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Master's Thesis

Rendering the Features of Personages' Non-Verbal Behaviour:

A Study of W. Collins' Novels and Their Ukrainian Translations

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INTRODUCTION

Explicitly represented, graphically depicted or implicitly express between words or between lines, non-verbal communication has always been an integral component of the literary texts of the different genres; besides, sometimes even beyond the intentions of the writers. According to Fernando Poyatos, the only realistic definition of non-verbal means of communication is the emission of signs by all the non-lexical, artifactual and environmental sensible sign systems contained in a culture, whether individually or in mutual co-structuration, and whether or not those emissions constitute behavior or generate personal interaction (Poyatos 1997: 1). Basil Hatim recognizes the indisputable and valuable role of paralanguage and kinesics in communicating graphically 'vitality and added thrust', thereby constituting significant socio-textual and cross-cultural aspect of translation and their relevance cross-culturally (Poyatos 1997: 3). The scholastic emphasizes that verbalization of kinesics and paralanguage is a widespread problem that translators face. Besides the ones listed above, the problem of translating non-verbal means of communication has been studied by such well-known translators as Rie Hasada, Mary Shell-Hornby, Frederic Chaume Varela, Edna Weal, Patrick Zabalbeascoa and others.

Thus, **the relevance of the work** is due to the increasing interest of the humanities in the non-verbal components of communication, external manifestations of the human inner world and the need to address insufficiently studied theoretical and functional aspects of non-verbal behavior, the correlation of verbal and non-verbal codes.

The object is non-verbal means of communication in W. Collins's translated novels *Woman in White*.

The subject of the study is the difficulties and transformations occurred in translation of the non-verbal means of communication.

The aim is to consider non-verbal communication in terms of the sign-system organization in the W. Collins' novel and its Ukrainian translation.

In accordance with the aim of the study, the following **tasks** are:

- to explore the notion of non-verbal means of communication and its place within the system of standart language;
- to accumulate scientific approaches to the classification of the non-verbal means of communication;
- to investigate the ways of reproduction of non-verbal means of communication in translation;
- to analyze the ways of character's non-verbal means of communication;
- to determine the main translation tactics and transformations used in translation of non-verbal means of communication.

To achieve the main points of the research the following scientific **methods** were used:

- common scientific methods as deduction, induction, synthesis, comparison and analysis;
- the translation analysis is used to compare the source text and the target text and reveal the tactics of non-verbal means of communication reproduction;

Structurally the paper includes Introduction, two Chapters with conclusions to each, General Conclusions, Resume in Ukrainian, Bibliography and List of Illustration Materials.

Introduction gives a general outlines of the aim and the task of the research, defines its actuality and novelty, the subject-matter and the object of analysis.

The first chapter *"Theoretical study of personages' non-verbal behaviour in translation"* focuses on the place and role of non-verbal means of communication in the system of the English language. The chapter provide the classification of non-verbal means of communication, suggests the way of

expressing feelings, emotions, desires, attitudes using gestures, postures and others non-verbal means.

The second chapter *"Peculiarities of translation non-verbal means of communication into Ukrainian based on the W. Collins' novel "Woman in White"* focuses on the translation methons used to reproduced the non-verbal means of communications of the characters in the fiction. In this chapter, the analysis of non-verbal means of communication is produced from the lexical, grammatical and syntactical perspectives.

General conclusions summarize the obtained results, offer theoretical hypothesis and outline the chief prespective for futher research of the problem under consideration.

CHAPTER I. Theoretical study of personages' non-verbal behavior in translation

1.1 The concept of non-verbal communication in modern linguistics study

In modern linguistics, translators are often faced with the problem of translating non-verbal means of communication. This form of communication is characterized by multiple channels and scholars argue that non-verbal communication can convey even more meaning than verbal communication. Components of non-verbal communication are inherent and accompany language communication; they often convey effective information in the absence of speech.

The nature of non-verbal means of communication, their place and role in communication began to be widely studied in linguistic literature in the early twentieth century and intensified in the second half of it by such well-known scientists as P. Ekman (64), Alexandrova O.(1), Arnold I.(7), Eko U. (59), P. Ekman (64), Morochovsky A. (36), Nida E. (66), Shakovsky V. (52), Vermeer H (77). I.Gorelov, O. Litvinov (35), F. Poyatos (73) etc. However, the question of the essence of the concept of non-verbal communication remains open not only in linguistics but also in translation studies.

As we all know, non-verbal communication is a type of communication characterized by the use of non-verbal behaviour. Non-verbal communication is one of the main means of transmitting information, organizing interaction, forming an image, exercising an influence on other people. Such means include a system of signs that are different in linguistic ways. In the process of interaction, verbal and non-verbal means can enhance or weaken one another's actions. The language of non-verbal communication is not only the language of gestures but also of feelings. People use a variety of non-verbal means for communication: views, facial expressions, postures, gestures, and more.

Non-verbal means of information creates a system that complements, enhances, and sometimes replaces verbal communication. According to current research, 55% of information is perceived through facial expressions, postures and

gestures, and 38% through intonation and modulation of voice. It follows that only 7% remains the fraction of words that the recipient perceives when we talking. This is fundamentally important. Most non-verbal forms and means of human communication are innate and allow them to interact, reach a mutual understanding of the behavioural and emotional levels even with other living beings (Harkavets 2015: 206).

During communication, people respond to non-verbal signals unequally: some are sensitive to them, others are either unfamiliar with this area of communication or have no experience of fixing and deciphering signs of non-verbal communication. Non-verbal means of communication as well as lingual means of communication imply feedback. Positive non-verbal feedback favourably influences the relationships between the interlocutors, and the negative accompanies or generates destructive relationships. The interlocutor, who is annoyed with questions, gives negative signals. In direct communication, an important tool is also the language of facial expressions and gestures, which not only complements and enriches, individualizes ordinary language but also sometimes replaces it, for example, in the communication of deaf people. It is well-known fact that the same words, such as greetings, can be uttered with many shades, which are transmitted through facial expressions, gestures, intonations and reflect the subtle overflows of human moods and feelings. Non-verbal communication plays a substantial role in human life and society.

Thanks to non-verbal means of communication, a person is able to develop psychologically before they learn to use the language (approximately 2-3 years. Besides, non-verbal behaviour mostly promotes the development, and improvement of human communicative ability, consequently, a human becomes more capable of interpersonal contacts and opens up more opportunities for development. Non-verbal communication is required to:

1. regulate the flow of the communication process, create psychological contact between interlocutors;

2. enrich the values conveyed by words, to direct comprehension of verbal text; express emotions and display an understanding of the situation (Harkavets 2015: 216).

It should be noted that non-verbal personality behaviour is multifunctional because it:

- creates the image of a communication partner;
- expresses relations of communication partners, forms these relations;
- is an indicator of actual mental states of the individual;
- acts as a clarification, change the understanding of the verbal message that enhances the emotional saturation of what is said;
- maintains an optimal level of psychological closeness between those who communicate;
- acts as an indicator of status-role relations (Kovalynska 2014: 289).

Non-verbal means of communication, as a rule, cannot convey the exact meaning themselves (except for some gestures). They are usually coordinated with the verbal text. These instruments can be compared to a symphony orchestra and the word with a soloist on his background. The inconsistency of individual non-verbal means significantly complicates interpersonal communication. Contrary to language, non-verbal means of communication are not entirely understood by those who speak and those who listen. No one can completely control their non-verbal communicative actions, and it often leads to misunderstanding, especially when the communicants belong to different cultures.

The problem of cross-cultural conformity of gestures (in non-verbal semiotics called as the problem of universalism) is closely connected to the interpretation of the non-verbal text of one culture by the bearers of another, as well as the problem of translatability. Non-verbal semiotics has emerged at the crossroads of different scientific traditions, in particular, biology, ethnology (the science of behaviour), linguistics, logic, sociology and psychology. The general semiotics is among the latter scientific traditions. It is a theory of ethnos and ethnic systems, cultural anthropology, cognitive science (the science of knowledge and

cognition), and the theory of cognitive systems. To this section of knowledge, G. Kreidlin includes:

1. Kinesics (the science of gestures and gestures, gestures and gesture systems).

2. Oculesics (the science of the language of the eyes and the visual behaviour of people during communication).

3. Auscultation (the science of auditory perception of sounds and audio people's behaviour in the process of communication).

4. Haptic, or Takesic (the science of touch and tactile language communication).

5. Gastika (the science of the sign in the communicative functions of food and drink, the intake of food, the cultural and communicative functions of drinks and treats).

6. Olfaction (the science of odour language, values transmitted by odours, and the role of odors in the communication).

7. Proxemics (the science of the space of communication, its structure and functions).

8. Chronemics (the science of the time of communication, its structural, semiotic and cultural functions.

9. Systemology (the science of systems of objects by which people surround their world, of the functions and meanings that these objects express in the process of communication). Modern non-verbal semiotics consists of separate but closely interrelated disciplines.

10. Paralinguistics (the science of sound codes non-verbal communication) (Yurieva 2009: 16).

Accordingly, we can distinguish such means of non-verbal communication:

a) paralinguistic (acoustic or sound is related to speech intonation, volume, timbre, tone, rhythm, pitch, language pauses and their localization in the text);

b) extra-linguistic, that is non-speech means communications: laughter, crying, coughing, gasping, gnashing of teeth, sniffing of the nose, etc;

c) tactile-kinesthetic (physical influence, keeping the blind by hand, contact dance, handshake, clapping on the shoulder);

d) olfactory (pleasant and unpleasant odours of the environment, natural and artificial human odours);

e) kinetic (look, movements, postures).

It is obvious that paralinguistics, kinesics, haptics, proxemics and chronemics remain the best known and, as a result, the most fully covered and studied to date. Other areas: oculesics, auscultation, gastric, olfactory and systematology are almost completely unexplored. As a result, even their nominations are not completely unknown and widespread.

Thus, non-verbal communication is conditioned by biological and cultural factors and is related to the general model of human behaviour. In this sense, non-verbal means are considered to be a set of typical actions, enshrined in national and cultural traditions in a particular language group, used in various socio-communicative situations. The choice of tactics for reproducing non-verbal communication depends on many factors, such as background knowledge, the translator's ability to recognize non-verbal information in the text, ie, "read between the lines", and correctly interpret the non-verbal behaviour of characters in the context of the work.

1.2 Specific of conveying means of non-verbal communication in translation

The translation is a complex multilateral activity that does not simply replace the components of one language with another (Koptilov 2002: 280). Different people, cultures and traditions interact in the translation process. Translation is an important source of information about languages involved in the translation process and the culture to which these languages belong. The

translation is an act through which the content of a text is transferred from the source language into the target language (Foster 1958: 25). According to Ghazala (1995), translation is used to refer to all the methods and process used to give the meaning of the source language into the target language. In obedience to Catford (1995), translation is the replacement of textual material in one language (SL) by equivalent textual material in another language (TL). From the perspective of Yowell and Mutfah (1999), translation is a product which provides us with different cultures, to ancient civilization and societies when the translated texts reach us.

The problem of the intercultural conformity of non-verbal means is related to the problem of their interpretation in different ethnic-cultures and the possibility or the impossibility of translation because a person as an individuum is formed in a certain lingua-cultural space and learns specifics of non-verbal means of communication, rules for their use and interpretation for each ethnic group. For example, in Ukraine, Russia, Spain, the sound of "sh-sh" is perceived as a call for silence, and in the American audience, "sh-sh" is an expression of dissatisfaction. A smile plays a big role in making contact with people. It characterizes the communicative behaviour of Americans, serving as a symbol of success and well-being. For the French, English, Spanish, the smile is not only a biological reaction to positive emotions but also a formal sign of a culture that has nothing to do with the genuine attitude to whom they are smiling; it is also a sign of no aggressive intent (Borynshtein 2004: 63). However, the translator has faced not the only complication of the transmission of cultural features, but also of accurately reproducing the source text. The translator's approach to the work should be careful and flexible, do not infringe the logical sequence of presentation. It is necessary to take into account the correlation of these features and their functions with the norm of the language in the source text and the target text.

The translation process is the process of finding similarities between languages and cultures. Translation cannot and should not be aimed at eliminating differences, the translated text should be a place of manifestation of another

culture, where the reader notices a cultural alien; the translation should retain the differences, a certain alienation from the original, remind the reader of the gains and losses of the translation process and the distance between cultures (Alekseeva 2004: 202). Thus, the translated text should be as close as possible to the original text and the perception of translation by a person of another culture should be as close as possible to the perception of the original person by the culture of the original one. The ability to keep a balance between these two extremes is the key to successful and high-quality translation.

According to scientists, the leading role in the translation belongs to information processing. The translator must have a clear idea of the target audience and the purpose of the translation. According to O. Medvid and I. Izmailov, the translator has to accumulate all the knowledge to make a proper translation:

- information about the properties of speech based on the source language and the target language;
- local and contextual situations;
- implications of the text;
- global conventions, rules of communication and information that goes beyond the words and communication;
- strategies (purpose and means of interpretation);
- intentions that regulate the course of interpretation

(Parshin 2002: 202).

In modern translation studies, the phrase "translation strategy" is widely used to describe the translation process. The choice of translation strategy depends on the subjective preferences of the translator, the type of the original text and on objective factors, which, according to L.V. Kolomiiets include:

- the target audience of the translation and the state of the target polysystem;
- the number of existing translations of a particular work in the target literature. The need for phoretic translation arises when a huge

number of domestic translations are created, which make the distance between the reader and the original text greater (Kolomiiets 2011: 528).

