

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: Novel "Uncle Tom's Cabin" by Harriet Beecher Stowe in  
Ukrainian translation

Group PA 05-20

Faculty of German

Philology and Translation

Educational Programme:

English and Second Foreign

Language:

Interpreting and Translation

Majoring 035 Philology

**Ilona Kishyk**

Research supervisor:

**Olesya CHERKHAVA**

Doctor of Philology

Professor

Kyiv – 2024

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

Представлено на

кафедру \_\_\_\_\_

(дата, підпис секретаря кафедри)

Рецензування \_\_\_\_\_

\_\_\_\_\_

(кількість балів, «до захисту» («на доопрацювання»), дата, підпис керівника курсової роботи)

Захист \_\_\_\_\_ (кількість балів, дата, підпис викладача)

Підсумкова оцінка \_\_\_\_\_

(кількість балів, оцінка за 4-х бальною системою, дата, підпис викладача)

## КУРСОВА РОБОТА

З ПЕРЕКЛАДУ

Роман Гаррієт Бічер Стоу "Хатинка дядька Тома" в

українському перекладі

Кішик Ілона

студентка групи Па 05-20

Керівник курсової роботи \_\_\_\_\_

(підпис)

доктор філологічних наук, професор

Олеся ЧЕРХАВА

Київ – 2024

## **CONTENTS**

INTRODUCTION.....	1
CHAPTER 1. ARTISTIC TEXT AS AN OBJECT OF TRANSLATION .....	3
1.1. Functional styles in English .....	3
1.2. Features of artistic text.....	10
1.3. Regularities of translation of artistic texts .....	15
Conclusions to the CHAPTER 1.....	21
CHAPTER 2. PATTERNS OF TRANSLATION HARRIET BEECHER STOWE'S NOVEL "UNCLE TOM'S CABIN" INTO UKRAINIAN.....	24
2.1. Lexical strategies of translating of Harriet Beecher Stowe's novel "Uncle Tom's Cabin" into Ukrainian .....	24
2.2. Grammatical strategies of translating of Harriet Beecher Stowe's novel "Uncle Tom's Cabin" into Ukrainian.....	28
2.3. Lexical-grammatical strategies of Harriet Beecher Stowe's novel "Uncle Tom's Cabin" into Ukrainian .....	38
Conclusions to the CHAPTER 2.....	45
CONCLUSIONS .....	47
BIBLIOGRAPHY .....	48
LIST OF REFERENCE SOURCES .....	52
LIST OF DATA SOURCES .....	52
ANNEX .....	53
PE3IOME .....	59

## INTRODUCTION

Transformations are an integral part of translation. The issue of using translation transformations in texts of different functional language styles is also relevant. When translating texts of different functional styles, preference is given to different types of transformations, and therefore it is appropriate to conduct research aimed at identifying those transformations that are most commonly used and characteristic of texts of scientific and technical style of language [13].

As we know, the purpose of translation is to achieve equivalence. Therefore, the main task of the translator is to skillfully apply the necessary translation transformations in order for the translated text to convey as accurately as possible all the information contained in the original text, adhering to the relevant norms of the translated language. Transformations that make the transition from units of the original language to units of the language of translation are called translation transformations [19]. Translation transformations are a special kind of interlingual paraphrasing, which differs significantly from transformations within one language [26]. At the present stage, translation theorists and practitioners pay special attention to the translation of artistic texts.

The **object** of the study is the Harriet Beecher Stowe's novel "Uncle Tom's Cabin" and its Ukrainian translation.

The **subject** are main strategies of translating of Harriet Beecher Stowe's novel "Uncle Tom's Cabin" into Ukrainian.

**The aim** of the study is to analyze main strategies of translating of Harriet Beecher Stowe's novel "Uncle Tom's Cabin" into Ukrainian.

To implement it, a number of **tasks** have been formulated:

- 1) to substantiate the theoretical and methodological principles of the study;
- 2) to determine the features of the concepts of artistic text and its translation;

3) to identify and describe the means of translation of Harriet Beecher Stowe's novel "Uncle Tom's Cabin" into Ukrainian.

**Methods** used during this research include descriptive analysis, contrastive analysis to define the difference between English and Ukrainian variants of the same parts of the text, stylistic analysis and contextual analysis.

The **topicality** of this work lies in the exploration of the youth slang reproduction as it is one of the fast growing and developing layers of vocabulary. Translation of Harriet Beecher Stowe's novel "Uncle Tom's Cabin" into Ukrainian is abundant with the stylistic features of this artistic text.

The **novelty** of this work is that the Harriet Beecher Stowe's novel "Uncle Tom's Cabin" was first researched in terms of its translation into Ukrainian.

**Practical value:** Coursework may be of use for people who are studying English language. This research can also be applied in teaching the stylistics and lexicology of English, as well as the theory and practice of translating the relevant language phenomenon.

**The structure of the research paper** consists of four core parts: the introduction, two chapters and the conclusions. At the end of the work a list of references, annex and resume are provided.

## CHAPTER 1. ARTISTIC TEXT AS AN OBJECT OF TRANSLATION

### 1.1. Functional styles in English

Style is the central concept of stylistics, the main category reflecting the essential properties of a language in its functional aspect. The concept of style in a language characterizes the kind of language that is used in any social situation: in the business sphere, in everyday life, in scientific speech, etc. One variety differs from other varieties of the same language in a number of phonetic, lexical, grammatical features. The selection of language means within the framework of a particular sphere of human activity is governed by various circumstances: the specifics of the situation, the conditions, the nature of the goals and objectives of communication, the number of participants in communication, etc [13].

In the system of the nationwide language itself, layers of linguistic means have formed, which have a high frequency of use in certain areas of communication. These layers are called styles of language, they potentially exist in the system of language and are realized in human speech activity, forming speech styles.

Speech styles are usually called functional, and this indicates the basic principle of their differentiation - the function, the purpose of a particular combination of language tools.

The existence of different functional styles in the language and speech is ensured, first of all, by the presence of synonymous means in the field of vocabulary, phonetics, morphology, syntax, which makes it possible to transmit a statement of approximately the same content in different ways. In addition, these tools allow, if necessary, to express this or that attitude to this content.

Functional styles are formed in the language under the influence of the following conditions:

1) features of the communication situation (formal or informal setting, number of communication participants, etc.);

2) the functions and goals of communication (talk, communicate, persuade, instruct, etc.) [15].

As a rule, the following spheres of human life are distinguished, each of which has its own special functions and is implemented under certain conditions:

1) the scope of everyday communication (communication is carried out in an informal setting, usually in the form of a dialogue; the purpose of communication is a casual conversation, conversation on everyday topics);

2) the scope of educational and scientific activity (communication is carried out, as a rule, in an official setting, with the aim of communicating or receiving scientific data in written or verbal form);

3) the scope of business communication (communication is carried out in an official setting for the purpose of reporting information ascertaining, instructing or other business nature);

4) the sphere of socio-political activity (communication is carried out using the media, as a rule, with the aim of influencing the masses of readers or listeners, forming public opinion and consciousness) [11].

Today, all functional styles exist in both written and oral form. But for the colloquial style, the oral form is more typical (in writing it is realized only in one genre – the epistolary, the genre of personal writing), while book styles are more fully manifested in writing [19].

Functional styles are large speech varieties and capture the most profound stylistic features. Each of them undergoes further intra-style differentiation. In addition, within the framework of functional styles, the manifestation of an author's personality is permissible. The official business style is least predisposed to this – after all, the personality of the person writing the statement or drawing up the act does not matter. But in journalistic, artistic and colloquial styles, the individuality of the speaker or writer can manifest itself very clearly. The richness

of language means allows, within the framework of one functional style, to express a wide range of shades of content: approval or disapproval, contempt, joy, familiarity, etc.

Thus, the English language has a developed, diverse system of functional styles, which has the broadest communicative capabilities [7].

The development of political, economic and humanitarian international relations, caused by global social factors that determine the vital activity of the world community, increases the importance of a culture of interstate and interpersonal relationships. The growing interest in analyzing the process of socio-cultural conditioning of the normative foundations of international and, in particular, diplomatic relations is explained by the comprehension of new democratic and humanistic approaches in these areas of social activity, providing for civilized norms of communication that require the use of different speech functional styles.

The dynamics of the development of literary languages of the newest period of time poses paradoxical tasks for linguistic theory. On the one hand, maintaining the foundations of the classification model ensures its stability, reproducibility and internal ordering. On the other hand, the real life of the language system as a communicative universe gives rise to variability, the multiplicity of verbalized communicative situations. The latter can and should be considered from the point of view of the correspondence of the model to the functional capabilities of the language, which is the classification of styles. The solution to the stability dilemma of the system of functional styles and the reasons for its development, the motivation for change and internal transformations determines the modern search in linguistic theory.

Classifications of the styles of the literary language (in the presented opposition of the "nation-wide - literary" language), in turn, are based on different structural-typological and functional motivation, as evidenced by the terminological polysemy, and often the definitive inconsistency [6].



The styles of the book language (business, artistic, journalistic, popular science) are contrasted with the styles of ordinary speech (colloquial), the classification criteria for distinguishing fiction, public journalistic, scientific, vocational, official-documentary, epistolary styles are motivated, logical attempts are made structuring the types of speech on the principle of "oral - written, scientific - artistic", but also in the terminological certainty of the "style" focuses on the style of oral colloquial speech, which is, in this case, a variant of the colloquial style (namely, its written fixation).

In linguistic stylistics, special attention to the classification principles of functional styles arises with the formation of the named branch of linguistics as a logical search for the argumentation of fundamental principles that combine the motivational parameters of a functioning language (extralinguistic factors) and its communicative variability (intralinguistic factors) [1].

The twentieth century, a period of accentuated concentration of humanities on clarifying the categories and essences of the system and structure (the universal model of cognition of world equilibrium and compliance with the laws of human intellectual activity), appears in the general history of science as a desire for rational, verified, systematically processed knowledge. Exemplary classification natural science models (the periodic table of chemical elements, cell structure, etc.) give linguists intellectual analogies with the substance of the language, which is, by definition, a system-structural integrity combined by a hierarchically organized typology of relationships and dependencies.

The problem is not only in elucidating the internal laws of the system, but also in knowing its resource, functional capabilities, and ability for future development. Paraphrasing Yuri Shevelev, we formulate the thesis: the state and status of a literary language is objectified, provided that the explanation is given to the functions / functions of the language and their possible implementations [5].

Scholastic self-sufficiency has never been inherent in the classification models of stylistics. F. de Saussure, formulating the opposition *langue* - *parole*, certainly, instrumental (in the specifics of the linguistic object) reflected the general law of dialectics, as C. Levy-Strauss later did in *Structural Anthropology*. We are talking about something else, about the next explanatory possibility of the theoretical opposition.

