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INTRODUCTION

One of the main and most interesting aspects of translation theory and practice is stylistic when translating into a foreign language. The stylistic aspect in translation is quite important, as it is necessary to convey the means of expression laid down by the author in the original text. According to A. Fedorov [2], "to translate means to correctly and fully express with the help of one language what was already expressed earlier with the help of another language." The translation of stylistically colored lexical units usually causes certain difficulties, since the search for an equivalent of the original lexeme is complicated by its presence, in addition to denotative, connotative meaning. The equivalent chosen in the translation should reflect all the variety of functions of the lexical units of the original, including the development of expressive and emotional connotations in it. This explains the need for linguistic analysis of the work and its translations in a comparative aspect. The stylistic aspect of translation is extremely important.

It must be remembered that the translator could not and cannot obtain a high-quality artistic translation without a competent stylistic transfer of the original. The overall quality of the translation will depend on how completely the original is stylistically reproduced. In this light, the skill of the translator is extremely important. The expression and emotional coloring of words in a work of art give expressiveness to the text, and their competent stylistic reproduction also affects the final result of the translation. It is natural that for literary critics, linguists, and cultural scientists the main and most interesting problems are related to artistic translation. Such prominent domestic and foreign scientists as I. Arnold, L. Barkhudarov, S. Bukhtiyarov, A. Veselovskyi, N. Grabovskyi, V. Komisarov, Ya. Retsker, V. Slepovich, Yu. Vannikova, V. Vinogradov, S. Vlahov, I. Halperin, A. Kunin, H. Casares, V. Koller, V. Mokienko, Yu. Naida, L. Roysenzon, S. Florin, A. Fedorov, A. Schweitzer, and others. devoted their works to the study of stylistic techniques and ways of their reproduction in translation.

The relevance of the study is due to the fact that, despite the large number of works related to the study of the emotional coloring of lexical units, this topic

remains insufficiently studied. The specified direction of research is especially difficult when considering it within the framework of a work of art.

The question of studying the degree of imagery of an artistic text, achieved through the use of emotionally colored words, is particularly acute. In this regard, the translation and preservation of this imagery, the selection of an appropriate equivalent for emotional vocabulary in a literary text related to a culture different from the language it is being translated into, is of particular interest.

The main goal of this work is to identify and describe the means of transmitting emotional and expressive information during translation.

In order to achieve the specified goal of the study, it is planned to solve the following research tasks:

1) analysis of the literature devoted to the study of various problems of the theory of expressiveness and emotionality of the artistic text;

2) analysis of the main means of conveying emotional information in an artistic text;

3) analysis of the use of emotionally colored vocabulary in the story "Matilda" by Roald Dahl;

4) research (using a comparative analysis) of the Ukrainian translation of the short story by V.Morozov, and the definition of techniques and transformations in the transmission of original expressive units, their assessment from the point of view of translation adequacy.

The tasks were solved using such methods as: theoretical analysis (the study of the theoretical foundations of the study of the features of emotionally expressive vocabulary in linguistics), critical analysis (the study of the problem of the classification of emotionally expressive vocabulary), theoretical synthesis (the generalization of theoretical information about the concept of emotionally expressive vocabulary and its functioning in the artistic text), systematic analysis (selection of factual material and its grouping), holistic approach to the study of stylistic phenomena, descriptive method and continuous sampling method (description of the features of the use of emotional and expressive vocabulary in

the specified work and translation transformations in order to reproduce it in translation), comparative and analytical methods (analysis of ways of reproducing emotional and expressive vocabulary in the process of translation).

The object of the study is the emotional and expressive vocabulary of the story "Matilda" by Roald Dahl.

The subject of the study is techniques and transformations in the transfer of emotional and expressive units of the story "Matilda" by Roald Dahl.

The scientific novelty is determined by the topic itself, which was not previously developed in the field of linguistics, and consists in the analysis of the story "Matilda" by Roald Dahl in English and Ukrainian languages, the study of techniques for reproducing the emotional and expressive vocabulary of the story, which gives the language emotionality and imagery, helps to highlight a certain subject or a phenomenon from a number of homogeneous ones.

The practical significance of the work is that the results of the conducted research will contribute to the further development of the outlined problems and can be used in the study of such courses as "Stylistics of the English Language", "Comparative Stylistics of the English and Ukrainian Languages", "Conceptual Principles of Literary Translation", "Practice translation".

Structure of work. The work consists of an introduction, two chapters, conclusions and a list of used sources, which includes 15 items. The full scope of the study is 38 pages.

CHAPTER 1 THEORETICAL PRINCIPLES OF THE REPRODUCTION OF EMOTIONAL ADJECTIVES IN LITERARY TRANSLATION

1.1 Artistic text as a unity of systemic and individual

Literary translation or, more precisely, the translation of poetic and artistic works, differs sharply from other types of translation, it involves the translator's speech creativity, possession of literary talent. After all, the translation of the same phrase is completely different for different people. Such a translation is a real art, as the aesthetic effect is achieved by appropriate language means, in particular rhythm, rhyme and alliteration.

Translation of works of art is not an easy task, one can argue about poetry for a long time, and, according to the famous translator R.K. Minyar-Bilorucheva, it is necessary to admit only selected ones to the translation of poetic works. This type of translation activates mental activity, artistic taste, broadens horizons, and deepens knowledge of both foreign and Ukrainian languages [10].

Artistic style is probably the least studied of all the existing styles, because it is the most mobile, because it develops creatively. Artistic style does not know any obstacles on the way of its movement to the new, previously unknown. Moreover, the novelty and unusualness of the statement becomes a condition for successful communication within this functional style.

In the works of art, a very small range of topics is touched upon, mostly life, human thoughts, the search for a way and the meaning of life, but the number of artistic means used to describe these topics is practically unlimited. In addition, every writer strives not to blend in with his pen colleagues, but on the contrary, to stand out, to tell something new, to interest the reader. And the translator must not only preserve the content of the work, but also the style, genre character of the work, the aesthetics of the author, means of artistic expression, including the form

of poetry. Therefore, it can be said that the translator must become a writer himself. This is not always possible, which is why such great poets as O.S. remain unrecognized representatives of other peoples. Pushkin, J. Byron or U. Hugo, but this should be strived for [4].

In artistic texts, countless tropes and figures of speech are used, which distinguishes this style from others. And the translator must create a text that represents the original in a foreign culture as fully as possible. Of course, the preservation of as many tropes and figures of speech as possible should be mentioned among the criteria of such a translation, as an important component of the artistic stylistics of this or that work. In addition, the translation should indicate the era of creation of the original.