The function of the first factor is to build the already existing literary tradition in the target culture, or, conversely, the use of new styles, expressions, means or techniques. T.V. Pastryk distinguishes three groups of translation strategies:

- connotative strategies, which express the focus on the addressee of the interaction, taking into account the content and functions of communication. They are aimed at determining the semantic content of the source text and the impact on readers;

- personal translation strategies are patterns of cognitive processing of information (perception, interpretation), which are determined by the personal qualities of the translator;

- cognitive-linguistic strategies based on the linguistic and textual knowledge of the translator: knowledge of cognitive, emotional, aesthetic information and features of its verbalization (Alekseeva 2004: 352).

It is well known, that the lexical-semantic systems of the source language and the target language can be significantly different because of the view of the world, which forms the syntagmatic and paradigmatic relations of words with each other. It often becomes impossible to use a literal translation, and the translator resorts to converting the internal word form and phrase or completely replacing it. In lexical translation transformations, some lexical units of the source language are replaced by lexical units, which are not their dictionary equivalents, but they provide an adequate understanding of the translation. Lexical translation transformations are necessary because of the abundance of the meanings of the lexical units of the source language and the target language.

In novels, many meanings are given to the sign language of the heroes of this work. As we all know, the gestures are called expressive movements of the hands that convey the internal state of the person. By function and nature, it is customary to distinguish its types:

1. The rhythmic gestures that duplicate the intonation are certain parts of the utterance, emphasizing logical stress, slowing down or speeding up the tempo of speech.
2. Emotional gestures that convey a variety of shades of feelings: wonder, joy, admiration, hatred, irritation, disappointment.
3. Demonstrative gestures that perform the function of selecting an object from homogeneous. For this purpose, the movements of the fingers of the hand, whole hand, are used.
4. Figural gestures that reproduce objects, animals, others people (their shape, movements, sizes). They are used when there are not enough words or it is necessary to enhance the impression and influence the listener visually.
5. Gestures are symbols that inform us of certain actions, properties, intentions, and more. Such gestures have nothing to do with the actions they signal. For example, a raised hand with straightened fingers, for example, "I ask for words". Symbolic gestures include conditional gestures of greeting, farewell, call to speech, a sense of pleasantness (Yurieva 2009: 18).

Intonation in written speech can be conveyed both descriptively and with the help of punctuation, word order, the structure of functional types of sentences, additional graphic tools.

The fictional work uses the full range of gestures inherent in communication. These are gesture-emblems that have a lexical meaning, so capable of conveying meaning regardless of lexical context: *wag a finger* (погрожувати пальцем), *fling one's arms up* (сплеснути руками), *twist a finger at a temple* (покрутити пальцем біля виска), *shake hands* (потиснути руку); illustrative gestures that accompany speech and are usually ambiguous: *give a smile* (expression of different feelings), *raise the eyebrows* (surprise, distrust, doubt), *wrinkle forehead* (reflections, doubts), *clutch head* (despair); gestures-regulators that control the process of communication*: noddle* (agreement), *touch on the shoulder* (ask attention). All these gestures can be communicative, that is, carry information that the speaker knowingly transmits to the addressee. By their

nature, gestures are dialogical, for example, a smile can show sympathy for the interlocutor, distrust of his words, support, dissatisfaction, etc. However, sometimes kinemes (unit of body movements) can be also symptomatic. They testify to the emotional state of the hero, thus approaching physiological movements as they are spontaneous and uncontrollable, for example, bit her lips from resentment. As a rule, kinemes perform the function of an auxiliary element to achieve unambiguous communication.

Usually fictional kinemes are represented by words, phrases and phraseologies. These units show features of gesture frame, its compulsory and optional components (quality of gesture, the reason for use, object, verbal function messages, etc.). Movement is the main feature taking as a basis of kineme, most often a non-verbal expression is represented by a verb or verbal phrase, for example, *Nick smiled at memories*.

Writers generally prefer verb combinations because they describe the movement more accurately, though not completely. As in direct communication, the reader is required to correctly interpret the gesture, apply background knowledge to the projection of feelings, intentions and experiences on their external expression. Special kinds of "tips" help to understand fictional kineme, there are identifiers that actualize its seme (usually adjectives or adverbs): *shake your head* – thoughtfully, angrily, sadly, ironically, easily, with doubt, with condemnation, etc. Predominantly, these circumstances represent an emotional state of the communicator and his attitude to the interlocutor. Gesture phraseologisms function as symbolic units with figurative value, unaccompanied by appropriate kinemas, for example, *Tom without batting an eye, went to the horse – without giving an eye*.

Kinemes provide the reader with sufficient information to adequately perceive the content. On the other hand, the gestures displayed in the text are interrelated with verbal components because of communicative relevance they acquire only in the structure of the communicative activity. Creating peculiar non-verbal context, kinemes semantically modify and complete or reduce verbal

utterance, and detect additional meanings. Usually gestures accompany the verbal text, they either duplicate current speech information, or complement the message's semantics, for example, *No, Maxim shook his head.* Artistic kineme may also contradict the character's words, revealing his true feelings and intentions, for example, *It's touching – Remy shook his head ironically –* the previous speech did not really cut to the heart the hero feel, he is mocked referred to the following facts. The functioning of non-verbal acts instead of verbal utterance is a frequency in the artistic text. For example, to support the speaker, to confirm understanding his words and consent authors use a nod of the head, disagreement is expressed by a shake of the head, a kineme *wave hand* without words expressing hopelessness, anxiety, dissatisfaction, immediately, etc (Anokhina 2006: 192).

In general, the author tries to create a harmonious relationship between character dialogues and their actions, because sometimes by removing non-verbal information from the text, we may misunderstand the verbal reaction. In addition, kinemes bring the reader closer to the characters of the work, immerse him in an atmosphere of dialogue, create the illusion of presence in communication. Kinemes contain an indication of the communicant's attitude as an interlocutor and his behavior and the information he conveys: consent, objection *(nod, shake head),* interest / disinterest *(do not look away, look closely, wave your hand indifferently), etc.* Kinematic movement can regulate the process of communication, explicitly or implicitly signaling the significance of the communicative act for the heroes: support it *(nod approvingly, look into eyes),* stop communication *(raise hand, turn away*), let somebody know that conversation run into the *sand (twist a finger at a temple).*

Kinemes perform expressive, communicative-pragmatic, phatic, appellative, representtative, connotative, meta-linguistic functions with a help of additional element. This elements give a dialogue dynamism and spontaneity and detect certain mental phenomena, which help in creating an image of the hero. All non-verbal means in fiction can be reduced to a complete gesture-mimic portrait of a character, which is a means of creating a dynamic, or psychological, portrait.

Dialectics of mental states, manners, pluralistic behaviour and its changes, everything reflected in involuntary or conscious body movements, allow to create an accurate artistic image of the character. Usually each character has a hierarchy of gestures that reflect the depths of the inner world of personality (Andriienko 2012: 11).

All kinemes are related to personality's concept in the system of characters, with his physiognomic idea. Performing various functions in artistic communication, non-verbal components reflect the influence of oral communication on writing. In combination with verbal units, features of linguistic representation of movements form the individual style of the author. As in the process of real-life communication, gestures give the ability to read "between the lines", to more accurately recognize the characters, thereby allowing deeper insight into the plot of the work (Anokhina 2006: 192).

To sum up, non-verbal behaviour is an integral component not only of the language system but also of artistic speech, which serves as a means of creating the image of a literary hero and realizing the author's intentions. In the descriptions of gestures, the reader can see features of the character of the hero, his mood, degree of sincerity and even his relationship with other characters. The very selection of gestures for description, their social colouring, different degrees of manifestation, help the writer to outline individual and typical protagonist. Additionally, gesture descriptions serve as one of the means of stylization in the artwork of lively colloquial speech. Without reports of paralinguistic phenomena accompanying sounding speech, it cannot be transmitted reliably. So, it is give us an impetus to investigate deeper rendering the features of kinesics and the means of expressing emotions.

1.2.1 Rendering the features of kinesics

Among non-verbal means are distinguished kinesic and non-kinesics subsystems. Kinesics subsystem studies the movements of the body in the process

of communicative interaction of individuals, including gestures, facial expressions, pantomime and body position. Non-kinesics the system considers non-verbal units within phenomena such as artefacts, paralanguage (vocalizations, voice quality, its range), haptics (touch), oculesics (visual behaviour), chronemics (use of time) and proxemics space) (Soloshchuk 2011: 6). In the figure below the definition of kinesics is represented.
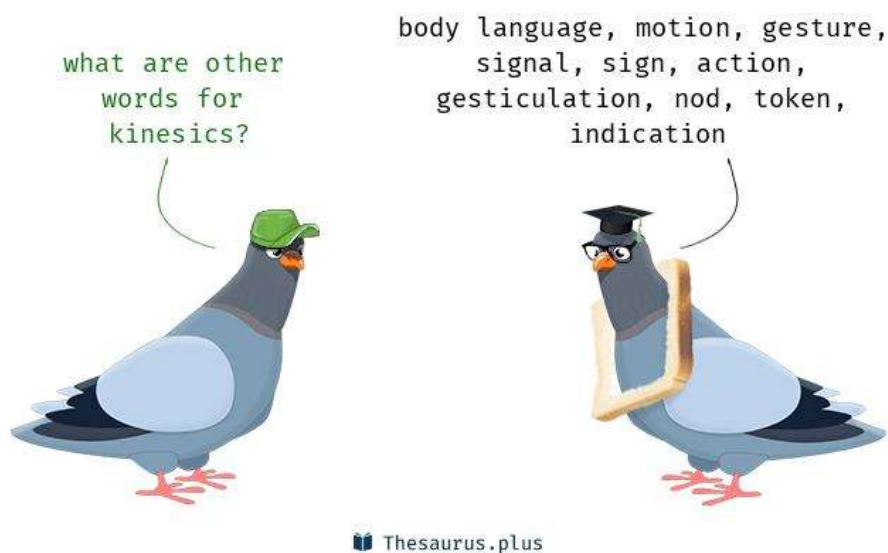
Figure. 1.1. What is kinesics

The term kinesics was first used by anthropologist Ray Birdwhistell. He studied human communication through gestures, postures, and movements. The anthropologist made films about human's behavior in different social situations and analyzed them to show different levels of communication. He was later joined by other anthropologists, including Margaret Mead and Gregory Bateson.

The value of gestures is to provide information in addition to verbal:

mental state of the communicator;

- his attitude to the participants of the contact and to the issue under discussion;
- desires expressed, without words, or stopped by consciousness ;
- as a rule, gestures express the attitude only to emotionally significant information;

- usually, the gesture appears first, and then the conclusion is formulated, that is, it is possible to predict the nature of the conclusion (Wiki).

The reason for the appearance of gestures are a variety of influences:

- fashion, cold, cleanliness, features of clothes, premises, furniture, etc .;

- imitation the gestures of the person present at this time;

- reflexively connected motor reactions from previous models;

- from words spoken at this time or earlier: if at the appropriate moment tell a group of people, for example, " stretch the time", then someone will stretch his legs or stand up (Wiki).

The human kinetic repertoire includes about 750,000 non-verbal characters (Maksimov 2010: 175). According to research by A. Merhabian, 55% of the meanings of the message interpreted by kinesics (Nelson and Holant 2007: 350). As we already know, to kinesics we include movements of arms, shoulders, head, legs, whole body, facial expressions movements of lips, eyebrows, eyes, facial expressions in general, body movements and posture. The unit denoting the movement of the body is kineme. Often kinemes in a work of art are formed and interpreted by the author himself, in order to avoid polysemy of non-verbal cues. Thus, the translator mainly perceives the kinemes already explained by the author. Kinemes provide the reader with a sufficient amount of information necessary for adequate perception of the content. The gestures reflected in the text are interrelated with verbal components because they acquire communicative relevance only in the structure of the communicative activity. Creating a kind of non-verbal context, kinemes semantically modify and complete verbal utterance and reveal some additional meanings. For example, to support the speaker, confirmation of understanding his words and agreement are nodded, disagreement is expressed by shaking his head, kineme of waving hand without words expresses hopelessness, anxiety, dissatisfaction, immediately, etc; etiquette gestures (kiss, handshake) too mostly not accompanied by words (Soloschuk 2011: 6).

We use kinesics to express praise or support. Kinesic signals involved in the implementation of a positive assessment include gestures and facial expressions. When it comes to gestures, significant arm movements come to mind. In the implementation of praise, hand gestures can signal various functions, including belonging to the personal sphere, support (*put your hand on the shoulder of the interlocutor*), support friendly /intimate atmosphere *(take the hand of the interlocutor)*, expression of respect, respect (*handshake*) and emotions (*hugs, applause*), emphasis on something (*raising a finger, bending fingers in listing process*). So, there is a close connection between kinesics and takesics. Physical contact in the form of touches, kisses, pats is an important means of interaction between people. Tactile sensations can be direct or indirect. These may include gestures of greeting and farewell, approval and consolation, the conclusion of agreements and alliances, carry an expression of friendship and love. Inconsistencies can lead to serious communication failures. For example, an American businessman, wanting to establish business contacts with the people of Java, put his hand on the shoulder of Javanese. Such behaviour turned out to be, for the Javanese, totally ruthless and degrading. By far, the contract did not jell. Scientists who study the tactile behaviour of people believe that, depending on the purpose and nature of the touch, it can be divided into the following types:

1) professional; they are impersonal in nature, while a person is perceived only as an object of communication (examination by a doctor);

2) ritual; handshakes, diplomatic kisses;

3) friendly;

4) love.

