

### CHRONOLOGICALLY-MARKED LEXEMES IN NOVELS BY WALTER SCOTT

*The article deals with chronologically-marked lexemes in novels by Walter Scott. The aim of this study is to examine options and their characteristics of historicisms transmission while translating at the example of the historical novels by W. Scott. The subject of the study is, above all, historicisms, i.e. chronologically marked lexical means of creating genre of the historical novel, and are one of its key features, and techniques to achieve translational equivalence, i.e. the translation transformations taking place while historicisms translating in a this genre literary work. The objects of study are various ways to transfer historicisms in historical novels. The scientific novelty of the topic is a matter of this topic being insufficiently explored by translators, philologists, linguists, and thus a wide range of opportunities to replenish information on how to translate historically marked lexical units in this area can still be discovered and described. However, the most important conclusion must be made that the stylistic role of historians in general and, above all, in the work of W. Skott, can not be overestimated, since they are, firstly, the determinant of the chronological time of the work, and secondly, give the text emotionally expressive coloring and as a consequence, make him more interesting to read.*

**Key words:** *Walter Scott, chronologically-marked lexemes, novations, historicisms.*

The scientists who have studied the issue and were interested in historicisms include L. V. Shcherba, O. D. Schweitser, R. O. Budagov, R. M. Popov, D. M. Shmeliov, N. M. Firsova, M. V. Arapov, V. G. Hak, G. V. Stepanov etc.

**The topicality** of the subject first of all consists of few linguistics scientists having studied the lexical means in historical novels of this author. In fact, these means define the genre as its main feature. As a result of them being poorly investigated, a small number of works on this issue exists. Thus, there is an area for the future explorations of the not fully disclosed scope of research in the theory of translation. Secondly, everyone working on the translation, repeatedly faces historicisms, and faces the problem of their adequate transference, here comes the need to find new ways in terms of reproduction of the original text in other original languages.

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**The objects** of study are various ways to transfer historicisms in historical novels. The historical novels of Walter Scott and their Ukrainian translation versions were chosen as **the matter** of the research.

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According to the aim of the study the further objectives set was established:

- To consider the historical novels of Walter Scott and events that served as a prerequisite for their writing;
- To examine ways of historicisms translation;
- To determine what historicism is, to describe its nature and role in the literal works;
- To classify historicisms according to the views of different linguists identifying their underlying basis;
- To research translations into Ukrainian of competent literary figures.

Walter Scott and his historical novels. Novation in literature. Walter Scott (1771–1832) is a world-famous British writer, whose creative heritage includes 28 novels – most of which are dedicated to Scotland. As a Scotsman, he took great interest in the complicated past of his country. Most of his historical novels are based around historical events of Scotland. The vocabulary he used was chronologically corresponding to the relative time periods in his works. The issues raised in his historical novels were always significant, topical and relevant. This author became skilled at delivering historical facts in a way that is contemporary to his time, having studied literary monuments of history. He believed that the precision and accuracy of historical facts is the foundation of creating a perfect historical novel.

Walter Scott is regarded by many linguistic scholars as the founder of the genre of the historical novel in literature. In his opinion, a historical novel has a marked-off task to more comprehensively portray the historical past, which is different from the scientific approach of studying history. It has to bear the emotional and psychological aspects of semantic content, namely, to fill colorless scientific facts with "human feelings": beliefs, emotions, ideas, thoughts and so on. To create history of individuals as well as that of a large society, a

historical novel should respectively describe: 1) personal lives of individuals – those who really existed and / or the fruit of imagination of the author; 2) the ups and downs of the political scene. Scott's innovation in literature was that he developed the principles of historical method to create interesting, easy to read novels and to replace with excessive archaism. His style of writing represents an authentic picture of his contemporary age and the features of a particular era.

Some may find it impossible to disagree with the view N. Dyakonova expressed in her work called "English Romanticism. Problems of Aesthetics": "Scott creates the main purpose of the historical novel according to a certain role of history in the development of literature, along with the same for the relationship between people being its subject. Scott was convinced that historicism of a novel lies in basing on real facts, as how those who lived in the past ages existed, what way of thinking they had, the causes of their behavior, but no way succumbing to the pressure of external conditions and political ups and downs" [1: 76].