Speech (*parole*), if you expand the idea of F. de Saussure, is realized in the multiplicity of verbalized communicative worlds (society, personality, etc.). The named verbalized communicative entities require analysis, systematization according to typological characteristics, as well as a scientific definition - terminological nomination and motivation in definitions [1].

However, the sequence of scientific knowledge is not evidence of a lack of ambiguity. Numerous stylistic studies in the linguistic knowledge of modern times motivate classification schemes built on logically contradictory foundations. Thus, the functional-typological model of verbal communication is expanded ("supplemented" or "refined") by the genre: epistolary, oratory styles are defined as self-sufficient, which violates the logical classification criterion of functional compliance with the extra- and intralingual characteristics of the systemic foundations of the style [10].

The first remark concerns the linguist's distinction between common linguistic interstitial resources, which are the basis of any functional style and a specific language resource, which forms a style microsystem with its inherent stylistic coloring, uniform standards of use. According to the researcher, who determined to a large extent the principles of linguistic-stylistic analysis in the following decades, it is the specific linguistic resource of the style system that makes up the originality of style, defining its "face" [8].

The systematization of the styles of a nationwide language is built without taking into account social and territorial differentiation, which indicates the incompleteness and certain selectivity of the typical speech situations considered

by linguists and their verbalized correspondences. On the other hand, juxtaposing a common and literary language by style implementations is not always correct: highly developed literary languages are a characteristic of societies with high intellectual potential and people's ability to structure verbalized consciousness in accordance with communicative situations. The distinction between the nation-wide and literary language in such societies is faster at the level of social, educational, territorial-dialect stratifications of linguistic units (namely, they, as already mentioned, are taken beyond the classification argumentation) [1].

Functional-style separation in this case occurs due to the socially recognized motivation of the communicative patterns of using the word, where any language unit can be diagnostic indicators of the style system if it meets the criteria for (extra- and intralingual) style formation.

Classifications of the styles of the literary language (in the presented opposition "nation-wide-literary" language), in turn, are based on different structural-typological and functional motivation, as evidenced by the terminological polysemy, and often the definitive inconsistency. The styles of the book language (business, artistic, journalistic, popular science) are opposed to the styles of ordinary speech (colloquial), classification criteria for highlighting fiction, public journalistic, scientific, vocational, official-documentary, epistolary styles are motivated, logical attempts are made structuring the types of speech on the principle of "oral - written, scientific - artistic", but also in the terminological certainty of the "style", focuses on the style of oral colloquial speech, which is, in this case, a variant of the colloquial style (as you know, take into account its written fixation ) [17]

Coordination of the unity of the criteria for extra-linguistic motivation and the linguistic implementation of the communicative task is evolutionary. An analysis based on an understanding of the social functions of a language and their dominance in stylistic varieties is gaining more and more weight in linguistics.

Logical classification contradictions, in turn, get an explanation due to the distinction between the object of literary and linguistic stylistics, optimization of terminological consistency (scientific, official-business style requires unity, not uncertainty in the plural: colloquial, artistic styles), codification of term concepts in the system of scientific categories linguistic knowledge (literary, artistic and artistic style are combined in the term "artistic" as a generalized designation of a system of language resources that perform primarily the function of aesthetic impact; official-business and judicial styles are represented in modern linguistics by the term "official-business style" as a specific concept, including judicial, diplomatic, and official) [15].

Unresolved or unexplained contradictions in the classification of styles today is partly a tribute to tradition, and possibly inattention to the realities of the functioning of the language. In particular, this concerns the differences in the use of the terms "journalistic" and "media style".

The first term has historical origins and is associated with newspaper and journalistic journalism. Later it denotes all types of public communication, even when electronic information carriers appear. According to it, specific principles of the selection and functioning of language units in the field of oral or stylized-oral mass communication (radio) are formed, moreover, they are presented syncretically: sound and video (television, advertising), with the ability to instant dialogue / polylogue (Internet). In this case, the style of the mass media is represented by a general term that can unite the underlying material, which is journalistic, speech of electronic media, advertising, the Internet [1].

The variability of the term "style of mass media" - "style of mass-political information" - "style of mass-political information and propaganda", as can be clearly seen, has not linguistic, but extralinguistic motivation. With the liberation of linguistic knowledge from rigid political ideologues, the terms are ordered by the features that are inherent in them, primarily the integrity of the internal form, which happened with the establishment of the term "media style".

The reference to historical tradition does not allow talking about style, but only about texts, genres, because in the theory of three styles there was no separate theological. On the other hand, the modern theory of functional styles has not developed explanations and motivation for the system parameters of this style. Only individual linguists argue for his systemic characteristics, coordinating the criteria with general theoretical foundations and the logic of the formulated classification. In other cases, reference to individual speech characteristics of the theological sphere of communication is quite typical, which, of course, adds linguistic argumentation, however, in our opinion, an objective analysis of the status of the confessional style in the modern literary language is a scientific perspective [7].

## 1.2. Features of artistic text

Translation is a comparison of two language systems at all their levels. The linguistic level of translation is the lowest in the hierarchy of translation tasks, at the same time it is extremely necessary for the full transfer of the content of the original text. It is clear that the translator needs to convey not only the sum of meanings encoded in sentences, but also information about the culture, traditions, tastes of the nation, which requires going beyond a purely linguistic system (higher level of translation) and is called extralingual information or background knowledge [17].

Instead, translation begins from a purely linguistic level [13]. In the process of translation it often becomes impossible to use a literal dictionary equivalent and the translator resorts to the transformation of the internal form of a word or phrase or its complete replacement, i.e. to the translation transformation.

Transformations are techniques of logical thinking that help to reveal the meaning of a foreign word in the context and find a counterpart that does not coincide with the dictionary [6]. In general, translation transformations can be considered interlingual transformations, rearrangement of the source text or

replacement of its elements in order to achieve translation adequacy and equivalence [6]. The main characteristics of translation transformations are the interlingual nature and focus on achieving the adequacy of translation. Today, there are many classifications of translation transformations proposed by various authors.

Semenov defines transformation as interlingual transformations in order to achieve equivalence of original and translated texts (in order to preserve the functional influence of the message). The translation cannot be an absolute analogue of the original, which means that the translator's task is to create a text as close as possible to the original in terms of semantics, structure and potential impact on the user of this translation.

The main problem is that between the languages of the original and the translation it is not always possible to find linguistic parallels - semantic and structural analogues: the same models of sentences or phrases, complete coincidence of semantic meanings of words and so on. This is where the translator must apply translation transformations [9].

Other linguists [7] see the reasons for the use of translation transformations in:

1) differences in the systems of the original and translated languages (in one of the languages there may be no category inherent in another language; within the same category of articulation differ; comparable linguistic categories do not completely coincide in scope);

2) the difference between the norms in the languages of the translated text and the original text (violations of the norm are seen in the case when the essence of the statement is clear, but causes the idea of incorrect language, the so-called normative deviations);

3) the mismatch of the *usus* operating in the environment of native speakers of the original and the translation (*usus* is understood as the rules of situational

use of language; reflects the language habits and traditions of a particular language community).

In general, the transformations used in translation should be understood on the one hand as paraphrasing the original text by means of another language, and on the other - as adapting the translated text to the conditions of the perception of the message by the recipient of the translation [7].

We support the opinion of the above-mentioned scholars that the implementation of translation transformations is a creative process associated with a deep understanding of the meaning of the text of one language and fluency in the expressive means of another.

Depending on the nature of the units of the original language, translation transformations are divided into stylistic, morphological, syntactic, semantic, lexical and grammatical [13].

Stylistic transformations are those methods of translation by which the translator mixes stylistic accents, neutralizing or, conversely, actualizing the connotative nuances of meaning, or adapting the language of translation to the stylistic norms adopted in the language of translation.

Morphological transformations are the replacement of one part of speech by one or more other parts of speech.

The essence of syntactic transformations is seen in the change of syntactic functions of words and phrases. When translating the passive voice we can use the past tense. The order of pronouns already indicates the passivity of the action.

Semantic transformations are based on the various causal relationships that exist between the elements of the situations described. Lexical transformations are interpreted as deviations from direct vocabulary equivalents and occur mainly because the volume of meanings of lexical units of the source and translation languages does not match.

The essence of grammatical transformations is to transform the sentence structure in the translation process in accordance with the norms of the translation

language. Therefore, the existing linguistic literature allows us to reveal such approaches to definition of types of transformations represented by some scientists.

Thus, it can be distinguish lexical (differentiation, concretization and generalization of meaning, semantic branching, antonymous translation, descriptive translation), grammatical (substitutions, change of word order, phrases, sentences, etc.), semantic (generalization, concretization, addition, omissions) and stylistic (compensation and adaptation of translation) types of transformations [13].

Depending on the nature of transformations, translation transformations are divided by Korunets into lexical (translation transcription, transliteration and translation tracing), grammatical (literal translation, sentence division, sentence combination and grammatical substitutions) and lexico-grammatical (transposition of antonyms and compensation) [15].

Barkhudarov distinguishes between the following translation transformations: grammatical, including permutations, substitutions, omissions and additions; lexical substitutions (concretization and generalization) and complex lexico-grammatical substitutions (antonymous translation) [17].

Translation transformations also include lexical and semantic (generalization, differentiation, concretization, semantic development, antonymous translation, compensation and complete permutation of text segments), as well as grammatical shifts (movement, i.e. changing the order of words and phrases, grammatical substitutions, additions and omissions) [17].

Many approaches to the classification of grammatical transformations are known in the scientific literature. In our study, we use the classification of Barkhudarov, who reduced all types of grammatical transformations carried out in translation to four elementary types, namely [17]:



1) permutations (a change of the location of language elements in the translated text compared to the original text, i.e. words, phrases, parts of a complex sentence);

2) substitutions (replacement of word form, parts of speech, sentence members, syntactic substitutions in a complex sentence, a simple sentence for a complex, a complex sentence for a simple one, a subordinate clause for a main clause, a subordinate clause for a subordinate clause, a subordinate clause connectionless connection, connectionless connection type);

3) addition (translating the original "appropriate words" in the language);

4) omission (omission of certain "extra words" during translation).

Translation transformations are classified by Latyshev by the nature of deviations from interlingual correspondences, and divided into [19]:

1) morphological, the role of which is to replace one categorical form with another or several;

2) syntactic, the purpose of which is to change the syntactic function of words and phrases;

3) stylistic, which are considered as a change in the stylistic color of a piece of text;

4) semantic, the task of which is to change not only the form of expression of the content, but also the content itself, with which the situation is described;

5) mixed, covering lexical-semantic and syntactic-morphological transformations [19].