Thus, the use of touch is influenced by the social status of partners, gender, degree of acquaintance, the attitude of communication participants to each other.

To sum up, non-verbal components of intercultural communication have more in common than diverse. Nonetheless, non-verbal means of communication

still retain national and cultural identity (non-verbal meanings specific only to specific ethnocultural communities) and contains mental sets, national-cultural stereotypes, moral evaluations that determine the life of people in a particular ethnic-culture from the point of view tolerant tactics and strategies that manifest themselves in relevant non-verbal signs.

1.2.2 Rendering the means of expressing emotions in translation

A literary text is characterized by close interaction of cognitive and emotional spheres, so there are two main aspects of the impact on the reader: semantic and emotive, which are potentially embedded in the semantics of the text (Poyatos 1997: 13). The process of interpreting the material by the reader is accompanied, on the one hand, by the connection of encyclopedic knowledge and knowledge obtained from the author, on the other hand, the activation of definite emotional reactions. Emotions, probably, are the most important sphere of human existence and activity, as they directly control the process of cognition. Nowadays the problem of emotions in a language has been and is being studied by many contemporary linguists and translators such as: Alexandrova O.(1), Arnold I.(7), Eko U. (59), Morochovsky A. (36), Nida E. (66), Shakovsky V. (52), Vermeer H (64). But still examining the theoretical and practical values emotions have been considered to play an additional role. We can not agree with such views, it should be mentioned that verbal means give only 35 % of general information to readers, and what is important, non-verbal means carry 65% (Anokhina 2006: 18).

Emotions are an integral part of human life. They regulate the processes of perception and comprehension of reality, determine all types of activities of the individual and reproduce in his mind an emotional attitude to reality. Emotions as a socio-cultural phenomenon of reality are symbolized in two ways: verbal (different types of nomination) and non-verbal (paralinguistic) means. In communication, verbal and non-verbal codes are combined and form a single communicative process. Non-verbal components in communication was born under the influence

of various emotions, the emergence of which is common to all people, regardless of age, gender or cultural factor (Labunovskaia 1986: 35).

Representation of emotions is carried out involuntarily through gestures, facial expressions, pantomime, etc. That is caused by their physiognomic origin and motivation through concrete actions and behaviour. All non-verbal actions constitute a biologically determined system and act as a kind of marker of the processes of higher nervous activity. Among the non-verbal means of expression of emotions are:

- gestures; significant body movements that are performed consciously and in the calculation of the observer;
- mimic; significant movements of facial muscles;
- posture; significant positions of the human body;
- facial expressions; significant fixed positions of facial muscles;
- various symptoms of mental states, such as skin discoloration symptoms *(go grey, go white, go pale)* (Kreidlyn 2002: 581).

Thus, facial expressions, pantomime indicators, etc., which accompany a person's emotions, his attitude to his partner, to the situation of interaction, along with physiological processes, act as objective indicators of emotional states.

Emotions are expressed by extralinguistic factors in the process of direct communication, and in the text of fiction, such aspects are encoded by language. The main nominative means of explication of information about human gestures, facial expressions, pantomime, body movements are verb, which are used either in combination with somatic vocabulary or with vocabulary denoting other realities, stable verb combinations of nephraseological nature (such as put one's hands over one's face / eyes) and phraseological units-idioms, which are the most effective "way" to describe anomalous situations of this kind, as well as individual author's stylistic devices, figurative means, etc.

One of the most effective methods, which writers actively used to express emotions in literary texts, is the image and description of the face of the individual in general, and its components in particular. The face as a channel of non-verbal

communication is one of the most important means and regulators of the communicative act, which is responsible for the emotional and meaningful subtext of speech. Redness of the cheeks, sudden pallor of the face is an uncontrolled physiological reaction to some cause that caused the emotion, or to the emotion itself. For example, *"Now will you answer?" he said. Negretties unwholesome face grew pasty*, here the author with the help of a description of a pale face depicts the emotion of fear; *her dark face lighting up with a smile, and softening and growing womanly the moment she began to speak,* here the author depicts the emotion of joy with a smile; *people would have opened their eyes in astonishment,* here the author depicts surprise, shock with a look. The most important area of non-verbal communication is the eyes. By describing the aspect of the eyes or gaze, the writer can convey psychological states of the characters their emotions. A person's gaze is able to convey both positive and negative emotions. The eyes take on a special role in the non-verbal reflection of human emotions, and in the transfer of the most diverse information. Experts often compare the look to the touch, he is psychologically reduces the distance between people. For example, *Miss Halcombe's bright resolute eyes looked eagerly into mine*.

Mimic can convey the emotional and meaningful subtext of speech messages and serve as a regulator of the communication process. Thus, anger is depicted with the help of a frowning forehead, raised eyebrows or pursed lips; grief is expressed by the lowered corners of the lips; when a person is surprised, her eyebrows rise and her mouth opens and when he feels disgusted, he wrinkles his nose.

One of the means of expressing emotion is also prosody. The main prosodic components are pitch, tone, timbre and intonation of the speaker's voice. Voice is considered an integral part of the speech process, which contributes to the optimality of oral speech in the communicative, emotional and pragmatic aspects. The way in which the utterance was implemented at the acoustic level allows the listener to conclude about the personality of the speaker: in what emotional state he is. For example, *"I shall dry my tears in your absence," said the Professor gaily;*

"she spoke with unnecessary earnestness and agitation, and shrank back from me several paces"; "She had run on thus far, in her gracefully bantering way", the author's words indicate the emotional state of the speaker – anxiety, calm, joy.

Literature is directly related to the world of human emotions and feelings. In the artistic text, the emotions of the characters are embodied in a system of mono units of different levels. Such emotionally marked means provide the reader with an understanding of the inner world of the characters and provide the disclosure of the author's creative idea.

Vocabulary plays a major role in reproducing the emotions of the protagonists. There are three groups of vocabulary for verbalization of emotions: vocabulary that names emotions, vocabulary that describes emotions, vocabulary that expresses emotions (Shakhovskyy 2008: 416). The translation of the lexical nomination takes place by selecting a direct dictionary. Sometimes the stylistic translation may be accompanied by certain transformations, for example, the replacement of a part of speech. Speaking about the reproduction of emotions by description, it should be noted that in Ukrainian and English we can find a large number of lexical items that describe gestures, facial expressions and movements:

You looked so pretty and innocent in your beautiful white silk dress, and your long white lace veil, that my heart felt for you, and the tears came into my eyes (Collins. WW: Epoch 1, Ch. 11). – *В чудовій білосніжній сукні, під довгою білою прозорою фатою, ви виглядали такою гарною і невинною, що серце моє переповнилося співчуттям до вас, а на очі набігли сльози* (О. Мокровольський: Період 1, Голкомб, Р. 4).

Translator can describ emotions not only by finding a direct or contextual counterpart but also by applying some translation transformations. The most widely used transformation is addition, due to the greater explicitness of the Ukrainian language:

*Her large black eyes **were rooted on me**, watching the white change on my face, which I felt, and which she saw* (Collins. WW: Epoch 1, Ch. 10). – *Її великі чорні очі **невідривно дивилися на мене**, вони спостерегли, як блідість залила*

мені обличчя; вона бачила те, що я відчув (О. Мокровольський: Період 1, Голкомб, Р. 10).

According to the results of, there are common and different syntactic language means of expressing emotions in Ukrainian and English. By common means, we can include repetitions, exclamations, elliptical and incomplete constructions, rhetorical questions and nominative sentences. Emotive means common to both languages do not cause any difficulties during translation and are simply "copied" from the source language into the language of translation. However, in the description of the nonverbal component of emotions in English texts and Ukrainian translations, composite and compound sentences complicated by homogeneous members, Participle I and Participle II are used:

She sighed—looked about the burial-ground nervously—shook her head, as if the dreary prospect by no means pleased her, and disappeared round the corner of the church (Collins. WW: Epoch 1, Ch. 13). – *Вона зітхнула, занепокоєно озирнулась на цвинтар, похитала головою, ніби її ніяк не задовольняв цей похмурий краєвид, і зникла за церквою* (О. Мокровольський: Період 1, Голкомб, Р. 13). In the given example in both languages, the model of emotionally-neutral homogeneous predicates is used. The vocabulary of the description and the nomination of emotions testify to the character's experience of excitement and anxiety.

To conclude, the situations depicted in the literal texts, which are associated with the emergence of certain emotions in the characters, provoke the emergence of non-verbal reactions, which include gestures, facial expressions, postures and body movements, external symptoms, etc. Phraseologisms, various verb lexemes, stable verb non-phraseological phrases denote non-verbal aspects of communication during the subject's experience of a certain emotion. Thus, there is a need for more detailed study ways of verbalization, strategies and tactics of reproducing non-verbal means of communication in the literature.

1.3 Strategies and tactics of reproducing the personages' non-verbal behavior in translation of fiction

For an adequate translation of a literary text, the translator must resort to many translation strategies and tactics. In translation studies, the strategy involves the choice of general guidelines and translation criteria, which guide the translator in his work. Over the years, many prominent translators and linguists have worked on elaboration of translation strategies, including L.V. Andreyko (4), A. Chesterman (60), A. Fedorov (50), J. W. Goethe (62), V.M. Ilyukhin (19), W. Lorscher (68), V.N. Komisarov (24), I.V. Sinyagovskaya (49), Voynich (13), L.Venuti (73) and others. According to V. Komisarov (2007), the translation strategy includes the initial criteria, the choice of the general direction, nature and sequence of actions in the translation process. From the position of a translator as a subject of the translation process I.V. Voynich (2010) understands the translation strategy as a 'common programme of action of the translator', due to a set of its basic principles aimed at achieving the goals that the translator consciously or unconsciously sets for himself. In translation analysis, understanding the translator's strategy helps to identify main tactics. Translation tactics are concrete ways and means of realization of communicative intention.

Domestication and foreignization are one of the most common strategies in translation. Domestication is the strategy of making text closely conform to the culture of the language being translated to, which may involve the loss of information from the source text. Foreignization is the strategy of retaining information from the source text, and involves deliberately breaking the conventions of the target language to preserve its meaning (Gile 2009:251). It is important to note that terms *domestication* and *foreignization* were first used by Lawrence Venuti, an American translation theorist. According to L. Venuti (1998), domestication involves the creation of a translated text that would be read as trippingly as possible; the texts must be carefully selected. Foreignization involves the selection of a text that does not belong to the culture of the language of

translation and the transfer of its linguistic and cultural features in translation. It should be noted that earlier J. W. Goethe described these phenomena:

"There are two translation maxims: one requires that the author of a foreign country delivered to us, and we can look at him as our own, and the other demands that we go abroad and get used to his speech style and features" (Wielands: 2012).

Thus, linguists also identify sub-strategies that are the means of implementing the main strategies: foreignization, domestication and neutralization:

- **a transitive strategy** focuses on the most accurate reproduction of the formal characteristics of the individual style of the original text, which is a necessary condition for an adequate translation of the text;

- **adaptive strategies** are focused on the adaptation of the text to foreign language and cultural conditions; involve the use of a set of transformative actions. The specifics of adaptive strategies are different:

    a) <u>linguo-cultural</u> adaptation aims to create a text understandable to speakers of another language and culture. Transformative actions aim at the semantic translation of meaningful proper names and the search for functional equivalents of various elements of the text (phonemes, morphemes, phrases, syntactic constructions, etc.);

    b) <u>genre adaptation</u> is used when forms and genres in the domestic literature are absent

    c) <u>age adaptation</u> aims to create children's literature, losing national specificity, evaluation of actions and characters (Iliukhin 2000: 206).

Various translation transformations can be components of strategy implementation. Translation transformations are any replacement of a source language unit by its equivalent in the target language. According to J.Retsker (2007), transformations are 'techniques of logical thinking, through which we

reveal the meaning of a foreign language word in the context and find its correspondence in the language of translation, which does not coincide with the dictionary'. L.Barkhudarov (9) considers transformations 'numerous and qualitatively diverse interlingua transformations carried out to achieve the adequacy of translation despite the discrepancies in the formal and semantic systems of the two languages'.

According to the researches of I. Sinyagovska's (50) transformations, the division of transformations into types and kinds is a formality because some transformations practically do not occur without combination with other transformations. However, most scholars divide transformations into **stylistic** (change of stylistic colour of the unit), **morphological** (replacement of one part of speech by another), **syntactic** (change of syntactic functions of words and phrases), **semantic** (change based on causal relationships between elements of described situations), **lexical** (deviations from direct vocabulary equivalents) and **grammatical** (transformation of sentence structure in the translation process according to the norms of the translation language). These types of transformations include the following translation techniques: omission, addition, transposition, change of grammatical forms (replacement), compensation, compression, commentary, concretization, generalization, antonymic translation, meaning extension, sentence integration, sentence fragmentation, descriptive translation, literal translation. In the same vein, J. Retsker identified two types transformations:

I.   **Grammatical transformations** (change of parts of speech).

II. **Lexical transformations**:

- **concretization** of meanings is a lexical transformation whereby the word of the broader semantics in the original is replaced by the word of the narrower semantics. This is an important way to choose a contextual match. It is caused by differences in the functional characteristics of the vocabulary correspondences of the lexical elements of the original and the traditions of speech. Concretization affords an opportunity the translator to show his creativity;

- **generalization of meanings** is the opposite of the direction of transformation of concretization, so that word with a narrower meaning in the original being replaced by a word with a wider meaning. The use of generalization can lead to some loss of information, so it is used only when the use of the translated word translator can violate the grammatical or stylistic norms of the language of the translation;

- **differentiation of meanings** is used while translating some information which differs in its amount;

- **antonymic translation** is defined as a translation mode whereby an affirmative (positive) element in the ST is translated by a negative element in the TT and, vice versa, a negative element in the ST is translated using an affirmative element in the TT, without changing the meaning of the original sentence;

- **complete transformation** is used when it is necessary to understand the meaning of the whole utterance and render it by means of words of TL sometimes very distant from the meaning of source text;

- **the compensation of lose** is the substitution of non-rendered elements of the source text for their equivalents or other elements which compensate the information loss and have similar effect on the reader;

- **sense development** involeves translating a cause by its effect and vice versa (Retsker 2007: 227).