In addition, B. Reizov, a Soviet literary critic, who studied creative activities of Scott, notes in his book "Creative Work of Walter Scott" (chapter "The theory of the historical novel"), that Scott established principles of the new historiography: "... the idea of all-mankind unity made Scott not only an artist but also historian and formed the underlying basis for the next historicism of the twentieth century. The novelty in the work of W. Scott consisted of the idea that in order to write a proper historical novel, for reasons of W. Scott, one must describe in detail in the imagination what life was like in that era, which customs and character it bear" [2: 279].

Then, Reizov continued: "... the boundaries of novel were incredibly advanced by Walter Scott. To put the life of the whole country into one composition, to describe personal fate against the background of social problems, to intertwine the life of a common man with national-importance events meant to create a new historical philosophy, which carries the idea of the unity of history, continuity of relationships of private or personal interests, considerations with the search for benefits for society as a whole" [2: 279].

The scholar A. Belskyi, who wrote that in artistic terms W. Skott united factual and fictional, explaining the eligibility of this combination as "the most significant peripeteias between people in different manifestations, along with sources replenishing them, are shared equally by all historic landmarks, nations, social classes; that's where it invariably turns out that although social status has an impact on human considerations, ways of thought and actions, people themselves are incredibly similar to each other. Because of this, their feelings and emotions in their essence are similar to our own. If any writer is going to write a novel, it is clear that linguistic and historical facts which are at his disposal, are related to the modern era to the same extent as to the one he describes in the book" [3: 27].

The prominent place in the allocation of Scott's priorities when writing his works was taken by the effect, carried out on a person by community to which the person belongs, and by heritage of the distant past. We agree with the opinion of D. Dayches, British researcher, who claimed that the novels of Walter Scott are imbued with a sense of dependence on one's life of another one's one, and complex storylines interlacings in their interaction; while in individuum Scott saw the basic figure of these plot's interweavings out of his / her own will, and asserted that the actions, statements, beliefs of the person let us learn about his origins as well as customs and beliefs of his people, which made the person to be the way he / she is [4: 5–6]. Thus, there is no doubt about the significant contribution made by Walter Scott in the global literary heritage and his primary role in the establishment of the genre of the historical novel.

Historicisms: their definitions and classification. So, historical novels of Walter Scott are particular, they gained much respect because of their truthful sounding, realistic portrayal of events, which is achieved not only through close attention to facts, i.e. dates, historical figures and events, but also through careful selection of lexical means of expression. With the help of this lexical vocabulary (in particular, historicisms) a chronological sequence of the text and the interrelationship of space and time is created.

Here it is appropriate to give a definition of historicism in general. So, by definition given by A. Halperin, a researcher, it is accepted to consider historicisms to be obsolete lexical items that are no longer used because the items they called, do not exist any more, and thus, these words generally do not come out of the language, remaining verbally in its stock, however, are subjected to certain restrictions on their use, being reduced to functioning in the texts of historical content, scientific historical researches, works of art of historical nature, including historical novels, and such like [5: 67].

That is why sometimes some scientists name them as "material archaisms," but it's essential to keep in mind that difference between historicisms and archaisms is that no synonyms – the modern equivalent of the language can be found for historicisms. For example, the researcher A. Halperin considered historicism as one of archaisms, but some linguists such as V. S. Vinogradov refer old-fashioned lexemes and their meaning, giving names to things that went out of use, to historicisms, including household items, decorative elements, types of ancient weapons, clothing, tools, names of organizations, institutions, officials, titles and more [6: 72].

It is sufficient to provide a classification of historicisms here. So historicisms are divided into semantic groups such as:

- 1) the name of old political and social realities such as: the young pretender, dame, puritan;

- 2) the name of the ancient professions that were widely known and common in the past, such as: bowman, coaler and swordsman;
- 3) the name of outdated weapons: archer, baldric, gorget;
- 4) the tools that are no longer used: plow, mortar, millstones;
- 5) historicism is called the old types of clothing: robe; array, pall;
- 6) indication of animal names: steed, palfrey.