At the beginning of my work, I was faced with the question - is it possible to accurately and completely convey in one language thoughts expressed by means of another language? There are two opposing views on this problem in the scientific community:

1. "Theory of untranslatability". According to this theory, a full-fledged translation from one language to another is generally impossible due to the significant difference in expressive means of different languages; the translation is only a weak and imperfect reflection of the original, which gives a very distant idea of it [3].

2. Another point of view held by the majority of researchers, which formed the basis of the activities of many professional translators, is that any developed national language is a completely sufficient means of communication for the full transfer of thoughts expressed in another language. This is more true for the Ukrainian language - one of the most developed and richest languages in the world. The practice of translators proves that any work can be fully (adequately) translated into Ukrainian while preserving all stylistic and other features characteristic of this author [1].

Literary or artistic translation. This type of translation conveys the thoughts of the original in the form of the correct literary Ukrainian language, and causes

the greatest number of disagreements in the scientific environment - many researchers believe that the best translations should be performed not so much with the help of lexical and syntactic correspondences, but with creative studies of artistic relationships, in relation to which correspondences play subordinate role [4].

Other scientists, for example, in general, define each translation, in particular, an artistic one, as a reproduction of a work created in one language by the means of another. In this connection, the question of accuracy, completeness or adequacy of the artistic translation arises, which we will try to highlight below.

In my opinion, artistic translation mostly oscillates between two extreme principles: literally accurate, but artistically inferior translation and artistically complete, but far from the original, free translation. These two principles are reflected in two main points of view: the definition of translation from the linguistic and literary standpoints.

The linguistic principle of translation primarily involves the reproduction of the formal structure of the original. However, the declaration of the linguistic principle as the main one can lead to excessive following in the translation of the original text - to a literal, linguistically accurate, but artistically weak translation, which would in itself be one of the varieties of formalism, when foreign language forms are accurately translated, stylization occurs according to the laws of foreign languages. In cases where the syntactic structure of the translated sentence can be expressed in the translation by similar means, the literal translation can be considered as the final version of the translation without further literary processing.

However, the coincidence of syntactic means in two languages is relatively rare; Most often, during literal translation, one or another violation of the syntactic norms of the Ukrainian language occurs [8]. In such cases, we are faced with a well-known gap between content and form: the author's opinion is clear, but the form of its expression is foreign to the Ukrainian language. Literally accurate translation that always reproduces the emotional effect of the original, so literal accuracy and artistry are in constant conflict with each other. It is indisputable that

translation is based on linguistic material, that artistic translation cannot exist without the translation of words and phrases, and the translation process itself must also be based on knowledge of the laws of both languages and on understanding the regularities of their relationship. Observance of language laws is mandatory for both the original and the translation. But artistic translation is by no means a study of linguistic relations only.

Researchers define language as the material of an artistic work, and in their opinion, an artistic translation, like the original, pays tribute to its regularities. But understanding artistic translation as a juxtaposition of linguistic means means ignoring its aesthetic side. From the point of view of the criterion of correspondence between the artistry of the translation and the artistry of the original, linguistic correspondence serves only artistic correspondence. Therefore, the definition of the quality of a literary translation - the general criterion of only linguistic correspondence is not applied, and completeness may not require the same degree of verbal closeness to the original throughout the entire translation.

Others believe that artistic translation should be considered as a kind of word-making art, that is, not from a linguistic, but from a literary point of view.

According to this theory, the main driving force of the translator should be the idea inspired by the original, which forces him to look for adequate linguistic means to reflect the thought in words, that is, the artistic translation is an adequate correspondence of the original not in the linguistic sense, but in the aesthetic sense. We do not question the statement that every translation, as a creative process, should be marked by the translator's individuality, but the translator's main task is still to convey the characteristic features of the original in the translation, and in order to create an adequate original artistic and emotional impression, the translator must find better linguistic means : choose synonyms, corresponding artistic images, etc.

The constantly growing interest of modern linguistics in artistic discourse shows that it is an extremely multifaceted and multifaceted object of research.

The artistic text is considered from different positions, with different goals, tasks, and accordingly there are various concepts that allow to significantly enrich and expand the theory of the artistic text. A work of art is a cultural phenomenon, which is a dialectical unity of the systemic and the individual, fictional and real. This phenomenon is a unique creative product of the active thinking activity of the author of the work of art. However, it should be emphasized that the uniqueness of an artistic text does not imply the absolute freedom of its author in the choice and organization of linguistic material. On the one hand, the universality of language as a means of expression and the universality of literature as a form of artistic reflection of the world create the basis for the writer's creative freedom. At the same time, the author's active individuality of artistic vision and language design is limited both by the author's awareness of the general rules of language behavior in the visual field of composition, and by the internal laws of the language system, the strict elements of which he uses [9].

The text of a work of art as a reflection of reality conveys conceptually loaded and value-oriented information. According to I. Arnold, an artistic text is "a verbal message that conveys subject-logical, aesthetic, figurative, emotional and evaluative information through the channel of fiction or folklore, combined in the ideological and artistic content of the text into a single complex whole" [2]. Through various types of information in the artistic text, reality is depicted, the attitude towards it is expressed, they contain an appeal to the addressee with the aim of influencing his attitude to reality. The so-called "artistic" information embedded in every work of art contains much more than a simple reflection of reality. It forms a fundamentally new type of reality, which is the result of the author's artistic development and reinterpretation of the phenomena of the objective world.

A literary text is a complex structure, each element of which is significant. The structure of an artistic text is a dynamic phenomenon that characterizes the text as a complete, integral, communicative system. V. Vynogradov noted that "the

structure of the entire text and its meaning is established by determining the organic parts of the work of art" [7].

The analysis of works devoted to the study of the principles and criteria for distinguishing units of the artistic text allows us to note the existence of different approaches to their selection. Thus, according to V. Vinogradov and his followers, the global concept that defines the general principles of the organization of an artistic text is the category of "image of the author", which is interpreted as "the concentrated embodiment of the essence of the work, which combines the entire system of language structures of the characters in their relationship with the narrator or narrators and through them is an ideological and stylistic focus, the focus of the whole." [7].

"The image of the author" is considered in linguistics under different names: it is the "aesthetic intention of the writer" (Z. Khovanska), "the unifying principle of the language style of an artistic and prose work" (M. Brandes), "the factor that determines the form of the story" (H. Grinfeldt), "point of reference of movement and change of heroes" (O. Akhmanova) and "meaning-making center of the work" (Y. Mukarzhovskyi). However, despite the difference in approaches to defining the author's image, all researchers are unanimous in studying it as a unifying core of the meaningful, linguistic organization of an artistic work.

The language of fiction, despite its heterogeneity and author's individuality, still has a number of specific distinctive features. The language of fiction is characterized by wide metaphoricality, imagery of language units of almost all levels, the use of synonyms of all types, polysemy, different stylistic layers of the vocabulary.

