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INVERSION AS A MEANS OF ETHNICALLY MARKED AND IMAGERY ELEMENTS EMPHASIS IN THE ORIGINAL AND TRANSLATED VARIANTS OF BELLES-LETTERS TEXT (AS BASED ON THE OLES' HONCHAR NOVEL "CATHEDRAL")

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The article elucidates contexts with the stylistically marked inverted syntactic structures containing ethnically marked (*realia*) and imagery elements. The research focuses on identification of their emotiveness in the original text with a view to lingual and extralingual parameters, in particular expressively marked units relating to different language levels. The article as well deals with the ways of these contexts adequate rendering into the target language taking into account lingual and extralingual (cultural) divergences between the original and target artistic world pictures. In O. Honchar's novel "Cathedral" inversion is applied to: (1) put a stress on semantically and communicatively significant sentence units often bearing connotation realized on micro-, macrocontextual and textual levels; (2) emphasize units designating contextually marked lexical elements bearing specific imagery and emotive connotation; (3) reveal artistic details assisting to convey certain features of the depicted situation or attach specific traits aiming to characterize personages' role in the narration structure of belles-lettres discourse. The translator's strategy lies in the intention to embrace the original text in all its amplitude and complexity. The translator has mainly applied syntactic level transformations aimed at substituting original inverted models with the target direct word order structures with a view to the contrasted languages syntactic systems divergences. The comprehensive consideration of both lingual and extralingual parameters of the original and translated text with an account of the contrasted languages divergences would enable the achievement of adequate proximity between them, thus promoting successful communication among the original and target culture representatives.

Keywords: inversion, expressiveness, imagery, lingual and extralingual context, *realia* component, original text, translation.

Problem setting. The introduction of ethnically marked and imagery units into the semantic space of belles-lettres text performs manifold functions thus, evidently, effecting its reception by the readers. Ethnically marked lexemes emphasized with the help of inversion in fiction discourse contexts frequently intend to convey the writer's vision of certain national signposts reflected in artistic images often bearing symbolic connotation in the Source Language (SL) and culture. These units, apparently, determine the value of a literary work in the national literature heritage, and, correspondingly, rendering such texts into the Target Language (TL) preserves its *topicality* in the contemporary Translation Studies domain.

Theoretical framework. The designation of a cultural component in the semantic structure of a language unit actualizes the fundamental mechanisms of world verbalization with a human being constituting its integral part [13, c. 73]. Verbal units containing ethno-cultural components in their semantic structure are frequently endowed with imagery connotation. Such units frequently crucial archetype notion [13, c. 74]. Thus, the lingual elements constitute *realia* notions defined as "mono- or polysemantic units with the lexical meaning comprising (in the aspect of binary opposition) conventionally fixed set of ethno-cultural information alien to objective reality of the recipient language" [3, c. 58]. Lingual units bearing symbolic features are, presumably, attached with imagery semantics. The latter has often been incorporated in the extralingual (background) information contained in the concepts peripheral zone, especially those designating material or spiritual parameters (values) of a society [7, c. 17-18]. P. Newmark es-

timates as "approximate" the translation where a SL cultural word is substituted by a TL cultural word [15, p. 283]. "Close translation" is regarded as "foreignizing" – "the approximation" of the foreign text entails deviation from dominant domestic values [17, p. 146]. Inlaims foreignizing the translation, the ethnocentric violence that every act of translation wreaks on a foreign text is matched by violent disruption of the domestic values that challenges cultural forms of dominant, whether nationalists or elitist. Foreignizing undermines the very concept of notion by invoking diverse constituencies that any such concept tends to elude [17, p. 147]. E. Nida claims that the associations between symbols and referents are "essentially arbitrary" stating that even onomatopoeic forms bear only a "culturally conditioned resemblance" to the sounds they are designed to imitate. The segmentation of experience by speech symbols is essentially arbitrary. No two languages exhibit identical system of organizing symbols into meaningful expressions. The types of translation involve: (a) loss of information; (b) addition of information; (c) "skewing" of information. To clearly understand the manner in which "a distortion" takes place one should consider the so-called "ethnolinguistic design of communication" [16, p. 11-12]. R. Jakobson three ways of interpreting a verbal sign: (1) intralingual translation (rewording) – an interpretation of verbal signs by means of other signs of the same language; (2) interlingual translation (translation proper) – an interpretation of verbal signs by means of some other language; (3) intersemiotic translation (transmutation) – an interpretation of verbal signs by means of non-verbal sign system [14, p. 145]. The researcher points out that

