIONS CONTAINING EMOTIONALLY EVALUATIVE WORDS

1.1 The phenomenon of the honorification in general understanding and its classification

Honorification in language is a multifaceted and complex aspect of linguistics that encompasses a wide range of grammatical and morphosyntactic forms. These forms are used to convey the relative social status of conversation participants [9]. This linguistic phenomenon goes beyond mere honorific titles and is expressed through various means, including affixes, clitics, grammatical cases, changes in person or number, and entirely different lexical items. As a type of social deixis, it is highly dependent on the context and the social status of the speaker relative to others in the conversation.

In English, the evolution from the medieval use of “Thou” and “Thee” to the more egalitarian “You” is a significant linguistic shift. “Thou” and “Thee,” once used to address inferiors or in intimate settings, gave way to “You,” which was initially reserved for superiors [22]. This transition, completed by the 17th century, mirrored the social leveling and the decline of rigid feudal structures. In contrast, Ukrainian honorifics formed under the Polish influence like “пан” and “пані”, used to show respect, did not undergo such a transformation and, instead, these terms remained consistent in their use, reflecting a societal value on respecting authority and seniority [4: 83].

During the Victorian era in England, honorifics became more elaborate with titles like “Sir,” “Lady,” “Lord,” and “Madam” denoting nobility and social status [10]. However, the 20th century saw a gradual shift towards first-name basis in informal settings, influenced by democratic ideals and social equality

movements. This trend was less pronounced in Ukrainian, where the use of first names, especially between non-family members, remained relatively formal and was often accompanied by the father's name in a patronymic form (e.g., “Ivan Petrovych” for Ivan, son of Petro) [1].

During the Soviet era, Ukraine experienced a profound linguistic shift in its use of honorifics, driven by the prevailing political ideology. The term “товариш”, meaning comrade, emerged as a key example of this change, used irrespective of a person's gender, age, or social status to promote the communist ideals of equality and fraternity [21]. Alongside this, terms like “громадянин” and “громадянка”, translating to citizen, were utilized to emphasize an individual's status as an equal member of the socialist state, rather than highlighting their social or professional standing. Additionally, the Soviet era favored the use of professional titles such as “інженер” and “вчитель” over traditional honorifics, aligning with the socialist focus on labor and societal contribution [21].

In contrast, English honorifics evolved more organically, influenced by societal rather than political changes. The gradual transition from formal titles like “Sir” and “Madam” to a more relaxed first-name basis in casual and professional environments reflected the democratization and informalization of English-speaking societies [17]. Modern English has further adapted to contemporary societal discussions on gender identity and inclusivity. The introduction of gender-neutral titles like “Mx.”, pronounced as “mix,” allows individuals to opt out of traditional gender-specific titles such as “Mr.,” “Mrs.,” “Miss,” or “Ms” [17]. This shift is also evident in professional settings, where gender-specific titles like “chairman” have evolved into gender-neutral alternatives like “chairperson” or simply “chair.” Moreover, many institutions in English-speaking countries now offer the option of these gender-neutral titles in forms and official documents, signaling a broader societal shift towards recognizing diverse gender identities.

In Ukrainian, while traditional forms like “шановний” for men and “шановна” for women continue to be used, reflecting a cultural preference for respectful and formal address, the language has not yet embraced the same level of gender inclusivity as seen in modern English. The societal discussion around gender identity is growing in Ukraine, yet the formal structure of the language, especially in terms of honorifics, has been slower to reflect these emerging social paradigms [29]. This contrast between English and Ukrainian honorifics highlights the diverse ways languages evolve and adapt in response to their respective cultural, social, and political environments.

At its core, honorification is about expressing respect, deference, formality, or distance through the use of language. This is an integral part of many cultures and languages, reflecting societal hierarchies and interpersonal relationships [27]. Unlike physical deixis, which uses words to point to spatial or temporal aspects, social deixis focuses on the social context. It involves understanding the roles, statuses, and relationships of the participants, often reflecting the norms, values, and hierarchies of the society in which the language is spoken [20].

Additionally, the expression of honorification can take various forms. From specific affixes or clitics to changes in grammatical cases, the use of different pronouns, alterations in verb forms, or the substitution of common words with more respectful or formal alternatives [23]. The choice of a particular form is deeply rooted in the cultural and social fabric of the language community.

Honorification varies widely across languages. In Indo-European languages, for instance, the use of specific pronouns can indicate the level of formality or informality, respect, or familiarity. This is observed in Spanish, where people use “tú” (informal) and “Usted” (formal) to address others based on their relationship or social hierarchy [14]. In languages like Korean, the system of honorification is even more complex. Korean uses various levels of

honorific speech, each with its own rules and usage, reflecting the intricate social norms of Korean society [16]. This level of honorification affects not just pronouns or verb forms but can extend to nouns and entire sentence structures.

In contrast, English has largely moved away from grammatical honorification. Modern English relies more on nuances of vocabulary, tone, register, and rhetorical strategy to convey respect or formality [6]. This shift highlights the dynamic nature of languages and how they evolve with changing social norms and values.

The authors Brown and Gilman, in their seminal work during the 1960s, examined the nuanced use of pronouns in English, particularly focusing on the dynamics of power and solidarity [8]. Their research delved into how different forms of address, such as the use of “you” over “thou,” could convey varying levels of respect and intimacy. This pioneering work laid the foundation for understanding how language can reflect and influence social hierarchies and relationships. They proposed that the choice of pronouns was not merely a grammatical decision but a reflection of the social dynamics between the speaker and the listener [8]. Expanding on this concept, sociologist Erving Goffman explored the intricacies of face-to-face interactions [15]. Goffman’s theories emphasized the importance of respect and deference in social interactions, concepts closely intertwined with honorification. He argued that every social interaction involved the management of “face” or the social value a person claims for themselves [15]. Honorifics play a crucial role in this process, helping individuals navigate the complexities of social respect and self-presentation.

Building upon Goffman’s work, linguists Penelope Brown and Stephen Levinson, in the 1980s, developed the Politeness Theory. This theory elaborated on how people use language to balance their own desires with those of others, particularly in maintaining or challenging social relationships [7]. They introduced the concepts of positive and negative face, explaining how different

honorifics and forms of address could either uphold a person's desire to be liked and respected (positive face) or their wish to be unimpeded and free from imposition (negative face).

Deborah Tannen, a prominent figure in sociolinguistics, furthered these discussions by focusing on conversational style and its role in constructing social identities and relationships. Her work called "Conversational Style: Analyzing Talk among Friends" has shed light on how language, including honorification, reflects underlying power dynamics, cultural norms, and gender roles [26]. Tannen's analysis of dialogue has revealed the subtle ways in which honorifics can either reinforce or challenge societal structures and expectations.

Lastly, Robin Lakoff, renowned for her work in the field of language and gender, has explored how language use, including forms of respect and politeness, is deeply entwined with gender roles. Starting from the 1970s, Lakoff's research "Language and woman's place" highlighted how honorification in language not only reflects but also perpetuates gender distinctions in society [18]. Her work underscores the idea that language is a powerful tool in maintaining or challenging social norms, including those related to gender.

Together, these scholars have profoundly influenced the understanding of honorification in English. Their contributions have highlighted the multifaceted nature of language. Especially, demonstrating how it functions not just as a means of communication, but as a complex system intertwined with social hierarchy, identity, and power dynamics.

Exploring the nuances of emotionally charged words and expressions requires considering certain classifications carefully. The first classification is suggested by a PhD of the Goethe University Frankfurt Assif Am David. His classification of honorifics in English comprehensively examines how different linguistic elements reflect complex social interactions [11]. There are three main types of the honorifics:

- **Addressee Honorifics.** In the category of this type, the forms of address are employed during direct interaction [11]. For example, in English, titles like “Mr.,” “Mrs.,” “Dr.,” or “Professor” are used to acknowledge the social status and relationship between the individuals engaged in conversation. Similarly, in Ukrainian, titles like “пан” for men and “пані” for women serve a similar purpose, demonstrating respect and acknowledging the formal or professional status of the individual being addressed.
- **Utterance Referent Honorifics.** These are utilized when discussing someone who is not part of the conversation [11]. In English, using titles such as “Sir” or “Madam” when referring to a third party in a conversation can convey respect and recognition of their status or achievements. In Ukrainian, honorifics like “доктор” or “професор” provide a respectful acknowledgment of a person's professional or academic standing even in their absence.
- **Bystander or Taboo Person Honorifics.** These honorifics are particularly intriguing as they take into account the cultural and social dynamics of a conversation [11]. In English, this might involve using honorifics like “Your Honor” in a legal context or “Your Excellency” in diplomatic settings, especially when such figures are present as bystanders. In Ukrainian, the same thing is shown through terms like “Ваша Світлість” for religious dignitaries or “Ваша Величність” for royalty, reflecting a deep-seated cultural emphasis on respect and hierarchy.

