

## **Ways of translating emotionally marked lexicon (based on the translation of the modern short prose pieces)**

**I.S. Marchuk**, group FPb-1-17-4.0d, IV year, “Philology. Translation”.

Academic adviser: A.M. Kozachuk, senior lecturer of Department of English philology and translation, candidate of philological sciences.

*The article observes ways of translating emotionally marked units of lexicon, defines the translational difficulties, which may arise in the process of rendering emotionally colored words in the TL. The research is made on the material of two modern short stories – Origami Dogs by Noley Reid and Shelter by John Haggerty and their Ukrainian translation performed by the article’s author, as a part of diploma project.*

*Key words: emotionally marked lexicon, modern prose, short story, transformations.*

**Topicality.** Literature is constantly developing. It takes new forms and occupies new places, especially nowadays. Literature in particular has always acted as a great source of intercultural communication. This is why studying and researching new literature pieces is really important, especially it concerns the pieces that constantly appear in a modern era. Moreover, literary pieces contain a lot of lexical units, especially emotionally colored ones. They may cause real challenges among translators, so it’s necessary to make researches showing ways which will help translators to render these units properly. This makes the research problem **topical**.

Thus, the research **goal** and **task** have been defined as analysis of transformations and strategies essential for translation of emotionally colored units of lexicon in modern prose. The body of the research consists of two modern short stories – *Origami Dogs* by *Noley Reid* and *Shelter* by *John Haggerty* and their translation executed as a part of diploma project.

The research is based on the works by Y. Anherchik, D. Hanych, I. Oliynyk, L. Matsko, T. Vavrinuyk and others.

To begin with, it is necessary to explain the peculiarities of such genre of literary texts as short story.

A short story is a piece of prose fiction that can usually be read in one go. Pieces written in this genre focus on a self-contained incident or series of linked incidents, and intend to evoke a single effect or mood [6]. We consider this definition to be the most comprehensive one. It is perfectly reflected in texts that were translated and analyzed in this project.

The semantic form of a short story includes both the concept of a novel and a story [6]. Many literary critics, such as Nathaniel Hawthorne, tried to critically analyze at that time still a new genre of short prose and formally explain its differences and features. The novelist himself spoke about such features of the genre as "unity and integrity" [4, p. 45]. B. Matthews in his article briefly mentioned that a short story was "something more than just a small story". He believes that the difference between a short story and a novel "lies in their fundamental characteristics" [3, p. 57]. He also noted that the difference could be found in symmetry of form, compressivity, and sincerity [3, p. 57]. The Irish writer Elizabeth Bowen adds to these features the indirect narration, montage, and noticeable symbolism [1, p. 153].

Emotions and an emotionally marked lexicon are some of the crucial parts of any literary work, including short stories. These lexical units are used to create a particular image in the work of fiction. Emotional coloring is a key sign of a literary style. Thus, a lot of attention of linguists and scientists is drawn to these lexical units.

Before the analysis of the chosen words during our project, it is important to do a brief outlook of the definition of the emotionally marked lexicon itself, the categories which the definition includes, and the problems the translator can meet while working on it.

First of all, it is worth mentioning, that two terms such as "expressiveness" and "emotionality" have long been and continue to be under constant discussion especially among Slavic scholars. They still do not have a clear definition according to several scientific articles [11].

T. Nitsulyas in her work briefly outlines these terms. In her work by expressiveness, she means enhancing the expressiveness of information by a peculiar

selection of language tools. As a semantic-stylistic category, it reveals a connection with emotionality, evaluability, stylistic meaning, but it cannot be identified as these exact concepts [11].

Although, we are sure that that the expressiveness of lexical units can only emerge if they are emotionally marked. As the subjective attitude is correlated with the emotional sphere.