There is another way to classify historicisms, which are listed below. Thus, there are so-called exocentric historicisms – these are nominative units that serve as an additional category of national or cultural reality, transferring a characteristic that is objectively inherent for that actuality.

Typically, the mutual connection of exocentric historicism with the reality is determined by its main title – that is, endocentric historicism. Here the example should be given: for example, we take exocentric historicisms 'crop-eared', 'Roundhead' and 'prick-head', so all three words are mediated by their primary name – Puritan, which is endocentric historicism.

Exploring the historical novels of Walter Scott, this trend can be observed that the use of historicisms depends on their lexical and stylistic paradigm, that is, its presence or vice versa. As in artistic texts historicisms are used according to it being absent in them, in other words, it is impossible to match either synonyms or antonyms to them, the author includes in his work, using the so-called direct way, that is, he explains the meaning of historicism in a separate footnote where he explains its meaning to the reader by using explanations and clarifications, which includes a clear-cut definition which is called "explicit" as well as the meaning that was kept in mind without expressing it directly, that is "implicit".

Ways of translating the historicisms. Historicisms as chronologically-labeled components designed to reflect reality carry an important stylistic and expressive role in the texts of different thematic focus and different areas, giving a specific sense value, and due to its time-spatial historical subtext create a special background. A translator doing a translation of the text saturated with historicisms faces the problem of the adequacy of the transmission of the structure and form of the original source, expressive and semantic content, depicting of contextual features of historicisms in a translated text [7: 69].

In order to clearly express the meaning of the outdated lexical unit, it is necessary to take into account the specifics of the influence of both linguistic and extra-linguistic factors on the reproduction of the meaning of the original source by means of the language of translation. Methods for translating of special lexemes are not universal, but still it is possible to distinguish certain well-known translation transformations.

Historicism can be translated using transcription or transliteration, in other words, via lexical units with a specific national color, the content of which is determined by the structure of these same units at the phonological level. If there is no equivalent of the source language unit in the target language, which could accurately reproduce the semantic meaning and the extra-linguistic nature of the lexical unit, the descriptive translation (explication) method is applicable [8: 60].

While transferring the meaning of units that, despite the structural differences, express similar values and perform similar functions in the language, it is widely accepted among the translators to use a semantic analogy. It is one of the most common ways to translate historical realities is descriptive periphrasis. The method of assimilation is used to reproduce the semantic-stylistic functions of the language realities of a source similar to the reality applicable in the target language. Another type of transferring of semantic-stylistic functions of historical realities is called the contextual interpretation of reality; it is inseparably combined with the integrity of artistic texts and consists in explaining the content of reality in the closest context of the plot [10: 149].

The translation of historicisms requires extraordinary efforts, since it is not always possible to convey the meaning of the English lexeme by means of the Ukrainian language.

In the practical translation of V. Vinogradov distinguishes two stages of elaboration: the first is related to the comprehension of the meaning of foreign text, and the other – the transfer of it by means of mother tongue. The first stage of the translation is called the perception of the work, it consists in the perception of the text before translating, that is, the translator tries to comprehend the full meaning of the text and feel it, and in the translated perception, in other words, the direct perception of specific lexical units, whole sentences and phrases etc. when working on a translation. Thus, the translation is complex by its nature and, in order to obtain an essential result, it is necessary to perform it gradually, consistently and thoughtfully. After defining the content of the work, they move to the second stage in the translation process, namely – to reproducing the original work by means of the language of translation. After interpreting the semantic and emotionally-expressive information contained in the phrase, the interpreter tries to reproduce it, while trying to maintain its full volume [9: 149].

As a result of the above-mentioned, the historicisms translating issue can be considered as follows. The author describes a specific historical epoch, whose language he carefully copies during the description of the realities. The chief assistant to an interpreter in this case is dictionary, the use of which helps to achieve adequacy in translation. Adequacy should be understood not only as an equivalence to this translated word, but at the same time to the whole lexical environment, or in other words to the context. Because, as a rule, not words are translated on their own, but ideas, views, expressed not by one word, but by several. That is why it will be

logical to consider as the minimum "unit of translation" not a word, but rather a phrase, or moreover, an entire semantic group, which expresses a relatively complete fragment of thought. There are two categories of matching in dictionaries as variational matches and equivalents. Since the equivalent is considered the only constant and consistent match, if it is available, the translator does not, in essence, have the right to choose. But one should not reduce the use of the equivalent in absolute terms. There are a number of cases in which, in order to avoid unnecessary tautology of the same word or some other stylistic reasons, one should refuse to use the existing equivalent and find it synonymous with translation.