Through this intricate classification, Assif Am David highlights the role of honorifics as a linguistic mirror of societal norms and relationships, demonstrating their importance in both English and Ukrainian contexts.

As for another classification, suggested by Geoffrey Leech, there are certain politeness principles that are a fundamental component in the study of

linguistics, especially in understanding how respect and politeness are conveyed in different languages. These principles can be particularly insightful when examining the translation of expressions between English and Ukrainian:

- **Tact Maxim** emphasizes the importance of minimizing impositions on others [19]. In English, a request is often softened to reduce imposition, such as using “Could you please open the window?” (“Чи не могли б ви відкрити вікно?”) instead of a direct command “Open the window”. (“Відкрийте вікно”). The indirectness makes the request more polite [19]. Similar to the English modal verb “could”, the Ukrainian phrase “могли б ви” (could you) introduces a conditional mood. It suggests that the action depends on the listener's ability or decision, which is more courteous.
- **Generosity Maxim** is about being selfless in our communication [19]. In English, offering to take on a task is seen as generous, such as saying “I’ll do the dishes tonight, you relax”, which is more considerate than asking someone else to do it. In Ukrainian, a similar sentiment is expressed with “Я помию посуд сьогодні, ти відпочивай”, conveying the idea of taking on a task for the benefit of another. Similar to the English example, the speaker in Ukrainian volunteers to wash the dishes (“Я помию посуд”), indicating a readiness to contribute and assist. The phrase “ти відпочивай” (you relax) mirrors the English version, focusing on the listener's need for relaxation and rest, emphasizing care and empathy.
- **Approbation Maxim** focuses on praising others and avoiding criticism [19]. In English, positive feedback is often given to encourage or compliment, like “You’ve made a great effort on this project!” This is more uplifting than pointing out flaws. Ukrainian follows a similar pattern, where praise is preferred over criticism. Saying “Ти дуже старанно працював над цим проектом!” highlights someone's effort

positively, rather than critiquing with “Цей проект міг би бути кращим”, which means “This project could be better”.

- **Modesty Maxim** in communication involves downplaying one's achievements or qualities [19]. In English, a common response to compliments or thanks is to deflect praise, as in “I’m just glad I could help” instead of self-aggrandizing statements like “I did an excellent job”. The Ukrainian language also values modesty. A humble response to appreciation might be “Я просто радий, що зміг допомогти”, translating to “I’m just glad I could help”, instead of boasting about one's achievements.
- **Agreement Maxim** suggests that agreeing with others and minimizing disagreement is polite [19]. In English, acknowledging someone's point even if you partially disagree, like “I think you have a point there”, is seen as polite. It avoids direct confrontation that a phrase like “That’s wrong” might provoke. In Ukrainian, harmony is similarly valued. Expressing partial agreement with “Думаю, у тебе є рація” or “I think you have a point” is more agreeable than outright disagreement, as in “Це неправильно”, which means “That's wrong”,
- **Sympathy Maxim** emphasizes showing concern and understanding towards others [19]. English speakers often express sympathy to show they care, using phrases like “I’m sorry to hear you’re feeling unwell” instead of indifferent or insensitive comments like “So, you’re sick again”. Ukrainian language also places importance on expressing sympathy, where saying “Мені шкода чути, що ти погано себе почуваєш”, meaning “I’m sorry to hear you're not feeling well”, demonstrates concern and empathy, contrasting with a less sympathetic remark like “Знову ти захворів?”, or “You're sick again?”

Translating honorifics from one language to another is a task that extends well beyond simple word-for-word conversion. Honorifics, which are titles or

forms of address that convey respect, status, and social hierarchy, are deeply embedded in the cultural and social fabric of a language [30]. Their translation requires a nuanced understanding of these cultural and social contexts, as well as the linguistic intricacies involved.

In the process of translation, several key factors come into play. Firstly, the translator must understand the exact connotation and use of the honorific in the source language. This involves not just a literal meaning but also an understanding of the social and relational dynamics it represents [2]. Honorifics can indicate formality, politeness, professional status, or familial relationships. While examining the honorifics in terms of expressing diminutives, it must be mentioned that “many Ukrainian diminutives expressing also the meaning of endearment through morphological means may have in English two realizations (morphological and lexico-syntactic)” [3: 393]. For instance, “книжечка” is translated into “little book”, with “little” capturing the diminutive aspect conveyed by the suffix “-ечка”. Thus, a translator should ensure that the English translation conveys the level of intimacy and affection, which might involve choosing a similarly affectionate or familiar term in English.

Another crucial aspect is cultural equivalence. In many cases, there may not be a direct equivalent honorific in the target language [5]. This situation calls for creative solutions, such as paraphrasing or even altering certain aspects of the translation to convey the intended respect and status. For example, in the culturally adapted translation, the term “Доктор наук” is used instead of the direct translation “Доктор” to specify that, for instance, “Doctor Smith holds a PhD in a non-medical field and to convey the intended respect and status accurately in Ukrainian”. The translator must balance linguistic fidelity with cultural appropriateness, ensuring that the translation is respectful and contextually suitable [2].

Additionally, the level of formality and respect must be carefully adjusted in the translation. Languages vary significantly in how they express formality

and respect. Some languages have intricate systems of honorifics to denote these nuances, while others rely more on context and tone. The translator has to navigate these differences to provide a translation that resonates with the target audience while staying true to the original text's intent [7]. In the process of translating the polite English request “Could you please help me?” into Ukrainian, a translator must carefully consider the cultural and linguistic context, choosing “Чи не могли б ви мені допомогти?” to maintain the polite tone and level of respect, demonstrating the nuanced approach required in adapting expressions of courtesy and formality between English and Ukrainian.

The study “Universals and cultural diversity in the expression of gratitude” by Simeon Floyd, Giovanni Rossi, Julija Baranova, Joe Blythe, Mark Dingemans, Kobin H. Kendrick, Jörg Zinken, and N. J. Enfield (2018) explores how gratitude is expressed across various cultures. It highlights that while the concept of gratitude is universally recognized as part of social reciprocity, the explicit verbalization of gratitude, such as saying “thank you very much”, is not uniformly practiced across different societies [13]. In English, “very much” serves as an intensifier, enhancing the sentiment of gratitude expressed by “Thank you”. This addition signifies a stronger emotion than a simple “Thank you” [13]. In Ukrainian, “Дуже” plays a similar role, but it also aligns with the linguistic and cultural norms of expressing emotions more explicitly.

Martin and Ringham's exploration of semiotics in language underscores the importance of considering the social relationships and status conveyed by honorifics. In their detailed analysis, Martin and Ringham assert that the accurate translation of these terms is not merely a linguistic exercise but also a cultural one, requiring a deep understanding of the intricate interplay between language, emotion, and societal norms inherent in the original context [32]. This is particularly pertinent in the study by these authors “Dictionary of Semiotics” (1999), where the terms “dear” (“дорогий”), “honorable” (“шановний”) or

“esteemed” (“поважный”) serve not just as markers of respect but also carry emotional undertones [32]. The challenge lies in maintaining the balance between respect and the emotional tone, ensuring that the translation respects the nuances of the original language's social hierarchies and relational dynamics.

Translating honorifics and expressions of respect is a complex task that goes beyond literal translation, involving an in-depth understanding of cultural and social contexts. Honorifics are deeply intertwined with the cultural and social fabric of a language, reflecting nuances of respect, status, and relationships. The translation process requires not only linguistic precision but also cultural sensitivity, especially in adapting expressions between languages with varying degrees of formality [30]. This task highlights the critical role of capturing emotional undertones and respect inherent in the original language while ensuring cultural appropriateness in the target language.

1.2 Analysis of the literal discourse novel “Pride and Prejudice” with a critical focus

In order to research the specificities of translating emotionally-evaluated words and expressions in literal discourse, I have chosen Chapter 3 from “Pride and Prejudice” for a detailed analysis.

The Chapter 3 under consideration from “Pride and Prejudice,” authored by Jane Austen, illustrates the intricate social dynamics and character interactions during an early 19th-century ball. The setting is primarily a social gathering, where Mrs. Bennet's aspirations for her daughters, particularly with Mr. Bingley, are evident. This chapter reflects the social and literary discourse of its time, highlighting themes of social status, marriage, and gender roles.

The type of discourse in Jane Austen's "Pride and Prejudice" can be characterized as fictional (aesthetic) and descriptive. This is evident in the way Austen meticulously portrays social structures, class distinctions, and gender roles of early 19th century English society. The chapter showcases Austen's skill in balancing dialogue with narrative, providing insights into characters' minds and societal expectations.

