

## METHODS OF RENDERING EMOTIONALLY COLOURED VOCABULARY IN THE PROCESS OF LITERARY TRANSLATION

### СПОСОБИ ПЕРЕДАЧІ ЕМОЦІЙНО ЗАБАРВЛЕНОЇ ЛЕКСИКИ У ПРОЦЕСІ ХУДОЖНЬОГО ПЕРЕКЛАДУ

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The objective of the article is to identify and describe the means of transmitting emotionally expressive information in translation.

The main scientific results are obtained applying a set of general scientific and special methods of research, namely: analysis and generalization of scientific literature on the problems of emotionally coloured lexical unit rendering; theoretical generalization, analysis and synthesis; holistic and integral approaches to the study of stylistic phenomena; comparative, descriptive and analytical methods.

On the basis of comparative analysis the authors investigate the problem of stylistically coloured lexical units rendering in translation process of the story "Matilda" by Roald Dahl.

Having studied the available literature on this issue, the authors state that the term "emotionally coloured lexical unit" is considered as a lexical unit that carries an emotional assessment in relation to an object, containing a sensual background. A characteristic feature of this kind of lexical units is their connotative meanings, that is, the polysemy of their meaning and the presence of a certain emotional stress in them.

It is highlighted that for a competent literary translation, it is necessary to pay attention to the following factors: semantics of the lexical unit, context, colouring, peculiarities of use.

When translating emotionally coloured vocabulary, it is most expedient to use the principle of equivalent translation, i.e. to translate an emotionally-coloured lexical unit of the original with an emotionally-coloured lexical unit in the target language. In cases where this is impossible, it is necessary to compensate for the lost emotional colouring. The rendering of emotionally coloured lexical units of the original should be based not only on lexical and syntactic correspondences. More important in this light is the task of preserving the tropes and figures of speech, in order to convey the artistic stylistics of the work.

The analysis made it possible to reveal the presence in the text of a large number of emotionally coloured lexical units. Also, cases of translation of neutral lexical units, which were transferred into Ukrainian with an emotional connotation were identified. In the overwhelming majority of cases, the translator has correctly conveyed the emotional colouring inherent in the original. Deviations from the original, in general, did not affect the overall picture of the translation.

**Key words:** stylistically coloured lexical units, expressiveness, compensation, connotation, stylistic device.

Метою статті є виявлення та опис засобів передачі емоційно-експресивної інформації в перекладі.

Основні наукові результати отримані із застосуванням комплексу загальнонаукових і спеціальних методів дослідження, а саме: аналізу та узагальнення наукової літератури з проблем з проблем передачі емоційно-забарвленої лексики в перекладі; теоретичне узагальнення, аналіз і синтез; цілісний підхід до вивчення стилістичних явищ; порівняльний, описовий та аналітичний методи.

На основі порівняльного аналізу автори досліджують проблему стилістично забарвлених лексичних одиниць у процесі перекладу оповідання «Матильда» Роальда Дала.

Вивчивши наявну літературу з цього питання, автори констатують, що термін «емоційно-забарвлена лексика» розглядається як лексика, що несе емоційну оцінку по відношенню до об'єкта, що містить емоційний фон. Характерною ознакою такого роду лексика є її конотативне значення, тобто багатозначність її значення та наявність певного емоційного напруження.

Підкреслено, що для грамотного художнього перекладу необхідно звернути увагу на такі фактори: семантику лексичної одиниці, контекст, забарвлення, особливості вживання.

При перекладі емоційно-забарвленої лексики найбільш доцільно використовувати принцип еквівалентного перекладу, тобто перекладати емоційно-забарвлену лексичну одиницю оригіналу емоційно забарвленою лексичною одиницею мови перекладу. У випадках, коли це неможливо, необхідно компенсувати втрачене емоційне забарвлення. Передача емоційно-забарвлених лексичних одиниць оригіналу має базуватися не лише на лексичних та синтаксичних відповідностях. Важливішим у цьому світлі є завдання збереження тропів і фігур мови, щоб передати художню стилістику твору.

Аналіз дозволив виявити наявність у тексті великої кількості емоційно-забарвлених лексичних одиниць. Також виявлено випадки перекладу нейтральних лексичних одиниць, які передавалися українською мовою з емоційною конотацією. У переважній більшості випадків перекладач правильно передав емоційне забарвлення, властиве оригіналу. Відхилення від оригіналу, загалом, не вплинули на загальну картину перекладу.