all cognitive experience with its classification is conveyable in any existing language. Thus no lack of grammatical device in the TL makes impossible translation of the entire conceptual information contained in ST [14, p. 147]. To achieve true-to-life and all-round representation of the belles-lettres reality a writer creates one's own original imagery system based on the historical and national features of world cognition with an emphasis on images reflecting national and spiritual originality [5, c. 109]. Imagery traits attached the language units with symbolic connotation should be considered with a view to cultural context [11, c. 131]. The analyzed units regarded as speech events and speech acts should be dealt with in terms of their *emotive, pragmatic, metalinguistic, representative and contextual* function [11, c. 139]. It's essential that the belles-lettres imagery analysis should be performed in the aspect of *cognitive synergetics*. The latter is defined as interaction of the text-constituting factors, carrying out of fusion and interplay of synergies directed to the ontological and functional self-formation of discourse space. The belles-lettres text "sense-shaping energy" is invigorated by diverse "energy flows", in particular: (a) sensorial and perceptive imagery; (b) sign-symbolic interpretation of original (archetype) images; (c) the transformed form function in a text; (d) extralingual environment as well as situational, cultural, communicative and pragmatic context [1, c. 29]. Thus, the belles-lettres text may be regarded as a "fusion" of a lingual form, knowledge, as well as communicative and pragmatic situation as it shapes a certain sense and value unity forming a kind of lingual and cultural structure [1, c. 28] because ethnically marked and imagery elements should be regarded as "culture units" reflected in the texts by means of particular cognitive structures (frames) on surface level revealed in the specificity of "statement arrangement and structuring", especially those conveying information about object, space, time and action [12, c. 15]. Rendering cultural elements in translation suggests that the so-called "frame terminals" are filled either with the elements of the SL culture or substituted by the units of recipient culture, especially those with the closest relation to the SL culture [12, c. 14].

The objective of this article includes the elucidation of contexts containing sentences with inversion of ethnically marked and imagery components indicating the factors of their emotiveness in the ST with a view to extralingual and cultural parameters, as well the analysis of their adequate rendering into the TL with the consideration of lingual and extralingual (cultural) discrepancies.

Oles' Honchar's novel "Cathedral" and his English translation by Yu. Tkach and L. Rudnytzky constitute **material** for the research. Oles' Honchar is a writer of philosophic profundity possessing original literary style, one's own narration strategy as well as characters and images creation method [8].

Literary (verbal) image is defined as semantic structure arising as a result of trope phrases (or words) (O. T.) anew interpretation by means of the used words fixed meanings transformation in an attempt to display depicted objects and phenomena from an original perspective [4, c. 29]. Verbal image may as well be viewed as specific form of

"aesthetic and sensory assimilation (perception and reflection), and modeling of diverse environment related to the artistic reality"; specific sensual conception that effects both feeling and consciousness [5, c. 100]. Literary verbal images are both multi-aspective and polysemantic with multi-facet classification, with an emphasis on numerous elements, as: personages, edifices, landscapes of nature, and certain things performing crucial, subsidiary or episodic functions in the belles-lettres text plot [5, c. 105-106].