The elements of paratext are those that encompass the main body of the article text, including what comes before, follows after, and at times, is integrated within its structure. For example, the paratextual features of the referenced article encompass:

- The title: "Pride and Prejudice" reflecting the central themes of the novel.
- The chapter number: which situates the narrative at the beginning of the story, setting the scene for the unfolding drama.

The purpose of Chapter 3 in "Pride and Prejudice" is to both acquaint the reader with the central characters, particularly the Bennet family, and to subtly shape their perceptions of the novel's key themes, such as marriage, class, and societal norms. This shaping of perception is achieved through Austen's structured narrative and nuanced character portrayals, which serve as a form of subtle influence on the reader's understanding of these themes. The chapter employs a variety of linguistic techniques and stylistic devices, mirroring the regulatory function of literature, to effectively guide the reader towards the intended interpretation and appreciation of the novel's deeper messages.

The lexical means in the chapter include proper names (anthroponyms, toponyms), subject field terms, internationalisms, weasel words, expressive words and phrases, evaluative vocabulary and metonymy.

Proper names belong to the following categories of onyms in the text under analysis:

Anthroponyms (proper names of people) in the chapter include characters such as Elizabeth Bennet, Mr. Darcy, Mr. Bingley, and Mrs. Bennet. These

names are not just identifiers but also provide insights into the social hierarchy and family dynamics of the period.

Toponyms (proper names of geographical objects) mentioned in the text include Netherfield and Meryton. These locations are crucial as they not only set the geographical stage but also signify the social settings and distinctions between different communities and estates.

The chapter, given its focus on early 19th-century social interactions, is abundant in subject field terms relevant to the social and cultural practices of the time. These include “ball”, “assembly”, “dance”, “partner”, “etiquette”, “courtship”, and “marriage”. These terms are essential in understanding the social conventions and expectations of the era.

Internationalisms in the chapter include terms like “gentleman”, “lady”, “estate”, and “fortune”. These words reflect the broader societal structures and values that were prevalent across various cultures during this period.

The use of weasel words is evident in phrases like “it is acknowledged”, “universally known” and “considered”. These terms give an appearance of general acceptance or common knowledge, often used to subtly influence the reader's perception without making direct assertions.

The chapter also employs a range of expressive words and phrases that carry clear connotations. Words like “handsome”, “agreeable”, “delightful”, contrasted with “disagreeable”, “proud” and “conceited”, serve as evaluative vocabulary. These terms do more than describe; they also convey the author's and society's judgments, influencing the reader's perception of the characters and their social standings.

Jane Austen skillfully uses metonymy to convey broader societal concepts through specific details. When Mr. Bingley is said to be “obliged to be in town the following day” (PP: 11), the term “town” extends beyond its literal meaning to encompass the wider world of social and business obligations typical for gentlemen of his status. Additionally, the description of Mr. Bingley's

sisters as having “an air of decided fashion” (PP: 15) uses fashion not just as a reference to clothing but as an indicator of their social standing and sophistication, reflecting their place in high society and their alignment with contemporary social trends.

The stylistic figures found in the fragment of the novel are metaphors, epithets, irony, repetition and idioms.

Metaphors are a type of figurative language that create comparisons by stating one thing is another, to add meaning or create a mental image. In literature, metaphors are often used to convey complex concepts and emotions in a more relatable way. For example, when characters are described as “entering society” (PP: 10) or “rising in social circles” (PP: 11), these metaphors illustrate their changing status or position within the social hierarchy. The metaphor creates a visual and conceptual representation of their journey or evolution within the societal structure.

Epithets are used abundantly to quickly establish character traits. For example, Mr. Bingley is described as “good-looking and gentlemanlike” (PP: 14), immediately giving a sense of his pleasant appearance and demeanor. Mr. Darcy, with his “fine, tall person, handsome features, noble mien” (PP: 14), is set apart as physically impressive and noble. Mrs. Bennet, known for her “excessive concern for marriages” (PP: 12), highlights her obsession with marrying off her daughters. Jane Bennet is referred to as “the most beautiful creature” (PP: 15), emphasizing her exceptional beauty, and Mr. Hurst “merely looked the gentleman” (PP: 14), suggesting a superficial adherence to gentlemanly appearances.

Irony is a rhetorical device, literary technique, or situation in which there is an incongruity or discordance that goes beyond the simple and evident meaning of words or actions. Jane Austen often employs irony to critique societal norms. For instance, Mrs. Bennet's excessive concern for marriages or

Mr. Bennet's sarcastic remarks subtly expose the absurdities and contradictions of their society's values and behaviors.

Repetition is used to emphasize key themes and societal obsessions. The narrative frequently revisits Mrs. Bennet's preoccupation with her daughters' marriages, a reflection of the societal expectations of the time. Her dialogue, characterized by an eager and almost single-minded focus, often circles back to this theme. For example, she expresses a fervent hope to see her daughters well married, particularly emphasizing the prospect of one being settled at Netherfield, the estate of the desirable Mr. Bingley. This specific wish, "If I can but see one of my daughters happily settled at Netherfield... and all the others equally well married, I shall have nothing to wish for" (PP: 12), is not just a passing comment; it encapsulates her entire worldview and social aspirations.

Idioms reflect the societal attitudes of the time. Phrases like "Not handsome enough to tempt me" (PP: 16), "Flying about from one place to another" (PP: 12) and "Quite struck with Jane" (PP: 17) are imbued with cultural and social implications, revealing the norms and expectations of Austen's era.

The novel "Pride and Prejudice" has been translated into Ukrainian by several authors, including Nekriach Tetiana, Horbatko Volodymyr, and Leliv Hanna. Nekriach's translation method involves a thorough engagement with the text, emphasizing the preservation of the author's style and technique. This approach aims to produce translations that are true to the original while being culturally appropriate for Ukrainian readers. Horbatko's translation notably focuses on the tone and context of the original dialogue, particularly in how characters address each other and the choice of words that convey respect, irony, or sarcasm. These elements are essential for accurately representing the societal norms and character relationships in Austen's work. Horbatko's work strives to maintain these subtleties in the Ukrainian version. Leliv's translation, on the other hand, incorporates a significant number of Ukrainian cultural

references, leading to a version that strongly reflects Ukrainian linguistic and cultural elements. This approach may give the impression of the novel being closer in spirit to Ukrainian literature.

Thus, in the analysis of Chapter 3 from “Pride and Prejudice”, the chapter reveals intricate social dynamics of early 19th-century England, with a focus on Mrs. Bennet's aspirations for her daughters' marriages, particularly to Mr. Bingley. Jane Austen's narrative in this chapter is richly analytical and descriptive, offering insights into societal norms, class distinctions, and gender roles of the time. The chapter's effective use of linguistic techniques and stylistic devices, such as repetition, metonymy, and epithets, serves to enhance the reader's understanding of the era's social structures and expectations.

Conclusions to Chapter 1

The contrastive analysis of Ukrainian and English honorifications containing emotionally evaluative words elucidates the deep intertwining of language with societal structures. These linguistic elements are not mere constructs but are intricately woven into the fabric of their respective cultures. Ukrainian honorifications, shaped by a confluence of historical and political influences, underscore a commitment to traditional forms of respect and hierarchy. In contrast, English honorifications have evolved to reflect societal transitions towards egalitarianism and inclusivity.

The chapter emphasizes that honorifications extend beyond the realm of polite address; they serve as vital indicators of social values, power dynamics, and interpersonal relationships. This adaptability of language in response to societal changes is evidenced in the enduring use of traditional Ukrainian honorifics and the introduction of inclusive, gender-neutral titles in English. In translation, these honorifications present unique challenges. They require an acute awareness of the cultural and emotional underpinnings from both the source and target languages. The translation process must strike a delicate

balance, faithfully conveying the original language's social nuances and emotional depth while remaining contextually appropriate in the target language. Additionally, the literary exploration of “Pride and Prejudice” enriches this discourse by offering a glimpse into the societal norms and gender roles of early 19th-century England.

CHAPTER 2

TRANSLATION OF THE HONORIFICS IN AUSTEN’S “PRIDE AND PREJUDICE”

2.1 Lexical-semantic ways of reproducing the expressions of respect with emotional evaluation

In translating “Pride and Prejudice” from English to Ukrainian, several lexical-semantic transformations are employed to capture the nuances of the original text. A significant transformation is **differentiation**, where specific nuances in the source language are distinctly conveyed with more precise terms in the target language:

(1) “*Thank you, Mr. Darcy, for your kind invitation*” (PP: 9). — “*Дякую Вам, пане Дарсі, за Ваше люб’язне запрошення*”. Here, the form of the direct translation of the word “Mr” isn’t commonly used (“містре”), that is why there

is a need to adapt it through the form “пане” or “шановний”. Another case representing differentiation is as follows:

(2) “*He is just what a **young man** ought to be*” (PP: 19). — “*Він - саме той, яким має бути **парубок***”. This sentence highlights the sensible, good-humored, and lively nature of his. This expression of respect is intricately linked with her emotional evaluation of Mr. Bingley. In the Ukrainian translation, these nuances are preserved while adapting to the cultural context.