If, however, to translate literally in such a case, a possible partial loss of content when translated into the Ukrainian language, which was available in the English-language primary source, or it also becomes possible to lose the aesthetic value in the translation version, which will inevitably cause misunderstandings in the reader.

It should be noted that the replacement of a lexical unit belonging to a certain layer of the dictionary, in a word belonging to a completely different, will be a big mistake and the result of distortion of the author's opinion. Such a translation will not be considered adequate, as it will create a false understanding of the author's language. A similar situation is the substitution of the literary word of a commonly used spatial word in direct language, which can completely spoil the appearance of a hero of a product in a social plane. The same seriousness is the reverse error, that is, the inclusion of vulgar and spoken words in the work of the author, which was created in strict literary style, or their use in relation to the characters who belong to educated people. Such mistakes cause readers a misunderstanding and vision of the social status, characteristics and level of education of characters in the work, as well as social relations between these actors. Historians serve as a characteristic feature of the character's speech, his behavior, functions that he performs within the features of the historical era, which is described in the work, in other words, historicism forms the historical color of the novel.

The translation of historicisms draws the attention of an interpreter to the possibility or vice versa, in relation to the reproduction of the chronological segment in them, by virtue of which they form the historical subtext of the novel, show the affiliation of the hero of the work to a certain period of time or give a stylistic color to the text. It should be borne in mind that actors in prose writings often express opinions using historicisms. The variety and effectiveness of the translated text on the criterion of assertion of the expressive functions of historicisms is observed in the following scenario: the reproduction of the corresponding emotionally expressive content, the enhancement of the emphatic functions in translation, the change in the emotional and expressive content for reproduction by weakening the emphatic role.

Sometimes historical words and special historical forms of words used with satirical goals. The language situations in which the use of historicism is used are not consistent with the context, which leads to inconsistencies between the word taken at the given time and the usual situation that involves its usage.

Moreover, the number of new verbal values and newly introduced lexical units each time exceeds many times the number of outdated, chronologically-marked lexemes. This is evidence of the perception of the vocabulary of the language for innovation and development, since changes and updates, the addition of new words and their meanings of vocabulary are ongoing, and this process is endless. In spite of this, some words with the exact opposite obsolete and turn into a historically marked vocabulary. However, it is erroneous to regard historicism as completely obsolete and unused, since in spite of the obsolescence of historicisms, they are partially left in the language, while the scope of their use is limited, which means that historicisms are the words that are out of active use, being translated from the linguistic asset from the past. Thus, these language units can be used in almost all areas and spheres of speech, at least in specific language styles, because they are inherent in art style and historical style, as a rule.

Conclusions. On the basis of historical events being the genre-stylistic dominant of the historical novel, the genre-marked vocabulary of the historical novel is regarded as a chronologically marked vocabulary, presented by historians, which reflect the essential typological features of the genre. In historic novels by W. Scott historicisms are stylistic means, typical function of which is first of all to attach temporal / historical coloring to the literary works and secondly to perform the speech characterization of characters. As the significance of historicisms is related to the basic values of the motive lexeme by the relation of the derivative, which is qualified as direct or indirect depending on the direct or indirect connection between nominated referents, endocentric and exocentric historicism are distinguished. The metonymic transition is a factor that strengthens the stylistic effect of historicism, since, with metonymic tropes; historicism becomes more informally saturated by the fact that both the sign and the subject itself are represented in it. The vast majority of historicisms are simultaneous, that is, they refer to the concepts existing in the historical epoch, which is described in the historical novel. After reviewing some of the works of linguists and translators on this subject, we have achieved the main goal of identifying the stylistic features of historicisms used in historical novels, in particular such world-famous writer and poet Walter Scott.