Basic text. *Мовчить собор. Не видно облупленості, іржі на банях, ніч скрадає в ньому всі травми часу. Навколо вирують пристрасті, ламаються списи у щоденних баталіях, що їх ведуть будівничі з браконьєрами, а він стоїть, думає одвічну думу. Про що вона? Все проходило перед ним як перед свідком і перед суддею* [21, c. 508]. The inverted conceptually significant lexeme *собор* as well as the personal pronoun *він* substituting it has been attached with a certain symbolic connotation in the Ukrainian ethnoligal world picture as designating the principal big church of the town; principal building among the monastery edifices [2, c. 558]. Such edifices usually present monuments of architecture with a magnificent look. The stylistic coloring and conceptual significance is achieved by its usage in the metaphorized phrases: *ніч скрадає в ньому (соборі) всі травми часу, все проходило перед ним (собором) як перед свідком і перед суддею* also add up to the expressiveness of the belles-letters discourse. Metaphoric concepts *свідок* and *суддя* relating to the imagery lexeme *собор* in the given sentence symbolize the constant 'ETERNITY' designating time continuity, generation variability, and, at the same time, steadiness and stability, characterized by independence of time and environment as well in the metaphorized expression *ніч скрадає на ньому всі травми часу, а він (собор) стоїть думає свою одвічну думу*, as well signifying vitality and perpetuity of the created and the eternity of God above everything [9, c. 848-849], also with the reference to the concept 'TIME' characterized by relativity in both ethnic and lingual aspects [9, c. 237-240], being illustrated by the following text abstract *навколо вирують пристрасті, ламаються списи у щоденних баталіях, що їх ведуть будівничі з браконьєрами, а він стоїть, думає одвічну думу*. The target variant *The cathedral is silent. One cannot see the peeling paint or the rust on its domes – the night hides all the traumas of time. All round passions, rage, lances are broken in daily battles fought between builders and poachers but it stands thinking its eternal thought. What does it think about? Everything has passed before it, as before a witness and a judge* [22, p. 197] by its syntactic structure differs from the original text due to divergences in syntactic systems of the contrasted languages. The original inverted has been rendered by the target syntactic structure with the direct word order. The translated text, however, preserves adherently expressive rhetoric question *What does it think about?* The preservation of stylistically units of the lexical level adequately complements the emotive colouring of the TL text, in particular, the metaphorized statements: *the cathedral is silent, the night*

hides all traumas of time, it (the cathedral) stands thinking its eternal thought. The target text also includes the equivalents metaphorized concepts *свідок* and *суддя* – judge (“someone who decides the result of...”) [20, p. 825] and witness (“someone who is present when something happens”) [20, p. 1767] generally reflects the essence of the original concept ‘ВІЧНІСТЬ’ and ‘ЧАС’, thus enabling the achievement of full and adequate perception of the artistic framework of the original text by the target recipients.

The opposition of “mundane” and “spiritual” (“low” and “lofty” in the reality representation has been achieved by the combination of lexical components with denotative and connotative semantics. Some of them may be viewed as the so-called “implicit realia units”, as being attached with a certain symbolism in the Ukrainian ethnolinguistic world picture: *Горіли свічки, сяяли в рушниках ікони, півча – аж розлягався собор – переливалася райськими голосами, виспівуючи людям вічне блаженство, а після відправ знову їх викидало з небес у реальний жорстокий світ хижацтва, здирництва, нестатків, світ бельгійських заводчиків і «рідних» мордатих стражників, полчок і забастовок, пиятик і бійок до крові...* [21, c. 273]. In the first part of the coordinate sentence (its sections connected with an adversary conjunction) inverted word order lays stress on the rhematic substantive elements *свічки* (constituting a symbol of light and fire as accompanying all the ritual events) [2, c. 529] and *ікони* denoting “живописна мозаїка чи рельєфне зображення Бога або святого, якому поклоняються віряни” [2, c. 259] decorated by рушники (objects used in the Ukrainian traditional rituals) [2, c. 515-517], and a noun *півча* (spiritual church singing) [2, c. 453]. The mentioned notions designate the categories not only of material but mainly of spiritual national culture, as a lexeme *собор* being a part of the metaphorized expression *розлягався собор – переливалася райськими голосами*, and an epithet construction *вічне блаженство*. The second part of the coordinate syntactic structure truly depicts the mundane reality characterizing it “реальний жорстокий світ хижацтва, здирництва, нестатків”, as well as an ironical phrase “світ бельгійських заводчиків”, and an inherently expressive word-combination with pejorative connotation “«рідних» мордатих стражників”, nouns *забастовок*, and a lexeme *пиятик* as well bearing colloquial pejorative connotation [19, т. 6, с. 376]. The target variant *Candles burned, icons adorned with embroideries shone, and the choir filled the cathedral with paradisiacal sounds, singing heavenly blessed songs to people who after the service were again cast out into the real, cruel world of extortion and want, the world of Belgian factory owners, onto the world of wages and strikes, drinking bouts and bloody fights* [22, p. 10] fairly adequately conveys the content of the original, though the inverted word order of the Ukrainian discourse has been changed into direct in the translated text due to the syntactic norms of TL. Emotive colouring of the target text was achieved by equivalent preservation of the original lexical level stylistic means, in particular the semantic units attached with either positive or negative evaluative mark, forming ep-