Three types of translation transformations are proposed in Levy's classification [19]:

1) grammatical transformations, which include permutations, omissions and additions, rearrangements and substitutions of sentences;

2) stylistic transformations, which include such techniques as synonymous substitutions and descriptive translation, compensation and other types of substitutions.

3) lexical transformations, which contain the replacement and addition, concretization and generalization of concepts.

Of interest is the classification proposed by Schultze, who distinguishes between the following groups of transformations [21]:

1) transformations at the component level of semantic valence in the case of various substitutions. For example, the replacement of morphological means by lexical, other morphological, syntactic or phraseological and others;

2) transformations carried out at the reference level, namely:

- concretization (or hyponymic transformation);
- generalization (hyperonymic transformation);
- replacement of realities (interhyponymic transformation);
- translation by remetaphorization (synecdochic transformation);
- metonymic transformations;
- remetaphorization (replacement of one metaphor by another);
- demetaphorization (replacement of metaphor by its antipode - non-metaphor);
- combinations of the above transformations;

3) transformations at the stylistic level: compression and expansion.

Compression refers to ellipses, semantic contraction, omission of redundant elements and lexical folding [23].

### 1.3. Regularities of translation of artistic texts

Foreign linguist Baker suggests certain techniques that should be used in the course of translation work. Thus, in the process of indirect translation, the content of the text may be distorted or disappear altogether, there may even be a change in the norms of language in the wrong direction. This is due to the fact that direct translation is not possible in this situation. In view of this, Baker puts forward the idea of two groups of techniques used in translation [22]:

1) methods of direct translation:

- literal translation;
- tracing;
- borrowing;

2) methods of indirect translation:

- equivalence (transfer of the content of warning inscriptions, proverbs, aphorisms in other words);
- transposition (replacement of one part of speech by another);
- adaptation (replacement of details of the reported history by others);
- modulation (change of the present point of view) [22].

One of the factors that complicates the translation process is interference. As the Polish specialist in the field of translation Bohumil Gasek notes, in such areas as economics, international trade, business, informatics, international relations, politics, sports, tourism, technology, etc., there is primarily an active influence of the English language, as a result of which translation certain words can cause significant semantic errors [26].

To date, it is common to distinguish between three types of translation [13]:

1) Subtitle translation (literal or subscript) is a mechanical translation of words in a foreign text. Such a translation violates the norms and usage of the language of translation, as it preserves the order of words and grammatical structures of the original text, without taking into account syntactic and logical connections. This type of translation is usually used for educational purposes and as a basis for further translation work.

2) Literal translation. If the word translation is a mechanical translation of all words, including prepositions and articles, as a result of which the meaning of the text is lost, then this type of translation retains the idea of the source text, but there is the closest reproduction of lexical composition and syntactic constructions of the original. If constructions that do not meet the norms of the language of

translation are found in the text of the translation, the literal translation must be edited and replaced by a literary version.

3) Literary translation. In this type of translation, the content of the original text is conveyed in the form of a correct literary language, which should not violate the norms of language. This type of translation is the reason for a large number of differences among researchers as to which components of the original text are important to preserve in literary translation, and what can be "sacrificed" [13].

The choice between accuracy and beauty is always up to the translator. But there is another question - what is meant by the accuracy of the translation - compliance with the letter or spirit of the original?

Thus, some translators consider it important that the translation corresponds to the culture, spirit and habits of native speakers, which leads to free translation. Others insist that it is much more important to convey and teach the reader to perceive a different way of thinking, a different culture. The second method leads to a literal translation [13].

Such a difference of opinion among translators and translation scholars regarding the accuracy of translation has led to the fact that in the scientific community two opposing views have traditionally developed:

1. "Theory of untranslatability". Proponents of this theory argue that due to the significant discrepancy between the expressive means of different languages, a full translation from one language to another is impossible; the translation is only a kind of resemblance to the text of the original, which gives a very distant idea of it. As Schulze rightly remarked: «Accurate translation, by definition, is impossible due to the fact that different languages differ both in grammatical structure and in the simple number of words, not to mention the difference of cultures» [22];

2. The opposite theory is based on the assumption that any developed national language is a sufficient means of communication for the full transmission

of opinions expressed in another language. This assumption is especially true in relation – one of the most developed and richest languages. This view is shared by most researchers, and it has formed the basis of many professional translators [22].

Regarding the peculiarities of the reproduction of the epoch and culture, researchers came to the unanimous opinion that the modern reader of the original and the modern reader of the translation should perceive the work equally, despite the differences in cultures. However, as for the reproduction of the epoch in the text of the translation, the modern translation must, with the help of special techniques, give the reader information that the text is not modern, and convey its epoch [12].

In the middle of the last century, the idea was born to translate texts from one language to another in an automatic way without human help. Despite the fact that this problem still has no satisfactory solution, significant progress has been made recently in this area, and the very formulation of the problem gave rise to the development of new linguistic theories [19].

The date of birth of machine translation can be considered 1954: it was in this year that a public demonstration of translation using computer technology took place. In history, this event is called the "Georgetown Experiment" - after the university, which, together with IBM, participated in its preparation [11].

The experiment consisted in the following: about 60 sentences written on punched cards were fed to the machine at the entrance, and the machine, in turn, issued a translation of these sentences into English. The choice of the language from which the translation was carried out was due to the outbreak of the Cold War and the need, in this regard, to analyze the huge volumes of information received. A rather narrow topic of petrochemistry was chosen for the translation, and all the sentences introduced were very simple: "Processing improves the quality of oil", "The commander receives information by telegraph." Under these conditions, the experiment turned out to be quite successful; moreover, it was

believed that the problem of machine translation would be fully solved within the next five years. However, subsequent years of research have shown that the problem of machine translation is much more complex and multifaceted than expected [9].

Machine translation systems have undergone significant changes over the years. So, the first generation of systems, which is customary to date to the mid-1960s, is close in its technique to word-by-word translation: each word or speech in the source text is matched with an equivalent in the target language found in the dictionary. The systems of the first generation did not have the ability to solve ambiguity problems, did not perform any linguistic analysis, and therefore gave a rather low quality of translation [8].

The next period in the development of machine translation systems (mid-1960s-1970s) is called the second generation. Their internal structure is somewhat more complicated than that of the first generation: instead of word-by-word translation, each sentence has its own syntactic structure based on the grammar rules of the input language. After that, the structure is transformed into the syntactic structure of the output language, and then the substitution of words from the dictionary is performed, that is, the synthesis of the sentence in the output language [11].

Machine translation is an automatic translation, translation of a text from one language into another through the use of special computer programs and intelligent systems. The main difficulty with machine translation is that natural languages are difficult to formalize. This explains the low quality of the text obtained with the help of machine translation systems, the content and form of which serves as an invariable object of jokes. However, the idea of machine translation goes back a long way [12].

In the second half of the seventies, the mediating language turned into a semantic model for representing the meaning of translated texts. Thus, advances in machine translation have proven to be very useful for artificial intelligence, as

they have shown that the analysis of natural language constructions is impossible without creating a semantic model in which the meaning of words is interpreted [23]. The creation of a semantic model led to the understanding of the need to create a language for the internal representation of knowledge. And, finally, an important achievement was the understanding that the analysis of texts in natural language consists of four main stages: morphological analysis, syntactic analysis, semantic analysis, pragmatic analysis [23].

It should be noted that even for the English language, which serves as the basis for all modern programming languages due to its brevity and rather formal semantics, it has not yet been possible to create a more or less effective software system capable of adequately understanding the meaning of phrases from sufficiently large areas of knowledge, for example, our everyday world [27].

Despite the universality and full potential of this theory, its application in machine translation systems has not yet yielded a qualitative breakthrough. Decades of research on machine translation have shown how great the difficulties of transitioning from a natural language to a universal metalanguage that preserves the meaning of a text really are [28].

In addition to the above, it is worth mentioning the emergence of interactive machine translation systems in which human participation is involved at different stages of translation [28]. This involvement can be expressed in different forms:

- Post-editing: the person edits the text already translated by the machine.
- Pre-editing: the person edits the input text, adapting it for easier understanding by the machine.
- Partially automated translation: man and machine interact during the translation process. For example, human use of electronic dictionaries in translation; human participation in the machine translation process to resolve difficulties.
- Mixed systems: for example, with post- and pre-editing [27].

Of all the previously developed machine translation systems, today there are two main, most common types: rule-based and statistics-based. Let us take a closer look at each of them.

Rule-based systems are essentially second generation systems. Among them, two subtypes can be distinguished: transfer and interlinguistic, which in their foundation have a common idea – the connection between the structure of the input and output sentences [27].

Transfer systems include three stages: analysis, transfer and synthesis. To create an internal representation, morphological, lexical and semantic-syntactic analysis of the input text is first performed. Then, for each sentence, a parse tree is built and the so-called transfer is performed: the transformation of the structure of the input sentence, taking into account the requirements of the target language. The last stage is synthesis, i.e. the formation of the output sentence. The common PROMT system is a classic example of a transferring system [25].

Interlinguistic systems are based on the idea of the existence of a universal metalanguage representing the meaning of a sentence in any natural language. Such systems include two stages: analysis and synthesis. At the stage of analysis, the input text is transformed using the dictionary and grammatical rules of the source language into a representation in the universal metalanguage. At the second stage, this representation is transformed into a sentence of the target language using the dictionary and grammar rules of the target language. The main disadvantage of this type of systems is the still unresolved problem of finding a semantic representation that is universal for all natural languages.

## Conclusions to the CHAPTER 2

The dynamics of the development of literary languages of the newest period of time poses paradoxical tasks for linguistic theory. On the one hand, maintaining the foundations of the classification model ensures its stability, reproducibility



and internal ordering. On the other hand, the real life of the language system as a communicative universe gives rise to variability, the multiplicity of verbalized communicative situations. The latter can and should be considered from the point of view of the correspondence of the model to the functional capabilities of the language, which is the classification of styles. The solution to the stability dilemma of the system of functional styles and the reasons for its development, the motivation for change and internal transformations determines the modern search in linguistic theory.

The socio-philosophical understanding of the value-normative potential of international communication in a multicultural and multi-confessional world in the context of globalization processes takes on a new meaning for such an important area of social activity as diplomacy. Of particular concern are problems associated with the use of various functional styles of the English language.

Depending on the nature of the units of the original language, translation transformations of artistic texts are divided into stylistic, morphological, syntactic, semantic, lexical and grammatical.

Stylistic transformations are those methods of translation by which the translator mixes stylistic accents, neutralizing or, conversely, actualizing the connotative nuances of meaning, or adapting the language of translation to the stylistic norms adopted in the language of translation.

Morphological transformations are the replacement of one part of speech by one or more other parts of speech.