1.2 Emotional vocabulary and its classification

The boundaries and composition of language signs are determined by their functions, which are the basis for the selection of language units. Linguistic units

are symbols in unity with their functions. They are functionally heterogeneous, but all are combined by the following interrelated features:

- 1) integrity,
- 2) sign differentiation,
- 3) own functionality,
- 4) invariance,
- 5) entering a number of single-functional units,
- 6) repeatable reproducibility.

Basic units of language; phonemes, morphemes, words and sentences are considered as models of construction of concrete utterances in the language. The word is recognized as the central linguistic unit, therefore language itself has long been defined as verbal. It is words that enter into relationships with each other to express communicative information, and morphemes are historically former words that are often truncated in their composition and have lost their independence; there are also reasons to believe that the word was originally a propositional word. The elementary meaningful unit of the language is the morpheme, and the communicative unit of the language is the sentence model (simple and complex), since people communicate not with words, but with sentences.

However, the principle of asymmetric dualism of a linguistic sign does not, in the literal sense of the word, lead to the absence of symbolic differentiation in a linguistic unit: in speech, homonymy and polysemy are always resolved in word combinations, context or situation, which in these cases act as symbolic clarifiers; the polysemy of a linguistic unit creates its semantic variants, rather than separate units (see below about the sign of invariance of a linguistic unit). Thus, the sign differentiation of a linguistic unit is taken by its combined properties, and a linguistic sign cannot be reduced to only a separate sound-segment sign. As for the presence of different signs for the same meaning, it is either redundant, which the language seeks to get rid of (cf. galosh and galosh, plane and aeroplane), or is most often associated with some historical and stylistic differences in the signified.

According to the character of sign differentiation, language units are divided into acoustic (sound-segmental, intonation, accent) and structural-model units, which are the typical character of a combination of sound-segmental language units expressing certain typical information (such formulas of the structure of word combinations and as separate language units) [8].

Thus, sound segment signs are the main and basic signs for other signs in the language system.

The invariance of linguistic units consists in their presence of constant, unchanging symbolic and functional features in all their typified language variants, which are called differently depending on the unit that stands out: allophones or, more precisely, allophonemes (letters, "others") - in relation to a phoneme, morphs or, more precisely, allomorphs – in relation to a morpheme, lexical-semantic variants – in relation to a polysemantic word, private meanings – in relation to grammatical units. For example, the allophones (allophonemes) of the phoneme (t) are unlabialized ("not lost") t in the words taz, ty, brother and labialized in the words sturm, ace, brother before the vowels o, y; morphs (allomorphemes) of the root morpheme (frost) include morage-in the word to freeze, -moroz-in the word ice-cream, -moroz-with soft from in the word in the frost; lexical-semantic variants of the word green are unripe (green apple), inexperienced (green new moon); the grammatical meaning of the imperfect form appears in its private meanings, such as concrete-processual (He is writing a letter now), indefinite-repetitive (He writes letters every day), etc.

The entry of language units into a series of monofunctional units consists in their contrasting relations with functionally homogeneous units, which determines their significance in this series - functional relevance (distinctness, essentiality). These are, for example, systems of vowels and consonants, grammatical meanings of the categories of species, tense, person, etc., lexical meanings of related relationships, various models of word combinations and sentences [11].

The reproducibility of a repeated linguistic unit consists in its constant and regular use in the language in its variants.

All the listed properties of language units are combined into independent functional language units.

The idea of emotional vocabulary can be directly linked, for example, to the central problem on which the famous Soviet linguist E. M. Galkina-Fedoruk worked, the problem of the interaction of the emotional component and the meaning of the word: "emotional vocabulary expresses the feelings and moods of a person, according to the meaning of this vocabulary is divided into vocabulary that names feelings and expresses the relationship to the phenomena of reality, positive and negative". The author emphasizes the fact that emotional vocabulary is, first of all, several layers: "1) words expressing feelings experienced by the speaker himself or another person; 2) evaluation words that qualify a thing, subject, phenomenon either from the positive or from the negative side in its entirety, lexically; 3) words in which the emotional relationship to the named is expressed not lexically, but grammatically, that is, by special suffixes and prefixes" [9].

Profanity and vulgar words are also distinguished by their emotional color, that is, the emotionality of a word is understood as its stylistic characteristics. Already O. M. Finkel, M. M. Bazhenov considered emotional vocabulary as differentiated, as one of the more stable layers of vocabulary, where a certain shade of feeling is represented in the meaning of the word itself, for example: love, hatred, kindness [2].

In contrast to the previous interpretation of the definition, I. V. Arnold does not include the words called emotions and feelings as part of the emotional vocabulary. The scientist defends the opinion that, in essence, emotional vocabulary is two layers: 1) emotionally neutral, expressing only the concept, without indicating the speaker's attitude towards it; 2) emotionally colored, which expresses the feelings, mood and attitude of the speaker to the statement. Emotional vocabulary is also understood as words containing a positive or negative assessment of what is called in the word (caressing, swearing words, exclamations) and as figurative use of derived words due to hyperbole [1].

So, here we do not trace the unconditional opposition between emotionality and emotionality. For I. V. Arnold, emotionality is closely related to evaluation. As N. D. Arutyunova notes, the evaluation "applies to everything that is aimed at the ennobled model of the small and large world, that is, what a person considers good. Linguistics cannot define this highest good, but it is able to confirm that the use of universal predicates (good and good, bad and bad) is conditioned by an attitude towards an idealized model of the world" [2].

Distinguishing between evaluation and emotion, let's turn to the question of the lexical meaning of a word, which is a continuous complex phenomenon, the basis of which is the process of generalized reflection in the human mind of the realities and properties of objective reality. At the same time, the denotative meaning of the word corresponds to the conceptual part of the lexical meaning; non-conceptual components have a connotation that includes both evaluative and emotional components. The evaluative component of a word's meaning is correlated with the sphere of rational-evaluative perception, the emotional component of a word's meaning with the sphere of emotional-sensual perception [1]. We support the opinion of those scientists who explain the difference between the emotional and evaluative meaning of a word by the "speech intention of the speaker" [7].

Therefore, emotionality is determined by the emotional and mental state of the speaker, evaluability is the pragmatic goal of one of the partners - to somehow influence the spiritual, emotional-psychological or physiological state of the addressee. If the expression of the speaker's feelings implies a certain pragmatic goal, emotionality is preceded by an intellectual assessment of the communication situation. That is, emotionality will appeal to emotionality.