ithet phrases *the real, cruel world, drinking bouts, bloody fights* and full-scale statements: *candles burned, icons adorned with embroideries shone, the choir filled the cathedral with paradisiacal sounds, singing heavenly blessed songs to people.*

In certain contexts inversion may be used for an emphasis of lexical units constituting a kind of “contextual realia”: *Прийміть! На найтяжчу роботу! Де в протигазах, де з кейлами, на рейках... Документів у мене нема, але я нікого не вбила, нічого не вкрала... Дев'ять класів освіти... Візьміть!* [21, с. 455]. The given part of discourse mostly consists of incomplete sentences, some of them being of vocative and nominative type. The punctuation marks, such as an exclamatory mark (intensifying the speech emotiveness) and ellipsis assisting in conveyance the emotional tension in the personage's talk [10, с. 498-502]. The coordinate sentence *Документів у мене нема, але я нікого не вбила, нічого не вкрала* in its first part constitutes an inherently expressive negative existential sentence with the inverted lexeme *документи* “письмове свідоцтво, що офіційно підтверджує особу” [19, т. 2, с. 356], and the absence of it deprives a person of one's fundamental rights and freedoms, in particular social right to be employed, reside officially, and thus, be a member of the society. That's why the lexeme may be regarded as “contextual realia”, the essence of which being revealed in the second part of the coordinate sentence. The latter being closely connected with both its preceding section and other elements of discourse which in unity assist to making the text content more explicit and its interpretation more profound.

The target variant *Take me on. I'll do the hardest work. Where you have to wear respirators, where you go about with pikes on the rails... I haven't any documents but I haven't killed anyone, haven't stolen anything... I have got nine years of schooling. Put me on!* generally reflects the content and expressive colouring of the original text though its syntactic structure has been modified. Inverted sentence, as a part of coordinate construction has been rendered into TL by the structure with direct word order with the target equivalent *documents* constituting its rheme. The repetition of conjunctive word *where* as well the use of indefinite pronouns *anybody* and *anything* produces an anaphoric effect in short sentences of identical structure. Punctuation marks *dash* and *ellipsis* assist in conveying the speaker's emotional tension [10, с. 498-502] thus making an impression of vagueness and uncertainty. In the target text the translator used phrasal verbs *take on* and *put on* in the meaning *to employ* [20, p. 1575], though the verb *put on* is devoid of it [20, p. 1244]. That was, presumably, applied to avoid tautology, and, at the same time, intensify emotive sounding. The contextual lexical realia *документи* was rendered literally by the English equivalent *documents* designating “a piece of paper that has official information in it” [20, p. 434]. The inverted lexeme may constitute not only a semantically significant element of discourse but alongside with other stylistically marked units make up and complement the expressive and imagery picture of the depicted situation.