The essence of syntactic transformations is seen in the change of syntactic functions of words and phrases. When translating the passive voice we can use the past tense. The order of pronouns already indicates the passivity of the action.

Semantic transformations are based on the various causal relationships that exist between the elements of the situations described. Lexical transformations are interpreted as deviations from direct vocabulary equivalents and occur mainly

because the volume of meanings of lexical units of the source and translation languages does not match.

The essence of grammatical transformations is to transform the sentence structure in the translation process in accordance with the norms of the translation language. Therefore, the existing linguistic literature allows us to reveal such approaches to definition of types of transformations represented by some scientists.

## CHAPTER 2. PATTERNS OF TRANSLATION HARRIET BEECHER STOWE'S NOVEL "UNCLE TOM'S CABIN" INTO UKRAINIAN

### 2.1. Lexical strategies of translating of Harriet Beecher Stowe's novel "Uncle Tom's Cabin" into Ukrainian

The research material consisted of 50 sentences given from Harriet Beecher Stowe's novel "Uncle Tom's Cabin" and its Ukrainian translation.

When studying the peculiarities of the translation of vocabulary in artistic discourse within the framework of a complex approach, the method of structural-semantic analysis aimed at studying the linguistic meanings of the elements of the meaning of words, concepts and concepts should also be taken into account in order to guide the coincidence of the author's intentions, the meaning of the word and its translation options. Systemically, this approach actualizes the structural-semantic potential of the language in the context of other sign formations belonging to the specified system.

The peculiarity of the semantic structure of words in different languages is explained by the difference in the lexical systems of languages, reflected in the type of semantic structure. Therefore, the essence of lexical transformations is «replacement of individual lexical units», when the use of dictionary counterparts is impossible [3].

The following main types of lexical transformations are distinguished [18]:

- Concretization is the replacement of a word with a broad meaning by a word that is close to it in terms of content, but endowed with a narrower meaning;
- Generalization is a technique opposite to specification, which consists in replacing a species characteristic with a generic one;
- Adding. It is often necessary to add additional words to its structure to convey the "communicative structure of a sentence";

- Subtraction, which is the exact opposite of addition. Most often, words that are excessive from the point of view of substantive meaning are subject to removal;

- Reception of semantic development (modulation). Replacing the dictionary counterpart with a contextual one lexically related to it;

- Compensation. Replacement of an element missing in the Ukrainian language with another;

- Acceptance of integral transformation is a type of semantic development in which the elements of the language chain are integrally transformed [20].

Holistic transformation is a translation transformation that involves expressing the meaning of what is said in one language by means of another, which are neither dictionary nor contextual equivalents of individual words. Translators resort to holistic transformation mostly when transmitting sayings, proverbs, slang, slang vocabulary that is specific to each culture.

So, the lexical level has a very important place in the translation of fiction. In order to be competent in the lexical aspect of translation, the translator must have deep knowledge of foreign language usage in order to argue the appropriateness of using one or another lexeme in the language of the original and translated text.

V. Mitrofanov's translations are characterized by a significant variety of synonyms, which is one of the evidences of the translator's linguistic erudition and the inexhaustible possibilities of the Ukrainian language. Thus, we can find examples of successful reproduction of the language features of the original in the novel «Uncle Tom's Cabin» by the famous children's writer Harriet Beecher-Stowe, translated by V. Mitrofanov.

Consider an excerpt from the original work:

*(1) Tom saw abundance of men, – great, burly, gruff men; little, chirping, dried men; longfavored, lank, hard men; and every variety of stubbedlooking, common placemen, who pick up their fellow-men as one picks up chips, putting*

*them into the fire or a basket with equal unconcern, according to their convenience; but he saw no St. Clare* [32].

V. Mitrofanov offers the following version of the translation of the mentioned passage:

*(1) Том бачив навколо себе безліч усілякого люду: і дебелих здорованів, і приземкуватих кощавих живчиків, і довготелесих похмурих мовчунів, і ще хтозна-скільки непоказних на вигляд, грубих людей, для яких невільник важить не більше, ніж тріска на підлозі; вони однаково байдуже кидають її у вогонь чи в кошик – куди ближче. Але такого, як Сен-Клер, він там не бачив* [31].

Creatively using language elements, Volodymyr Mitrofanov takes care of lightness and, at the same time, the completeness of the reader's perception of the lexical fabric of the original. The translator successfully reproduces the lexical-syn taxic structure of phrases, selects exact semantic counterparts to difficult-to-translate figurative lexemes, in particular, for *great, burly, gruff men* – *дебелі здоровані, chirping, dried men* – *приземкуваті кощаві живчики, long-favored, lank, hard men* – *довготелесі похмурі мовчуни* etc. Orientation to the context allows the translator to creatively approach the choice of the optimal option, looking for counterparts not only among monolexes, but also among established phrases.

The thematic idea of Harriet Beecher-Stowe's work «Uncle Tom's Cabin», which reveals the depth of human experiences, motivates the proper use of vocabulary. Adhering to the appropriate contextual and emotional meaning, Mitrofanov as the translator pays attention to the smallest nuances of word meanings, their compatibility in conveying imagery.

Sometimes he creates verbal images by combining different methods of translation, namely, with the help of tracing and finding a partial equivalent, although sometimes the translator applies a complete transformation of the image. For example, in the above example, a comparative figurative expression *who pick*

*up their fellow-men as one picks up chips* he manages to reproduce it adequately by changing the imagery: *для яких невільник важить не більше, ніж тріска на підлозі*, which helps convey the emotional and expressive picture of the original work. The translator's ability to literally be influenced by the mood, mental composition of the author whose works he is working on is admirable.

Consider an excerpt from the original work:

(5) «*Lor, I seed you*», said Andy; «*an't you an old hoss, Sam?*» [32]

V. Mitrofanov offers the following version of the translation of the mentioned passage:

(5) «*Еге ж, я бачив, – сказав Енді. – Ти стріляний горобець, Семе, це правда!*» [31]

The juxtaposition of the original and the translated passages is an example of how the translator reproduces the expression using a lexeme with a different figurative color. The expression *old hoss* (literally – old horse), in the Ukrainian version is reproduced by a phraseological unit with a changed figurative component *стріляний горобець*, which is used to denote an experienced person who is difficult to deceive. The consequence of V. Mitrofanov's approach to the problem of reproducing verbal images was the appearance of a large number of deeply figurative expressions, which are real finds of the translator, enriching Ukrainian artistic speech.

A vivid example of V. Mitrofanov's translation method is the use of various tactics for translating phraseological texts. Mitrofanov, the translator, feels not only the smallest semantic nuances of phraseological units, the peculiarities of their internal form, but also the expressive-emotional and functional-stylistic connotations that accompany them.

This enables the translator to expand the semantic possibilities of the expression or its individual components, because phraseological units are not only a means of nomination, but also a way of expressing an expressive and emotional evaluation. The following example is indicative for comparison:

(7) «*A pretty kettle of fish it would be for me, too, to be caught with them both here, just now!*» [32]

V. Mitrofanov offers the following version of the translation of the mentioned passage:

(7) – *Ото матиму я халепу, якщо їх застукають тут!* [31].

Directly transfer the given phraseological unit *a pretty kettle of fish*, which is used to indicate a difficult situation, is not possible in the translation, because the semantics of the Ukrainian counterpart is different. V. Mitrofanov creates an expression *ото матиму я халепу*, which preserves the meaningful, figurative, functional-stylistic and expressive-emotional coloring that the author wanted to convey with this fragment.

The following example shows the complete reproduction of all the emotional shades of the original:

(8) «*Blast 'em all!*» he suddenly broke out [32].

(9) «*Haven't I always said so – the infernal old cusses!*» [32]

V. Mitrofanov offers the following version of the translation of the mentioned passage:

(8) – *Сто чортів їм у печінку! – раптом скинів він* [31].

(9) *Я ж завжди казав, що всі вони кляті мерзотники!* [31].

Ukrainian swear word *сто чортів їм у печінку*, used by the translator, not only preserves the colloquial and colloquial connotation of *blast 'em all*, but also conveys the most accurate nuances in the semantic structure – anger and irritation as a reaction to the atrocities that disfigured the lives of enslaved black people.

The following example is similar:

(10) «*Can't ye be decent when white folks comes to see ye?* [32]

(11) *Stop dat ar, now, will ye?* [32]

(12) *Better mind yerselves, or I'll take ye down a button-hole lower, when Mas'r George is gone!*» [32]

V. Mitrofanov offers the following version of the translation of the mentioned passage:

(10) – *Невже не можете посидіти тихенько, коли в нас у домі білі люди?* [31]

(11) *Цитьте ви, чуєте?* [31]

(12) *Ось постривайте, покажу я вам смаленого вовка – нехай тільки піде панич Джордж!* [31].

The translator purposefully transforms phraseology *take one down a button-hole* (degrade or lower a person's excessively high opinion of himself), disrupts his traditional associative connections to convey a threat (*покажу я вам смаленого вовка*), which, due to its uncertainty, did not make an impression on the little brawlers.

Translation of a phraseological expression *elbow his way upward in the world* (to do something to improve the socio-economic situation) with the help of a semantic and stylistic counterpart *чимдуж пнеться в пани* characterizes a person who tries to occupy a worthy position in society with all the truths and lies.

Let's compare:

(13) *He was a short, thick-set man, with coarse, common place features, and that swaggering air of pretension which marks a low man who is trying to elbow his way up ward in the world* [32]

V. Mitrofanov offers the following version of the translation of the mentioned passage:

(13) *То був приземкуватий, кремезний чолов'яга, з грубим простакуватим обличчям і тим самовдоволенням, пихатим виглядом, який виказує людину незнатного роду, що чимдуж пнеться в пани* [31].

The translator feels and comprehends all the complex nuances of the content and finds apt answers. This is important in relation to the works of Harriet Beecher-Stowe, in which each word has a great weight.



## 2.2. Grammatical strategies of translating of Harriet Beecher Stowe's novel "Uncle Tom's Cabin" into Ukrainian

When working with an English-language artistic text, the translator must take into account not only the lexical and stylistic aspect, but also take into account a number of grammatical features of the translation.

Grammatical translation difficulties include those related to linguistic abilities and skills. In particular, the English and Ukrainian languages are different in genealogical affiliation, structural organization, namely, the Ukrainian language is synthetic and inflectional, while the German language tends to be analytical, although it has not completely gotten rid of inflections [19]. Differences in the organization of the compared languages, the number of present and absent grammatical categories, forms and syntactic constructions are a significant part of the grammatical difficulties of translation.