In the first section, we studied the historical novels of Walter Scott, the way and direction of creative activity that had an impact on the use of thematic stylistically colored vocabulary. Chronologically labeled vocabulary is an integral part of Walter Scott's historical novels, as this author was interested in the historical political and social events of England and Scotland.

In the second section, the linguistic nature and source of historical histories, their place, role and significance in historical novels was considered, their classification was given according to different criteria and the peculiarities and difficulties of their translation were highlighted. Historians, if taken as an element of reproduction of historical reality, play an important role for the stylistically expressive color of the work, giving a specific nuance to its meaning, and predetermine the formation of a special expressive tone due to its own subtext. Translating a historical novel, the translator has to face the problem of an adequate transmission of historicisms, and this applies both to their form of the direct, and the expressive and content load they carry, as well as to the problem of full-fledged translation of the contextual "taste" of this kind of chronologically-marked lexemes in the translated text version.

The task of historicisms is to give the name to existing realities, but instead they come more often to use synonyms or modified word forms, which partially have a different transformed form by adding a suffix or prefix, or by changing the sound of the words or their phonetic transformations.

In order to correctly reproduce the lexical units mentioned in our study, it will be correct to reproduce the original content of the linguistic means of the language of translation, taking into account both linguistic and extra-linguistic factors. As already noted, these possible translation paths can not be considered as universal, but their use is the most frequent and most effective. Since it is known that historical events predominate in the genre-stylistic plane of the historical novel, chronologically-marked tokens, represented in this case by historicism, are typical features of this literary genre. Historical novels of Walter Scott's historicism are stylistic means, which are intended primarily to create historical and temporal flavor of an artistic work and provide a speech characteristic to his characters.

The section number two also highlighted the specific principles of the translation of historicisms and explained the stylistic role they perform. A classification was made according to which historicism can be imagined to be divided into four groups by meaning, namely, semantic groups on the designation of the subject of personal relationships (including behavioral characteristics of the person, emotional spectrum, etc.), social sphere (status, social role, etc.), clothes and representatives of the fauna.

Exploring the topic it was confirmed that more and more words are passed to the passive vocabulary of the language as the lexeme become obsolete, as more and more widespread their equivalents appear and come to them. Along with that it was confirmed that English, constantly changing and updating, caused by the development of living language and the progress of progress, is subject to the influence of its changing vocabulary, which is continuously updated. These changes require monitoring, regulation of replenishment of vocabulary by outdated units, controlling their use in everyday communication. However, the most important conclusion must be made that the stylistic role of historians in general and, above all, in the work of W. Skott, can not be overestimated, since they are, firstly, the determinant of the chronological time of the work, and secondly, give the text emotionally expressive coloring and as a consequence, make him more interesting to read.

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***Карпюк Н. Є. Хронологічно-марковані лексеми у новелах Вальтера Скотта.***

*У статті висвітлено та проаналізовано хронологічно-марковані лексеми, що використовуються у художній прозі В. Скотта. Згідно з традиційною точкою зору, Вальтера Скотта справедливо вважають новатором у мистецтві художнього слова та творцем жанру історичного роману. Зокрема, дослідження та сама стаття поділена на декілька пунктів, що всебічно описують В. Скотта, його історичні романи, а також історизми – як хронологічно-марковану лексику та різновиди їх перекладу.*

***Ключові слова:*** Вальтер Скотт, хронологічно-марковані лексеми, історизми.

***Карпюк Н. Е. Хронологически маркирующие лексемы в новеллах Вальтера Скотта.***

*В статье отражено и проанализировано хронологически маркирующие лексемы, которые используются в художественной прозе В. Скотта. Согласно традиционной точке зрения, Вальтера Скотта справедливо считают новатором в искусстве художественного слова и творцом жанра исторического романа. В частности, исследование и статья разделены на несколько пунктов, которые всесторонне описывают В. Скотта, его исторические романы, а также историзмы – как хронологически маркирующую лексику и разновидности их перевода.*

***Ключевые слова:*** Вальтер Скотт, хронологически маркирующие лексемы, историзмы.