Therefore, emotional vocabulary will be used as an optimal tool of influence [4], as a means of manipulation and as a mechanism of a psychological strategy of attacking a partner [7]. These and other definitions and considerations regarding emotional vocabulary reflect a diverse range of approaches to the (non)verbalization of the semantics of emotions: from emotivistic to rational, from

axiological to structural-functional, from communicative to pragmatic, from cognitive to conceptual, from creative to destructive, etc. Some of the illustrated definitions are created by laws, or rather habits of imagination. And we, following A. Bergson, should note that there is a certain logic of imagination, different from the logic of the mind, which sometimes even contradicts it, but we should always pay attention to it [5].

So, emotional vocabulary is understood not so much as a separate layer, for example, as emotional vocabulary, but as a codified semantic property of the word to express the semantics of emotions. Emotional vocabulary has the features of emotional as a fact of the psyche and linguistic as the materialization of the latter. From the mental phenomenon - emotions - she borrowed a person's sensitivity to emotional situations, his emotional reactions to them, which have their own color, and the assessment of the above situations. The material is related to the system of linguistic means used to denote/codify mental (emotions) and the pragmatics of the communicative act. A careful study of the phenomenon of emotion gave V. I. Shakhovskiy the opportunity to characterize emotional vocabulary in general as "language-mediated relation of emotionally-sociologised presented human to the surrounding world" [2].

Later, the researcher will write in one of his articles, "Language personality in an emotional communicative situation", that emotional units - emotives, affectives, connotatives - are both means of the language system and means of expression / text. At the same time, they emphasize their close connection with human thinking, the interaction between emotion and cognition. The motives for the appearance of emotional nominations in the language include the emotions of speakers, the desire to mark the objects of reflection and relation in a new, original and therefore expressive way, a game with language, a lack of vocabulary items for the expressive expression of various emotional attitudes of the speaker, etc. [4].

A common feature of emotional meanings reflecting basic human emotions is their national specificity. During intercultural communication, the way one

interprets one's own emotions correlates with the lexical grid of coordinates provided by one's native language.

In L. G. Babenk's concept, the semantic categorization of emotions is carried out primarily in the realm of vocabulary, which names emotions. The scientist believes that it is in the identifying emotional vocabulary that emotional meanings are explicit, more stable and stable, therefore he proposes to call the entire set of means used to denote the names of emotions and emotionally colored words with a sensory background, emotional vocabulary [3]. That is, emotional vocabulary is a creative product of the nominator, its relation to emotions and the naming situation. Trying to give a categorical status to the words called emotions, S. Yu. Perfilieva in her research introduces the concept of the word-emon [6].

The researcher finds the key to the understanding of emonomies by native speakers through experimental and applied situations. Respondents, as evidenced by the scientific interpretation of the results, come from different associations, concluding a certain message. Lexical associations, according to N. Ivanova, depend on various factors: age, sex, geography, the presence of an individual system of semantic word connections for each speaker [12]. So, emonomes arise on the basis of associative images in a sensibly given reality. The decisive factor for emotional vocabulary is the presence of "the seed of emotionality in the denotative sphere of meaning," notes I. V. Chepurina [2]. According to Y. I. Gamayunova, the names of emotions are a semantically self-sufficient, homogeneous, syntagmatically and paradigmatically organized group that organically belongs to a wider thematic group of psychological phenomena and processes and belongs to the so-called vocabulary of "invisible worlds" [10]. Sometimes vocabulary that is used to denote emotions and experiences is nominated by emotionally abstract lexical units [3].

L.A. Kalimullina believes that when distinguishing the denotative classes of emotional vocabulary, it is possible to a certain extent to be guided by the nomenclature of types of emotions, which is constituted by scientific psychological literature. At the same time, the researcher warns that the irregularity of emotional

terminology, its low specialization, the ambiguity of the understanding of the phenomenon (emotions, feelings, affects are relevant to the same emotional phenomena), ambivalence (the term and the lexical unit at the same time), the difference in time and space (the chronology of the formation of concepts of emotions and the language in which these theories were presented) etc. wreak havoc on the categorization of emotional vocabulary. Emotive vocabulary should not be correlated with the corresponding terminology [3].

Correlation-comparison of differences between terms and lexical units is one of the fundamental achievements of linguists, because comparison always provokes the actualization of a complex, changing situation: the main thing alternately is either the general (term) in the distinctive (lexeme), or the distinctive (lexeme) in the general (term). So, the emotional vocabulary combines a rather diverse corpus of words that are related to both logical and sensory cognition and mastering of the surrounding world, which mediates the inner, mental, emotional, mental, volitional world.

There are emotive signs that express emotions and paraemotional signs that name and describe emotions in language. Differentiation of signs into emotional and paraemotional signs is carried out on the basis of their semiotic characteristics. Emotive units have a complex symbolic-indexical character, while para-emotional ones are only symbolic, sometimes symbolic-iconic. Under the influence of the context, paraemotional units can transform into emotional ones. At the same time, A.S.Ilyinska notes that emotional semantics is encoded in the grammatical structure of the language (morphological and syntactic) and represents a trichotomy, which includes:

- 1) emotional meaning (only for syntactic units);
- 2) emotional connotation;
- 3) emotional potential. The system of means of expressing an emotional state and relationship is considered as a functional-semantic field of a monocentric type with a complex (heterogeneous) core [11].

For T. Yu. Kolyaseva, emotional vocabulary is a trinity of human spiritual, mental and creative abilities - evaluability, expressiveness and imagery [8]. In other words, the most important feature of emotional vocabulary is taking into account its subject-energy-image syncretism, where universal and personal values of the external and internal worlds of the ethnos, universal and personal types of mental energy of the ethnos, and creatively reinterpreted primary existence into secondary existence formally coexist. So, the concept of "emotional vocabulary" is built on the basis of the identification of trends in the described object (from the English trend - "direction, tendency") of its nature, essence and functioning, which remain the only absolute reality in the course of diachronic lexical-semantic changes: identification (from the Latin *identificare* – "to identify") (non)verbalized emotions, expressions and their description, respectively. The specificity of emotional vocabulary, according to L. K. Parsieva, is determined by the fact that, having a significant emotional potential, it represents a wide coverage of heterogeneous lexical material. It was this property that allowed the scientist to claim that exclamations are the most expressive representative of emotional vocabulary. They are distinguished from other linguistic units by their unusual phonetic design, semantic and stylistic features, and a specific language function [6].

We caution that exclamations are forms of emotions, and not emotions in their mental and psychological sense. And that is why, probably, they are distinguished, first of all, by uncontrollability, spontaneity, unawareness, expressiveness [2]. It would be more logical to classify exclamations as emotional vocabulary. The laconic definition of emotional vocabulary, the authors of which are M. Ya. Bloch and N. A. Reznikova, deserves special attention: "emotional vocabulary is words that have a sense of emotionality in their meaning" [6].