Мовчить ударник, клаптями облизать на ному інтелігентська шкіра, обсмалена палочим сонцем. І на зворотній від елеватора дорозі технократ теж відмовчується, присліпувато поблимує кризь окуляри на сиві кургани, на собор, на потужні дощувалки, що на колгоспних городах струменясто вистрілюють, райдуги роблять [21, с. 439]. The first part of the asyndatic coordinate construction contains an inverted sentence with the emphasized lexical realia ударник “активний учасник соціалістичного змагання і руху за комуністичну працю” [19, т. 10, с. 386], that is a representative of the dominant social class (workers). The metaphoric phrase інтелігентська шкіра relating to it attaches a certain ironic tone, generally enhancing the discourse emotiveness. In the following sentence with direct word order the substantive lexeme технократ (“завзятий прихильник техніка і технічних наук, що намагається протиставити їх гуманітарним” [19, т. 10, с. 105] functions as its theme in that way contrasting intellectual and manual labour. The group of predicate constituting the sentence rheme implicitly characterizing its theme – the subject технократ. The other adherently expressive lexical elements (some of them endowed with imagery connotation) may be regarded as realia units – сиві кургани, колгоспні городи, as well the expressively marked metaphorized expressions дощувалки ... вистрілюють воду, райдуги роблять complement the narrative scheme of literary discourse.

The target equivalent *The comrade worker remained silent, this tender skin, the skin of an intellectual, was peeling off in sheets, burnt by the stringing sun. And on the return journey from the elevator the technocrat said nothing, squinting through his glasses at the gray burial mounds, at the cathedral, at the powerful sprinklers shooting streams of water onto the collective market gardens, making rainbows* [22, p. 143] generally reflects the content of the original text, though its syntactic parameters were not preserved with the inverted word order of the first sentence being changed into direct. The equivalent of the rhematically stressed original lexeme ударник – the comrade worker with an attributive noun comrade (formal) (1) a friend, especially someone who shares difficult work or danger; (2) (often colloquial) “comrade”, communists or socialists often call each other, especially in the meetings [20, p. 297] generally conveys the meaning of the original element ударник. The SL lexeme технократ was rendered into TL by a loan-word technocrat (“a skilled scientist who has a lot of power in industry or government”) [20, p. 1587]. These elements may be considered equivalent indicate at the adherence to technical sciences (and, thus, to intellectual work) setting up the so-called opposition of intellectual and manual labour. Expressive, imagery and semantic structure of the original text has been conveyed fairly well mainly due to preservation of the inherently and adherently expressive elements, in particular metaphorized phrases *this tender skin, the skin of an intellectual, was peeling off in sheets, making rainbows*; contextual realia units *gray burial mounds, the collective farm market gardens*, and an adherently expressive word-combination *squinting through his glasses*.

In O. Honchar's novel “Cathedral” certain contexts with stylistic inversion structures present only the means of attaching imagery to the literary narration but also actualize an artistic detail enhancing the emotiveness as well conveying the personages' emotional state and tragic character of the depicted situation. V. A. Kukharenko claims that an artistic detail primarily emphasizes the text pragmatic orientation and modality. The researcher advocates the point that artistic detail, as a rule, focuses on a minor, essentially implicit, feature of the multiaspective complex phenomenon. The use of artistic detail, in its core, is caused by an inability to embrace the described experience in all its variety and amplitude expressing it in a way that the recipient could gain a full conception of the represented things [6, c. 115]. Artistic details, characterized by peculiar semantic “filling”, “symbolic energy” perform significant compositional and characterological function [18, c. 718]. Artistic detail helps to reveal the writer's original way of thinking, his capability to single out definite objects and phenomena among a variety of others that would expressively illustrate the gists of his literary strategy, thus constituting the so-called “key macroimage” of paramount significance, especially emphasized by the writer [18, c. 718-719]. An artistic detail makes an impression of the readers' independent shaping one's own perception of the literary reality, with their conception that may be different from the writer's [6, c. 117].