(3) “*‘Your humility, **Mr. Bingley,**’ said Elizabeth, ‘must disarm reproof’*” (PP: 63). — “*‘Ваша покiрність, **вельмишановний** Бiнгле,’ сказала Елiзабет, ‘повинна обеззброїти докiр’*”. As far as it is seen, respectful form “Mr” is easily transformed into “вельмишановний”, which clearly preserves formality, adding emotional background. Similarly, the next example shows the difference in reflecting female gender:

(4) “*Do not you feel a great inclination, **Miss Bennet,** to seize such an opportunity of dancing a **reel?**”* (PP: 66) — “*Чи не відчуваєте Ви велику схильність, **мадам** Беннет, скористатися такою можливістю танцювати **iрландський танець “рiл”?***”. In this very example, one can easily see the way differentiation (“Miss” - “вельмишановна”) and addition (“reel” - “iрландський танець “рiл””) are organically intertwined in one sentence, which makes it more complex and straightforward.

Another option of the differentiation is observed in the interaction between Elizabeth and Miss Lucas regarding Mr. Darcy's pride:

(5) “*I could easily forgive his pride, if he had not **mortified** mine*” (PP: 26). — “*Я легко пробачила б його гордість, якби він не **принизив** моєї*”. This sentence reflects emotional undertone and respect, which are closely mirrored. The lexeme “mortify” is usually translated as “змертвіти”, “мертвити” [31], which doesn't correspond directly to the provided context as there is a need to make a focus on the feeling of embarrassment.

(6) “*Miss Bingley's attention was quite as much engaged in watching Mr. Darcy's progress through his book, as in reading her own*” (PP: 71). — “Увага панночки Бінглі була так само прикута до спостереження за тим, як містер Дарсі читає його книгу, як і до читання своєї власної”. In this context, the term “панночки” is employed to convey a sense of informality, thereby emphasizing Miss Darcy's youth and approachability. Consequently, a diminutive form of translation was adopted to accurately reflect these nuances in her characterization.

(7) “*Mrs. Bennet, with great civility, begged her ladyship to take some refreshment*” (PP: 434). — “Пані Беннет, з великою ввічливістю, просила її світлості взяти трохи перекусу”. Depending on the context and the social status of the person being addressed, there might be the also the forms like “її милості”, “її величності”:

(8) “*My dear Lizzy, do not give way to such feelings as these. They will ruin your happiness*” (PP: 172). — “Моя дорога Ліззі, не піддавайся таким почуттям. Вони зруйнують твоє щастя”, where “do not give way to” is translated as “не піддавайся,” where the English phrasal verb “give way to” (meaning to succumb or yield to) is rendered with a single verb in Ukrainian that carries the same imperative meaning. Also, the subsequent example:

(9) “*To Mrs. Gardiner, Wickham had one means of affording pleasure, unconnected with his general powers*” (PP: 181). — “Вікхем мав один спосіб отримати задоволення по відношенню до місис Гардінер, не пов’язаний із його загальною силою”. English uses a more nominalized form (“means of affording”), whereas Ukrainian shifts towards a verbal expression (“отримати задоволення” - to obtain pleasure) and “to Mrs. Gardiner” is transformed into “по відношенню до місис Гардінер”, which additionally reflects differentiation and is put in the middle of the sentence instead of its beginning.

The next transformation is **generalization**, which involves translating specific instances or ideas into broader or more universal terms:

(10) “*Mr. Darcy is **all politeness***” (PP: 35). — “*Містер Дарсі надзвичайно ввічливий*”. This sentence is used to describe Mr. Darcy's behavior. In this context, the word “all” reflects an idiomatic way of emphasizing that politeness is his dominant or defining characteristic in that moment.

(11) “*He is indeed; but considering the inducement, my dear Miss Eliza, we cannot wonder at his complaisance – for **who would object to such a partner?***” (PP: 35). — “*Він дійсно такий; але, враховуючи причину, моя дорога міс Еліза, ми не можемо дивуватися його уступливості – адже **хто б відмовився від такої партнерки?***” contains a generalization about Mr. Darcy's willingness to please (complaisance). The key phrase “who would refuse such a partner?” implies that generally, anyone would be pleased to have Elizabeth as a dance partner, emphasizing her universal appeal and desirability.

(12) “*You **excel so much** in the dance, Miss Eliza*” (PP: 35). — “*Ваша **майстерність** в танцях є неперевершеною, міс Елізо*”. This sentence is a direct complement to Elizabeth's dancing skills, highlighting her exceptional ability in a general sense. The term “excel” is crucial here, as it conveys not just competence but superiority in the skill, suggesting that Elizabeth stands out in dancing. The author didn't use the phrase “to be very good” instead, because it wouldn't symbolize deep regard.

There should also be mentioned another issue of the generalization, such as:

(13) “*You are very kind, sir, I am sure; and I **wish with all my heart** it may prove so, for else they will be destitute enough. Things are settled so **oddly***” (PP: 83). — “*Ви дуже добрий, сер, я впевнений; і я **щиро** сподіваюсь, що це буде доведено, в іншому випадку - вони будуть досить невдоволені. Все це дуже дивно влаштовано*”. Here, one can easily see that the phrase “with all my heart” is translated into “щиро” as it sounds more natural and, at the same time, deepens emotional evaluation.

Concretization is also notable in the translation, where abstract concepts are made more tangible:

(14) “*Miss Bennet's pleasing manners **grew on the good will** of Mrs. Hurst and Miss Bingley*” (PP: 28). — “*Приємні манери міс Беннет посилювали доброзичливість* місис Херст та міс Бінглі”. The sentence includes the transformation “grew on the good will”, which is abstract and somewhat idiomatic in English, suggesting a gradual increase in positive feeling comparing to the phrase “strengthened the goodwill”, which could be viewed as a direct translation. Other representations of the concretization are as follows: “perfect good-breeding” — “досконале виховання” and “unfixed” — “невизначені”. These transformations make the concept more concrete, culturally contextual, and understandable for the Ukrainian audience. Additionally, providing specificity to an otherwise abstract emotional state.

In “Pride and Prejudice,” Jane Austen's nuanced language conveys complex emotions and social dynamics. This complexity is particularly evident in the process of **substantiation** during translation, where abstract concepts are given more definitive and culturally contextual interpretations:

(15) “*I **deeply admire** your perseverance*” (PP: 95). — “*Я щиро захоплююся* Вашою наполегливістю”. The Ukrainian variant of translation is used to convey not just admiration but a deep, genuine appreciation. Additionally, there is another instance of substantiation:

(16) “*He is an **exceptionally talented** individual*” (PP: 116). — “*Він надзвичайно обдарована особистість*”. The use of “обдарована особистість” as opposed to simply “talented” aligns with the cultural context where personal qualities are often emphasized in a holistic manner.

(17) “*Your conjecture is totally wrong, I **assure** you. My mind was more agreeably engaged. I have been meditating on the very great pleasure which a pair of fine eyes in the face of a pretty woman can bestow*” (PP: 36). — “*Ваше припущення абсолютно невірне, **запевняю** Вас. Мої думки були приємно*

зайняті. Я роздумував про велике задоволення, яке можуть дарувати красиві очі на обличчі гарної жінки”. The phrase “запевняю Вас” is appropriately formal and respectful in Ukrainian, making it a suitable translation for “I assure you” in contexts where a speaker is trying to convey certainty or allay doubts in a respectful manner.

(18) “*I must think your language too **strong** in speaking of both*” (PP: 87). — “Я вважаю Ваші слова занадто **різкими** щодо обох”. Here, “strong” (an abstract quality) is substantiated into “різкими” (harsh, concrete quality of the words), making the critique more specific about the nature of the language used.

In “Pride and Prejudice,” Jane Austen's use of **modulation** is evident through the following example:

(19) “*Mr. Bennet **coolly observed** – ‘From all that I can **collect by your manner of talking**, you must be two of the silliest girls in the country. I have suspected it some time, but I am now convinced’*” (PP: 38). — “Пан Беннет **спокійно зауважив**: – ‘З усього, що я можу зрозуміти з вашого способу розмови, ви, мабуть, дві найдурніші дівчини в країні. Я вже давно це підозрював, але тепер я переконаний’”. The two very options of modulation presented here primarily revolve around maintaining the tone and the indirect yet sarcastic criticism inherent in the original text. The first “coolly observed” has a direct translation “холодно зауважив”, which couldn’t be fully reflected in the context of him being restrained. The Ukrainian equivalent “зрозуміти з Вашого способу розмови” doesn’t feel forced or awkward, which is important for keeping the reader engaged and ensuring the text reads as naturally in the target language as it does in the source language.