**Ключові слова:** стилістично забарвлена лексика, експресивність, компенсація, конотація, стилістичний прийом.

**Problem statement.** Literature occupies a special place among other art forms. Unlike music and fine arts, which directly influence people of different nationalities through sight and hearing, which are inherent to all people, literature is perceived through the means of language that is specific to each nation. Therefore, a literary work sometimes faces significant obstacles on the way to its reader if this reader is a native speaker of a different language system than the author of the work. And since even polylingualism and bilingualism cannot solve this problem due to the existence of a large number of languages, translation comes to the rescue, i.e. a type of creativity in which a work that exists in one language is reproduced in another one.

Translation has a special place in the literary process. Each type of literature uses a certain type of translation. In particular, fiction uses literary translation. Literary translation is one of the most obvious manifestations of interliterary (and therefore in some way intercultural) interaction. In fact, it is an important part of the national literary process as it acts as a mediator between literatures; it would be impossible to talk about the interliterary process in its entirety without it. Fiction translation is a special type of translation; it is a reflection of the thoughts and feelings of the author of a prose or poetic original work with the help of another language, the transformation of his images into material of another language.

Literary translation deals not only with the communicative function of language, but also with its aesthetic function, as the word acts as the "number one element" of literature. This requires special care and erudition from the translator. The work of art reflects not only certain events, but also aesthetic, philosophical views of its author, which either constitute a coherent system, or a mixture of fragments of different theories. Therefore, the translator must have, if not thorough, then at least sufficient knowledge for the translation of philosophy, aesthetics, ethnography (because some works depict details of the life of the characters), geography, botany, navigation, astronomy, art history and other areas. The ideological structure of the original can become a dead scheme in translation if the translator does not imagine the social environment in which the work originated, the reasons that led him to life, and the circumstances due to which he continues to live in other environments and in other time.

#### **Analysis of recent research and publications.**

One of the most interesting aspects of translation theory is the problem of rendering stylistic devices in the target language. This problem attracts the attention of linguists. Such prominent domestic and foreign scientists as I. Arnold, L. Barkhudarov, S. Bukhtiyarov, A. Veselovsky, N. Grabovsky, V. Komissarov, Ya. Retsker, V. Slepovich, Yu. Vannikova, V. Vinogradov, S. Vlahov, I. Galperin, A. Kunin, H. Casares, W. Koller, V. Mokienko, Yu. Naida, L. Roizenzon, S. Florin, A. Fedorov, A. Schweizer, and others devoted their works to the study of stylistic devices and ways of their rendering. But this aspect of translation is insufficiently developed. The importance of studying the translation of figurative means is due to the need for adequate transmission of figurative information of the work of art in the target language, the reproduction of the stylistic effect of the original in translation. [1, p. 54]

The main **purpose** of this article is to identify and describe the means of rendering emotionally expressive information in translation.

To achieve the above research goal, the following **tasks** are supposed to be solved: 1) analyzing the main means of transmitting emotional information in a literary text; 2) assessment of selected emotional units and their role in creating an emotionally expressive effect; 3) revealing the emotionally coloured vocabulary in the story "Matilda" by Roald Dahl; 4) research by means of a comparative analysis Ukrainian translation of the story performed by V. Morozov identifying the methods used by the translator to render the original expressive units, evaluating them from the point of view of translation adequacy.

To implement the set tasks, the following research **methods** are applied: comparative method, descriptive method, continuous sampling method.

**The outline of the main research material.** Nowadays, linguists pay great attention to the role of emotional and evaluative vocabulary in the structure of a work of art.

According to O. Akhmanova, stylistically coloured vocabulary is lexical units (monosemantic words or individual meanings of polysemantic words), characterized by the ability to create a special stylistic impression beyond the context. This ability is due to the fact that the meaning of these words contains not only subject-logical (information

about the designated subject) information but also additional (non-objective) – connotations [2, p. 310]. By definition of I. Arnold stylistically marked vocabulary is “words that, along with denotative meaning, indicating the subject of speech, also have a connotative meaning (connotation), which consists of emotional, expressive, evaluative and functionally stylistic components” [3, p. 153].

There are many words in the English language that have an expression element added to the nominative meaning. In all these cases the semantic structure of the word is complicated by connotation. Often one neutral word has several expressive synonyms that differ in degree of emotional stress” [7, p. 90].

Fiction text is multifunctional. In it, the aesthetic function is layered on a number of others – communicative, expressive, pragmatic, emotional, but does not replace them, but on the contrary, strengthens.