Стукотіли дитячі серця під лашманами. Безмовний був світ. І серед цієї великої безмовності тільки пожевклий очерет осиротіло шелестів сухими китицями, та цівкала й цівкала сіра якась пташина, гойдаючись на очеретині [21, с. 401]. The given part of discourse consists of two simple sentences and a coordinate compound construction. Inverted word order has been used in two simple sentences and second part of the coordinate construction for an emphasis of elements helping to convey the personage's emotional state, as *стукотіли (дитячі) серця* that way accentuating the concept ‘GRIEF’ manifested in heart thumping and smiting as an expression of apprehension and distress [9, c. 896] well outlining general features of the narrative tone, as in phrases *безмовний був світ* and *цівкала та цівкала сіра якась пташина* designating monotony and impasse. The expressive colouring is well supplemented by the stylistically marked lexical level elements and word-building means. Metaphorized phrases *стукотіли дитячі серця, пожевклий очерет осиротіло шелестів сухими китицями*, adjectival lexeme *безмовний* as a part of the compound nominal predicate relating to the rheme unit *світ*, epithet construction *велика безмовність*, as well repetition of the verbal lexeme *цівкала* (“*видавати звуки “ців-ців” про горобців та інших птахів*”) [19, т. 11, с. 223] producing an impression of wearisome tension. The transposition of attributive elements (an indefinite pronoun and an adjective denoting colour) – *сіра якась пташина* with the head-word *пташина* as well the word *очеретина* in the participial construction *гойдаючись на очеретині* being stylistically marked on word-building with the help of suffix *ин* conveying the semantics of diminutiveness [Bilod, p. 296-297]. The emotively marked

lexeme *лахмани* (“дуже старий подертий одяг” belonging to colloquial speech register [СУМ, т. 4, с. 456] enhances the discourse expressiveness. The target equivalent *The children's hearts thumped away under their rags. And in the mute silence only the yellow rushes rustled in bereavement with their dry heads and some gray bird piped and piped away rocking about on a reed stalk* [22, p. 109] fairly adequately reflects content structure of the original text, though its syntactic level has undergone substantial modifications due to the divergences in the syntactic systems of the contrasted languages. Inverted word order was not preserved in the translated text, though its semantically and communicatively significant elements function as a theme or rheme in the target variant. The discourse expressiveness has been adequately rendered due to equivalent preservation of the stylistically marked units in the TL text. The first translated sentence contains an adherently expressive verbal lexeme *thump away* meaning (of heart) “to beat very strongly and loudly because of being frightened or excited” [20, p. 1616], and a noun *rags* “old torn clothes” [20, p. 1258], epithet phrase *mute silence*, metaphorized construction *the yellow rushes rustled in bereavement with their dry heads* designate grief and despair. The repetition of the verb to pipe “to sing in high voice” [20, p. 1153] makes an impression of monotony and boredom complementing general image of the depicted picture, thus adequately reflecting semantic, communicative and pragmatic features of the original text.

Conclusions. The novel “Cathedral” by Oles’ Honchar constitutes one of the pivots in the Ukrainian literature of the XX century. It truly and impartially depicts the period of stagnation in soviet Ukraine when the nation ideologically oppressed and ethnically etiolated still made efforts to preserve one’s identity and ethnic colouring. To present a truthful picture of events and images focusing on certain specific notions and details the writer resorted to a wide range of stylistic means referring to different language levels.

Inversion serves a powerful expressive element in the original text performing a number of functions aimed at revealing the writer’s strategy and producing a desired emotive and aesthetic effect upon the readers. In O. Honchar’s novel “Cathedral” inversion is applied to: (1) put a stress on semantically and communicatively significant sentence units often bearing connotation realized on micro-, macrocontextual and textual levels; (2) emphasize units designating contextually marked lexical elements bearing specific imagery and emotive connotation; (3) reveal artistic details assisting to convey certain features of the depicted situation or attach specific traits aiming to characterize personages’ role in the narration structure of belles-lettres discourse. The translator’s strategy lies in the intention to embrace the original text in all its amplitude and complexity. The translator has mainly applied syntactic level transformations aimed at substituting original inverted models with the target direct word order structures with a view to the contrasted languages syntactic systems divergences. This, however, did not considerably upset the target text communicative level, as the key elements functions were adequately rendered into the TL. The translated text crucial emphasis has been put on the stylistically marked expressive units preservation with a focus on connotation attached to their semantic layer, with a special attention to those designating ethnically- and culturally-based realia elements as well endowed with specific imagery and symbolism. The comprehensive consideration of both lingual and extralingual parameters of the original and translated text with an account of the contrasted languages divergences would enable the achievement of adequate proximity between them, thus promoting successful communication among the original and target culture representatives. The broad and complex character of the discussed issue entails **perspectives** for further researches in the Ukrainian-English artistic translation domain.

