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COMMUNICATIVE COMPETENCE AS THE PRINCIPLE ASPECT OF MOKROVOLSKYI'S TRANSLATION

О. М. Мокровольський у повній мірі застосував комунікативну компетенцію як основний аспект при перекладі оповідання Е. А. По "Окуляри", відтворивши емоційно-психологічне напруження героїв, гумористичні елементи за допомогою стилістичних засобів у пре- та постпозиціях. Переклад справив схожий вражаючий ефект на читача.

Ключові слова: комунікативна компетенція, тропи, метафоричні епітети, метонімічні епітети, іронічні епітети.

О. М. Мокровольський в полной мере применил коммуникативную компетенцию как основной аспект при переводе повествования Е. А. По "Очки", воссоздав эмоционально-психологическое напряжение героев, юмористические элементы с помощью стилистических средств в пре- и постпозиции. Перевод произвел похожий впечатляющий эффект на читателя.

Ключевые слова: коммуникативная компетенция, тропы, метафорические эпитеты, метонимические эпитеты, иронические эпитеты.

Communicative competence as the principle aspect was used in full extent in translation of E. A. Poe's short story "The Spectacles" by O. Mokrovolskyi, recreating emotionally-psychological tense of the heroes and humorous elements due to stylistic forms in pre- and post-positions. The translation is made in such a way that it creates similar astonishing effect on the reader.

Key words: communicative competence, tropes, metaphorical epithets, metonymical epithets, ironical epithets.

Despite the extensive literature on theories concerning the development of communicative competence, there is still an unfortunate paucity of research on this topic. Only through increased understanding of the development of communicative competence is the development of communication theory, the application of linguistics to the study of translation: in short, to the establishment of the bases from which recent work in translation theory has been able to proceed in 21st century. Translation reflects unity of the real actuality and those who are translated, as the participants of communication, which are in search of meanings of conversion of the conceptions system of study language in the conceptions system of native language.

A.A Pysyk, V.D. Chervonenko and A.L. Ostapenko considered that: "communicative equivalence of a new text in respect of original one is dependent on the realization of three main requirements:

The text of translation should reproduce in full extent contents of original text.

The text of translation should be contrast with the original one on the basis of its extent, supporting similarity with stylistic effect from the point of view of laconicism or expression openness.

The text of translation should conform to norms of the language of translation".

As it was noted by S. Bussnett, George Steiner, taking a rather idiosyncratic view of translation history, feels that although there is a profusion of pragmatic accounts by individuals the range of theoretic ideas remains small.

But Steiner's description of the translation as a shadowy presence, like Larbaud's description of the translator as a beggar at the church door, is essentially a post-Romantic view, and has far more to do with notions of hierarchy in the chain of communication between author, text, reader and translator than with any intrinsic aspect of the process of translation itself.

E.A. Poe – the American short story writer, who possessed his unique individual style. He was a real master of a short story and well-known critic and a profound thinker, who value the word. The writer is known to be interesting personality. A lot of Ukrainian and Russian critics have overseen his life paths and creativity: A. Blok, A. Zverev, J. Kovalev, K. Shahova, A. Gavrilyk and others.

The author wrote "The Spectacles" in 1850, when Mokrovolskyi translated it in the second half of 20th century. It would be interesting to observe how Oleksandr Mykolayovych reproduced the spirit of Romanticism.

The **aim** of this research consists of making an attempt to characterize the Mokrovolskyi's strategy of translation, employed to achieve conceptual and aesthetical significance as a form of realization of semantic category in artistic speech.

The **objectives** of this work consist of such paragraphs: 1) to make some researches in the field of communication, linguistics and stylistics; 2) to pay more attention to the tropes in the target language; 3) to investigate communicative competence as the principle aspect of translation; 4) and, finally, to analyze Mokrovolskyi's translation.

The **methods** employed in the paper include dictionary definition method and comparative analysis. Due to the novelty of created images in "The Spectacles" by E. Poe there are a lot of stable and individual epithet constructions. But special attentions we want give to metaphorical, metonymical and ironical epithets because of their interesting translation by O. Mokrovolskyi.