Emotional vocabulary is differentiated into five groups:

- 1) emotives-nominatives, i.e. words that name emotions;
- 2) emotives-associatives, which include words with a hidden emotion seed;

- 3) emotives-expressives, which are thought of as words expressing an emotional assessment;
- 4) occasional emotives, which are the author's work;
- 5) neutral emotives, whose emotive connotation is usually not fixed, but is explained as part of a dictum.

The content of this concept is highlighted in connection with the concepts of types of communication, self-expression and author's ideostyle. V. Galagan's observations on the use of emotional lexemes in the modern German language prove that they can function in isolation from each other: "1) as negatively valued lexemes, that is, those marked only with an expressive connotation; 2) as ironic lexemes, that is, those marked exclusively with emotional connotation; 3) lexemes to indicate political affiliation". At the same time, the researcher notes that in the course of the communicative act, the connotative components of semantics enter into various combinations. Emotional-expressive, evaluative, expressive-evaluative are recognized as the most frequent. It can be said that in the rich vocabulary of the German language expressively colored and emotionally colored vocabulary is opposed to the so-called neutral vocabulary [8].

Although the emotional and emotive vocabulary of various Indo-European and non-Indo-European languages has been studied and continues to be studied quite actively, it remains a cornerstone of linguistic discussions and belongs to those categories that are considered insufficiently studied, do not have a unanimous interpretation and terminological expression. Its ontological basis is the transformation of the semantics of emotion into a linguistic sign that codifies an emotionally reinterpreted primary existence into a secondary one. The differentiation of emotional and emotive vocabulary is relevant to the Saussurean dichotomy "language - speech". In other words, emotional vocabulary is used to indicate "emotions for oneself", and emotional vocabulary - "for others". In general, the concept of emotional vocabulary is broader than the concept of emotional vocabulary, since the latter is, first of all, a manipulative tool in the

communicative act, its use is proportional to the level of manipulation of the partner.

Emotive vocabulary is understood as words and phrases that embody emotogenic knowledge and emotional experience of a person about the surrounding world. We understand emotogenic knowledge as a set of "knowledge as an information resource" about emotions as a form of reflection and a means of learning about the environment and as an object of this reflection. The semantic characteristic of emotogenic knowledge is not simply correlated with human emotions, but also determined by them. One of the promising directions is the study of the linguistic mechanisms of the formation of emotional and emotional vocabulary.

All words are stylistically unequal. Some are perceived as bookish, others as conversational; some give the speech solemnity, others sound casual. Researchers dealing with this problem have different names for this vocabulary and give their definitions accordingly. Some define such vocabulary as stylistically colored, others as stylistically marked. However, in reality, scholars are looking at the same vocabulary. According to O. Akhmanova, stylistically colored vocabulary is "lexical units (monosemantic words or separate meanings of polysemous words) characterized by the ability to create a special stylistic impression outside the context. This ability is due to the fact that the meaning of these words contains not only subject-logical (information about the designated subject) information, but also additional (non-objective) connotations [3].

According to the definition of I. Arnold, stylistically marked vocabulary is "words that, along with the denotative meaning indicating the subject of speech, also have a connotative meaning (connotation), which consists of emotional, expressive, evaluative, and functional-stylistic components" [2]. O. Akhmanova gives the following definition of connotations: "The additional meaning of a word (or expression), accompanying semantic or stylistic nuances superimposed on its main meaning, serve to express various expressive-emotional-evaluative overtones and can give the expression solemnity, playfulness, ease, familiarity, etc." [3].

M. Kozhina believes that "those expressive or functional properties, additional to the expression of objectively logical and grammatical meanings, which limit the possibilities of using this unit and thereby carry information about the stylistic genus, are the stylistic connotation of the linguistic unit" [12]. In the information contained in lexical units, not only expressive-emotional connotations can be expressed, but also the influence of various extralinguistic (style-forming) factors (sphere of communication, genre, specificity of functional style, author's attitude to the subject of speech, form and content of speech, relations between the addressee and the addressee of the message, etc.).

Historically formed characteristics of the word itself, which are contained in separate lexical units (vulgarity, obscenity, obsolescence, etc.), are also included in the information, and the same lexeme can combine different characteristics. "Connotation (from the Latin *con* - "together" and *note* - "signify") are additional emotional and evaluative shades in the meanings of words or grammatical forms that accompany the main (denotative) meaning" [4].

Although there is no single classification of stylistically colored vocabulary in lexicology, it is generally accepted that stylistically colored vocabulary is divided into emotional-expressive and functionally-stylistically colored (correlated with functional language styles).

Emotional and expressive connotations are related to the expression of attitude towards the subject, its evaluation. According to emotional and expressive affiliation, all words can be divided into two groups:

- 1) words expressing a positive assessment;
- 2) words expressing a negative attitude towards what is being expressed (what is happening).

Among emotionally colored words, M. Brandes singles out emotionally evaluative words, the evaluative meaning of such words is a component of the semantic structure of the word; emotional and figurative words, the evaluative value of which is characterized by connotation. The peculiarity of emotional-evaluative vocabulary is that the emotional coloring is "superimposed" on the

lexical meaning of words, but is not reduced to it, that is, the nominative function is complicated by evaluative [6].

According to M. Kozhina, "many words not only denote concepts, but also express the speaker's attitude towards them, a special kind of evaluation. These words in their semantics already have emotional and expressive potential and are therefore stylistically marked. The words of this group are usually unambiguous. The value expressed in their meaning is so obvious that it does not allow using the word in other meanings" [12].

The second group consists of polysemous words, which in their literal sense are often stylistically neutral, and in their figurative sense have a vivid evaluative and expressive stylistic color. M.Kozhina conventionally calls them situationally and stylistically colored. The third group consists of words in which emotionality and expressiveness are achieved mostly with the help of suffixes. The fourth group consists of such lexical units in which evaluability and expressiveness are related to the tradition of use. The emotionality of speech is often conveyed by particularly expressive vocabulary. Expressiveness (expression) (from the Latin *Expressio*) means emphasis, the power of manifestation of feelings and experiences. In the English language, there are many words in which an element of expression is added to the nominative meaning. In all these cases, the semantic structure of the word is complicated by connotation. Often, one neutral word has several expressive synonyms that differ in the degree of emotional tension" [12].

The development of expressive shades in the semantics of a word is also facilitated by its metaphorization. Finally, the context contributes to the expressive coloring of words: in it, stylistically neutral units can acquire an emotional color, high-sounding words - contemptuous, affectionate - ironic, even a swear word can sound approvingly. The classification of emotional expressive shades has not yet been created, but some authors try to classify the possible forms of expression of emotional relationships. T. Vinokur offers the following range of emotionally expressive colors: "roughness - familiarity - intimacy"; "exalted solemnity - business formality"; "condemnation is indignation"; "joy - fun - jubilation" [8].