In order to master the correct translation of political texts, it is important for the translator to know the structure of the translation activity, the levels and sub-levels at which the translation process is implemented [12]. Let's present them like this:

- 1) word recognition and text structure;
- 2) achieving a deeper understanding of the text;
  - understanding of words and phrases,
  - understanding sentences,
  - understanding of supraphrase units,
  - understanding of the entire text in general;
- 3) equivalent transfer of perceived information to the original by means of translation;
- 4) final assessment of the completed translation within the context based on the conceptual apparatus;
- 5) achievement by the translator of a complete understanding of the text during translation and analytical activity [12].

Grammatical transformations are, first of all, «restructuring of a sentence (changing its structure) and all kinds of substitutions – both syntactic and morphological» [16].

When comparing grammatical categories and forms of the English and Ukrainian languages, the following phenomena occur:

- 1) absence of one or another category in one of the languages;
- 2) partial coincidence;
- 3) complete coincidence [2].

Only phenomena from the first and second groups are subject to translation transformations at the grammatical level. For example, in the Ukrainian language there are no grammatical categories of article, gerund [20]. In the Ukrainian language, we do not find either infinitive or nominative constructions, or an adjective complex [19]. All partial or complete differences in the functioning of the norms of two languages, such as differences in the categories of state, number, time, structural differences of languages, which are widely represented in literary texts, and cause the use of grammatical transformations during translation [5].

African American English is one of the dialects of English that is used by the African American population under certain conditions and circumstances. Like other American dialects, African American English has its own set of rules that distinguish it from other dialects. African-American English is spoken in various regions of the world: USA, Nigeria, Cameroon, northern Australia, Jamaica, Great Britain. This variant of the English language is reflected in many works of art, as well as music and popular films. As a result of globalization and the development of the media sphere, African-American English is increasingly encountered by representatives of all social and ethnic groups.

One of the most debated questions about the origin of African American English is the hypothesis of its creole origin. This hypothesis suggests that African American English developed from a creole language that arose as a result of early contact between Africans and Europeans. Proponents of this hypothesis believe

that as a result of contact between Europeans and Africans, the Creole language arose, which later became widespread throughout the southern part of the United States.

In addition, it is noted that this language was similar to the already known English-based creole languages that developed in the African diaspora. One example of such an English-based African creole language is the Krio language spoken today in Sierra Leone and other West African countries [2].

Proponents of the creole hypothesis, however, note the possibility that slaves brought from Africa and the West Indies arrived in North America with creole languages already rooted in them. Thus, the Guyanese linguist D. Rickford claims that the slaves who arrived in the British colonies in North America from the Caribbean colonies, the majority of whose population were representatives of the Negroid race, were more likely to speak a creole language than a non-standard one (but still closer to standard English) dialects brought to the territory of the United States by the white population from the British Isles [6].

Despite the differences in the opinions of linguists regarding the specific source of the emergence of African American English, the fact remains obvious that, like any dialect, African American English has characteristic features, the transfer of which during translation poses significant difficulties for the translator. To understand trends in the translation of African American English into Ukrainian, it makes sense to consider examples of such translations and analyze the translation strategies used and the results obtained. For this purpose, several fragments from the novel «Uncle Tom's Cabin» by the American writer Harriet Beecher-Stowe were analyzed.

The novel contains a significant number of replicas of dark-skinned characters, which clearly demonstrate not only the lexical and phonetic, but also the grammatical features of African-American English. Let's consider the first fragment and compare the text of the original and the text of the translation made by the Ukrainian translator V. Mitrofanov:

- (14) – *“What’s that, you dog?” said Legree.*  
 (15) – *“It’s a witch thing, Mas ’r!”*  
 (16) – *“A what?”*  
 (17) – *“Something that niggers gets from witches.*  
 (18) *Keeps ’em from feelin’ when they’s flogged.*  
 (19) *He had it tied round his neck, with a black string.”* [32].

Consider the version of the translation proposed by V. Mitrofanov:

- (14) – *Що це таке, собако? – спитав Лєґрі.*  
 (15) – *Відьомські чари, пане!*  
 (16) – *Що?*  
 (17) – *Щось таке заворожене... Нєграм дають його відьми.*  
 (18) *Хто має таку штуку, той ніколи не чує болю.*  
 (19) *Воно висіло в Тома на шиї, на чорному шнурку* [31].

Among the characteristic features of African-American English, in this fragment we observe the lack of agreement between the verb and the noun – instead of the plural verbs *get* and *be*, the singular form *gets* and *is* are used. In the case of the first verb, the translator adheres to the strategy of neutralization and aligns the translated text with Ukrainian patterns and rules. In essence, the inconsistency of the verb with the noun is ignored, while the color present in the original text is lost, and as a result, the reader does not notice the difference between the language of a white and a dark-skinned character in the translated text.

In the case of the second verb, the translator follows the strategy of compensation and replaces the grammatical nuance with an element of a different order in another place of the translated text. Although the use of the word *штука* does not convey the fact that the speaker did not agree the verb with the subject, it, however, gives the line a certain emotional color and demonstrates that the language of the dark-skinned character is still different from the language of the white.

Consider the following fragment. The original text looks like this:

(20) *“Dem Lincons an’t much count, no way!” said Aunt Chloe, contemptuously;*

(21) *“I mean, set along side our folks.*

(22) *They’s ’spectable folks enough in a kinder plain way;*

(23) *But, as to gettin’ up anything in style, they don’t begin to have a notion on ’t.*

(24) *Set Mas’r Lincon, now, alongside Mas’r Shelby!*

(25) *Good Lor!*

(26) *And Missis Lincon, –can she kinder sweep it into a room like my missis,*

(27) *So kinder splendid, yer know!*

(28) *O, go way!*

(29) *Don’t tell me nothin’ of dem Lincons!”*

(30) *And Aunt Chloe tossed her head as one who hoped she did know something of the world. [32]*

Consider the version of the translation proposed by V. Mitrofanov:

(20) *Ой, дайте мені спокій з тими Лінкольнами!*

(21) *Зневажливо відказала тітонька Хлоя,*

(22) *Де вже їм братися до наших панів!*

(23) *Люди вони, звісно, поважні, одначе зовсім з іншого тіста зліплені.*

(24) *А що вже до панського поводження, то вони про те й гадки не мають.*

(25) *От порівняти хоч би містера Лінкольна з містером Шелбі.*

(26) *Сміх, та й годі!*

(27) *А місіс Лінкольн – чи ж вона може так вступити до кімнати, як моя пані?*

(28) *Так само гарно та гордовито?*

(29) *Та де там! Отож і не нагадуйте мені краще про тих Лінкольнів!*

(30) *I вона труснула головою з виглядом людини, що знає ціну своїм словам [31].*

Here we observe the typical African-American English use of the contraction *ain't*, the lack of agreement between the verb and the noun (*they's*), as well as a double negation (*don't tell me nothin'*). In all three cases, the translator adheres to the strategy of neutralization and translates the sentences in a rather literary language, while losing the emotional coloring of what was said. The difference between the emotionality of the speaker in the original text and the translated text is especially noticeable in the sentence «*don't tell me nothin' of dem Lincolns!*».

Here, for an English-speaking reader, the character's irritation is obvious, which is further emphasized by the double negation. In the text of the translation, obviously, irritation is also felt, but at the same time the language of the character is quite literary and does not differ from the language of other characters.

In the next fragment, we also observe the inconsistency of verbs with nouns, as well as double negation. The original text looks like this:

(31) *So I did, said Aunt Chloe.*

(32) *I may say dat.*

(33) *Good, plain, common cookin', Jinny'll do.*

(34) *Make a good pone o' bread, – bile her taters far, – her corn cakes isn't extra, not extra now.*

(35) *Jinny's corn cakes isn't, but then they's far.*

(36) *But, Lor, come to de higher branches, and what can she do?*

(37) *Why, she makes pies – sartin she does; but what kinder crust?*

(38) *Can she make your real flecky paste, as melts in your mouth, and lies all up like a puff?*

(39) *Now, I went over thar when Miss Mary was gwine to be married, and Jinny she jest showed me de weddin' pies.*

(40) *Jinny and I is good friends, ye know.*

(41) *I never said nothin'; but go 'long, Mas'r George! Why, I shouldn't sleep a wink for a week, if I had a batch of pies like dem ar.*

(42) *Why, dey wan't no 'count 't all" [32].*

Consider the version of the translation proposed by V. Mitrofanov:

(31) *Атож, казала, – погодилася тітонька Хлоя.*

(32) *І тепер можу сказати.*

(33) *До простого, немудрящого куховарства Джінні й справді здатна.*

(34) *Вона може спекти непоганий хліб, наварити картоплі, а от щодо кукурудзяних коржиків – уже не те.*

(35) *Коржі в Джінні не хтозна які, хоч їсти їх можна.*

(36) *А коли сягнути трохи вище, то тут вона й зовсім немічна.*

(37) *От візьміть ви хоч би й ті ж таки пироги – вона їх, звісно, пече, але ж яка на них скоринка!..*

(38) *А хіба вона вмє замісити справжнє тісто, таке пухке, щоб у роті тануло, наче воно з самого повітря зроблене?*

(39) *Пригадую, я була в них, коли міс Мері мала виходити заміж, і Джінні показала мені пироги, що напекла до весілля.*

(40) *Ми з Джінні добрі приятельки, ви ж знаєте, і я їй нічого тоді не сказала.*

(41) *Та повірте мені, паничу Джордже, якби я напекла таких пирогів, то цілісінький тиждень очей не стулила б із сорому.*

(42) *Зовсім були негодящі [31].*

In this case, the translator follows compensation strategies (*коржі в Джінні не хтозна які*), thereby partially conveying a certain comicalness in the manner in which a character describes another character's skills. The translator also uses the strategy of neutralization (*Ми з Джінні добрі приятельки, я їй нічого тоді не сказала*), but at the same time, the manner of the character in the original text is completely lost.

Consider the following fragment. The original text looks like this:

(43) *“Well, now, I hopes you ’re done,” said Aunt Chloe, who had been busy in pulling out a rude box of a trundle-bed.*

(44) *And now, you Mose and you Pete, get into thar; for we ’s goin’ to have the meetin.*

(45) *O mother, we don ’t wanter.*

(46) *We wants to sit up to meetin’, – meetin’s is so curis.*

(47) *We likes ’em.” [32]*

Consider the version of the translation proposed by V. Mitrofanov:

(43) *Ну, вгамувалися вже? – спитала тітонька Хлоя, висуваючи з під ліжка грубий приземкуватий поміст з постіллю,*

(44) *А тепер, Мозе й Піте, гайда на боковеньку, бо скоро почнуть збиратися люди до молитов.*

(45) *Ой мамо, ми не хочемо спати.*

(46) *Дозвольте нам посидіти й подивитися.*

(47) *Це ж так цікаво! [31]*

In this fragment, we observe the inconsistency of the verb with the noun (*I hopes, we ’s goin’*). Here the translator completely paraphrased the sentence and used enough literary words and constructions. Of course, the essence of what was said did not change, however, as in the above-mentioned fragments, most of the emotional coloring of the sentences was lost.