Another instance of modulation is found in Mary Bennet's contemplation on pride and vanity:

(20) “***Pride** relates more to our opinion of ourselves, **vanity** to what we would have others think of us*” (PP: 26). — “**Гордість** стосується більше

нашої думки про себе, а **марносла́вство** - того, що хочемо, щоб інші думали про нас”. The structure of the sentence in Ukrainian slightly deviates from the English structure to fit the natural flow of the Ukrainian language. For instance, in English, the structure is “Pride relates to... vanity to...”, while in Ukrainian it becomes “Гордість стосується... а марносла́вство - ...”. This change ensures the sentence is clear and fluent in Ukrainian.

(21) “*Miss Bennet eagerly disclaimed all extraordinary merit, and **threw back** the praise on her sister's warm affection*” (PP: 171). — “*Міс Беннет заподажливо відкинула всі надзвичайні заслуги, **переклавши** хвалу на тепле почуття своєї сестри*”. The direct action of “throwing back” praise is conceptually altered to “shifting” or “transferring” it in Ukrainian.

(22) “*They may wish many things besides his happiness; they may wish his increase of wealth and consequence, they may wish him to marry a girl who has **all the importance of money, great connections, and pride***” (PP: 173). — “*Вони можуть бажати багато чого, окрім його щастя; вони можуть прагнути збільшення його багатства та значення, вони можуть бажати, щоб він одружився з дівчиною, яка має **значну кількість грошей, серйозні зв'язки та гордість***”.

Thus, there have been skillfully applied lexical-semantic methods such as differentiation, generalization, concretization, and substantiation to faithfully reproduce the novel's subtle expressions of respect and emotional evaluation. These techniques ensure that the nuanced character interactions and social commentaries of Jane Austen's original work are not only accurately translated but also resonate authentically within the Ukrainian cultural context.

2.2 Lexical-grammatical transformations in the translation of feeling-based assessments phrases and their transcoding techniques

In the field of translation, the focus on lexical-grammatical transformations and transcoding techniques is crucial, especially in accurately translating phrases that convey feeling-based assessments. **Transposition**, in translation, refers to a change in the grammatical or syntactic structure from the source language to the target language while maintaining the same meaning. The phenomenon of the transposition can be easily viewed through the example:

(23) *“Their brother, indeed, was the only one of the party **whom she could regard with any complacency**”* (PP: 47). — *“Їхній брат, справді, був єдиним на вечірці, до кого вона могла відчувати хоч якусь **приятність**”*. The Ukrainian translation with the use of relative clause slightly shifts the emphasis to the emotional aspect (“відчувати хоч якусь приятність” – feel some kind of complacency) which is a bit more explicit in expressing the sentiment compared to the more restrained English expression.

In Jane Austen's “Pride and Prejudice,” the discussion on what constitutes an accomplished woman, especially as encapsulated in Darcy's line, provides a clear example of cultural perceptions regarding respectability and accomplishment:

(24) *“All this she must possess, and to all this she must yet add something more substantial, in the **improvement of her mind by extensive reading**”* (PP: 52). — *“Вона повинна володіти усім цим, і до всього цього вона повинна ще додати щось більш значуще, що полягає в **читанні великої кількості літератури задля покращення мислення**”*. In this very case, transposition is fully focused on the second part of the sentence, where “extensive reading” couldn't maintain a direct sense in translation (“широке читання”) and the order of the elements must have been changed.

Addition is another type of the transformation, which is characterized by adding extra words into the translation. For example, considering this:

(25) “*Mr. Collins was not a sensible man, and the deficiency of nature had been but little assisted by education or society*” (PP: 90). — “**Шановний містер Коллінз** не був розумною людиною, і природна недолікованість була мало покращена освітою чи суспільством”. The addition here is the word “Шановний” which is typically translated to “Honorable” or “Respected” in English. Such an addition changes the tone slightly, adding a layer of formality or respect that is not explicitly present in the original sentence.

(26) “*Lady Catherine continued her remarks on Elizabeth's performance*” (PP: 221). — “**Поважна дама на ім'я Катерина** продовжувала свої зауваження щодо виконання Елізабет”. The phrase “поважна дама” (highly respected lady) is an addition before “Леді Катерина” (Lady Catherine). This addition adds more respect to “Lady Catherine”, which could potentially shift the tone of the sentence to be more deferential than the original.

(27) “*Colonel Fitzwilliam seemed really glad to see them*” (PP: 217). — “**Полковник Фіцвільям, шановний офіцер**, здавався дійсно радий бачити їх”. Here, “шановний офіцер” (respected officer) is added right after “Полковник Фіцвільям”. It emphasizes his military rank and respect associated with it, which can add a formal military respect that was not explicitly emphasized in Austen's original text.

(28) “*I did not think you would: and that being the case, I cannot consider your situation with much compassion*” (PP: 154). — “**Я не думав, що ви це зробите**: і в такому випадку я не можу ставитися до вашої ситуації з великим співчуттям”.

(29) “*I am particularly obliged to you for this friendly caution, and you may depend upon my not taking so material a step without her ladyship's concurrence*” (PP: 159). — “**Я особливо вдячний вам за цю дружню**”

обережність, і ви можете покладатися на те, що я не зроблю такого важливого кроку без згоди її люб'язної світлості". In this very case, addition is represented by the emotional emphasis and is conveyed through additional adjective, namely - "люб'язної".

Turning to the next transformation, named **omission**, there should be considered the aspect of reducing a word or several words from the SLT while translating, in this case - into Ukrainian:

(30) "*It is fortunate, **then**, that they **fall to my lot instead of yours***" (PP: 62). — "*Пощастило, що вони **дісталися** мені*". The Ukrainian translation "дісталися" succinctly captures the essence of "fall to my lot instead of yours," leveraging linguistic economy and contextual inference.

(31) "*Mr. Darcy was eyeing him with unrestrained wonder, and when at last Mr. Collins allowed him time to speak, replied with **an air** of distant civility*" (PP: 125). — "*Містер Дарсі дивився на нього з нестримним подивом, і коли містер Коллінз нарешті дав йому час висловитися, відповів зі стриманою ввічливістю*". In this case, the lexeme "an air" has been omitted and the translation of "distant civility" was reproduced using differentiation "стриманою ввічливістю".

(32) "*Mr. Bennet's emotions were much more tranquil on the occasion, and such as he did experience he pronounced to be of a **most agreeable sort***" (PP: 164). — "*Тоді емоції містера Беннета були набагато спокійнішими, і те, що він пережив, назвав **дуже приємним***". The explanation given is that the direct Ukrainian equivalents of "sort" (such as "сорт" or "вид" [31]) would not be appropriate in this context. In Ukrainian, these words might more commonly refer to types or kinds in a more tangible or concrete sense, rather than categorizing emotions or abstract qualities.

The issue of the **grammatical replacement** also takes place while analyzing the transformation among English expressions of respect with emotional evaluation. For example:

(33) “*But upon my honour I do not. I do assure you that my intimacy has not yet taught me that*” (PP: 73). — “Але, **чесно кажучи**, я не знаю. Я запевняю вас, що моє близьке знайомство ще не навчило мене цьому”. Traditionally, “honour” is viewed as a noun, which is translated into Ukrainian as “пошана”, “честь”, “слава”, however, specifically in this case, it is being used in a prepositional phrase, “upon my honour,” where “upon” is the preposition and “my honour” is the object of the preposition. This phrase is used to express a solemn assurance or assertion, adding weight to the statement that follows (“I do not”).

(34) “*Much more rational, my dear Caroline, I dare say, but it would not be near so much like a ball*” (PP: 72). — “Набагато раціональніше, моя дорога Кароліно, **я б сказав**, але це б не було настільки схоже на бал”. In Ukrainian, “я б сказав/сказала” is a conditional form, with “б” being a shortened form of “би,” indicating a conditional mood, combined with the past tense of “сказати” (to say).

(35) “*Elizabeth was exceedingly pleased with this proposal, and **felt persuaded** of her sister's ready acquiescence*” (PP: 179). — “Елізабет була надзвичайно задоволена цією пропозицією, і її сестра **переконала**, що вона готова погодитися”. The grammatical replacement in the transition from the English sentence to the Ukrainian involves changing the English passive construction “felt persuaded” to a more active construction in Ukrainian, “переконала”.