1.3 Difficulties in translating emotional adjectives

The main difficulties in the translation of emotionally colored vocabulary are the following problems: preservation of emotional and evaluative connotations, figurative component and lexical associativity; the translation of stylistically colored vocabulary usually creates additional difficulties, since the search for an equivalent for the lexeme of the original is complicated by its presence, in addition to the denotative, connotative meaning; the equivalent chosen during the translation should reflect all the variety of functions of the lexical units of the original, in particular, the development of expressive and emotional connotations in it. This explains the need for linguistic analysis of the work and its translations in a comparative aspect.

Transmitting the language of fiction is sometimes a difficult task. B. Vinogradov singles out two stages in the process of translating literary prose: the first is related to the comprehension of the text in a foreign language, the second is related to the reproduction of the text in the native language. "The translator must both understand the text and comprehend it as an artistic whole, as well as perceive its emotional impact. A translator usually requires knowledge of a foreign language, the ability to use the riches of the native language, and a relative familiarity with what the translated work is about. But this is not enough.

A translator of fiction must be able to feel the emotions that are embedded in the original. In other words, the translator needs to be a sensitive recipient. The question of the translator as a recipient who is able to empathize with the author and be influenced by the emotional mood of the work being translated does not yet have a scientific basis in the theory of translation, although an adequate translation, as is known, depends in many respects not only on the rational perception of the work, on the understanding of the entire content, but also from accurate and

complete perception of emotional and evaluative information contained in the original" [7].

One way or another, the translator will introduce any elements of his own perception into the artistic translation. "Having received the semantic and emotional-expressive information embedded in the phrase to be translated, the translator reproduces this information in the material units of the translated language, striving to preserve its full volume: he does not, as is sometimes thought, look for counterparts to each word and word combination of the original phrase, but "experiences" its meaning" [3]. "The main task of artistic translation is to create a work in the language of translation capable of having an artistic and aesthetic impact on the recipient.

The analysis of translations of literary works shows that in connection with the specified task, deviations from the maximum possible semantic accuracy are typical for them in order to ensure the artistry of the translation" [4].

Many linguists and translators have dealt with the problem of translating emotionally-tinged vocabulary. Each of them offered their recommendations on the best ways to translate them, but they all agree that in addition to the need for deep knowledge of the language of emotions and vocabulary with emotional coloring, the translator needs to accurately convey all the colors of the original while preserving the originality of the era, without removing the information embedded in original text. Only in this case will it be possible to achieve the greatest equivalence of the transfer of the emotional charge of one or another unit of the original in the translated text.

CHAPTER 2 ANALYSIS OF THE TRANSMISSION OF EMOTIONAL ADJECTIVES IN THE TRANSLATION OF THE STORY "MATILDA" BY ROALD DAHL

2.1 Ways of reproducing emotional adjectives in the process of translation

An experienced translator tries to use the stylistic techniques used in the original to maximize the vividness and impact on the reader that the author of the original text wanted to create. The translator has two techniques in his arsenal: to completely copy the stylistic devices of the original or to choose a device that can most accurately create an emotional impact on the reader. This is a technique of stylistic compensation; it is not always correct to convey "metaphor by metaphor", but it is necessary to convey "love by love", that is, the emotional aspect.

For the translator, it is more important to convey not the form, but the function of a stylistic device, which may involve a certain freedom of action: for example, lexical devices can be transmitted by grammatical devices, etc. When conveying stylistic devices (metaphors, epithets, similes, allusions, proverbs, etc.), the translator needs to understand whether the decision to preserve this stylistic unit will be correct, or whether it is still necessary to replace it. The reasons for the replacement may be features of the conjugation of words of the target language, their use, and national features of the stylistic systems of different languages.

The translator is often hindered by the desire to "improve" the author's text, either consciously or unconsciously. If the author used the same adjective three times in a row, the translator will want to replace it because it somehow "looks bad". If so, then such a replacement is sometimes justified. Perhaps, in the original language, in this particular area, the synonymous series is poorer, and three identical adjectives in a row do not look like a tautology, but quite normal. But it can also be the other way around - the author tried to emphasize this word, or

maybe in the original language this repetition of words occurs for grammatical reasons. But it often happens that the question of how it was in the original and how it might be perceived by the readers of the original and how it might have been intended by the author of the original simply does not arise.

It is necessary to make the text readable in translation; unfortunately, in practice this often means that everything has to be done smoothly. Thus, one of the central problems of modern linguistic theory of translation is the problem of reproducing the communicative effect of the original in translation. According to Margarita Brandes, "the writer realizes himself and his point of view not only through the image of the author-narrator, but also through his speech and language" [4].

Studies conducted in the field of translation of stylistically marked vocabulary make a significant contribution to modern translation studies, providing diverse material for analysis, developing the theory of translation of emotional units. However, there is still the problem of defining a certain set of translation actions for the adequate transfer of stylistic means from the source language to the target language. That is why we chose the novel "Matilda" by Roald Dahl [15] and its Ukrainian translation by V. Morozov [14] as material for research.

In this study, an attempt was made to reveal some features of the translation of stylistically marked vocabulary and to investigate the translation techniques used by the translator, conveying the character's speech flavor, her conversational manner of expression in the story. Consider how the translator "helps" the author to reveal the image of a little girl with an extraordinary mind. V. Morozov used the following translation techniques:

1) in most cases, the translator completely copies the stylistic devices of the original: disgusting blister – найогидніший пухир, twaddle – патякати, stinker – негідник, as heck – чорта лисого, glacial beauty – крижана врода, brilliant – блискучий розум, nimble mind – гострий розум, chatterbox – базікало, from cover to cover – від палітурки до палітурки, for heaven's sake – заради всіх святих, telly – тєлік, toddle – чимчикувати, wrapped up – зациклений,

devouring – поглинаючи, mooch around – тинятися, make a fuss – здійняти шуру-бурю, ignorant little twit – мала і дурна, be diddled – облапошити, make me a mint – заробити кучу грошей, anger boiling up inside her – у ній закіпає злість, was beastly to her – ставилися до неї по-свинському;

2) compensation (translation of expressive lexical units by another expressive means more common for the target language): make your eyes pop – аж очі на лоба лізли, poisonous little girl – бридке дівчисько, sting me – допекти мені, enlightened household – великорозумний дім, flaming book – дурнувата книжка, woven with words – вимережив словами, rattle like mad – страшенно тархтюче, runs as sweet as a nut – працює як лялечка, old dump – стара тарантайка, the answer hits me – мені стріляє відповідь, ignorant little squirt – мала дурна нахаба, keep your nasty mouth shut – тримай свого брудного язика за зубами, her eyes glued – не зводить очей;