Thus, when comparing the original text and the translation made by V. Mitrofanov, it can be seen that the grammatical features of African-American English are mostly omitted and are not transmitted in any way in the translated text. Only in some cases does the translator use a compensation strategy and with the help of stylistically colored lexical units partially conveys the comic nature of the speech, or the understanding that the language of some characters is still different from the language of others.

Therefore, when translating African-American English into Ukrainian, in most cases non-standard grammatical constructions present in the original text are



lost, which leads to a loss of stylistic color and affects the reader's perception of the speech of African-American characters. This observation, as well as the small number of studies devoted to the problem and strategies of translation of African American English in general, suggests the need for further analysis and research on this issue.

### 2.3. Lexical-grammatical strategies of Harriet Beecher Stowe's novel "Uncle Tom's Cabin" into Ukrainian

A sufficient degree of adequacy of reproduction is achieved by the translator with the help of partial equivalents built on different images, but with the same subject-logical meaning and equivalent emotional-expressive characteristics and functional-stylistic connotations. For example, in the following example, he uses a phraseological unit figuratively *slam the door in someone's face* (to close the door in front of the very nose), which has a bright emotional and expressive color, and therefore the translator manages to reproduce it only by replacing the components of the expression.

In the Ukrainian translation of this work, we find many cases of reproduction of phraseological units with the help of a partially different phraseological equivalent with changed somatism, for example:

(48) «*Well, good-by, Uncle Tom; keep a stiff upper lip*», said George [32]

V. Mitrofanov offers the following version of the translation of the mentioned passage:

(48) – *Ну що ж, прощавай, дядечку Томе, – сказав він нарешті. – Вище голову, не журисть!* [31].

Consider the following example, taken from the original text:

(49)...*for he lets them make him all sorts of trouble, and never lifts a finger* [32]

V. Mitrofanov offers the following version of the translation of the mentioned passage:

(49) *Вони йому мало не на голову сідають, а він і оком не моргне* [31].

Such a change of image (*lip – голова; finger – око*) due to the fact that for the Ukrainian reader, the more familiar objects of comparison are eyes and faces, and not lips or fingers.

Virtually all phraseological units of the original are transmitted by V. Mitrofanov with the help of phraseological equivalents or analogues, taking into account the stylistic coloring, which is an essential feature of his translation strategy, as well as evidence of how deeply and perfectly he possesses the wealth of his native language, in particular its phraseological treasury. Such transformations of phraseology not only expand the possibilities of Ukrainian phraseology, but also help to adequately reproduce the emotional and expressive picture of the original work.

Since phraseological units are characterized by reinterpretation, deactualization of components, which to varying degrees lose their objective meaning and form a new, integral meaning of phraseological units, reality or proper name is also subject to this pattern.

Both names with transparent semantics and more veiled ones appear in works of art, and therefore it is important for the translator to reveal the meaning of the names, to convey the function of this or that anthroponym. Many connotatively colored anthroponyms are recorded in the analyzed work, which help to create a more complete characterization of the characters and facilitate their perception. The analysis of the translation of this work shows that in most cases V. Mitrofanov either translates connotatively colored anthroponyms (*He was Blackbeard's bo'sun* [32] – *Він був боцманом у Чорної Бороди* [31]) or selects apt analogues for them in the Ukrainian language:

(50) *The first to pass is Tootles, not the least brave but the most unfortunate of all that gallant band* [32].

V. Mitrofanov offers the following version of the translation of the mentioned passage:

*(50) Перший іде Базіка – найбільший невдаха з-поміж цього славного лицарства [32].*

The translator successfully reproduces the derogatory tone of the anthroponym, while preserving the characteristic component of the nickname *Базіка* – one who likes to talk a lot, chatter. In the following example, the translator Mitrofanov keeps the seven surnames Nibs (a person who thinks he is better than others) and Curly (curly) transparent, but the surname Slightly (small, insignificant) fills it with additional characteristics and equates it with a proud, boastful person:

*(50) Next comes Nibs, the gay and debonair, ... Slightly is the most conceited of the boys ... Curly is fourth; he is a pickle, [a person who gets in pickles-predicaments] [32]*

V. Mitrofanov offers the following version of the translation of the mentioned passage:

*(50) За ним іде Хвалько, добродушний та безтурботний веселун,...Задавака – найпихатіший із хлопців...Четвертий у цій вервечці – Чубчик, найбільший шибайголова [31].*

Such a translation at the level of anthroponyms strengthens the general nominative-characteristic function of a nickname based on certain characteristic personal traits and external features, and also serves as an additional means for creating certain stylistic techniques.

The reproduction of realities also proves the flexibility of Volodymyr Mitrofanov's method, the translator's attention to every detail. In his translations, there are cases when the Ukrainian counterpart preserves the reality of the original work, which in turn contributes to the transfer of the reader into the atmosphere of a foreign language, rather than a translation from one language to another. Example:

(50) *More than a yard in breadth* [32].

V. Mitrofanov offers the following version of the translation of the mentioned passage:

(50) *Понад ярд завширишки* [31].

For example:

(50) *Standing full thirty feet high* [32].

V. Mitrofanov offers the following version of the translation of the mentioned passage:

(50) *Здіймаючись на добрих тридцять футів над землею* [31].

V. Mitrofanov also explains the meaning of some realities in the footnotes with the aim of better understanding of the original text by the Ukrainian reader:

(50) *It was a daguerreotype, clear and soft as an engraving, representing Eva and her father sitting hand in hand* [32].

V. Mitrofanov offers the following version of the translation of the mentioned passage:

(50) *То був дагеротип, тонкий і виразний, мов гравюра, на якому зображено Єву разом з батьком (\*Дагеротип – фотографія, зроблена первісним способом на металевій платівці)* [31].

Consider the following fragment of the original text:

(50) *Here the door opened, and a small quadroon boy, between four and five years of age, entered the room* [32].

V. Mitrofanov offers the following version of the translation of the mentioned passage:

(50) *В цю мить двері відчинились і на порозі з'явився маленький хлопчик-квартерон, років чотирьох-п'яти (\*Квартерон – мішанець мулата з білим)* [31].

In most cases, V. Mitrofanov does not burden the translation with footnotes and uses the following translation methods:

- method of hyperonymic renaming. So, for example, in the Ukrainian translation, the semantic functions of the realities of the original *turkey dinner*, *pesos*, *Moorish stuff* subject to generalization and stylistic neutralization, which in turn is perceived as a basic strategic basis of the translator:

(50) *The galleries that surrounded the court were festooned with a curtain of some kind of Moorish stuff...* [32].

V. Mitrofanov offers the following version of the translation of the mentioned passage:

(50) *З-під даху галерей, що оточували двір, звисали зібрані у фестони завіси з яскравої східної тканини...* [31].

By the method of hyperonymic renaming, V. Mitrofanov conveys the semantics of realities in which denotative information prevails with the loss of seven «localities» and separate semantic-differentiating signs (*turkey dinner* as a sign of Christmas dinner; *pesos* as a national currency; *Moorish stuff* as a sign of Moorish fabric);

- method of descriptive paraphrase. Connotative meaning of reality *picayune* (any small coin, like a five cent) conveyed primarily by a descriptive generalized paraphrase *трохи грошей*:

(50) *I give him a picayune, now and then* [32].

V. Mitrofanov offers the following version of the translation of the mentioned passage:

(50) *Я іноді даю йому трохи грошей* [31];

– method of combined renomination. In the following examples, the translator uses transcription with descriptive paraphrasing, which is a fairly effective way of maximally conveying the meaning of realia.

Consider the following fragment of the original text:

(50) *Ten feet of soaring, plunging sailfish...* [32].

V. Mitrofanov offers the following version of the translation of the mentioned passage:

(50) *То була дебелиа риба-парус футів на десять завдовжки* [31].

Consider the following fragment of the original text:

(50) *The commands came so frequently that it took the man hour to travel five miles, but it was worth it* [32].

V. Mitrofanov offers the following version of the translation of the mentioned passage:

(50) *Зупинятися довелося так часто, що за наступну годину вони пройшли всього п'ять миль* [31].

Such a linear expansion of the text successfully clarifies the denotative and connotative semantics of the realities *feet* and *mile*;

- method of assimilation:

(50) *They would relax and dance till day break at some maraba, egged on by the thumping noise of a broken-down piano* [32].

V. Mitrofanov offers the following version of the translation of the mentioned passage:

(50) *Тоді зітхнуть з полегкістю і до світанку танцюватимуть у якійсь «кошарі» під деренчливі звуки геть розладнаного піаніно* [31].

Realia *maraba* (a drinking and dancing party characteristic of this culture) reproduced by the Ukrainian analogue *кошара* (any room full of people), which, although colored by the Ukrainian national color, nevertheless successfully conveys the meaning of reality.

V. Mitrofanov uses the method of assimilation to reproduce the names of varieties of alcoholic beverages or tinctures. For example, the lexemes *brandy* and *whiskey* were used in the translation to denote *vodka*, which in turn leads to the loss of the ethno-specific component.

The use of descriptive paraphrase or hyperonymic renaming does not preserve the ethno-specific characteristics of the component, but with the successful reproduction of the connotations of the original, the translator achieves the adequacy of the translation. In general, in the translation of realities, V.

Mitrofanov uses methods that take into account the pragmatic aspect of the meaning of realities.

A comparative analysis of the novel's original and its translation proves that V. Mitrofanov makes a purposeful choice of linguistic means with an orientation to the linguistic stylistic features of the original. His translation demonstrates the synonymous capabilities of the Ukrainian language, the ability to choose the most contextually appropriate counterpart from a number of synonyms.

In his translation, V. Mitrofanov takes into account not only the author's style, but also tries to reproduce the peculiarities and character of the heroes, enter the image and speak in the words of various characters with a unique lexical, phraseological richness and semantic-tonal sound. The characteristic features of the creative method of V. Mitrofanov are the careful selection of translation counterparts with an orientation to the genre and stylistic features of the original, preservation of the imagery of the original work in accordance with the possibilities of the Ukrainian language, great attention to the word of the original in achieving the adequacy of the translation and creating his special handwriting.

According to the results of the study, the most frequent translation strategies used in the translation of Harriet Beecher Stowe's novel "Uncle Tom's Cabin" into Ukrainian were outlined. The following translation strategies were most often used: compensation (43% of translation cases), hyperonymic renaming (21% of translation cases), descriptive paraphrase (17% of translation cases), combined renomination (10% of translation cases), simile (9% of translation cases).