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ИНВЕРСИЯ ЯК ЗАСІБ НАГОЛОШЕННЯ ЕТНОМАРКОВАНИХ ТА ОБРАЗНИХ ЕЛЕМЕНТІВ В ОРИГІНАЛЬНОМУ ТА ПЕРЕКЛАДНОМУ ВАРІАНТАХ ХУДОЖНЬОГО ТЕКСТУ (НА МАТЕРІАЛІ РОМАНУ О. ГОНЧАРА «СОБОР»)

Анотація

У статті розглянуто контексти, що містять речення з інверсією етномаркованих (реалій) та образних елементів, досліджено чинники їх емотивності в оригінальному тексті з урахуванням мовних та позамовних параметрів. Проаналізовано шляхи їх адекватного відтворення цільовою мовою з урахуванням мовних та позамовних (культурних) відмінностей оригінальної та цільової художніх картин світу. У канві роману О. Гончара «Собор» інверсія виконує ряд функцій, зокрема (1) наголошення семантично та комунікативно значущих елементів контексту, конотативне навантаження яких виявляється на рівні мікро-, макроконтраксту та цілого тексту; (2) емпфаза елементів речення, що наділені конотативною, образною та символічною семантикою; (3) розкриття художніх деталей, що спрямовані на передання певних рис зображуваної ситуації, характеристики персонажів та їхньої ролі в оповідній канві тексту. Всебічний аналіз мовних та позамовних параметрів оригіналу та перекладу з урахуванням відмінностей в системах зіставляваних мов уможливить досягнення адекватної наближеності оригінального та перекладного текстів. Це, безсумнівно, сприятиме успішній комунікації між носіями оригінальної та цільової культур.

Ключові слова: інверсія, експресивність, образність, мовний та позамовний контекст, оригінал, переклад.

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ИНВЕРСИЯ КАК СРЕДСТВО ВЫДЕЛЕНИЯ ЭТНОМАРКИРОВАННЫХ И ОБРАЗНЫХ ЭЛЕМЕНТОВ В ОРИГИНАЛЬНОМ И ПЕРЕВОДНОМ ВАРИАНТАХ ХУДОЖЕСТВЕННОГО ТЕКСТА (НА МАТЕРИАЛЕ РОМАНА О. ГОНЧАРА «СОБОР»)

Аннотация

В статье рассмотрены контексты, содержащие предложения с инверсией этномаркированных (реалий) и образных элементов, исследованы факторы их эмотивности в оригинальном тексте с учетом языковых и внеязыковых параметров. Проанализированы способы их адекватной передачи посредством языка перевода с учетом языковых и внеязыковых (культурных) отличий оригинальной и целевой языковых картин мира. В канве романа О. Гончара «Собор» инверсия выполняет ряд функций: (1) выделение семантически и коммуникативно значимых элементов контекста, коннотативная нагрузка которых раскрывается на уровне микро-, макроконтракста или целого текста; (2) эмпфаза элементов предложения, наделенных коннотативной, образной или символической семантикой; (3) раскрытие художественных деталей с целью передачи отдельных оттенков изображаемой ситуации, характеристики персонажей и их роли в повествовательной структуре текста. Всеобъемлющий анализ языковых и внеязыковых параметров оригинала и перевода с учетом отличий в системах сопоставляемых языков делает возможным достижение адекватной близости оригинального и переводного текстов. Это, безусловно, способствует успешной коммуникации носителей оригинальной и целевой культуры.

Ключевые слова: инверсия, экспрессивность, образность, языковой и внеязыковой контекст, оригинал, перевод.