3) the transfer of stylistically neutral lexical units to expressive ones in order to convey the atmosphere of the story, the author's intention or the peculiarities of the narrator's speech: filled with wonder (сповнений подиву) – розривало з подиву, wonderful (чудове) – чудове-пречудове, shout (кричати) – репетувати, come up scorches (отримати опіки) – дати добрячого чосу, wash-out (невдаха) – невдаха з невдах, half-witted (напіврозумний) – найтупіший, silly little lives (дурні маленькі життя) – дріб'язки примітивного існування, call (називати) – обзивати, should be seen and not heard (треба, щоб бачили, а не чули) – повинні сидіти тихенько, як мишка, lay around (лежали навколо) – розкидані, ask for (просити) – заманулося, stunned (вражена) – приголомшена, hour after hour (годину за годиною) – цілісінькими годинами, ask her (попросити) – відпросися у неї, interfere (втручатись) – надокучати, mind one's own business (займатися своїми справами) – не пхати носа до чужого проса, person (людина) – створіння;

4) the use of diminutive suffixes and prefixes characteristic of colloquial language in order to create a more accurate picture for the Ukrainian reader: fathers (тата) – татусі, basin (таз) – тазик, girl (дівчина) – дівчисько, дівчинча, nothing

(нічого) – анічогісінько, нічогісінько, daddy (тату) – татку, book (книга) – книжечка, corner (куток) – куточок, poor (слабкий) – слабенський, child (дитина) – дитинча, room (кімната) – кімнатка, outhouse (флігель) – сарайчик, moustache (вуса) – вусики, exactly (точно) – точнісінько, she's almost new (нова) – майже новенька, old (стара) lady – старенька пані, every single (кожне) car – кожнісіньке авто, spot (пляма) – плямка;

5) use of colloquial syntactic constructions in translation: a) use of syntactically incomplete expressions characterizing colloquial language: They are over there – отам Would you like me to help you ...? – Допомогти тобі? You mean you've looked at the pictures? – Тобто переглянула малюнки? Can I help you, Matilda? – Допомогти, Матильдо? I would like a really good one ... – Якусь дуже добру ... Shall I choose you another? – Вибрати тобі іншу? Wouldn't you like to know. – Так тобі й скажи. You could,'t – Та де тобі. I've got it! – Знайшов! b) заміна порядку слів (інверсія), характерна для розмовної мови: ... he sure as heck won't get a job anywhere else. – ... деінде він чорта лисого знайде, а не роботу. It is full of mystery. – Там стільки таємниць. But what they expect you to do every afternoon in an empty house? – А що ж ти, на їхню думку, повинна робити щовечора в порожньому будинку? ten years ago – років десять тому

б) introduction of additional conversational elements to convey the exact context and stylistic coloring of English sentences: I am wondering what to read next? – Я оце думаю, щоб ще такого почитати? Could I do it? – І мені так можна? It's a funny thing about mothers and fathers. – Але ж і кумедні оті мами і татусі. I see. – Он воно що. The car's done ten thousand. – Проїхала якихось десять тисяч. What's wrong with watching the telly? – А що такого поганого в теліку? lived exciting lives – життя було надзвичайно цікавим, English village – звичайнісіньке англійське село, is one of the great secrets of my success – це чи не найбільший секрет мого успіху, how? – як це?

7) there are cases when the translator (despite the presence of an analogue in the target language) replaces emotionally colored words with less expressive ones:

push into (заштовхнути, впхнути) – прилаштувати, delve (копатися) – зануритись, flick away (відмахнутися) – викинути, gormless (загальмовані, пришиблені) – дурні, hankered (жадала) – захотілося, was hooked on bingo (піймалася на бінго) – була справжня бінгоманка, tiny (крихітна) – маленька, glorious(славний) – чудові, wander round in search (блукати в пошуках) – шукати, under watchful and compassionate eye (під пильним і милосердним оком) – під мудрим керівництвом, taken aback (приголомшена) – здивувалася.

These deviations from the original, in general, do not affect the overall picture of the translation and fully convey the meaning of the statements.

2.2 The application of translation transformations in the process of translating emotional adjectives

Adherence to genre and stylistic requirements for artistic texts in translations involves the use of stylistic transformations, which is understood as "the transformation of the style of the text in the sphere of expression of figurative, emotional-expressive, stylistic and cultural information with the aim of reproducing the same effect in the translation, but with other linguistic means" [6].

In most cases, the author of the translation of the story "Matilda" applied stylistic transformations of expression and logization. Expressivation, as defined by L. Naumenko, is "a method of translation by replacing a neutral unit of the original language with its stylistically marked counterpart in the target language, which gives the translation an emotional and expressive color" [1]. Let's illustrate this with examples from the story: filled with wonder – розривало від подиву, small child – дівчинча, shout the news – рознести новину, mind her own business – не пхати носа до чужого проса, free – задурно, boast – хвалько, egg – під'юджувати, stupid – тупа, small man – коротун, in reverse – задом наперед, use my brains – сушу голову, don't you go talking – дивись не розпатьякай, put in jug (посадити за ґрати) – запроторити в тюрюгу, said father –

батько скривився, large woman – дебела жінка, wore heavy make-up – густо намазюкана косметикою, glanced – зиркнув, the father said – прискіпався
 батько, get her back – давати їм відкоша, glared – дзиркнув, save money –
 нашкребеш грошуй, throwing – штуряючи, left him alone – наживала п'ятами,
 what you are talking about? – що ти мелеш?

The transformation of the reverse expression is logization. Logization is "a method of translation by replacing an emotionally expressive or ethnically marked unit of the original language with its stylistically neutral counterpart in the translated language, which eliminates the aesthetic function of the original work" [1].

In translation, this transformation is observed not as often as expression, perhaps because V. Morozov in no way wanted to weaken the expression of the original. Here are some examples: carry away with (захаплюватись, зійти з розуму) – опанувати, in an effort to save face (не вдарити лицем в обличчя) – рятуючи свою репутацію, start messing (бешкетувати) – братися, that's quite enough (досить балачок) from you – краще помовч, fed up with (ситий по горло) – з мене досить, poisonous parent – нестерпний батько, hung around (зависали) – чекали.

But since emotional-expressive vocabulary, on the one hand, is considered a stylistic category, and on the other, it constitutes a certain lexicological layer, it will be appropriate to consider the lexical-semantic transformations that are used in the process of reproduction of this category of words in the process of translation.