A more detailed ratio of the applied translation strategies is presented in Figure 2.1.

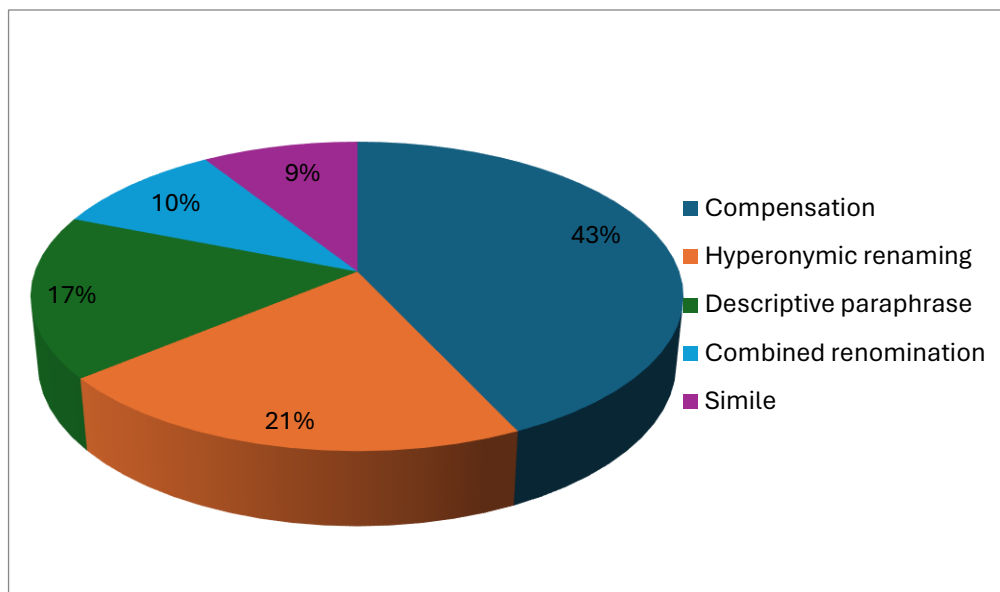


Figure 2.1. Correlation of applied translation strategies

So, the choice of one or another method of transmitting Harriet Beecher Stowe's novel "Uncle Tom's Cabin" in Ukrainian depends on many factors, including the structure of the text, traditions of adaptation of certain groups of units.

## Conclusions to the CHAPTER 2

The research material consisted of 50 sentences given from Harriet Beecher Stowe's novel "Uncle Tom's Cabin" and its Ukrainian translation.

A comparative analysis of the novel's original and its translation proves that V. Mitrofanov makes a purposeful choice of linguistic means with an orientation to the linguistic stylistic features of the original. His translation demonstrates the synonymous capabilities of the Ukrainian language, the ability to choose the most contextually appropriate counterpart from a number of synonyms.

In his translation, V. Mitrofanov takes into account not only the author's style, but also tries to reproduce the peculiarities and character of the heroes, enter the image and speak in the words of various characters with a unique lexical, phraseological richness and semantic-tonal sound. The characteristic features of the creative method of V. Mitrofanov are the careful selection of translation



counterparts with an orientation to the genre and stylistic features of the original, preservation of the imagery of the original work in accordance with the possibilities of the Ukrainian language, great attention to the word of the original in achieving the adequacy of the translation and creating his special handwriting.

When comparing the original text and the translation made by V. Mitrofanov, it can be seen that the grammatical features of African-American English are mostly omitted and are not transmitted in any way in the translated text. Only in some cases does the translator use a compensation strategy and with the help of stylistically colored lexical units partially conveys the comic nature of the speech, or the understanding that the language of some characters is still different from the language of others.

Therefore, when translating African-American English into Ukrainian, in most cases non-standard grammatical constructions present in the original text are lost, which leads to a loss of stylistic color and affects the reader's perception of the speech of African-American characters. This observation, as well as the small number of studies devoted to the problem and strategies of translation of African American English in general, suggests the need for further analysis and research on this issue.

According to the results of the study, the most frequent translation strategies used in the translation of Harriet Beecher Stowe's novel "Uncle Tom's Cabin" into Ukrainian were outlined. The following translation strategies were most often used: compensation (43% of translation cases), hyperonymic renaming (21% of translation cases), descriptive paraphrase (17% of translation cases), combined renomination (10% of translation cases), simile (9% of translation cases).

## CONCLUSIONS

The dynamics of the development of literary languages of the newest period of time poses paradoxical tasks for linguistic theory. On the one hand, maintaining the foundations of the classification model ensures its stability, reproducibility and internal ordering. On the other hand, the real life of the language system as a communicative universe gives rise to variability, the multiplicity of verbalized communicative situations. The latter can and should be considered from the point of view of the correspondence of the model to the functional capabilities of the language, which is the classification of styles. The solution to the stability dilemma of the system of functional styles and the reasons for its development, the motivation for change and internal transformations determines the modern search in linguistic theory.

The socio-philosophical understanding of the value-normative potential of international communication in a multicultural and multi-confessional world in the context of globalization processes takes on a new meaning for such an important area of social activity as diplomacy. Of particular concern are problems associated with the use of various functional styles of the English language.

Depending on the nature of the units of the original language, translation transformations of artistic texts are divided into stylistic, morphological, syntactic, semantic, lexical and grammatical.

Stylistic transformations are those methods of translation by which the translator mixes stylistic accents, neutralizing or, conversely, actualizing the connotative nuances of meaning, or adapting the language of translation to the stylistic norms adopted in the language of translation.

Morphological transformations are the replacement of one part of speech by one or more other parts of speech.

The essence of syntactic transformations is seen in the change of syntactic functions of words and phrases. When translating the passive voice we can use the past tense. The order of pronouns already indicates the passivity of the action.

Semantic transformations are based on the various causal relationships that exist between the elements of the situations described. Lexical transformations are interpreted as deviations from direct vocabulary equivalents and occur mainly because the volume of meanings of lexical units of the source and translation languages does not match.

The essence of grammatical transformations is to transform the sentence structure in the translation process in accordance with the norms of the translation language. Therefore, the existing linguistic literature allows us to reveal such approaches to definition of types of transformations represented by some scientists.

The research material consisted of 50 sentences given from Harriet Beecher Stowe's novel "Uncle Tom's Cabin" and its Ukrainian translation.

A comparative analysis of the novel's original and its translation proves that V. Mitrofanov makes a purposeful choice of linguistic means with an orientation to the linguistic stylistic features of the original. His translation demonstrates the synonymous capabilities of the Ukrainian language, the ability to choose the most contextually appropriate counterpart from a number of synonyms.

In his translation, V. Mitrofanov takes into account not only the author's style, but also tries to reproduce the peculiarities and character of the heroes, enter the image and speak in the words of various characters with a unique lexical, phraseological richness and semantic-tonal sound. The characteristic features of the creative method of V. Mitrofanov are the careful selection of translation counterparts with an orientation to the genre and stylistic features of the original, preservation of the imagery of the original work in accordance with the possibilities of the Ukrainian language, great attention to the word of the original in achieving the adequacy of the translation and creating his special handwriting.

When comparing the original text and the translation made by V. Mitrofanov, it can be seen that the grammatical features of African-American English are mostly omitted and are not transmitted in any way in the translated text. Only in some cases does the translator use a compensation strategy and with the help of stylistically colored lexical units partially conveys the comic nature of the speech, or the understanding that the language of some characters is still different from the language of others.

Therefore, when translating African-American English into Ukrainian, in most cases non-standard grammatical constructions present in the original text are lost, which leads to a loss of stylistic color and affects the reader's perception of the speech of African-American characters. This observation, as well as the small number of studies devoted to the problem and strategies of translation of African American English in general, suggests the need for further analysis and research on this issue.

According to the results of the study, the most frequent translation strategies used in the translation of Harriet Beecher Stowe's novel "Uncle Tom's Cabin" into Ukrainian were outlined. The following translation strategies were most often used: compensation (43% of translation cases), hyperonymic renaming (21% of translation cases), descriptive paraphrase (17% of translation cases), combined renomination (10% of translation cases), simile (9% of translation cases).

## BIBLIOGRAPHY

1. Бацевич, Ф. С. (2010). *Нариси з лінгвістичної прагматики*. Львів : ПАІС.
2. Дідух, Х. (2021). Ідіостиль як відображення авторської картини світу. *Філологічні науки. Риторика і стилістика*, 15, 111-114.
3. Дмитрук, О.В. (2006). *Маніпулятивні стратегії в сучасній англійській комунікації (на матеріалі текстів друкованих та Інтернет-видань 2000-2005 рр.)*. Київ.
4. Жмаєва, Н. С., Корольова, Т. М., & Попова, О. В. (2018). Переклад політичного дискурсу: комунікативно-функціональний та лінгвістичний аспекти (на матеріалі перекладів з англійської мови німецькою). *Науковий вісник ПНПУ ім. К. Д. Ушинського*, 27, 96-105.
5. Зорівчак, Р. П. (1989). *Реалія і переклад (на матеріалі англійських перекладів укр. прози)*. Львів : Видавництво при Львів. держуніверситеті.
6. Карабан, В.І. (2004). *Переклад англійської наукової і технічної літератури : Граматичні труднощі, лексичні, термінологічні та жанрово-стилістичні проблеми*. Вінниця : Нова книга.
7. Корунець, І. (2001). *Теорія і практика перекладу (аспектний переклад)* Вінниця : Нова книга.
8. Коткова, Л. І. (2012). Ідіостиль, індивідуальний стиль і ідіолект: проблеми розмежування. *Наукові записки Ніжинського державного університету ім. Миколи Гоголя*, 2, 26–29.
9. Кочан, І. М. (2004). *Динаміка і кодифікація термінів з міжнародними компонентами у сучасній українській мові*. Львів: Видавничий центр ЛНУ імені Івана Франка.