D. Hanych and I. Oliynyk also associate expressiveness with emotionality [9, p. 74].

So, some linguists, Y. Anherchik in particular, claim colloquial and spatial words, vulgarisms, affectionate words to be a part of the emotionally colored lexicon [7, p. 6]. Colloquial and spatial words are mostly used to give a contemptuous, ironic, rude, familiar assessment of objects and phenomena [7, p. 7]. Vulgarisms – are words that are not accepted in the national literary language that is often used by writers to give the work a special everyday color or characteristics of the low cultural level of the characters depicted in it [7, p. 7].

According to T. Vavrinyuk, to the emotionally marked vocabulary, it is possible to relate words that already in their meaning contain a positive or negative assessment and name feelings, moods, and similar processes [8, p. 69].

A special place among emotionally marked lexicon belongs to exclamations. It is described in the article written by L. Matsko. They perform communicative and emotive functions and transfer emotional reactions of characters [10, p. 1].

So, as emotionally marked lexicon is in most cases subjective and related to an author of the SL text and the foreign culture, it may cause significant challenges to a translator. According to Y. Anherchik, if it is impossible to translate these units, a translator should substitute them with the other equivalents [7, p.8].

Before discussing the main ways we used to translate emotionally marked units in our project, it is important to note, that, according to our personal experience and observations, Ukrainian culture is characterized by greater emotionality compared to English-speaking culture. It is needed to be taken into account during the process of translating and analyzing.

So, to translate the emotionally marked units of lexicon from the two short story pieces *Origami Dogs* and *Shelter*, we used a number of transformations.

During translation we were capable to find a lot of equivalent analogies: *trickster* – приколіст, *dick* – придурок, *pup* – цуцик, *oh* – гмм, *man* – чувак, *goddamit* – блін, *beat-up* – пошарпаний, *check out* – заціни, *fuckup* – дурень/облажався.

Due to the big amount of colloquial words of teenagers, the meaning of which can be also found in the TL culture, the biggest number of emotionally colored words were translated using this transformation: *Mr. Flynn was a dick to assign three chapters last night* [5]. – ...про містера Флінна – дурня, який вчора задав додому цілих три глави.

*Thought I'd come check out the place* [5]. – Я подумав прийти і зацінити це місце.

*My dad says I'm a fuckup, and that one more fuckup will be one fuckup too many* [2]. – Мій тато каже, що я дурень, і що ще якщо я ще хоч раз облажаюся, то це вже буде занадто.

Several words were translated by literal translation: *belly* – животик, *girly* – дівчинко, *a whole lot of nothing* – ціла купа нічого, *muzzle* – мордочка, *good girl* – хороша дівчинка, *lab* – лабрадор, *needly teeth* – зубки-голючки.

It's important to notice that in some cases the words in TL turn to be even more emotionally colored due to the nature of the TL discussed above. Let's look at some examples within the context: *Her pups, bellies full of colostrums* [5]... – Її цуценята з повними животами молозива...

*Iris reached a hand down into the pen and two or three immediately glommed on with needly teeth inside velveteen muzzles* [5]. – Айріс простягнула руку в загон, і два-три цуценятка одразу ж почали тулитися оксамитовими мордочками і хапатися своїми маленькими зубками-голючками.

*"Good girl," said Iris, stroking her long back* [5]. – Хороша дівчинка, – сказала Айріс, погладжуючи її по довгій спині.

Differentiation of meaning also was applied in the TL to render the emotional potential of a text: *pussy* – *дівчисько*, *frisky* – *спритненький*, *yipping*, and *yapping* – *скиглити і хлипати*, *cool* – *круто*.

Mostly it was used in cases, where colloquial language was shown: “*Pussy!*” *he sneered* [5]... – *Ти як дівчисько! – насміхнувся він...*

“*That’s cool,*” *said the boy diagonally across from her* [5]. – *Круто, – сказав хлопчик, що сидів навпроти неї.*

There were cases of descriptive translation: *rolly-polly* – *пухкенькі*, *dead-eyed* – *з мертвим поглядом*, and contextual translation: *hush now* – *ану припиніть*, *killer* – *розірвала*, *straggler* – *останній*.