V. Komisarov (2007) distinguishes the third type of translation transformations, **lexico-grammatical transformations** (complex transformations), which combine at the same time grammatical and lexical. A. Fiterman and T. Levitska (1976) paid special attention to stylistics in their classification. They distinguish three main types of translation transformations:

I. **Grammatical transformations:**

- **addition** is a grammatical or lexical transformation that increases the number of words, word forms, or clauses in a translation in order correctly

convey the meaning of the original, or observe the speech norms that exist in the language of translation;

- **omission** is a reduction of the elements of the source text considered redundant from the viewpoint of the target language structural patterns and stylistics;

- **transposition** is the process where parts of the speech change their sequence when they are translated**;**

- **intergration** is combining two or more source sentences into one target sentence**;**

- **segmentation** is replacing in translation of a source sentence by two or more target ones or converting a simpe source sentence into a compound or complex target one**;**

II. **Stylistic transformations** (literal translation**,** compensation, descriptive translation etc);

III. **Lexical transformations.**

Transformations of non-verbal means of communication are an unexplored type of translation transformations. However, based on the classifications mentioned above, we can distinguish the following most commonly used transformations for the translation of non-verbal means of communication: lexical, lexical-grammatical and stylistic transformations. Lexical-grammatical transformations are very important in the translation of non-verbal means of communication. These transformations are applied when the vocabularies of a particular word of the original language cannot be used in translation for reasons of discrepancy in terms of meaning and context or when a word has a large number of meanings. The most common types of transformations of non-verbal means of communication are concretization and differentiation of meanings. For example, in the phrase *"people would have opened their eyes in astonishment",("Woman in White" W. Collins) would have opened* could be translated as *відкрили б,* however, with a specific clarification from the author in the form of a word "*in astonishment"* , the translator specified his translation to *повитріщали б.* Phrase

"I moved one of the chairs near me" (*"Woman in White"* W. Collins) is translated as *"присунув до себе найближчого стільця",* word *"move"* which translates as *"рухати" is concretized to "присунути".* Such lexical and grammatical transformations as metonymic and antonymic are not infrequency, for example:

"Admirable delicacy!" said Madame Fosco, paying back her husband's tribute of admiration with the Count's own coin, in the Count's own manner. He **smiled and bowed as if he had received a formal complimen***t from a polite stranger, and drew back to let me pass out first. (Collins. WW: Epoch 2, Halcombe, Ch. 7)* – *Незрівнянна делікатність!* – *сказала мадам Фоско, відплачуючи своєму чоловікові захопленим відгуком, у властивій йому підлесливій манері. Граф* **усміхнувся і вклонився, от ніби хтось сторонній зробив йому чемний комплімент***, а тоді відступив, щоб дати мені пройти. (О. Мокровольський: Період 1, Голкомб, Р. 7).*

No less popular are such transformations as omission or addition, for example, we can find demonstrative pronoun *тією* in the Ukrainian translation, as we can see in the following example this pronoun is absent in the source text: ***She nodded to me with the lively grace, the delightful refinement of familiarity****, which characterised all that she did and all that she said; and disappeared by a door at the lower end of the room* (*Collins. WW: Epoch 2, Ch. 6*). ***Вона кивнула мені з чарівною грацією, з тією витонченою товариськістю і приязню,*** *якою було пройняте все, що вона робила й говорила, і щезла за дверима в глибині кімнати (О. Мокровольський: Період 1, Голкомб, Р. 6).*

To sum up, the problem of conveying the non-verbal information is especially urgent for fiction that reflects reality in all its forms. The characters of the novel live, communicate, experience certain emotions, show their attitude to others and, in general, as in real life, have their own unique nature. The writer faces the difficult task of defining, comprehending and depicting all the expressive moments their characters experience: not only actions and words, but also intonation, gestures, facial expressions, poses, looks. It is equally difficult to reproduce all images, states and emotions in translation because of cultural

diversity, different language system, and perhaps different rules of conduct. In order to reproduce all the ins and outs of the source text in the target text and not overburden it translator should resort to a range of translation stratagies, tactics and transformations. After analyzing several approaches of famous translators and linguists to the classifications of translation strategies, tactics and transformations, we have identified that the most commonly used translation strategies are domestication and foreignization, and the most popular transformations of non-verbal communication of characters are concretization, differentiation, addition, omission, metonymic and antonymic.

Conclusion to the chapter one

Non-verbal behaviour is an integral component of artistic speech, which serves as a means of creating the image of a literary hero. Facial expressions, gestures, body movements, postures or intonations can provide a lot of information about the hero: they can tell about emotional state, character, age, and the class to which he belongs, intentions, attitude to the interlocutor or situation, manners or even education.

The translator faces the problem of the interpretation of non-verbal means of different cultures and nationalities. Transmission of cultural features is not the only complication facing the translator. He must reproduce the source as accurately as possible, the translated text should and be as close as possible to the original text, and the perception of translation by a person of another culture should be as close as practicable. Literary studies show that gestures in different cultures often coincide in content, but the methods of their vocabulary descriptions are based on constructions with different syntactic composition, lexical content and phraseological meanings. Translator resorts to some translation tactics, strategies and transformations to reproduce non-verbal communication in target language. The most common strategies in the translation are domestication and foreignization and the most popular transformations are concretization, differentiation, addition, omission, metonymic and antonymic translation. The following part of the study is devoted to a more detailed investigation of the mentioned strategies, transformations and tactics in non-verbal communication of the characters W. Collins' novel "Woman in White".

CHAPTER II. Peculiarities of translation of non-verbal communication from English language into Ukrainian based on the novel "Woman in White" by W.Collins

2.1 Markers of non-verbal behavior in fiction

In literature, characters' gestures and facial expressions were not described at all or were described very briefly until the 17th century. Only from the middle of the 17th century, the characters gradually begin to become active, through the mechanics and motility of their actions (Shmiher 2002:342). Non-verbal means of communication are widely used in English literature being the most important bearers of the content. In the work of art non-verbal behaviour of the characters, their psychological state, feelings and emotions are reproduced with the help of lexemes. Those means supplement the content of a verbal message about the character. Combining verbal and non-verbal information, the author accurately reflects the communicative situation, penetrates deeper into the soul of the character, and creates his dynamic (psychological) portrait.

Depicturing the expression of the *eyes* is a significant detail in the creation psychological portrait of a literary character because eyes are the mirror of the soul. The eyes can express willingness to communication, control over the interlocuter and his behaviour. Among the main communicative functions of the eyes are:

a) **cognitive** (the desire to convey some information with eyes and read the information in the eyes of an interlocutor);

b) **emotive** (expression of feelings through the eyes);

c) **controlling** (the implementation of face-to-face monitoring for checking how the transmitted message is perceived and understood, an indication to the addressee that the speaker has finished transmitting the information);

d) **regulatory** (eyes are required to respond verbally or non-verbally to the message or, conversely, to suppress the expected response) (Batsevych 2004: 342).

By describing the expression of eyes, writers and translators can convey various states of the characters: fear, shock, interest and so on, for example: *He said a few unimportant words, with a visible effort to preserve his customary ease of manner. But his voice was not to be steadied, and **the restless uneasiness in his eyes was not to be concealed*** (Collins. WW: Epoch 1, Ch. 10). The eyes look like that when a person is confused and bothered. W. Collins reproduces this inner state of the hero with the help of epithets.

A person's gaze can convey both positive and negative emotions. When a person is happy, his eyes radiate good, positive energy, for instance: *My mother rose the moment he had done, with flushed cheeks and **brightened eyes**. She caught the little man warmly by both hands* (Collins. WW: Epoch 1, Ch. 1).The expression of the eyes can determine not only the state or mood of the interlocutor but also his attitude to others. Visual contact is the foundation stone of trust-based communication. It expresses the degree of interest in the partner, helps to regulate the conversation and relationship, for example: *Her pale face brightened as she repeated the words, **her wandering eyes fixed on me with a sudden interest***(Collins. WW: Epoch 1, Ch. 10). The direction of gaze indicates the concentration of attention interlocutor and is a kind of feedback: indicates how the interlocutor refers to certain messages. The eyes and their expression take on a special role in the non-verbal reflection of human emotions, and the transfer of the most diverse information. Experts often compare the look with the touch, It psychologically reduces the distance between people.

Authors convey dissatisfaction or surprise of their characters through *facial expressions*. Facial expressions can convey emotional and substantial connotations of voice message and serve as a regulator of the communication process. Writers masterfully use such a kinesic means as facial expressions to realistically depict literary heroes and to reproduce their experiences and feelings, both negative and positive, for example: *She neither moved nor said a word when he was gone—**she sat by me, cold and still, with her eyes fixed** on the ground. I saw it was hopeless and useless to speak, and I only put my arm round her, and held her to me in*

silence (Collins. WW: Epoch 1, Ch. 10*). – Він пішов, а вона не поворухнулась, не зронила слова — сиділа поруч мене, холодна й заклякла, опустивши очі долу. Я розуміла, що говорити — безнадійно й даремно, і тільки мовчки обняла її, пригорнула до себе* (Мокровольськи:Період 1, Голкомб. Р 10) *I saw nothing but the upper part of his figure at the table. **Not a muscle of him moved*** (Collins. WW: Epoch 1, Ch. 10). Such facial expressions indicate a deep shock experienced by the heroes.

No less important component of creating the image of the character is the *movements of his body, gestures and facial expressions*. It can be used to attract attention, to demonstrate their status or to show feelings: *He did not utter a word. At the beginning of her reply he had moved the hand on which his head rested, so that it hid his face. I saw nothing but the upper part of his figure at the table. Not a muscle of him moved. **The fingers of the hand which supported his head were dented deep in his hair.** They might have expressed hidden anger or hidden grief— it was hard to say which—there was no significant trembling in them* (Collins. WW: Epoch 1, Ch. 10). The hero is stunned, the information he received throw him off his stride, and it took him some time to realize everything and make the right decision.

Body movements and gestures present culturally determined behavioral systems that are learned by imitating role models, for example*: He raised it gently to his lips—touched it with them, rather than kissed it—**bowed to me**—and then, **with perfect delicacy and discretion, silently quitted the room*** (Collins. WW: Epoch 1, Ch. 10).

In real life, *kinetic actions can accompany verbal messages*, expressing them or expressing additional meanings. Such markers of non-verbal behaviour in fiction resemble remarks in a dramatic performance. Their function is to introduce the depicted communicative situation to the reader and to help adequately perceive their characters, for example*:"Pardon me, Miss Halcombe," he said, still **keeping his hand over his face***, *"pardon me if I remind you that I have claimed no such*

right." (Collins. WW: Epoch 1, Ch. 11). It is known that a person hides his face when trying to hide something from the interlocutor, for instance, his emotions.

Non-verbal means of expressing emotions also include various symptoms of mental states, for example, *get red, go green, lose color or bite lips.* All these non-verbal means speak of tension, excitement of experiencing the heavy emotions of the hero, for example: *His **face turned so pale** again that **even his lips lost their colour*** (Collins. WW: Epoch 1, Ch. 11). Sudden become pale in our case is a manifestation of fear.

In the process of creating a character, it is very important to reproduce his *gait,* as it allows reader to understand how ambitious healthy the hero is, what is his age or what is his mood. For example, heavy and slow gait indicates a bad mood of the hero, light fast and energetic gait of high spirits, fast gait with active hand movements, indicates that a person is quite ambitious and energetic. Language of gait is also used by writers to depict various emotional and physical states of literary characters: *She turned towards me immediately. The **easy elegance of every movement of her limbs and body as soon as she began to advance** from the far end of the room, set me in a flutter of expectation to see her face clearly* (Collins. WW: Epoch 1, Ch. 5).

Ethical standards that are accompanied by appropriate kinetic actions are an integral attribute of communication. These actions, on the one hand, are the rules of conduct accepted by society, and on the other hand, represent the individuum who chooses his style of communicative actions. Characterological function in terms of the social status of the addressee, his profession, age, gender, character, religion, etc. Markers of *non-verbal ethical behaviour* of the characters perform characterological function in terms of the social status of the addressee, his profession, age, gender, character, religion, etc: ***He bowed with icy deference** when my terms of eulogy were all exhausted, and silently opened the door for me to go out into the passage again* (Collins. WW: Epoch 1, Ch. 7).

In conclusion, markers of non-verbal behaviour used in fiction which include gestures, facial expressions, postures and body movements, etc., are considered not

only as a device of psychologism in the image characters but also as a means of emotional impact on the reader. Non-verbal kinematic means provide the reader with very important information about a particular literary hero: they reveal his attitude to other characters and situations.