Turning to the transcoding techniques, **transliteration** takes an indispensable place while analyzing feeling-based assessments phrases in “Pride and Prejudice”. There is a clear example demonstrating it:

(36) “*Lady Catherine de Bourgh's attention to his wishes, and consideration for his comfort, appeared very remarkable*” (PP: 85). — “Увага леді Катерини де Борг до його бажань і турбота про його комфорт виглядали дуже вражаючими”. In this concrete sentence, the word “леді”

(lady) is a transliteration of “Lady”, and “Катерини де Борґ” is a transliteration of “Catherine de Bourgh”, adapted to Ukrainian phonetics. The translation captures the respectful and formal nature of addressing a person of high social status. The next representation of the transliteration is as follows:

(37) “*his veneration for her as his **patroness***” (PP: 90). — “його шанування її як **патронеси**”. However, the word “patroness” can be also translated through word-for-word translation, using the option “покровителька” or “дама”.

Traditional reproduction is viewed through the following:

(38) “*He spoke of **apprehension** and **anxiety**, but his countenance expressed real **security***” (PP: 238). — “Він говорив про **тривогу** та **занепокоєння**, але його обличчя виражало справжню **впевненість**”. Words like “тривогу” (apprehension), “занепокоєння” (anxiety), and “впевненість” (security) are direct translations of their English counterparts. The next instance:

(39) “*Elizabeth was **delighted**; she had never seen a place for which nature had done more, or where natural beauty had been so little counteracted by an awkward taste*” (PP: 302). — “Елізабет була **в захваті**; вона ніколи не бачила місця, для якого природа зробила більше, або де природна краса була так мало зіпсована незграбним смаком”. The translation captures the essence of Elizabeth's emotional state (“delighted”) and her admiration for the natural beauty of the place. The Ukrainian phrase “Елізабет була в захваті” maintains the sentiment effectively.

(40) “*I appeal to Mr. Darcy – but **let me not interrupt you, sir***” (PP: 118). — “Я звертаюся до пана Дарсі, але **дозвольте мені не перебивати вас, сер**”. In this case, the whole sentence in both TL and SL fully reproduces the grammatical and lexical flow by preserving the word order too.

Practical transcription can be seen through this phrase:

(41) “*My **dearest Lizzy**, do but consider in what a disgraceful light it places Mr. Darcy, to be treating his father's favourite in such a manner - one*

whom his father had promised to provide for” (PP: 109). — “*Моя найдорожча Ліззі, але подумай, в якому ганебному світлі він ставить пана Дарсі, щоб ставитися до улюбленця свого батька таким чином - той, кого батько обіцяв забезпечувати*”. In this case, the emotional context and meaning of “dearest Lizzy” is preserved in Ukrainian, while adapting the name “Lizzy” to fit Ukrainian phonetics and orthography.

The transformation called **antonymic translation** is reproduced through the following example:

(42) “*I have not a doubt of Mr. Bingley's sincerity*’, said Elizabeth warmly; *but you must excuse my not being convinced by assurances only*” (PP: 123). — “*Я впевнена в щирості містера Бінглі*’, — тепло сказала Елізабет. — *але ви повинні вибачити, що мене не переконували лише слова*”’. The phrase of Elizabeth “have no doubt” has been anonymously replaced by “впевнена” (confident).

(43) “*The latter part of this address was scarcely heard by Darcy; but Sir William's allusion to his friend seemed to strike him forcibly, and his eyes were directed with a very serious expression towards Bingley and Jane, who were dancing together*” (PP: 119). — “*Останню частину цього звернення Дарсі майже не почув; але натяк сера Вільяма на його друга, здавалося, не лише його без уваги, і його очі були спрямовані з дуже серйозним виразом на Бінглі та Джейн, які танцювали разом*”’. Here, it is easy to spot that the phrase “strike him forcibly” reflects the impression, which could be translated through the part “no” to show antonymy.

(44) “*Excuse my interference: it was kindly meant*” (PP: 122). — “*Пробачте мене за втручання: воно без злих задумів*”’. The special aspect here is the antonymic translation, where “kindly meant” and “без злих задумів” are not direct translations of each other but rather express opposite sentiments - the former suggests positive intentions, while the latter negates the presence of malicious intentions.

Total reorganization refers to the substantial alteration of sentence structure, phrasing, and sometimes even the context to accurately convey the meaning from one language to the other. In the context of “Pride and Prejudice”, there are some indispensable examples showing it:

(45) “*And now **nothing remains for me but to assure you in the most animated language of the violence of my affection***” (PP: 136). — “*Виразити силу своїх почуттів найбільш емоційними словами - це єдине, що мені залишається зробити*”. Besides total reorganization, there is also substantiation: the English phrase “violence of my affection” is substantiated in Ukrainian as “силу своїх почуттів” (the strength of my feelings), making the abstract concept of “violence” more concrete and relatable in the context of affection. And, additionally, generalization: the phrase “in the most animated language” is generalized to “найбільш емоційними словами” (in the most emotional words), which simplifies the original while retaining its intensity.

(46) “*I am very sensible of the honour of your proposals, but it is impossible for me to do otherwise than decline them*” (PP: 136). — “*Неможливо мені поступити інакше, як тільки відхилити ваші пропозиції, хоч я і глибоко усвідомлюю честь, яку вони представляють*”. In the Ukrainian sentence, the emphasis is shifted towards the decision to decline the proposals. This part of the sentence (“неможливо мені вчинити інакше, окрім як відхилити ваші пропозиції” - “it is impossible for me to do anything but decline them”) is placed at the end, giving it more weight and concluding the sentence with the key action.

Loan translation or **calque translation** is a way of rendering the meaning of a phrase borrowed from another language by literal word-for-word. For example:

(47) “*You must come and make Lizzy marry Mr. Collins, for she vows she will not have him, and if you do not make haste he will **change his mind** and not have her*” (PP: 141). — “*Вам потрібно прийти і змусити Ліззі вийти*

заміж за містера Коллінза, адже вона клянеться, що не візьме його, і якщо ви не поспішите, він змінить свою думку і не візьме її”. Both phrases highlighted consist of a verb (“change” / “змінить”) and a noun phrase (“his mind” / “свою думку”).

(48) “*I am sick of Mr. Bingley,*’ cried his wife” (PP: 9). — “*Я хвора паном Бінглі,*’ заплакала його дружина”. In Ukrainian, the expression “бути хворим” frequently carries a metaphorical connotation related to adoration or love, and it's not exclusively utilized to denote the existence of an illness.

(49) “*It is a pity that great ladies in general are not more like her*” (PP: 85). — “*Це справді шкода, що кращі жінки взагалі більше не схожі на неї*”. Besides loan translation phrase “it is a pity” - “це справді шкода”, there is one more transformation in it, namely - addition, which is characterized by including the word “насправді” to emphasize emotional context. Also, the word “ladies” here is translated using differentiation, more exactly - “жінки”. However, “ladies” may have other forms of its translation: “пані”, “дами”, “леді”.

(50) “*You shall not, for the sake of one individual, change the meaning of principle and integrity, nor endeavour to persuade yourself or me that selfishness is prudence, and insensibility of danger security for happiness*” (PP: 172). — “*Ти не повинна, заради однієї особи, змінювати значення принципів та чесності, ані намагатися переконати себе чи мене, що егоїзм є обережністю, а нечутливість до небезпеки - запорукою щастя*”. This type of transformation is straightforward and does not significantly alter the lexical or grammatical structure of the original sentence.

Thus, the translation of “Pride and Prejudice” into Ukrainian showcases meticulous attention to preserving the novel’s intricate expressions of respect and emotional nuances through adept lexical-semantic adaptations.

Conclusions to Chapter 2

The examination of the translation of honorifics and expressions of respect in Jane Austen's "Pride and Prejudice" from English to Ukrainian reveals a nuanced application of various translation techniques. These techniques, which include lexical-semantic transformations, lexical-grammatical transformations, and transcoding techniques, are aimed at preserving the original text's subtleties within the Ukrainian cultural context.

The most frequently utilized technique was differentiation (18%), highlighting the effort to adapt cultural and linguistic nuances precisely. Generalization (8%) and addition (10%) were also significant, reflecting the strategy to make the text relatable and understandable to the target audience. Techniques such as concretization (2%) and substantiation (8%), were crucial in making abstract concepts tangible and providing depth to the emotional evaluation within the narrative.

Other techniques like transposition (4%), grammatical replacement (6%), and transliteration (4%) indicate a meticulous approach to maintaining the semantic integrity of the original text. Traditional reproduction (6%) and total reorganization (4%), along with loan translation (6%), underscore the balance between fidelity to the source text and the creative adaptation required for the target language.

Antonymic translation (6%) and practical transcription (2%) further illustrate the skill in navigating the complex interplay between language, culture, and emotional expression. Modulation (8%) underscores the flexibility and creativity in adapting expressions for nuanced meaning and cultural relevance.