Transformations such as tracing, contextual and synonymous substitutions, descriptive translation, generalization and specification of meaning, compression and decompression are used quite often in the Ukrainian translation of the story "Matilda". Let's consider them in more detail using examples from the story. Calque is "a method of transferring the denotative value of a lexical unit of the original language without preserving the sound or orthographic form, but with the reproduction of its structural model" [1]: nasty habit – огидна звичка, burst into floods of tears – вибухнути морем сліз, it had taught the father a permanent

lesson – цей урок запам'ятається батькові назавжди, froze in horror – застигла від страху, dreaded box – дурний ящик, keep your nasty mouth shut – заткни свою гидку пельку, what is this trash? – що це за сміття?

The following examples demonstrate the use of synonymous substitution (even synonymous series): said – буркнула, втішала, заскіглив, репетував, озвалася, просичав; nasty stuff – паскудство, гидота; snapped father – гаркнув батько, line of glue – цівочка клея, pull the hat – смикнути капелюха, let out a yell – зарепетував, he screamed – заверещав він, put his finger – запхав свій палець.

When "the equivalent of a word of the original language becomes a word that is not its dictionary meaning and is selected in accordance with the context and usage of the translated language" [1], it is about the transformation of contextual substitution (contextual substitution): barked – урвав, interfere – надокучати, skulked (підкрадався) – тинявся, beastly car garage – паскудний гараж, demanded – заскіглив, shouted – залементував, fuss around (метушитись) – вовтузиться, that'll teach you – знатимеш тепер.

If there is no corresponding lexical unit in the translation language, its meaning is transmitted in the form of a phrase or sentence, i.e. descriptively (descriptive translation) [1]: serve him right – так йому і треба, the most satisfactory exercise – завдавало неабиякої втіхи, you'll have to do without it – обійдешся без нього, it couldn't be anything else – стовідсотково, curled up – сиділа, підбравши ноги.

Concretization – "replacement of a word with broader semantics in the original language by a word with narrower semantics in the translated language" [1] can be observed in the following examples: programme – телік, there was comparative calm – панував відносний спокій, somebody – такій малечі, not to do so – позбавитись цього.

If necessary, "explain the implicit information of the primary source, clarifying it at the lexical level" [1], translators resort to the transformation of decompression (decompression), that is, the increase of language signs in the

utterance of the secondary work: he struck again – йому знову щось стрільнуло в голову, to hope – плекати надію, TV dinner – «телевізійна», тобто готова, вечеря; the first on her list – першою жертвою мав стати батько.

The inverse of decompression is the transformation of compression (compression) - reducing the number of characters in order to remove excess information: tossing and turning for about an hour – крутився цілу годину. But mostly in the process of translating a work of art, the translators apply several transformations at the same time, thereby emphasizing a comprehensive approach to the set goal - to carry out an adequate translation and bring the translated work as close as possible to the recipient. The story "Matilda" is no exception in this regard.

When translating a phrase to lie on the pillow – вмоститися на подушці to reproduce the word to lie, V. Morozov uses synonymous substitution and at the same time expression, translating it with a more expressive counterpart. In the following example Shut up, you nut! – Заткнися, телепню! to translate the word nut (abnormal), the author of the translation also used synonymous substitution and expression. In the phrase rather sooty and grumpy parrot – сердитий і замурзаний сажею parrot, the word grumpy was reproduced by the less expressive unit angry, which indicates a transformation of logization along with the choice of a variant counterpart.

At the same time, for the translation of the adjective sooty (covered with soot), V. Morozov comprehensively applied the choice of a variant counterpart and expression, rendering it as covered with soot. The translator reproduced the phrase For sheer cleverness she could run rings around them all descriptively Вона брала над ними гору винятково кмітливістю. Along with this, a synonymous replacement was used when translating the word cleverness.

Thus, it can be concluded that the techniques and transformations used by the translator V. Morozov make it possible to convey the stylistic features of the speech of the main character of the story, giving the Ukrainian-speaking reader the opportunity to assess her character and guess the author's intention. Since one of

the main functions of literary style can be considered to be the function of aesthetic influence on the addressee, that is, on the reader, it can be noted that this influence is not lost in the studied translation, but is fully manifested.

CONCLUSIONS

Having analyzed the above, we came to the following conclusions:

1. The term "emotionally colored lexical unit" is considered as a lexical unit that carries an emotional evaluation in relation to an object containing a sensory background. A characteristic feature of this kind of lexical units is their connotative meaning, that is, the ambiguity of their meaning and the presence of a certain emotional tension in them.

2. For a competent artistic translation, it is necessary to pay attention to the following factors:

- semantics of the lexical unit;
- context;
- coloring;
- features of use.

3. When translating emotionally colored vocabulary, it is most expedient to use the principle of equivalent translation, that is, to translate an emotionally colored lexical unit of the original with an emotionally colored lexical unit of the target language. In cases where this is impossible, it is necessary to compensate for the lost emotional coloring.

4. When translating fiction, the transfer of emotionally colored lexical units of the original should be based not only on lexical-syntactic correspondence. More important in this light is the task of preserving tropes and figures of speech in order to convey the artistic style of the work.

5. The analysis of the story "Matilda" by the author Roald Dahl revealed the presence of a large number of emotionally colored lexical units in the text. After conducting a comparative analysis of the original and the translation, we identified the main methods of transmitting vocabulary with emotional connotations: copying stylistic devices of the original, compensation, transfer of stylistically neutral lexical units to expressive ones, use of diminutive suffixes and prefixes, use of colloquial syntactic constructions in translation (use of syntactically incomplete

expressions, replacement word order, introduction of additional conversational elements), replacing emotionally colored words with less expressive ones.

6. In the vast majority of cases, the translator correctly conveyed the emotional coloring inherent in the original. Deviations from the original, in general, did not affect the overall picture of the translation.

7. In order to comply with the genre and stylistic requirements for the artistic text, translation transformations were used in the translation: lexical-semantic - synonymous and contextual substitution, tracing, descriptive translation, specification of meaning, compression and decompression, and purely stylistic - expression and logization.

Summarizing all of the above, it is possible to note the need for further theoretical and practical study of the problem of transmitting emotionally colored vocabulary. This study will undoubtedly help to create a more accurate picture, with the help of which it would be possible not only to trace the peculiarities of the translation of emotionally colored lexical units, but also to study in detail the perception of this layer of vocabulary by representatives of other cultures.

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РЕЗЮМЕ

Курсову роботу присвячено дослідженню способів перекладу емоційних прикметникових одиниць. У ході роботи висвітлено основні особливості емоційної лексики, описано існуючі способи перекладу емоційних прикметникових одиниць, проаналізовано твори Роальда Даля і здійснено перекладацький аналіз фактичного матеріалу дослідження (емоційних прикметникових одиниць).

Ключові слова: переклад, перекладацький аналіз, емоційна лексика, емоційний прикметник, прикметник.