The language of a fiction text ‘lives’ according to its own laws, different from the general language, it has special mechanisms for generating artistic meanings. Such researchers as A. Potebnya, V. Vinogradov, G. Vinokur and others wrote about the specifics of the word in the literary text. They emphasized that the word in the literary text, due to the special conditions of functioning, is semantically transformed, and therefore contains additional meaning. The play of direct and figurative meaning creates aesthetic and expressive effects of literary text, makes this text figurative and expressive. In general, scholars recognize that non-expressive texts do not exist, any text is potentially able to exert some influence on the consciousness and behaviour of the reader, because it is expressiveness that contributes to the purpose of speech, ensuring the impact of the text on the recipient. Thus, the number of expressive means in the text does not determine the expressive effect of its perception, but only increases the likelihood of its occurrence. Moreover, in addition to special language means, namely emotional, figurative, stylistically marked, any neutral language unit can be expressive, depending on the author’s purpose and contextual situation.

All genres of fiction – epic, poetry, drama – are characterized by emotionality, expressiveness, aesthetic motivation of language tools, and imagery. The specificity of artistic speech is that the language of fiction uses elements of all styles. All means interact to express the aesthetic content of the work through a system of artistic images.

The translation of stylistic devices that carry the figurative charge of the work often causes difficulties for translators due to the national characteristics of stylistic systems of different languages. All linguists

emphasize the need to preserve the image of the original in the translation, believing that, above all, the translator should seek to reproduce the function of the device, but not the device itself.

Thus, the stylistic aspect of translation is necessary for a translator, without it there could not and cannot be a successful translation. It is the stylistic aspect of the language that is responsible not only for the translation from the source language into the target language, but also for the features and skill of the translator. After all, the translation of the original depends on how the translator is able to convey the meaning of stylistic means. In his understanding, the translator seeks to “improve” the author’s text, resorting to various techniques, but this does not always work. One of the many reasons is the peculiarity of the initial word usage. Another reason that makes it difficult for a translator is the national peculiarities of stylistic systems of different languages.

When rendering stylistic devices – comparisons, epithets, metaphors, proverbs, etc. the translator must decide whether it is necessary to preserve the underlying image or it should be replaced in the translation by another one. The reason for replacement may be the peculiarities of Ukrainian word usage, word compatibility, etc.

The translation of a work of art is considered to be full if it preserves and adequately conveys both the meaning (denotation) and stylistic colouring, artistic peculiarities of the use of words (connotation). At the same time, the translator must remain within the limits of the language norm acceptable for this genre.

While rendering the artistic means of expression of the original in the process of translation, the loss of certain shades of meaning is inevitable, because the stylistic systems of English and Ukrainian languages differ. Therefore, the translator’s task is not to translate one or another device, but to create an effect, an impression adequate to that made by an English-language device in its organic environment.

Let’s make a comparative analysis of emotionally coloured vocabulary usage in the story “Matilda” by Roald Dahl and its Ukrainian translation performed by V. Morozov, and identify the methods applied by the translator to render the original expressive units, evaluating them from the point of view of translation adequacy.

In the words of Margarita Brandes, “the writer realizes himself and his point of view not only through the image of the author-narrator, but also by means of his speech and language” [4, p.105]. In this study, an attempt has been made to trace the translation techniques that V. Morozov [6] uses when conveying the colour of the heroine’s speech, her

colloquial style of narration in the story “Matilda” by Roald Dahl [8]. We will see how the translator “helps” the author to reveal the image of a little girl with an extraordinary mind.

Translation techniques:

1) in most cases the translator completely copies the stylistic means of the original:

*O my gawd – ой боже мій, brainy – башиковитий, dreaded box – жахливий ящик, cooled down – вгамувала, appalling – огидні, devouring – поглинаючи, seemed to stiffen – аж заляк, less cocky – не такий зухвалий, diddle the customer – надути клієнта, a lot richer – набагато багатий, the most successful day – шалено успішний день, real wreck – справжня руїна, stinker – негідник, toddle – чимчикувати, wrapped up – зациклений, chatterbox – базікало;*

2) compensation (translating expressive lexical units by another expressive means more common for the target language): *was shrieking – заренетувала, beastly – по-свинськи, don't give me that rubbish – не замилюй мені очі, nifty little trick – дотепний фокус, asinine – безглузді, little cheat – мала брехуха, brilliant father – геніальний батько, to be hot stuff at arithmetic – знати арифметику як свої п'ять пальців, run rings around them all – брати над ними гору, going round the bend – божевілья, devising and dishing out – вигадувала і призначала;*