To effectively convey the intricate expressions of respect and the emotional nuances in "Pride and Prejudice," there has been employed a comprehensive array of strategies. These findings suggest that a deep

understanding of both the source and target languages, along with a keen awareness of cultural subtleties, is essential for the successful translation of literary works.

<i>Transformation</i>	<i>Number</i>	<i>Percentage</i>
Differentiation	9	18%
Generalization	4	8%
Addition	5	10%
Concretization	1	2%
Substantiation	4	8%
Transposition	2	4%
Omission	3	6%
Grammatical Replacement	3	6%
Transliteration	2	4%
Traditional Reproduction	3	6%
Practical Transcription	1	2%
Antonymic Translation	3	6%
Total Reorganization	2	4%
Loan Translation	3	6%
Modulation	4	8%
<i>Total</i>	<i>50</i>	<i>100%</i>

Table 2.1

Quantitative results of translating the expressions of respect with emotional evaluation

CONCLUSIONS

This comprehensive work bridges chapters detailing the contrastive analysis of Ukrainian and English honorifics and the specific lexical-grammatical challenges encountered in translating Austen's esteemed work. The endeavor illuminates the multifaceted nature of translation, underscoring the delicate interplay between maintaining linguistic fidelity and adapting to the cultural sensibilities of the target audience.

Chapter 1 lays the foundational understanding of honorification in both languages, illustrating how expressions of respect are deeply embedded within the respective cultural matrices of Ukrainian and English. The analysis reveals that while Ukrainian honorifics are heavily influenced by historical and societal structures, English expressions of respect have evolved significantly, reflecting broader societal shifts towards egalitarianism and inclusivity. This divergence presents a unique challenge in translation, necessitating a nuanced approach to preserve the cultural and emotional integrity of the original text.

The exploration into the evolution of honorifics in English, from the use of “Thou” and “Thee” to the more inclusive “You”, alongside the stable use of traditional forms in Ukrainian, highlights the dynamic nature of languages in responding to social changes. The introduction of gender-neutral titles in English, juxtaposed with the slower adaptation of Ukrainian language structures to contemporary discussions on gender, further exemplifies the complexities

involved in translating expressions of respect that are both culturally and emotionally charged.

Chapter 2 delves into the specific challenges and strategies employed in translating “Pride and Prejudice” into Ukrainian. The meticulous application of various translation techniques, including differentiation, generalization, addition, and omission, showcases the translator's adeptness in navigating the linguistic and cultural landscapes. These strategies are instrumental in capturing the subtleties of Austen's narrative, ensuring that the expressions of respect and emotional evaluation resonate authentically within the Ukrainian context.

The translation process is marked by a strategic balance between adapting linguistic structures and ensuring cultural relevancy. Techniques such as concretization and substantiation bring abstract concepts into tangible reality, while grammatical transformations like transposition and grammatical replacement highlight the translator's ingenuity in maintaining semantic integrity. Moreover, the creative use of modulation, antonymic translation, and practical transcription underscores the flexibility in adjusting expressions for nuanced meaning and cultural significance.

Prospects for further research in this area include delving deeper into the nuanced aspects of emotional expression and respect within different cultural contexts to understand their impact on translation accuracy and cross-cultural communication. Additionally, comparative studies between various translation methodologies could shed light on their effectiveness in preserving the original sentiment and respectfulness, offering valuable insights for translators and linguists working in increasingly multicultural and multilingual environments.

In conclusion, through this scholarly examination, the research significantly contributes to the academic discourse on translation, offering profound insights into the complexities of conveying expressions of respect and emotional evaluation across linguistic and cultural divides, thereby enriching our understanding of the transformative power of language.

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ANNEX A

Methods of translating the expressions of respect with emotional evaluation

№	Origin construction	Translation	Type of transformation
<i>Lexical-semantic transformations</i>			
1.	<i>“Thank you, Mr. Darcy, for your kind invitation.”</i>	<i>“Дякую Вам, пане Дарсі, за Ваше люб'язне запрошення.”</i>	Differentiation
2.	<i>“He is just what a young man ought to be.”</i>	<i>“Він - саме той, яким має бути парубок.”</i>	Differentiation
3.	<i>“‘Your humility, Mr. Bingley,’ said Elizabeth, ‘must disarm reproof.’”</i>	<i>“‘Ваша покірність, вельмишановний Бінгле,’ - сказала Елізабет, - ‘повинна обеззброїти докір.’”</i>	Differentiation
4.	<i>“Do you feel a great inclination, Miss Bennet, to seize such an opportunity of dancing a reel?”</i>	<i>“Чи не відчуваєте ви велику схильність, мадам Беннет, скористатися такою можливістю</i>	Differentiation + addition

		танцювати ірландський танець “ріл”?”	
5.	“I could easily forgive his pride, if he had not mortified mine.”	“Я легко пробачила б його гордість, якби він не принизив моєї.”	Differentiation
6.	“ Miss Bingley's attention was quite as much engaged in watching Mr. Darcy's progress through his book, as in reading her own.”	“Увага панночки Бінглі була так само прикута до спостереження за тим, як містер Дарсі читає його книгу, як і до читання своєї власної.”	Differentiation
7.	“Mrs. Bennet, with great civility, begged her ladyship to take some refreshment.”	“Пані Беннет, з великою ввічливістю, просила її світлості взяти трохи перекусу.”	Differentiation
8.	“My dear Lizzy, do not give way to such feelings as these. They will ruin your happiness.”	“Моя дорога Ліззі, не піддавайся таким почуттям. Вони зруйнують твоє щастя.”	Differentiation
9.	“To Mrs. Gardiner, Wickham had one means of affording pleasure , unconnected with	“Вікхем мав один спосіб отримати	Differentiation

	<i>his general powers.”</i>	<i>задоволення по відношенню до місис Гардінер, не пов'язаний із його загальною силою.”</i>	
10.	<i>“Mr. Darcy is all politeness.”</i>	<i>“Містер Дарсі надзвичайно ввічливий.”</i>	Generalization
11.	<i>“He is indeed; but considering the inducement, my dear Miss Eliza, we cannot wonder at his complaisance – for who would object to such a partner?”</i>	<i>“Він дійсно такий; але, враховуючи причину, моя дорога міс Еліза, ми не можемо дивуватися його уступливості – адже хто б відмовився від такої партнерки?”</i>	Generalization
12.	<i>You excel so much in the dance, Miss Eliza.”</i>	<i>“Ваша майстерність в танцях є неперевершеною, міс Елізо.”</i>	Generalization
13.	<i>“You are very kind, sir; I am sure; and I wish with all my heart it may prove so, for else they will be destitute enough. Things are settled so oddly.”</i>	<i>“Ви дуже добрий, сер, я впевнений; і я щиро сподіваюсь, що це буде доведено, в іншому випадку - вони будуть досить невдоволені. Все це дуже дивно</i>	Generalization

		влаштовано.”	
14.	“Miss Bennet's pleasing manners grew on the good will of Mrs. Hurst and Miss Bingley.”	“Приємні манери міс Беннет посилювали доброзичливість місіс Херст та міс Бінглі.”	Concretization
15.	“I deeply admire your perseverance.”	“Я щиро захоплююся вашою наполегливістю.”	Substantiation
16.	“He is an exceptionally talented individual. ”	“Він надзвичайно обдарована особистість. ”	Substantiation
17.	“Your conjecture is totally wrong, I assure you.”	“Ваше припущення абсолютно невірне, запевняю Вас.”	Substantiation
18.	“I must think your language too strong in speaking of both.”	“Я вважаю Ваші слова занадто різкими щодо обох.”	Substantiation
19	“‘Mr. Bennet coolly observed – ‘From all that I can collect by your manner of talking , you must be two of the silliest girls in the country. I have suspected it some time, but I am now convinced.’”	“‘Пан Беннет спокійно зауважив: – ‘З усього, що я можу зрозуміти з вашого способу розмови, ви, мабуть, дві найдурніші ”	Modulation

		дівчини в країні. Я вже давно це підозрював, але тепер я переконаний.’”	
20	“ Pride relates more to our opinion of ourselves, vanity to what we would have others think of us.”	“ Гордість стосується більше нашої думки про себе, а марнославство - того, що хочемо, щоб інші думали про нас.”	Modulation
21	“Miss Bennet eagerly disclaimed all extraordinary merit, and threw back the praise on her sister's warm affection.”	“Міс Беннет запонадливо відкинула всі надзвичайні заслуги, переклавши хвалу на тепле почуття своєї сестри.”	Modulation
22	“They may wish many things besides his happiness; they may wish his increase of wealth and consequence, they may wish him to marry a girl who has all the importance of money, great connections, and pride. ”	“Вони можуть бажати багато чого, окрім його щастя; вони можуть прагнути збільшення його багатства та значення, вони можуть бажати, щоб він одружився з дівчиною, яка має значну кількість грошей,	Modulation