2.2 Peculiarities of translation of kinesics in "Woman in White" by W. Collins.

Analyzing the components of non-verbal communication in the Ukrainian translation of W. Collins' novel "Woman in White", special attention was focused on kinesics and takesics. Study of this section will be devoted to kinesics. Kinesics, or kinetic means include gestures, facial expressions, movements and gaze of the characters. In the figure below the classification of kinetic means are shown.
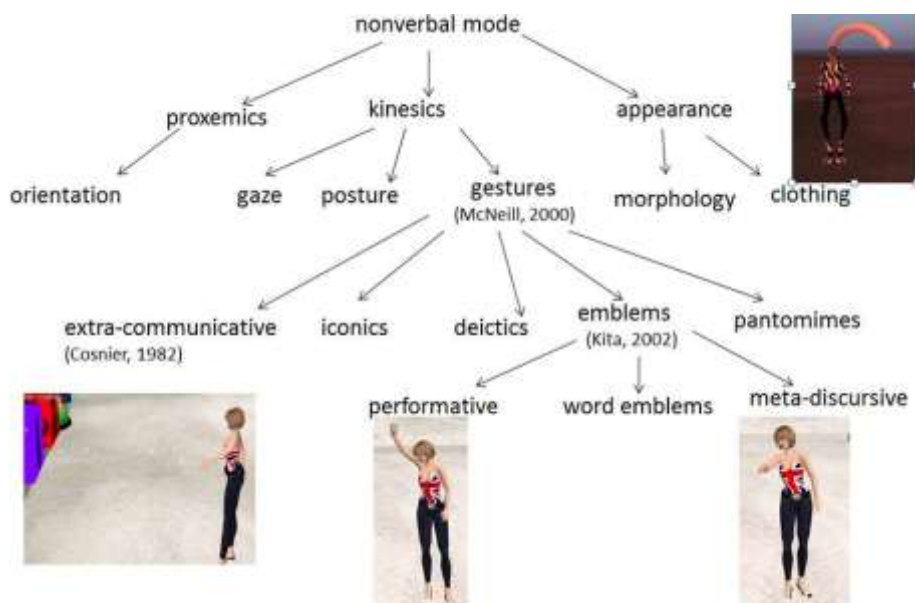
Figure 2.2. Clasification of kinesics

It is proved that they are divided into rhythmic, emotional, indicative, pictorial and gestures symbols. Rhythmic is used to highlight a certain part of the statement, change the pace of speech, emphasis on a particular idea. Emotional gestures are directly related to the emotions of the character, which are typical for the average person. Indicators play the role of distinguishing one phenomenon from others. A figurative person uses in the absence of words to express an opinion (a person

describes the shape with his hands, the size of objects). Gestures-symbols play the role of informing about intentions and actions.

The position and movements of the body, as well as the manner of walking, can also indicate the status, mood, character, age or intentions of the hero:

*I had mechanically turned in this latter direction, and was strolling along the lonely high-road—idly wondering, I remember, what the Cumberland young ladies would look like—when, in one moment, every drop of blood in my body was brought to a stop by the touch of a hand laid lightly and suddenly on my shoulder from behind me. I turned on the instant, **with my fingers tightening round the handle of my stick way*** (Collins. WW: Epoch 1, Ch. 4). – *Неквапливо йшов я безлюдним шляхом; пам'ятаю, гадав знічев'я, які з лиця ті молоді жительки Камберленду, — коли це вся кров моя захолола від легкого доторку чиєїсь руки до мого плеча. Я вмить обернувся, **стискаючи рукою ціпка*** (Мокровольський: Період 1, Голкомб, Р. 4).* Sharp movements, tightening the object in the hand indicates the nervousness of the hero, inner tension and readiness for self-defense. Mokrovolsky creates the effect of a dynamic equivalent translation due to such grammatical transformation as omission.

In the given fragment the *nod* is a sign of respect shown by the lady, saying goodbye to the interlocutor. This is the architectural norm of the British, an expression of honour and good manners:

***She nodded to me with the lively grace, the delightful refinement of familiarity**, which characterised all that she did and all that she said; and disappeared by a door at the lower end of the room* (Collins. WW: Epoch 2, Ch. 6). – ***Вона кивнула мені з чарівною грацією, з тією витонченою товариськістю і приязню,** якою було пройняте все, що вона робила й говорила, і щезла за дверима в глибині кімнати* (Мокровольський. ЖБ: Період 1, Голкомб, Р. 6). In English, the word "nod" has a positive meaning and expresses affection, while "shake" has a negative meaning. In the Ukrainian language both words are translated as "кивок" and the positive or negative shade

is created using additional kinems "з чарівною грацією". In this case, the translator resorted to a literal translation.

In the following fragment, the *bow* is a sign of respect for the guest of the house, and the *bow* in combination with the open door made a kind of request to move to another room:

The solemn servant was far too highly trained to betray the slightest satisfaction. **He bowed with icy deference** *when my terms of eulogy were all exhausted, and silently opened the door for me to go out into the passage again* (Collins. WW: Epoch 1, Ch. 7). *Але поважний слуга мав надто добрий вишкіл, щоб у відповідь на мої захоплені вигуки показати бодай найменшу ознаку втіхи.* **Із крижаною чемністю він вклонився** *і мовчки розчинив переді мною двері в коридор* (Мокровольський. ЖБ : Період 1, Голкомб, Р. 7). In this translation Mokrovolsky resorted to transposition. It can be divided into two kinds depending on the nature of a unit undergoing restructuring, its size and syntactic functions: re-patterning on the level of a word-group and re-patterning on the level of a sentence. In this case we can observe re-patterning on the level of a word-group. It is caused by differences in the structural patterns of correlated SL and TL word-groups and phrases.

Miss Fairlie's *bow* continues the theme of means of non-verbal communication, which express greetings, honour and is a symbol of good manners and people of the upper-class:
Miss Fairlie was out on the lawn. **She bowed to me**, *but did not* **come in** (Collins. WW: Epoch 1, Ch. 10). – *Міс Ферлі стояла надворі, на моріжку.* **Вона вклонилася** *мені, але не* **зайшла до їдальні** (Мокровольський: Період 1, Голкомб, Р. 10). In this case, translating *Miss Fairlie's* non-verbal behaviour, the author resorted to a literal translation, which did not harm the context. However, it should be noted that at the end of the sentence appeared phrase *до їдальні*. It is indicate the use of such a transformation as addition.

He thanked her, **nodded pleasantly**, *and left us, to go and establish himself in his own room* (Collins. WW: Epoch 2, Ch. 1). – *Він подякував їй,* **мило**

вклонився *і залишив нас, щоб відпочити у своїх покоях* (Мокровольський: Період 2, Голкомб, Р. 1). In the given example, Mokrovolsky did not reproduce the situation for a fact. The translation sounds *вклонився*, while the author recreated this *bow* with the word *nod* (кивок). Collins sought to portray this as *bowing his head* to demonstrate the character's belonging to the upper-class of the population, equality in status with Miss Halcombe (deep bows are characteristic of lower status).

Sometimes a person's *facial expression* can say more about his feelings than the person himself. For example, although character tries to behave, as usual, the trembling of her lips and heavy breathing betray her anxiety, disturbance and despair. Mokrovolsky used integration to reproduce these non-verbal signals in his translation, as well as the transposition, this inversion order in the translation was due to the permutation of the subject in the sentence:

*Her lips trembled—a faint sigh fluttered from them, which she tried vainly to suppress (Collins. WW: Epoch 1, Ch. 15). – **Губи** її затремтіли, **легке зітхання злетіло з них**, і даремно вона намагалася його притамувати (Мокровольський: Період 1, Голкомб, Р. 15).*

***She turned her head away**, and **offered** me **a little sketch**, drawn throughout by her own pencil, of the summer-house in which we had first met. (Collins. WW: Epoch 1, Ch. 15). – **Вона відвернула обличчя** і **простягла** мені **свій малюнок** — літня хатина, де ми зустрілися вперше. (Мокровольський: Період 1, Голкомб, Р. 15).* Turning head away from the interlocutor during the conversation means a desire to stop it. However, sometimes it means a desire to hide real emotions on the face. After all, the emotions on our faces say more than words. The character just tried to hide all the pain that was in her eyes because of the separation from her beloved. Mokrovolsky accurately felt the a delicate gradation of this moment and recreated it with the help of concretization, using in the translation of non-verbal communication *відвернула обличчя* instead of *turned her head.*

The following example depicts a very exciting and tense moment of farewell, which is characterized by high emotional tension, as evidenced by the *trembling in the hands* of the heroes:

The paper trembled in her hand as she held it out to me—trembled in mine *as I took it from her (Collins. WW: Epoch 1, Ch. 15). –* **Малюнок тремтів у її руці й затремтів у моїй,** *коли я взяв його (Мокровольський: Період 1, Голкомб, Р. 15).* Translation transformations such as integration and omission were used in the translation.

Cradling hands tightly during a conversation usually indicates distrust, embarrassment, and a desire to hide one's position on the issue under discussion:

She listened attentively, with the constrained expression still on her face, *and* **her hands still nervously clasped together in her lap** *(Collins. WW: Epoch 2, Ch. 2). –* **Вона уважно слухала — з тим самим пригніченим виразом,** *так само* **нервово стискаючи руки на колінах** *(Мокровольський: Період 2, Голкомб, Р. 2).* Mokrovolsky quite accurately managed to recreate the inner state of the character and embody it in his translation through the outer partitioning and replacement of a simple sentence with a complex one.

Verbalization of non-verbal means in the description of communicative behavior of a human allows to diagnose the inner feelings, hidden thoughts, the attitude to the surrounding and so on. It was the disturbance that Sir Percival tried so hard to hide:

His attentive face relaxed a little. But I saw one of **his feet, softly, quietly, incessantly beating on the carpet** *under the table, and I felt that he was secretly as anxious as ever (Collins. WW: Epoch 2, Ch. 5). – Його напружене обличчя трохи зм'якшилось. Але я бачила, як він* **легко постукує та постукує ногою** *по килиму, — отже, тривога не облишила сера Персіваля (Мокровольський: Період 2, Голкомб, Р. 2).* In this case, to translate the verbalization of non-verbal means of communication Mokrovolsky used the replacement of a simple sentence with a complex one, as well as omissions, because quiet, quiet in the Ukrainian language are synonyms, paired synonyms are not typified the Ukrainian language.

Knocking on the door is a kind of non-verbal request to enter, to get an audience. Collins reproduces this non-verbal meaning with the help of a noun phrase, while in his translation Mokrovolsky reproduces it with the help of the replacement of a part of speech: noun *knock* turns into a verb *постукав*, also in translation follows the addition of the pronoun **хтось** *постукав*, while in the original we simply have **there** *are a knock*. It is already traditional in the Ukrainian translation to omit possessive pronouns when there is no need to emphasize or clarify the affiliation of something to a certain person:

*I threw the letter away in disgust. Just as it had fluttered to the ground, **there was a knock at my door**, and Sir Percival's solicitor, Mr. Merriman, was shown in (Мокровольський: Період 2, Голкомб, Р. 3). – Я обурено відкинув від себе цього листа. Він ще й не долетів до підлоги, як **хтось постукав у двері**, й до кімнати зайшов містер Меррімен (О. Мокровольський: Період 2, Голкомб, Р. 2).*

As mentioned in previous sections, *the emotional state* that affects a person's appearance and behaviour is also a kind of non-verbal communication, because it signals about the mood of the interlocutor and his attitude to certain things. An example, Miss Fairlie's emotional state reflected on colour of her skin and body temperature. The whole look indicated to others that something was bothering the woman and that something was negative:

*Her hand struck colder to mine than ever. **She did not look at me**, and **she was very pale** (Collins. WW: Epoch 1, Ch. 10). – Рука її ще ніколи не була така холодна. **Вона не підвела на мене очей**; **її обличчя було дуже бліде** (Мокровольський: Період 1, Голкомб, Р. 10).* The first thing should be noticed in this translation is that Mokrovolsky used such transformation as outer partitioning. Further, we can see how the phrase *she was very pale* in the Ukrainian version turns into *її обличчя було дуже бліде*, which indicates that the translator uses such a transformation as addition. As mentioned in previous sections, different types of transformations can be combined in one sentence. In this case, the sentence was filled with various transformations. If compare phrase *did not*

look at me to its Ukrainian translation *не підвела на мене очей,* it will be clear that most likely Mokrovolsky used concretization in this case.

A *piercing look*, in a given example, means a desire to make a contact, attract attention and in this case get an answer. In this passage, the translator used concretization, replacing *were rooted* with *невідривно дивилися.* Mokrovolsky used an alternative, replacing the dictionary version *закорінилися*, due to this option there was a kind of domestication of the translated text:

Her large black eyes were rooted on me, *watching the* **white change on my face**, *which I felt, and which she saw* (Collins. WW: Epoch 1, Ch. 10). – **Її великі чорні очі невідривно дивилися на мене**, *вони спостерегли, як* **блідість залила мені обличчя**; *вона бачила те, що я відчув* (Мокровольський: Період 1, Голкомб, Р. 10).

In the example below, Mokrovolsky uses the additional kinema *раптово* for more adequate translation and better sounding. It means that the translator resorted to such transformation as the addition in his translation:

Her pale face brightened as she repeated the words, **her wandering eyes fixed on me with a sudden interest** (Collins. WW: Epoch 1, Ch. 10). – *Її бліде обличчя ожило, коли вона повторила ці слова;* **блукаючі очі зупинилися на мені з раптово пробудженим інтересом** (Мокровольський: Період 1, Голкомб, Р. 10).