In **metaphorical epithets** there should be indication of similarity and difference, semantic disparity, violation of well-form. Animistic metaphorical epithets are possible when inanimate subject possesses properties of living creature; the example is the epithet "*spirited note*" [1], which is interesting not only because it is metaphorical, it has interesting epithet construction, too. Of course, short informal letter cannot be energetic in usual circumstances. As to the epithet construction Mokrovolskyi used very interesting terms when he was translating this epithet. In Ukrainian it sounds as "*шляхетна цидулка*" [6, p. 230]. This a very interesting translation, because the word "spirited" means feelings of energy and determination, though word "шляхетна" ("noble") means some moral or generous traits, which denote an admired side of human character. Maybe translator substitutes the adjective "spirited", which is used by the author, by "noble" because it sounds more melodious and more suitable to the context. The noun "note" means a short informal letter. The word "цидулка" also means a short letter, but belongs to the West Ukrainian dialect. So we can see that Mokrovolskyi introduces the Ukrainian dialectal lexis for the better understanding of the text. "*Noble heart*" [1] I also a metaphorical epithet, but in this case Mokrovolsky translated it as "*шляхетне серце*" [6, p. 229]. **Ironical**: "*What in the name of everything hideous did this mean?*" [1] – "*В ім'я всього відворотного – що це?*" is the ironical epithet, which expresses big astonishment and ironical humour. It is not hard to notice that Mokrovolskyi translated the word "hideous" as "", though the word "hideous" means something or someone extremely unpleasant or ugly and translates in the Ukrainian as "огидний", "бридкий", "потворний", but surely not as "відворотний" ("repulsive"). So O. Mokrovolskyi again used his arbitrary translation for emotional strengthening in this ironical epithet. **Metonymical** (the name of an attribute of an entity is used in a place of an entity itself): one more interesting Poe's phrasal epithet is "*consigning to the innermost regions of Erebus*" there is not less interesting Mokrovolsky's translation: "*послати до найглибшої ями пекла*". This epithet is both ironical because character of the narration pronounced it with funny irritation and **metonymical**. However, T. Onopriyenko noticed that metonymy is the least expressive from all the tropes [2]. O. Yemets considered that: "It is possible to define the analogical phenomenon and in attribute metonymy – metonymical attributes in praesentia, in which image of the trope is present and metonymical epithets in absentia, in which image of the trope is absent [4]. However, metonymical epithets in Poe's work are metonymy in absentia. The main hero said it when he wanted express contemptuously his negative attitude to his friend. The word "Erebus" (is related to the Greece mythology) means the name of Greek god Erebus, who was the son of Haos and Geiya. According to the context, the word "Erebus" is the metonymical denomination of the other world that Mokrovolskyi translated as "пекло". As we said before this epithet construction acquired both fresh lexical and semantic metonymical and ironical meaning. So Mokrovolskyi, understanding mythological and cultural aspect of this epithet, translated it metonymically, went below the words to the author's thinking. Therefore, "the innermost region of Erebus" and "the innermost hole of the hell" have the same conceptual essence. Of course, as ironic epithet expresses negative estimate and has mockingly-disdainful character.

Structural: Poe used simple epithet, expressed one-word, "personified" in post-position, whereas translator put the epithet "втілена" in pre-position [3]. Poe also used **compound** epithets: "*hours dreary and innumerable*" [1] – "*понури, нескінченні години*" [6, p. 222], Mokrovolskyi translated again in pre-position. So the expressiveness of the translation is reduced due to its place in pre-position. And vice versa, Poe wrote the epithet in pre-position in epithet phrase "*gave his undivided attention to the stage*" [1], whereas Mokrovolskyi translated it in post-position "*увага була нероздільно поглинута сценою*" [6, p. 221]. In that case, the translation appears better, because its expressiveness is strengthened due to its place in post-position.

Consequently, the naturalness of translation does not mean its absolute identity with original text, for example, "*lovely a woman*" [1] – "вродливицю" [6, p. 239], "*the bills presented a very rare attraction*" [1] – "афіші наобіцяли стілки звабливого" [6, p. 221], "*my rudeness*" – "нечемну поведінку"; "*impropriety*" – "непристоїну витівку"; "*age*" [1] – "старечий вигляд" [6, p. 221]; "*my affluence*" [1] – "чималі статки" [6, p. 229]; "*these few*" [1] – "жменька людей" [6, p. 229]; "*had not scorned my proposals*" [1] – "не відкинула презирливо моїх пропозицій" [6, p. 229].

It is our great assertion, Oleksandr Mokrovolskyi did the natural translation conveyed Poe's intention in full measure, weighing mostly intuitively each word and thought, using his artistic impression. Communicative competence as the principle aspect of translation was used in full extent by O. Mokrovolskyi. He did not only excellently translate the plot without losing high artistic value, but partly added own features, especially having picked up expressively-emotional meanings; translated the text into the versatile language, having mastered the linguistic hurdles in the target language. Dealing with analysis of his translation of epithet and epithet construction, he is observed to apply his knowledge of 4 Cs of communicative competence: Clear, Concise, Courteous and Correct translation – these are our epithets, functioning as attributes, which we would use according to analysis of Mokrovolskyi's translation.

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