10. Ольховська, Н. С. (2019). Німецькомовна безеквівалентна лексика: способи відтворення українською мовою. *Науковий журнал «Міжнародний філологічний часопис»*, 2, 57-62.
11. Пахомова, С. М. (2014). Словацька безеквівалентна лексика: визначення об'єкта. *Studia Slavistica: Словацька філологія в Україні*, 15, 65-75.
12. Ребрій, О. В. (2016). *Вступ до перекладознавства*. Харків. ХНУ імені В. Н. Каразіна.
13. Ришкевич, І. (2014). До проблеми ідіостилю автора в художній літературі. *Актуальні проблеми романо-германської філології*, 3, 283–285.
14. Селіванова, О. *Сучасна лінгвістика : термінологічна енциклопедія*. Полтава : Довкілля-К.
15. Семенюк, О. А. (2019). Ідіостиль автора як відображення його картини світу. *Науковий вісник Міжнародного гуманітарного університету*, 39, 82-85.
16. Серажим, К. С. (2002). *Дискурс як соціолінгвальний феномен сучасного комунікативного простору: методологія, архітектоніка, варіативність [на матеріалах сучасної газетної публіцистики]* К. : Київ. нац. ун-т ім. Т. Шевченка
17. Соловей, Г. (2010). Політична лексика та фразеологія в перекладі : теоретичний аспект. *Наукові записки*, 89 (1), 218-222
18. Сологуб, Н. (2001). Поняття «індивідуальний стиль письменника» в контексті сучасної лінгвістики. *Науковий вісник Чернівецького університету*, 117–118, 34–38.
19. Ткаченко, А.О. (1998). *Індивідуальний стиль: феноменологія / типологія; динаміка / статика (на матеріалі творчості українських поетів 60–90-х років ХХ ст.)*. Київ.

20. Тупиця, О.Ю., & Зімакова, Л.В. (2012). Безеквівалентна лексика: проблеми визначення. *Рідне слово в етнокультурному вимірі*, Дрогобич: Посвіт, 251-258.

21. Шемуда, М. Г. (2021). *Грамматичні трансформації при перекладі англomовного художнього роману Дж. Селінджера «Над прірвою у житті» на українську мову*. Retrieved from: <https://bit.ly/3o5zPY9>

22. Шулінова, Л. (2000). *Аспекти ідіостилістичного аналізу*. Київ.

23. Baker, M. (1993). *Corpus Linguistics and Translation Studies. Implications and Applications*. In M. Baker *Text and Technology : Honour of John Sinclair* (pp. 223-243). Amsterdam.

24. Hasek, B. (2008). *Problems of translation*. Warsaw.

#### LIST OF REFERENCE SOURCES

25. Schultze, B. (1991). *Problems of cultural transfer and cultural identity : personal names and titles in drama translation. Interculturality and the Historical Study of Literary Translations*. Berlin.

26. Steinberger, R. (2021). *Language Engineering Technologies and their use for TF-UCLAF: A Report on JRC's Institutional Support Activities*. Retrieved from: [http://langtech.jrc.it/Documents/Report-98\\_Steinberger\\_LangTech4OLAF.pdf](http://langtech.jrc.it/Documents/Report-98_Steinberger_LangTech4OLAF.pdf)

27. Toury, G. (1995). *The Nature and Role of Norms in Translation*. Amsterdam; Philadelphia.

28. Toury, G. (1980). *In Search of Theory of Translation*. Tel Aviv.

29. Toury, G. (1998). *Handful of Paragraphs on Translation and Norms*. Philadelphia.

30. Trujillo, A. (1999). *Translation engines: Techniques for Machine Translation*. Springer.

#### LIST OF DATA SOURCES

31. Бічер-Стоу, Г. (2006). *Хатина дядька Тома*. Тернопіль.

32. Beecher Stowe, H. (2015). *Uncle Tom's Cabin*. New York.

## ANNEX

№	Original text	Ukrainian translation
1	Tom saw abundance of men, – great, burly, gruff men; little, chirping, dried men; longfavored, lank, hard men.	Том бачив навколо себе безліч усілякого люду: і дебелих здорованів, і приземкуватих кощавих живчиків, і довготелесих похмурих мовчунів.
2	And every variety of stubbedlooking, common placemen, who pick up their fellow-men as one picks up chips.	І ще хтозна-скільки непоказних на вигляд, грубих людей, для яких невільник важить не більше, ніж тріска на підлозі.
3	Putting them into the fire or a basket with equal unconcern, according to their convenience.	Вони однаково байдуже кидають її у вогонь чи в кошик – куди ближче.
4	But he saw no St. Clare	Але такого, як Сен-Клер, він там не бачив
5	«Lor, I seed you», said Andy.	Еге ж, я бачив, – сказав Енді.
6	«An't you an old hoss, Sam?»	– Ти стріляний горобець, Семє, це правда!
7	A pretty kettle of fish it would be for me, too, to be caught with them both here, just now!	Ото матиму я халепу, якщо їх застукають тут!
8	Blast 'em all! he suddenly broke out.	Сто чортів їм у печінку! – раптом скипів він.



9	Haven't I always said so – the infernal old cusses!	Я ж завжди казав, що всі вони кляті мерзотники!
10	Can't ye be decent when white folks comes to see ye?	Невже не можете посидіти тихенько, коли в нас у домі білі люди?
11	Stop dat ar, now, will ye?	Цитьте ви, чуєте?
12	Better mind yerselves, or I'll take ye down a button-hole lower, when Mas'r George is gone!	Ось постривайте, покажу я вам смаленого вовка – нехай тільки піде панич Джордж!
13	He was a short, thick-set man, with coarse, common place features, and that swaggering air of pretension which marks a low man who is trying to elbow his way up ward in the world	То був приземкуватий, кремезний чолов'яга, з грубим простакуватим обличчям і тим самовдоволенням, пихатим виглядом, який виказує людину незнатного роду, що чимдуж пнеться в пани
14	– “What’s that, you dog?” said Legree.	– Що це таке, собако? – спитав Легрі.
15	– “It’s a witch thing, Mas’r!”	– Відьомські чари, пане!
16	– “A what?”	– Що?

17	– Something that niggers gets from witches.	– Щось таке заворожене... Неграм дають його відьми.
18	Keeps 'em from feelin' when they's flogged.	Хто має таку штуку, той ніколи не чує болю.
19	He had it tied round his neck, with a black string.	Воно висіло в Тома на шиї, на чорному шнурку
20	“Dem Lincons an't much count, no way!” said Aunt Chloe, contemptuously;	Ой, дайте мені спокій з тими Лінкольнами! – зневажливо відказала тітонька Хлоя,
21	“I mean, set along side our folks.	– Де вже їм братися до наших панів!
22	They's 'spectable folks enough in a kinder plain way.	Люди вони, звісно, поважні, одначе зовсім з іншого тіста зліплені.
23	But, as to gettin' up anything in style, they don't begin to have a notion on 't.	А що вже до панського поводження, то вони про те й гадки не мають.
24	Set Mas'r Lincon, now, alongside Mas'r Shelby!	От порівняти хоч би містера Лінкольна з містером Шелбі.
25	Good Lor!	Сміх, та й годі!
26	And Missis Lincon, – can she kinder sweep it into a room like my missis	А місіс Лінкольн – чи ж вона може так вступити до кімнати, як моя пані?
27	So kinder splendid, yer know!	Так само гарно та гордовито?

28	O, go way!	Та де там!
29	Don't tell me nothin' of dem Lincons!"	Отож і не нагадуйте мені краще про тих Лінкольнів! –
30	And Aunt Chloe tossed her head as one who hoped she did know something of the world.	І вона труснула головою з виглядом людини, що знає ціну своїм словам
31	"So I did," said Aunt Chloe.	Атож, казала, – погодилася тітонька Хлоя.
32	"I may say dat.	– І тепер можу сказати.
33	Good, plain, common cookin', Jinny'll do.	До простого, немудрящого куховарства Джінні й справді здатна.
34	Make a good pone o' bread, – bile her taters far, – her corn cakes isn't extra, not extra now.	Вона може спекти непоганий хліб, наварити картоплі, а от щодо кукурудзяних коржиків – уже не те.
35	Jinny's corn cakes isn't, but then they's far.	Коржі в Джінні не хтозна які, хоч їсти їх можна.
36	But, Lor, come to de higher branches, and what can she do?	А коли сягнути трохи вище, то тут вона й зовсім немічна.
37	Why, she makes pies – sartin she does; but what kinder crust?	От візьміть ви хоч би й ті ж таки пироги – вона їх, звісно, пече, але ж яка на них скоринка!..

38	Can she make your real flecky paste, as melts in your mouth, and lies all up like a puff?	А хіба вона вміє замісити справжнє тісто, таке пухке, щоб у роті тануло, наче воно з самого повітря зроблене?
39	Now, I went over thar when Miss Mary was gwine to be married, and Jinny she jest showed me de weddin' pies.	Пригадую, я була в них, коли міс Мері мала виходити заміж, і Джінні показала мені пироги, що напекла до весілля.
40	Jinny and I is good friends, ye know.	Ми з Джінні добрі приятельки, ви ж знаєте, і я їй нічого тоді не сказала.
41	I never said nothin'; but go 'long, Mas'r George! Why, I shouldn't sleep a wink for a week, if I had a batch of pies like dem ar.	Та повірте мені, паничу Джордже, якби я напекла таких пирогів, то цілісінький тиждень очей не стулила б із сорому.
42	Why, dey wan't no 'count 't all	Зовсім були негодящі
43	“Well, now, I hopes you're done,” said Aunt Chloe, who had been busy in pulling out a rude box of a trundle-bed;	Ну, вгамувалися вже? – спитала тітонька Хлоя, висуваючи з під ліжка грубий приземкуватий поміст з постіллю.
44	And now, you Mose and you Pete, get into thar; for we's goin' to have the meetin'.	А тепер, Мозе й Піте, гайда на боковеньку, бо скоро почнуть збиратися люди до молитов.

45	O mother, we don't want	Ой мамо, ми не хочемо спати.
46	We wants to sit up to meetin', meetin's is so curis.	Дозвольте нам посидіти й подивитися.
47	We likes 'em.	Це ж так цікаво!
48	«Well, good-by, Uncle Tom; keep a stiff upper lip», said George.	– Ну що ж, прощай, дядечку Томе, – сказав він нарешті. – Вище голову, не журись!
49	...for he lets them make him all sorts of trouble, and never lifts a finger	Вони йому мало не на голову сідають, а він і оком не моргне
50	Here the door opened, and a small quadron boy, between four and five years of age, entered the room	В цю мить двері відчинились і на порозі з'явився маленький хлопчик-квартерон, років чотирьох-п'яти

## РЕЗЮМЕ

Курсову роботу присвячено дослідженню способів перекладу текстів художньої літератури (на матеріалі роману Г. Бічер-Стоу «Хатина дядька Тома»). У ході роботи висвітлено основні етапи наукового дослідження функціонування художнього стилю, описано наявні способи перекладу художніх творів, проаналізовано зразок літературного твору, та здійснено перекладацький аналіз фактичного матеріалу дослідження (усього 50 одиниць). Крім того, у курсовій роботі складено таблицю, що зіставляє оригінальних англійських особливостей роману Г. Бічер-Стоу «Хатина дядька Тома» та їхніх перекладних відповідників в українській мові.

*Ключові слова:* переклад, перекладацький аналіз, стиль, художній стиль, способи перекладу