Things *falling out of hands*, *open mouth* and *pale face* all indicate that the person is in a state of shock, that the information she received deeply her impressed in a negative way. The reader feels almost the full range of emotions, which the hero experienced at that moment. The author achieves such result through several additional kineme, whereas in the Ukrainian translation the same effect is reached by such transformation as an omission:

The cloth she had been holding dropped from her hands—*her lips fell apart*—**all the little colour that there was naturally in her face left it in an instant** *(Collins. WW: Epoch 1, Ch. 13).* – **Ганчірка випала їй з рук**, *вуста розтулились,* **блідість умить покрила її обличчя** (Мокровольський: Період

1, Голкомб, Р. 13). Mokrovolsky did not indicate in his translation that before falling out of the hands, the cloth was in the hands of the heroine, as the author did. Such explicitation are not typical for the Ukrainian language, it is logical that if something fell out of hand, then it was there, so using of this detailing in the Ukrainian translation would lead to excessive loading of the text. In the sentence, in addition to the omission, there is also concretization. The thing with which the character cleaned the cross in the original text sounds like *cloth,* while in the translation Mokrovolsky used a word with a more specific meaning *ганчірка.*

Mr. Fairlie **shook his head and sighed piteously** <u>(Collins. WW: Epoch 2, Ch. 4).</u> *– Містер Ферлі* **жалібно похитав головою і тяжко зітхнув** *(Мокровольський: Період 2, Голкомб, Р. 4).* The translator uses the addition of an adverb *жалібно* to reproduce the attitude of the hero in this situation.

Vocal facial expressions, as mentioned above, namely intonation, timbre, rhythm, vibrato voices are also the subject of the study of kinesics. It can create the image of a character, contribute to the recognition of his physical, emotional, psychological and mental state. A voice is the main tool of emotional influence. Its characteristics are correlation of human characters, feelings, individual and social interpersonal relationships, various behavioural reactions, and these correspondences are so stable that form in people's minds stereotypes about the forms of emotion, the distribution of interpersonal roles and behavioural structures reflected in language prosody. Voice playing, falling and raising the tone, sudden pauses, change of the strength and the timbre of the voice constantly accompany the language of the characters in the novel "Woman in White" by W. Collins.

Linguistic nuances affect the content of the statement, signal emotions, a person's condition, his confidence or insecurity, etc. Enthusiasm, joy and distrust are usually conveyed in a high voice, anger and fear also quite loud but in a wider range of tonality, strength and pitch. Grief, sadness, fatigue are usually conveyed in a soft and muffled voice, with a decrease in intonation to the end of the phrase. Speed of speech also reflects feelings: fast speech; excitement or anxiety; slow speech indicates oppressed condition, grief, arrogance or fatigue. In the fragment

from "Women in White" by W. Collins, mysterious stranger in a white dress in her tone shows fear, fatigue and grief; at the same time phrase *and without the least fretfulness or impatience* emphasize that her intentions are peaceful and good:

*"Did you hear me?" she said, **still quietly and rapidly**, **and without the least fretfulness or impatience**. "I asked if that was the way to London."* (Collins. WW: Epoch 2, Ch. 4) — *Ви чуєте? — перепитала вона, **так само тихо** й **квапливо**, але **без будь-якого роздратування** чи **нетерпіння**. — Я спитала вас: чи це дорога на Лондон?* (Мокровольський: Період 1, Голкомб, Р. 4). Mokrovolsky quite accurately recreated in his translation the inner state of the character with a help of the literal translation her manner of conversation. He used ukrainian equivalents of words in the translation, only in the case of the phrase *"without the least"* the translator did not use the direct dictionary equivalent *без найменшого*, but replaced it with the pronoun *без будь-якого*. In this case, the translator could resort to generalization.

Different means of non-verbal communication can be combined in one sentence. The example below shows a combination of step back movement and intonation:

She spoke with unnecessary earnestness and agitation, and shrank back from me several paces (Collins. WW: Epoch 2, Ch. 4). – *Вона говорила з нез'ясовною серйозністю, стурбовано й навіть відступила від мене на кілька кроків* (Мокровольський: Період 1, Голкомб, Р. 4). Mokrovolsky used the addition in this translation because the source text does not have the word "even", while in the translation there is its Ukrainian equivalent *"навіть"*. By virtue of addition the translator managed to reproduce extremely narrowly how frightened and wary the heroine was.

As already noted, voice can indicate not only the temper, nature, mood or psychological state of a person, but also indicate the status of society. For example, in the episode below, character's manner of speech emphasizes her belonging to the upper-class society, friendly attitude to the interlocutor and cheery mood:

*She had run on thus far, in her **gracefully bantering way*** (Collins. WW: Epoch 2, Ch. 6). – *Отак вона говорила,* ***граційно та жартівливо*** (О. Мокровольський: Період 1, Голкомб, Р. 6). The translator correctly reproduces the meaning of the semantically positive nominations *граційно та жартівливо* emphasizing the goodwill, kindness of the character. Moreover, to accurately reproduce personage's way of talking, her mood and character; for readable translation, Mokrovolsky used the re-patterning on the level of a word-group.

To sum up, studing the kinetic means of non-verbal communication in the work of W. Collins "Woman in White" was investigating, that more often the characters of the novel used non-verbal communication to express honour, politeness, as well as their emotions and attitudes to interlocutors or events. Such kinetic means of non-verbal communication were most often: bowing, nodding, gaze and voice playing. The main translation strategy in Mokrovolsky's translation was domestication, and the most frequent translation transformations were omissions, concretization, generalizations, additions and re-patterning on the level of a word-group.

2.3 Peculiarities of translation of takesics in "Woman in White" by W. Collins.

In this section, attention is focused on the study and translation of takesics in W. Collins' novel "Woman in White". Means of takesics in the novel include a handshake, kisses, hugs and smiles. By the means of kinaesthetic sensitivity, characters cognize physical strength, some personal traits, an attitude of another hero, show some of their qualities and express an attitude towards interlocutor.

Kissing, as a form of tactile gesture, is widely used in all aspects of life. Concerning a specific object, the nature of the kissing changes. Kisses can be both sincere demonstration of feelings, and formal, cold, traditional. In the example below, a *hand kiss* expresses candid feelings. In this situation, it demonstrates gratitude of the hero, warm and friendly relations between communicators:

*Her little **hand clasped mine** suddenly. **She kissed it**, Philip, and said (oh, so earnestly!), "I will always wear white as long as I live. It will help me to remember you, ma'am, and to think that I am pleasing you still, when I go away and see you no more* (Collins. WW: Epoch 1, Ch. 10). – *Маленькими своїми **рученятами вона схопила мою руку, поцілувала її**, Філіпе, і вигукнула (так серйозно!): "Скільки житиму, носитиму тільки білу одіж! Так я ніколи не забуду вас, мем, і всякчас думатиму, що тішу вас, навіть коли поїду і вже не побачу вас більше"* (Мокровольський: Період 1, Голкомб, Р. 10). In his translation, Mokrovolsky quite expediently used word *"схопила"* instead of *"потисла"* or *"стисла"* thus he emphasized the excited rather elevated emotional state of the character. Through the lexical transformation of concretization, the translator manages to reproduce the whole range of emotions of the character, conceived by the author. Moreover, in Mokrovolsky's translation, there is combining two source sentences into one target sentence, which is integration.

In the following example, the *kiss* of the cross on the grave can be an attribute of a ritual gesture. It is an example of a traditional kiss; a kind of gesture symboling honour, respect and love for the deceased:

*I saw **her kiss** the white cross, then kneel down before the inscription, and apply her wet cloth to the cleansing of it* (Collins. WW: Epoch 1, Ch. 10). – *Я бачив, як **вона поцілувала** білого хреста, стала навколішки перед плитою з написом і почала її мити* (Мокровольський: Період 1, Голкомб, Р. 14). In the given example for adequate translation Mokrovlstky used the replacement part of speech: the noun *her kiss* in translation has become a verb *вона поцілувала*.

In the following example, the same *kiss of the gravestone* acquires a new undertone and meaning. In this case, it no longer acts as a tradition, but as a manifestation of true, sincere, extremely strong feelings. In translation, it reproduced by replacing a simple sentence with a complex one:

*I heard **her lips kissing** the stone — I saw her hands beating on it passionately. The sound and the sight deeply affected me. I stooped down, and took the poor helpless hands tenderly in mine, and tried to soothe* her *(Collins. WW:*

*Epoch 1, Ch. 14). — Я бачив, **як вона цілувала камінь**, бачив, як палко її руки обіймали й гладили його холодну поверхню. Це видовище глибоко зворушило мене. Я схилився над нею і ніжно взяв її нещасні, беззахисні руки в свої, намагаючись заспокоїти її. Але намарне (Мокровольський: Період 1, Голкомб, Р. 14).* In this case, Mokrovolsky used omissions to elude redundancy in his translation: in the translation, there is no phrase *her lips*.

In this passage, the character carefully, *sister-like*, expressed her tender feelings and reverential attitude for a beloved with whom she cannot be together. The first and farewell kiss carried an incredible amount of warmth and sincerity. To create the same effect in translation, Mokrovolsky used the transposition and omission of the pronoun *her*:

*She stopped, drew me nearer to her—the fearless, noble creature—**touched my forehead, sister-like, with her lips**, and called me by my Christian name. "God bless you, Walter!" she said (Collins. WW: Epoch 1, Ch. 14). Вона замовкла, ступила ближче до мене, смілива, благородна жінка, **по-сестринськи доторкнулась вустами до мого чола** й назвала мене на ім'я: — Хай благословить вас Бог, Волтере! — сказала вона. — Побудьте тут на самоті й заспокойтесь (Мокровольський: Період 1, Голкомб, Р. 14).*

A *hand kiss* is considered a respectful way for a gentleman to greet a lady. Traditionally, a hand kiss was initiated by a woman. It was a courtesy gesture. A lady extending her hand would have the same or higher social status than a man:

*She rested one trembling hand on the table to steady herself while she gave me the other. I took it in mine—I held it fast. **My head drooped over it**, my tears fell on it, **my lips pressed it—not in love**; oh, not in love, at that last moment, but in the agony and the self-abandonment of despair (Collins. WW: Epoch 1, Ch. 14). – Однією рукою вона сперлася на стіл і простягла мені другу. Я взяв її, міцно потис, **голова моя схилилася до її руки**, мої сльози впали на неї, **губи притислися до неї, — не з любов'ю**, о ні! — в цю останню хвилину не з любов'ю, а з мукою, із самозреченням одчаю (Мокровольський: Період 1,*

Голкомб, Р. 14). In this situation, it was not just a formal gesture of politeness, but a moment replete with sincerity and deep rueful feelings of the heroes. Mokrovolsky managed to lay bare all the emotionality of the moment by resorting to transformations of **addition**: the pronoun *it* in translation was replaced by *її руки*; **transposition** adds the melody of the text, the inversion order in the sentence is caused by permutation of the subject.

Handshakes, as one of the means of non-verbal communication, also differ in the way they are performed, in the strength and duration. In the presented example, the handshake could be a formal expression of respect and good manners, but gazes of the characters, the hero's agitation, the tension and a *tingle in her arms* says about romantic feelings between the two characters. Mokrovolsky reproduces all these romantic emotions through the integration:

*She came forward to meet me with her former readiness—**she gave me her hand with the frank, innocent good-will of happier days**. **The cold fingers that trembled round mine—the pale cheeks with a bright red spot burning in the midst of them—the faint smile that struggled to live on her lips** and died away from them while I looked at it, told me at what sacrifice of herself her outward composure was maintained(Collins. WW: Epoch 1, Ch. 15). – Вона підійшла до мене привітатися легко й жваво, як колись, і **подала мені руку невинно-приязно й щиро, як у щасливіші дні**. **Її холодні пальці тремтіли в моїй руці, на блідих щоках палали рум'янці, вона силувано усміхалась,** але усмішка погасла на її устах, коли я глянув на неї. Все в ній промовляло, яких зусиль їй коштувало здаватися спокійною (Мокровольський: Період 1, Голомб, Р. 15)*. In the given example, a grammatical replacement of the word form was used in the translation of the *handshake*, the plural form of the noun *hands* in English is replaced by the singular form in the Ukrainian language *руку*:

*Mrs. Vesey was the nearest to the door, and the first to **shake hands with me** (Collins. WW: Epoch 1, Ch. 15). – Місіс Везі була найближча до дверей — і перша **потисла мені руку** (Мокровольський: Період 1, Голомб, Р. 15)*. By the means of a *handshake,* person transmit energy signals. A sluggish handshake is

a kind of rejection to exchange energy and an attempt to escape from the interlocutor as soon as possible.

*Her voice failed her, **her hand closed gently round mine—then dropped it suddenly.** Before I could say "Good-night" she was gone (Collins. WW: Epoch 1, Ch. 15). – Голос зрадив її; **рука її легенько потисла мою і зразу ж відпустила.** Не встиг я сказати їй добраніч, як вона вже пішла (О. Мокровольський: Період 1, Голкомб, Р. 15).* In the Ukrainian translation, this non-verbal means of communication of the characters are reproduced by the replacement (the inversion order was caused by the permutation of the subject) and integration.

In the example below, Mokrovolsky uses concretization in his translation. *Took* in the source text turns into a *потисла* in the target text, which suggests that it was a formal handshake between the characters, not a manifestation of romantic feelings:

***As I held out my hand**, as Miss Halcombe, who was nearest to me, **took it**, Miss Fairlie turned away suddenly and hurried from the room(Collins. WW: Epoch 1, Ch. 15). – **Коли я простяг руку й міс Голкомб**, що стояла ближче до мене, **потисла її**, міс Ферлі зненацька відвернулась і квапливо вийшла з кімнати пішла (Мокровольський: Період 1, Голкомб, Р. 15).* In the Ukrainian translation, there is an omission of the possessive pronoun *my*. This is because in the Ukrainian language such clarifications are used when the agent and the owner of the object are different persons.