		<i>серйозні зв'язки та гордість.</i>	
Lexical-grammatical transformations + transcoding techniques			
23	<i>“Their brother, indeed, was the only one of the party whom she could regard with any complacency.”</i>	<i>“Їхній брат, справді, був єдиним на вечірці, до кого вона могла відчувати хоч якусь приязнь.”</i>	Transposition
24	<i>“All this she must possess, and to all this she must yet add something more substantial, in the improvement of her mind by extensive reading.”</i>	<i>“Вона повинна володіти усім цим, і до всього цього вона повинна ще додати щось більш значуще, що полягає в читанні великої кількості літератури задля покращення мислення.”</i>	Transposition
25	<i>“Mr. Collins was not a sensible man, and the deficiency of nature had been but little assisted by education or society.”</i>	<i>“Шановний містер Коллінз не був розумною людиною, і природна недолікованість була мало покращена освітою чи суспільством.”</i>	Addition
26	<i>“Lady Catherine continued her remarks on Elizabeth's performance.”</i>	<i>“Поважна дама на ім'я Катерина продовжувала свої зауваження</i>	Addition

		щодо виконання Елізабет.”	
27	“ <i>Colonel Fitzwilliam seemed really glad to see them.</i> ”	“ Полковник Фіцвільям, шановний офіцер , здавався дійсно радий бачити їх.”	Addition
28	“ <i>I did not think you would: and that being the case, I cannot consider your situation with much compassion.</i> ”	“Я не думав, що ви це зробите : і в такому випадку я не можу ставитися до вашої ситуації з великим співчуттям.”	Addition
29	“ <i>I am particularly obliged to you for this friendly caution, and you may depend upon my not taking so material a step without her ladyship's concurrence.</i> ”	“Я особливо вдячний вам за цю дружню обережність, і ви можете покладатися на те, що я не зроблю такого важливого кроку без згоди її люб’язної світлості. ”	Addition
30	“ <i>It is fortunate, then, that they fall to my lot instead of yours.</i> ”	“Пощастило, що вони дісталися мені. ”	Omission
31	“ <i>Mr. Darcy was eyeing him with unrestrained wonder, and when at last Mr. Collins allowed him time to speak, replied with an air of distant civility.</i> ”	“Містер Дарсі дивився на нього з нестримним подивом, і коли містер Коллінз нарешті дав	Omission

		йому час висловитися, відповів зі стриманою ввічливістю.”	
32	“ <i>Mr. Bennet's emotions were much more tranquil on the occasion, and such as he did experience he pronounced to be of a most agreeable sort.</i> ”	“Тоді емоції містера Беннета були набагато спокійнішими, і те, що він пережив, назвав дуже приємним. ”	Omission
33	“ <i>But upon my honour I do not. I do assure you that my intimacy has not yet taught me that.</i> ”	“Але, чесно кажучи , я не знаю. Я запевняю вас, що моє близьке знайомство ще не навчило мене цьому.”	Grammatical replacement
34	“ <i>Much more rational, my dear Caroline, I dare say, but it would not be near so much like a ball.</i> ”	“Набагато раціональніше, моя дорога Кароліно, я б сказав , але це б не було настільки схоже на бал.”	Grammatical replacement
35	“ <i>Elizabeth was exceedingly pleased with this proposal, and felt persuaded of her sister's ready acquiescence.</i> ”	“Елізабет була надзвичайно задоволена цією пропозицією, і її сестра переконала , що вона готова погодитися.”	Grammatical replacement
36	“ <i>Lady Catherine de</i>	“Увага леді	Transliteration

	<i>Bourgh's attention to his wishes, and consideration for his comfort, appeared very remarkable.</i>	<i>Катерини де Борг до його бажань і турбота про його комфорт виглядали дуже вражаючими.</i>	
37	<i>“his veneration for her as his patroness.”</i>	<i>“його шанування її як патронеси.”</i>	Transliteration
38	<i>“He spoke of apprehension and anxiety, but his countenance expressed real security.”</i>	<i>“Він говорив про тривогу та занепокоєння, але його обличчя виражало справжню впевненість.”</i>	Traditional reproduction
39	<i>“Elizabeth was delighted; she had never seen a place for which nature had done more, or where natural beauty had been so little counteracted by an awkward taste.”</i>	<i>“Елізабет була в захваті; вона ніколи не бачила місця, для якого природа зробила більше, або де природна краса була так мало зіпсована незграбним смаком.”</i>	Traditional reproduction
40	<i>“I appeal to Mr. Darcy – but let me not interrupt you, sir.”</i>	<i>“Я звертаюся до пана Дарсі, але дозвольте мені не перебивати вас, сер.”</i>	Traditional reproduction
41	<i>“My dearest Lizzy, do but consider in what a disgraceful light it places Mr.</i>	<i>“Моя найдорожча Ліззі, але</i>	Practical transcription

	<i>Darcy, to be treating his father's favourite in such a manner - one whom his father had promised to provide for."</i>	подумай, в якому ганебному світлі він ставить пана Дарсі, щоб ставитися до улюбленця свого батька таким чином - той, кого батько обіцяв забезпечувати."	
42	<i>"I have not a doubt of Mr. Bingley's sincerity," said Elizabeth warmly; 'but you must excuse my not being convinced by assurances only.'"</i>	<i>"Я впевнена в щирості містера Бінглі, — тепло сказала Елізабет. — 'але ви повинні вибачити, що мене не переконували лише слова.'"</i>	Antonymic translation
43	<i>"The latter part of this address was scarcely heard by Darcy; but Sir William's allusion to his friend seemed to strike him forcibly, and his eyes were directed with a very serious expression towards Bingley and Jane, who were dancing together."</i>	<i>"Останню частину цього звернення Дарсі майже не почув; але натяк сера Вільяма на його друга, здавалося, не лишив його без уваги, і його очі були спрямовані з дуже серйозним виразом на Бінглі та Джейн, які танцювали разом."</i>	Antonymic translation
44	<i>"Excuse my interference: it</i>	<i>"Пробачте мене</i>	Antonymic

	<i>was kindly meant.</i> ”	за втручання: воно без злих задумів.”	translation
45	<i>“And now nothing remains for me but to assure you in the most animated language of the violence of my affection.”</i>	“Виразити силу своїх почуттів найбільш емоційними словами - це єдине, що мені залишається зробити.”	Total reorganization + substantiation
46	<i>“I am very sensible of the honour of your proposals, but it is impossible for me to do otherwise than decline them.”</i>	“Неможливо мені поступити інакше, як тільки відхилити ваші пропозиції, хоч я і глибоко усвідомлюю честь, яку вони представляють.”	Total reorganization
47	<i>“You must come and make Lizzy marry Mr. Collins, for she vows she will not have him, and if you do not make haste he will change his mind and not have her.”</i>	“Вам потрібно прийти і змусити Ліззі вийти заміж за містера Коллінза, адже вона клядеться, що не візьме його, і якщо ви не поспішите, він змінить свою думку і не візьме її.”	Loan translation
48	<i>“‘I am sick of Mr. Bingley,’ cried his wife.”</i>	“‘Я хвора паном Бінглі,’ заплакала його дружина.’”	Loan translation

49	<p><i>“It is a pity that great ladies in general are not more like her.”</i></p>	<p><i>“Це справді шкода, що кращі жінки взагалі більше не схожі на неї”.</i></p>	Loan translation
50	<p><i>“You shall not, for the sake of one individual, change the meaning of principle and integrity, nor endeavour to persuade yourself or me that selfishness is prudence, and insensibility of danger security for happiness.”</i></p>	<p><i>“Ти не повинна, заради однієї особи, змінювати значення принципів та чесності, ані намагатися переконати себе чи мене, що егоїзм є обережністю, а нечутливість до небезпеки - запорукою щастя.”</i></p>	Loan translation

РЕЗЮМЕ

Курсова робота зосереджена на дослідженні особливостей перекладу англomовних виразів поваги, що містять емоційну оцінку, на українську мову. У роботі розглянуто специфіку цих виразів, їх лінгвістичні та культурні особливості, а також методи та підходи до перекладу, які дозволяють зберегти емоційне забарвлення та рівень поваги в цільовій мові. Проаналізовано приклади виразів з англійської мови та їх переклади на українську, виявлено основні труднощі та знайдено ефективні способи їх подолання. Результати дослідження вказують на значну роль культурної та контекстуальної адаптації в процесі перекладу емоційно забарвлених виразів поваги.

Ключові слова: переклад, гонорифікація, емоційна оцінка, повага.