Here are cases when it was necessary to use this transformation: *He’s a dead-eyed, slack-mouthed boy* [2]... – *Це млявий хлопчик з мертвим поглядом...*

*Modern Warfare is killer with the plot twists, man* [5]. – *Частина «Modern Warfare» просто розірвала всі інші своїм сюжетом, чувак.*

Finally, in one case omission was used: *poor thing* – *бідолашна*.

Here is this example within the context: “*You poor thing,*” *she said to the mother dog* [5]... – *Бідолашна, – сказала вона собаці-матері...*

**Conclusions and further perspectives for the research.** All in all, we can see that the way of translation of emotionally marked lexicon depends on chosen transformations just as much as nationally biased units. The total number of emotionally marked words in the sample list is 46. During translation, finding an analogy has been used the most. There are 13 units in the sample list, and the frequency of use out of a total number of units is 28%. Then, we have differentiation of meaning and literal translation – 10 units and 9 units accordingly in the sample list, which is approximately 22% and 20%. In smaller number of cases contextual and descriptive translation have been used, as well as omission and addition.

We consider this work to be an important input in studying translation of short literary pieces and a starting point of deeper studying of modern prose which keeps impressing translators with its emotionality and changing of standards.

## REFERENCES

1. Bowen E. Preface to «The Faber Book of Modern Short Stories» // Short Story Theories ; [ed. by Charles May]. Ohio : Ohio UP, 1976. P. 152–158.
2. Haggerty J. Shelter // CRAFT literary. 2020. URL : <https://www.craftliterary.com/2020/12/04/shelter-by-john-haggerty/> (date of access: 5.11.2020).
3. Matthews B. The Philosophy of the Short-Story // ShortStory Theories ; [ed. by Charles May]. Ohio : Ohio UP, 1976. P. 52–59.
4. Poe E.A. Review of Twice-Told Tales // Short StoryTheories ; [ed. by Charles May]. Ohio : Ohio UP, 1976. P. 45–51.
5. Reid N. Origami dogs // CRAFT literary. 2020. URL : <https://www.craftliterary.com/2020/05/22/origami-dogs-noley-reid/> (date of access: 5.11.2020).
6. Short Story // Wikipedia. URL : [https://en.wikipedia.org/wiki/Short\\_story](https://en.wikipedia.org/wiki/Short_story) (date of access: 7.11.2020).
7. Ангерчік Є.Д. Експресивно забарвлена лексика, як елемент розмовно-побутового стилю в українсько-англійському перекладі (на матеріалі твору О. Гончара "Собор") // Наукові записки [Національного університету "Острозька академія"]. Сер. : Філологічна. 2012. Вип. 25. С. 5–7. URL : [http://nbuv.gov.ua/UJRN/Nznuoaf\\_2012\\_25\\_4](http://nbuv.gov.ua/UJRN/Nznuoaf_2012_25_4) (дата звернення: 10.02.2021).
8. Вавринюк Т.І. Емоційно-експресивна лексика в поетичному мовленні (на матеріалі творів Ліни Костенко) // Філологічні студії. Науковий вісник Криворізького державного педагогічного університету. 2010. Вип. 4. С. 67-73. URL : [http://nbuv.gov.ua/UJRN/PhSt\\_2010\\_4\\_11](http://nbuv.gov.ua/UJRN/PhSt_2010_4_11) (дата звернення: 14.02.2021).
9. Ганич Д.І. Словник лінгвістичних термінів. Київ : Вища школа, 1985. 360 с.
10. Мацько Л. Стилiстичні функції емоційних вигуків Культура слова. 1981. Вип. 21. С. 20-23. URL : <http://kulturamovy.univ.kiev.ua/KM/pdfs/Magazine21-5.pdf> (дата звернення: 14.02.2021).
11. Ніцуляс Т.Ю. Відтворення емоційно-експресивної лексики в українському перекладі роману Данієли Стіл "Диво" : автореф. дис. на здобуття наук. ступеня магістр : спец. 035 "Філологія". Миколаїв, 2019. 16 с.