Touches are common thing in the world of non-verbal communication, and different types of touches are indicators of a partner's unspoken feelings. They can be gentle, affectionate, light, strong, rude, hurtful, etc:

***She crouched down over the flat stone of the grave, till her face was hidden on it,** and made no reply (Collins. WW: Epoch 1, Ch. 14). – **Вона припала обличчям до могильного каменя, обвила його руками** й не відповідала (Мокровольський: Період 1, Голкомб, Р. 14).* In this example, Mokrovolsky in

his translation used the addition to concretize the actions of the character. In the Ukrainian version there is a "обвила камінь руками", the translator explain that woman hugged the stone, and not just *crouched down over*.

*She looked up at me quickly, and then, for the first time since I had known her, **took my arm of her own accord** (Collins. WW: Epoch 1, Ch. 14). – Вона кинула на мене швидкий погляд і вперше за весь час нашого знайомства **самохіть узяла мене під руку** (Мокровольський: Період 1, Голкомб, Р. 14).* Here for adequate translation Mokrovolsky resorted to transposition and omission, to elude redundancy.

Mokrovolsky in his translation resorted to concretization to convey to the reader all the tenderness of the heroine. In his version, he translates *put arms round neck* (обхватити) as *обвила (**ОБВИ́ТИ** (про рослини, коріння і т. ін. - повившись навколо чого-небудь, по чому-небудь, покрити собою якийсь предмет, поверхню). As we can see, the given verb concerns more plants than people, from which it can be concluded that Mokrovolsky compares girl with a plant.

*She **put** her **arms round** my **neck**, and **rested** her **head** quietly **on** my **bosom** (Collins. WW: Epoch 2, Ch. 5). – Вона **обвила** мені **руками шию** і **поклала голову** мені **на груди** (Мокровольський: Період 1, Голкомб, Р. 14).*

In the following fragment, Collins reproduces non-verbal communication *as turned face*, while in his translation Mokrovolsky uses the omission of the noun *face* and retells it as movement of body *присунулась*. Mokrovolsky had to use concretization in the Ukrainian translation: ***laid** her cheek close* (lay – переносити, накладати, накривати), while in the translation of Mokrovolsky it sounds *притулилася*:

*"Can I tell him that, when the engagement was made for me by my father, with my own consent? I should have kept my promise, not happily, I am afraid, but still contentedly—" she stopped, **turned her face to me, and laid her cheek close against mine** (Collins. WW: Epoch 2, Ch. 5). — Як же я скажу йому це, коли батько благословив нас із моєї згоди? І я дотримала б свого слова, не*

*радіючи, мабуть, але й не нарікаючи...— Вона замовкла, **присунулась до мене й притулилася щокою до моєї щоки*** (Мокровольський: Період 2, Голкомб, Р. 5).

Hugs give us comfort, pacification and express gratitude and love :

*I only answered by **drawing her close to me again**. I was afraid of crying if I spoke (Collins. WW: Epoch 2, Ch. 5). Замість відповіді я тільки знов **пригорнула її до себе.** Я боялася заговорити, щоб не заплакати (Мокровольський: Період2, Голкомб, Р.5).* To translate *drawing her close to me*, Mkrovolsky used *"пригортати"* the affectionate variant in the Ukrainian language of the word *"притискати".* *"Пригортати"* stands for kindly, tenderly hugging someone. The translator was able to correctly reproduce the emotional state and attitude of the character to the interlocutor through the transformations of concretization.

A *smile* plays an important role among the various signs of gaining the affection of the interlocutor in almost all European cultures. Smiles alleviate negative feelings of interlocutor or disguise. It is the most controlled component of all non-verbal means of communication. There are two main directions in its use:

- use a smile to confirm the real communicative intentions and relationships;
- usin a smile to mask real communicative intentions and relationships when interacting with verbal components is based on the principle of contradiction (Yureva 2009: 18).

Frequently a person resorts to positive emotions, which are expressed by a *smile*, that is the opposite of the manifestations of all negative emotions: fear, anger, pity, resentment, and others.

A formal *smile* accompanied by a bow is an etiquette for the English, but such a courtesy towards the lower status can emphasize the above hostility. In an excerpt from W. Collins's "Women in White", Count Fosco uses this smile to show contempt for his wife in the presence of another woman, emphasizing his contempt:

*"Admirable delicacy!" said Madame Fosco, paying back her husband's tribute of admiration with the Count's own coin, in the Count's own manner. **He smiled and bowed as if he had received a formal compliment from a polite stranger**, and drew back to let me pass out first. (Collins. WW: Epoch 2, Halcombe, Ch. 7) – Незрівнянна делікатність! – сказала мадам Фоско, відплачуючи своєму чоловікові захопленим відгуком, у властивій йому підлесливій манері. **Граф усміхнувся і вклонився, от ніби хтось сторонній зробив йому чемний комплімент**, а тоді відступив, щоб дати мені пройти. (Мокровольський: Період 1, Голкомб, Р. 7).* It was not mentioned that he lead the way Miss Holcomb, just stepped back for her to walk past him, emphasizing the count's contempt for his wife against the background of politeness to another lady. In this case, it would be more appropriate for the translator to use the word *посмішка* because in the Ukrainian language there is a difference between words *посмішка* and *усмішка*. *Усмішка* has a nomination of neutral semantics, and a посмішка has negative (ПОСМІШКА, и, жін. Особливий вираз обличчя (губ, очей), що відбиває глузування, кепкування, іронічне ставлення до кого-, чогонебудь і т. ін.; // Насмішка. (СУМ, 1976, Т.7, с. 348).

The position of the lips, combined with a certain facial expression, can express a strong contempt for the person, and raised eyebrows may indicate surprise:

"Oblige me by giving that man permission to withdraw," I said, pointing to the valet. Mr. Fairlie arched his eyebrows and pursed up his lips in sarcastic surprise. "Man?" he repeated. (Collins. WW: Epoch 1, Gilmore, Ch. 4) – Зробіть мені ласку, дозвольте цьому чоловікові вийти, – сказав я, показуючи на камердинера. Містер Ферлі підняв брови і склав губи в саркастичну посмішку. – Чоловікові? – повторив він (Мокровольський: Період 1, Гілмор, Р. 4). The expression *purseone's lips* does not necessarily mean a smile, but rather its absence. In the Ukrainian language, *посмішка* or *усмішка* sometimes can be sarcastic, but it does not necessarily express surprise. In the translation of Mokrovolsky facial expressions of Mr. Fairlie is not perceived as intended by the

author, although the status relationship between the characters is reproduced quite accurately.

In the given example, the hero's *smile* is more like a mockery. This feeling is emphasized by the adverb "sarcastically". Mokrovolsky transfers this negative passage in his translation reproducing a smile as "посмішка" which contains a negative nomination (ПОСМІШКА, и, жін. Особливий вираз обличчя (губ, очей), що відбиває глузування, кепкування, іронічне ставлення до кого-, чого-небудь і т. ін.; // Насмішка. (СУМ, 1976, Т.7, с. 348), while the "усмішка" contains a neutral:

*The old lawyer **smiled satirically**. His had been the winning hand, and he had just turned up a king. He evidently attributed Miss Halcombe's abrupt change in the card-table arrangements to a lady's inability to play the losing game (Collins. WW: Epoch 1, Gilmore, Ch. 15). Старий адвокат **глузливо посміхнувся**. Він вигравав і саме в цей час показав короля. Раптову переміну виду гри він, очевидно, приписав тому, що дама не бажала програвати (Мокровольський: Період 1, Гілмор, Р. 4).*

To summarise, studyng the takesic means of non-verbal communication in the work of W. Collins "Woman in White" was found, that by means of kinaesthetic sensitivity, characters cognize physical strength, some personal traits, an attitude of another hero, show some of their qualities and express an attitude towards interlocutor. Kisses, hugs, touching and smiles were well used means of non-verbal communication. In reproducing the takesics, the translator mainly resorted to literal translation, along with various transformations: replacement, concretization, addition, omission, integration, and so on.

Conclusion to the chapter two

The involvement of non-verbal components in the process of verbal communication is the key to understanding the characters of the novel. Interpretation of these components should not be isolated, but in combination and taking into account contextual fragments. Literary characters, like real people are involved in the process of communication, have their own emotions, manners and personal attitude to other characters in the novel. A lot of the non-verbal means of communication used in the novel to convey the author's vision of a nineteenth-century society, their manners and behaviour. That is why the novel is interesting both from a psychological and linguistic point of view.

The description of non-verbal means of communication used by characters to express their attitude to the world plays a major role in creating the image of the protagonist. However, they do not determine what description of the character is from the character himself, and what description from the narrator. The author (through the narrator) expresses his attitude to the gesturing character (contempt, condemnation, sympathy, etc.). This information is implicit and a part of the dialogue between the author and the reader.

Equally, demanding task arises for the translator. Difficulties in reproducing the non-verbal communication of the characters are mainly due to the accuracy of the transfer of emotional states and stylistic colouring. For an adequate translation of non-verbal means of communication, the translator had to use a variety of translation transformations and tactics. The study showed that for the translation of kinesics and takesics in W. Collins' novel "The Woman in White", O. Mokrovolsky most often used such grammatical and lexical translation transformations as replacement, concretization, addition, omission, integration, and so on. The choice of tactics for their reproduction depends on such factors as the background knowledge of the translator and his ability to recognize in the text and interpret non-verbal information in the context of the whole work.

General conclusion

In this investigation, we defined the peculiarities of reproducing personage's non-verbal behaviour in Ukrainian translation of W. Collins' novel "Woman in White". In the study were explored the notion of non-verbal means of communication and its place within the system of standart language, the ways of reproduction of non-verbal means of communication in translation, scientific approaches to the classification of the non-verbal means of communication, ways of character's non-verbal means of communication and the main tactics and transformations used in translation of non-verbal means of communication. Non-verbal means of communication of the characters of the Wilkie Collins' novel "Woman in White" were studied based on the classification of Kreidlin G. F. (29). We used this classification as a basis because it is fully reflect all the symbolic elements of human activity. During the investigationg was found that among the means of non-verbal communication most frecuently occurred kinetics (smile, bow, nod, gait, curtsey etc) and takesics (touches, kisses, hugs, handshakes etc).

In the course of the investigation, it was found out that to adequately translate the presented means of communication, the translator needs to resort to many strategies, tactics and transformations. In this study, we relied on L.Venuti's (75) classification of translation strategies. According to the translation theorist, we can distinguished such translation strategies as domestication, foreignization and neutralization. It was defined that domestication strategy most often used to translate non-verbal means of communication. During the study, a large number of classifications of translation transformations were investigated, but in the further research, we decided to use the classification of A. Fiterman and Levitska (33) , who identified three types of translation transformations: grammatical, lexical and stylistic.

In the study, we came to the conclusion that to translate non-verbal means of communication the translator most often resorted to such lexical, grammatical and stylistic transformations as a replacement, concretization, addition, omission, literal translation and integration. The choice of tactics for the reproduction of non-

verbal means of communication depends on background knowledge of the translator and his ability to recognize non-verbal information in the context.

РЕЗЮМЕ

Переклад являється доволі особливим комунікативним актом, головним завданням якого являється сприяння розвитку міжмовної та міжкультурної комунікації. Це досить складний та відповідальним процес, оскільки перекладений текст має передавати ті самі наміри, що й оригінал. Переклад вимагає не лише лінгвістичних знань, а й компетентності в численних сферах життя людей. Отже, основою перекладу є не лише словниковий запас та граматичні правила, а й вся культура.

Літературний переклад являється досить специфічни видом перекладу, оскільки він пов'язаний з естетичними та виразними функціями художнього тексту. Перекладач повинен не тільки передавати інформацію, наведену в тексті, але і справляти на читача емоційне та естетичне враження подібне оригіналу. Тож найважливішою проблемою художнього перекладу є пошук способів перекладу стилістичних засобів, або створення еквівалентів іншою мовою. Ось чому перекладача часто вважають співавтором.

В даному дослідженні розглядаються особливості відтворення невербальної комунікації персонажів твору У. Колінза "Жінка в білому" в українському перекладі. Основною метою роботи стало дослідження невербальної комунікації героїв роману, способи її вербалізації в художній літературі, а також труднощі її перекладу. В ході рооти була проаналізована низка тактик, стратегій та трансформацій.

В результаті нашого досліження ми дійшли висновку, що найчастіше невербальні засоби комунікації у перекладі відтворююся задопомогою буквального перекладу, додавання, узагальнення та конкретизації. Рідше вживаються компенсація, описовий переклад, вилученн та диференціація значень та інші.

Ключові слова: невербальна комунікація, художній переклад, додавання, узагальнення, конкретизація.

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APPENDICES.