3) rendering stylistically neutral lexical units with the expressive ones in order to convey the atmosphere of the story, author's intention, or peculiarities of the narrator's speech: *was building up (збільшувалась) – набирала оборотів, she stopped dead (вона зупинилася мертва) – залякла на місці, stuffing himself (набиваючи себе) – наминаючи, flog to (бити до) – впарити, came into (зайшов) – ввалився, eating (ївши) – ласуючи, strode (крокував) – увірвався, enough (достатньо) – добряче, came (почала) – вибухнула, glanced (глянув) – зиркнув, pointing (вказуючи) – тицяючи, said (сказав) – звелів, oggling (дивлячись) – вирячив очі, splendid punishments (чудові покарання) – найдошкульніші кари, he became very quite (він став дуже спокійним) – йому заціпило, almost blinded the onlooker (майже осліпив глядача) – аж очі сліпили, things (речі) – частоти, very pleased (дуже задоволений) – страшенно вдоволений, crop of black hair (пасмо чорного волосся) – чорна чуприна;*

4) use of diminutive suffixes and prefixes inherent in colloquial speech to create a more accurate picture for the Ukrainian reader: *girl (дівчина) – дівчисько, talk (розмова) – балачки, quietly (тихо) –*

*тихесенько, in the early morning (рано в ранці) – рано-ранесенько, book (книга) – книжечка, room (кімната) – кімнатка, nothing (нічого) – анічогісінько, нічогісінько;*

5) use of colloquial syntactic constructions in translation:

a) the use of syntactically incomplete expressions characterizing spoken language:

*Right. I've got it. – Є. Записав.*

*He sat ... - сів ....*

*They are over there – отам*

*Would you like me to help you ...? – Допомогти тобі ....?*

*Can I help you, Matilda? – Допомогти, Матильдо?*

b) replacement of words (inversion), characteristic for colloquial speech:

*Here I come – ось я прийшов*

*It is full of mystery. – Там стільки таємниць.*

*... he sure as heck won't get a job anywhere else. – ... деінде він чорта лисого знайде, а не роботу.*

6) introduction of additional colloquial elements to convey precise context and stylistic coloration of English sentences:

*Early – з самісінького ранку*

*However – хай хоч які*

*No less than – нівроку аж*

*Were falling over themselves – аж зі шкури пнулися*

*I am wondering what to read next? – Я оце думаю, щоб це такого почитати?*

*Could I do it? – І мені так можна?*

*It's a funny thing about mothers and fathers. – Але ж і кумедні оті мами і татусі.*

7) there are cases when the translator (despite having the analogue in the target language) replaces the expressively coloured words with less expressive ones: *What the heck's the matter with you, woman? (Що в біса з тобою, жінко?) – Та що з тобою, жінко?, came sweeping out (вийшла змітаючи все навколо) – вибігла, to keep a straight face (ледве утриматись) – не видасть себе, but alas (але на жаль боже) – проте, нажаль, shut up (стулити пельку) – замовкнути, мовчала, помовч, crouching over (згинаючись) – нахилившись, delve (копатися) – зануритись, flick away (відмахнутися) – викинути, fished (підхопив) – вийняв, flare-up (спалах, спалахнути) – сварка, don't butt in (не впирайся) – не заважай;*

Thus, we can conclude that used by the translator V. Morozov's techniques allow to convey stylistic features of speech of the protagonist of the story, giving the Ukrainian-speaking reader chance to evaluate her character and guess the author's

intention. Since one of the main functions of literary style can be considered a function of aesthetic impact on the addressee, that is, on the reader, then it can be noted that in the studied translation this impact is not lost, but manifests itself in full.

**Conclusions.** The analysis made it possible to reveal the presence in the text of “Matilda” by Ronald Dahl a large number of emotionally coloured lexical units. In the overwhelming majority of cases, the translator V. Morozov has correctly conveyed the emotional colouring inherent in the original.

Deviations from the original, in general, did not affect the overall picture of the translation.

Summing up all of the above, we can note the need for further theoretical and practical study of the problem of rendering emotionally coloured vocabulary. This study will undoubtedly help to create a more accurate picture, with the help of which it would be possible not only to trace the specific features of the translation of emotionally coloured lexical units, but also to study in detail the perception of this layer of vocabulary among representatives of other cultures.

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