APPENDIX A (LEXICAL TRANSFORMATIONS)

LEXICAL TRANSFORMATIONS	KINESICS	TAKESICS
Concretization	*She turned her head away, and offered me a little sketch, drawn throughout by her own pencil, of the summer-house in which we had first met.* (Collins. WW: Epoch 1, Ch. 15). – *Вона відвернула обличчя і простягла мені свій малюнок — літня хатина, де ми зустрілися вперше.* (Мокровольський: Період 1, Голкомб, P. 15). *She did not look at me, and she was very pale* (Collins. WW: Epoch 1, Ch. 10). – *Вона не підвела на мене очей; її обличчя було дуже бліде* (Мокровольський: Період 1, Голкомб, P. 10). *Her large black eyes were rooted on me, watching the white change on my face, which I felt, and which she saw* (Collins. WW: Epoch 1, Ch. 10). – *Її великі чорні очі невідривно дивилися на мене, вони спостерегли, як блідість залила мені обличчя; вона бачила те, що я*	*Her little hand clasped mine suddenly. She kissed it, Philip, and said (oh, so earnestly!), "I will always wear white as long as I live. It will help me to remember you, ma'am, and to think that I am pleasing you still, when I go away and see you no more* (Collins. WW: Epoch 1, Ch. 10). – *Маленькими своїми рученятами вона схопила мою руку, поцілувала її, Філіпе, і вигукнула (так серйозно!): "Скільки житиму, носитиму тільки білу одіж! Так я ніколи не забуду вас, мем, і всякчас думатиму, що тішу вас, навіть коли поїду і вже не побачу вас більше"* (Мокровольський: Період 1, Голкомб, P. 10).

| Generalization | відчув (Мокровольський: Період 1, Голкомб, Р. 10). *"Did you hear me?" she said, still quietly and rapidly, and **without the least** fretfulness or impatience. "I asked if that was the way to London."* (Collins. WW: Epoch 2, Ch. 4) — *Ви чуєте? — перепитала вона, так само тихо й квапливо, але **без будь-якого** роздратування чи нетерпіння. — Я спитала вас: чи це дорога на Лондон?* (Мокровольський: Період 1, Голкомб, Р. 4). | |

APPENDIX B (GRAMMATICAL TRANSFORMATIONS)

GRAMMATICAL TRANSFORMATIONS	**KINESICS**	**TAKESICS**
Omission	*I turned on the instant, **with my fingers tightening round the handle of my stick way*** (Collins. WW: Epoch 1, Ch. 4). – *Я вмить обернувся, **стискаючи рукою ціпка*** (Мокровольський: Період 1, Голкомб, Р. 4). ***The paper trembled in her hand as she held it out to me—trembled in***	*I heard **her lips kissing** the stone — I saw her hands beating on it passionately. The sound and the sight deeply affected me. (Collins. WW: Epoch 1, Ch. 14). – Я бачив, **як вона цілувала камінь**, бачив, як палко її руки обіймали й гладили його холодну поверхню. Це видовище глибоко зворушило мене. (Мокровольський:*

| | *mine* as I took it from her (Collins. WW: Epoch 1, Ch. 15). – **Малюнок тремтів у її руці й затремтів у моїй,** коли я взяв його.

The cloth she had been holding dropped from her hands—*her lips fell apart*—**all the little colour that there was naturally in her face left it in an instant** (Collins. WW: Epoch 1, Ch. 13). – **Ганчірка випала їй з рук**, *вуста розтулились*, **блідість умить покрила її обличчя** (Мокровольський: Період 1, Голкомб, Р. 13).

The cloth she had been holding dropped from her hands—*her lips fell apart*—**all the little colour that there was naturally in her face left it in an instant** (Collins. WW: Epoch 1, Ch. 13). – **Ганчірка випала їй з рук**, *вуста розтулились*, **блідість умить покрила її обличчя** (Мокровольський: Період 1, Голкомб, Р. 13).

 She sighed heavily, and leaned towards me a little, so as to rest her shoulder against mine (Collins. WW: Epoch 1, | *Період 1, Голкомб, Р. 14).*

*She stopped, drew me nearer to her—the fearless, noble creature—***touched my forehead, sister-like, with her lips**, *and called me by my Christian name. "God bless you, Walter!" she said* (Collins. WW: Epoch 1, Ch. 14). – *Вона замовкла, ступила ближче до мене, смілива, благородна жінка,* **по-сестринськи доторкнулась вустами до мого чола** *й назвала мене на ім'я: — Хай благословить вас Бог, Волтере! — сказала вона. — Побудьте тут на самоті й заспокойтесь* (Мокровольський: Період 1, Голкомб, Р. 14).

As I held out my hand, *as Miss Halcombe, who was nearest to me,* **took it**, *Miss Fairlie turned away suddenly and hurried from the room*(Collins. WW: Epoch 1, Ch. 15). – **Коли я простяг руку й міс Голкомб**, *що стояла ближче до мене*, **потисла її**, *міс Ферлі зненацька відвернулась і квапливо* |

	Ch. 13). – Вона тяжко зітхнула й трохи присунулась до мене (Мокровольський: Період 1, Голкомб, P. 15). .	*вийшла з кімнати пішла (Мокровольський: Період 1, Голкомб, P. 15).*
Addition.	*Miss Fairlie was out on the lawn. **She bowed to me**, but did not **come in** (Collins. WW: Epoch 1, Ch. 10). – Міс Ферлі стояла надворі, на моріжку. **Вона вклонилася** мені, але не **зайшла до їдальні** (Мокровольський: Період 1, Голкомб, P. 10).* *Her pale face brightened as she repeated the words, **her wandering eyes fixed on me with a sudden interest** (Collins. WW: Epoch 1, Ch. 10). – Її бліде обличчя ожило, коли вона повторила ці слова; **блукаючі очі зупинилися на мені з раптово пробудженим інтересом** (Мокровольський: Період 1, Голкомб, P. 10).* *She spoke with unnecessary earnestness and agitation, and shrank back from me several paces (Collins. WW: Epoch 2, Ch. 4). – Вона говорила з нез'ясовною серйозністю,*	***She crouched down over the flat stone of the grave, till her face was hidden on it,** and made no reply (Collins. WW: Epoch 1, Ch. 14). – **Вона припала обличчям до могильного каменя, обвила його руками** й не відповідала (Мокровольський: Період 1, Голкомб, P. 14).*

	стурбовано й навіть відступила від мене на кілька кроків (Мокровольський: Період 1, Голкомб, Р. 4).	
Transposition	***He bowed with icy deference*** *when my terms of eulogy were all exhausted, and silently opened the door for me to go out into the passage again (Collins. WW: Epoch 1, Ch. 7) –* ***Із крижаною чемністю він вклонився*** *і мовчки розчинив переді мною двері в коридор* (*Мокровольський. ЖБ : Період 1, Голкомб, Р. 7).* ***Her lips trembled—a faint sigh fluttered from them****, which she tried vainly to suppress (Collins. WW: Epoch 1, Ch. 15). –* ***Губи*** *її затремтіли,* ***легке зітхання злетіло з них****, і даремно вона намагалася його притамувати (Мокровольський: Період 1, Голкомб, Р. 15).*	*She rested one trembling hand on the table to steady herself while she gave me the other. I took it in mine—I held it fast.* ***My head drooped over it****, my tears fell on it,* ***my lips pressed it—not in*** *love; oh, not in love, at that last moment, but in the agony and the self-abandonment of despair (Collins. WW: Epoch 1, Ch. 14). – Однією рукою вона сперлася на стіл і простягла мені другу. Я взяв її, міцно потис,* ***голова моя схилилася до її руки****, мої сльози впали на неї,* ***губи притислися до неї, — не з любов'ю****, о ні! — в цю останню хвилину не з любов'ю, а з мукою, із самозреченням одчаю (Мокровольський: Період 1, Голкомб, Р. 14).*

She looked up at me quickly, and then, for the first time since I had known her, ***took my arm of her own accord*** *(Collins. WW: Epoch 1, Ch. 14). – Вона кинула на мене швидкий погляд і вперше за весь час* |

		нашого знайомства **самохіть узяла мене під руку** *(Мокровольський: Період 1, Голкомб, Р. 14).*
Integration	*Her lips trembled—a faint sigh fluttered from them, which she tried vainly to suppress (Collins. WW: Epoch 1, Ch. 15). –* Губи її затремтіли, *легке зітхання злетіло з них, і даремно вона намагалася його притамувати (Мокровольський: Період 1, Голкомб, Р. 15).* *I felt her trembling, and tried to spare her by speaking myself. She stopped me by a warning pressure of her hand, and then addressed Sir Percival one more, but this time without looking at him Collins. WW: Epoch 1, Ch. 15). – Я відчула, що вона тремтить, і хотіла заговорити замість неї, але вона застережливо стисла мені руку й знов звернулася до сера Персіваля — тепер вона не дивилася на нього (Мокровольський: Період 1, Голкомб, Р. 15).*	*I heard **her lips kissing the stone** — I saw her hands beating on it passionately. The sound and the sight deeply affected me. I stooped down, and took the poor helpless hands tenderly in mine, and tried to soothe her (Collins. WW: Epoch 1, Ch. 14). – Я бачив, **як вона цілувала камінь**, бачив, як палко її руки обіймали й гладили його холодну поверхню. Це видовище глибоко зворушило мене. Я схилився над нею і ніжно взяв її нещасні, беззахисні руки в свої, намагаючись заспокоїти її. Але намарне (Мокровольський: Період 1, Голкомб, Р. 14).* *She came forward to meet me with her former readiness—**she gave me her hand with the frank, innocent good-will of happier days**. **The cold fingers that trembled round mine—the pale cheeks with a bright red spot burning in the midst***

| | | *of them—the faint smile that struggled to live on her lips* and died away from them while I looked at it, told me at what sacrifice of herself her outward composure was maintained(Collins. WW: Epoch 1, Ch. 15). – *Вона підійшла до мене привітатися легко й жваво, як колись, і* **подала мені руку невинно-приязно й щиро, як у щасливіші дні. Її холодні пальці тремтіли в моїй руці, на блідих щоках палали рум'янці, вона силувано усміхалась,** *але усмішка погасла на її устах, коли я глянув на неї. Все в ній промовляло, яких зусиль їй коштувало здаватися спокійною* (Мокровольський: Період 1, Голкомб, Р. 15).

Her voice failed her, **her hand closed gently round mine—then dropped it suddenly.** *Before I could say "Good-night" she was gone (Collins. WW: Epoch 1, Ch. 15). – Голос зрадив її;* **рука її легенько потисла мою і зразу ж відпустила.** *Не встиг я сказати їй добраніч, як вона вже пішла* |

		(О. Мокровольський: Період 1, Голкомб, Р. 15).
Grammatical replacement	*His attentive face relaxed a little. But I saw one of **his feet, softly, quietly, incessantly beating on the carpet** under the table, and I felt that he was secretly as anxious as ever (Collins. WW: Epoch 2, Ch. 5). – Його напружене обличчя трохи зм'якшилось. Але я бачила, як він **легко постукує та постукує ногою** по килиму, — отже, тривога не облишила сера Персіваля (Мокровольський: Період 2, Голкомб, Р. 2).*	*I saw **her kiss** the white cross, then kneel down before the inscription, and apply her wet cloth to the cleansing of it (Collins. WW: Epoch 1, Ch. 10). – Я бачив, як **вона поцілувала** білого хреста, стала навколішки перед плитою з написом і почала її мити (Мокровольський: Період 1, Голкомб, Р. 14).* *Mrs. Vesey was the nearest to the door, and the first to **shake hands with me** (Collins. WW: Epoch 1, Ch. 15). – Місіс Везі була найближча до дверей — і перша **потисла мені руку** (Мокровольський: Період 1, Голкомб, Р. 15).*
Grammatical replacement	*I threw the letter away in disgust. Just as it had fluttered to the ground, **there was a knock at my door**, and Sir Percival's solicitor, Mr. Merriman, was shown in (Мокровольський: Період 2, Голкомб, Р. 3). – Я обурено відкинув від себе цього листа. Він ще й не долетів до підлоги, як **хтось постукав у двері**, й до кімнати зайшов містер Меррімен (О. Мокровольський:*	*Her voice failed her, **her hand closed gently round mine—then dropped it suddenly.** Before I could say "Good-night" she was gone (Collins. WW: Epoch 1, Ch. 15). – Голос зрадив її; **рука її легенько потисла мою і зразу ж відпустила.** Не встиг я сказати їй добраніч, як вона вже*

		пішла (О. Мокровольський: Період 1, Голкомб, Р. 15).
Partitioning (*inner partitioning, outer*)	*Her hand struck colder to mine than ever.* **She did not look at me**, *and* **she was very pale** (Collins. WW: Epoch 1, Ch. 10). – *Рука її ще ніколи не була така холодна.* **Вона не підвела на мене очей**; **її обличчя було дуже бліде** (Мокровольський: Період 1, Голкомб, Р. 10).	

APPENDIX C (STYLISTIC TRANSFORMATIONS)

STYLISTIC TRANSFORMATIONS	**KINESICS**	**TAKESICS**
Literal translation	*"Did you hear me?" she said,* **still quietly and rapidly**, **and without the least fretfulness or impatience**. *"I asked if that was the way to London."* (Collins. WW: Epoch 2, Ch. 4) — *Ви чуєте?* — *перепитала вона,* **так само тихо** *й* **квапливо**, *але* **без будь-якого роздратування чи нетерпіння**. — *Я спитала вас: чи це дорога на Лондон?* *He raised the arm which lay on the table, turned a little away in his chair, and supported* **his head on his hand, so that his profile only was presented to us** (Collins.	—

	*WW: Epoch 2, Ch. 4). – Він підняв руку, що лежала на столі, повернувся трохи в кріслі й **затулив долонею обличчя; тепер ми бачили тільки його профіль** (Мокровольський: Період 2, Голкомб, Р. 4).*	

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