

## SYSTEM OF MEANS REPRESENTING A HISTORICAL EPOCH IN A LITERARY WORK

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*The article sheds light on the means producing retrospective effect and representing a historical epoch in a literary work. The specifics of the system of means is defined and analyzed from the philological perspective. The article is provided with the examples from a bestseller by the Nobel Prize laureate.*

*Key words:* author's note; historical realia; historicisms; obsolete words; stylistically-marked lexis.

*У статті розглянуто засоби, що створюють ретроспективний ефект та відтворюють історичну епоху в художньому творі. Специфіку системи засобів визначено та проаналізовано з філологічної точки зору та доповнено прикладами з бестселера “The Buried Giant” Нобелівського лауреата Кадзуо Ішігуро.*

*Ключові слова:* архаїзми; історизми; історичні реалії; примітка автора; стилістично-маркована лексика.

**The topicality and practical significance of the research.** The popularity of depicting historical events in various works of art is evident. That is why the need for good renderers of historical events in literary works is obvious. The need for faithful translation and providing the Ukrainian market with high-quality rendered foreign literature as a framework for newcomers also determines the topicality of the article.

The **aim** of the article is the determination of the means representing a historical epoch in a literary work.

In order to accomplish the research aim, it is necessary to fulfill the following tasks:

- 1) to explore the best way to represent a historical epoch in a literary work;
- 2) to define the system of means representing a historical epoch in a literary work;
- 3) to describe the specifics of the system of means representing a historical epoch in a literary work and provide the research with comprehensive examples.

**The analysis of previous research on the matter.** S. Vlahov was sure that every translation theorist got involved into the translation realia at least once in his lifetime [2, p.5]. We are sure the adequate translation is impossible without the accurate deciphering of the stylistic means. The problem has been considered in the works on stylistics (by Y. Retsker, I. Galperin, I. Arnold and others) and translation theory (by S. Vlahov, A. Kozachuk, R. Zorivchak and others).

**The research overview.** I. Arnold was sure that the development of language and conscience is inextricably linked with the history of people – native speakers of that language [1, p. 94]. Hence, the language, in addition to other retrospective means, can make it possible for us to go back in time either while watching movies or reading books. Of course, it is of much more interest from the philological perspective when the research field is the literary work where all the words, means, stylistic devices are visible and can be deciphered at its most.

In the literary work, there is a wide range of means used to create the atmosphere of the historical epoch. We are sure that the best way to reproduce the historical epoch and make the reader indulge in the retrospective atmosphere is the use of lexis that creates such an effect. Let's consider this in detail.

The lexis that is used in certain styles and has an additional effect on the reader is called the stylistically marked lexis by Ukrainian scholars. Obsolete words (archaisms, historicisms), terms, jargon – also belong to the passive vocabulary [4, p. 28]. The same lexis differentiation is found in the English language and is called the special literary vocabulary. Among the groups of words belonging to the literary vocabulary, one may find common literary, poetic, archaic words (archaic and historical words), barbarisms, etc. [7, 4].

O. Selivanova writes that the historical words are used as stylistic means of the language to recreate the real historical atmosphere [5, p. 218]. Having found the lexis that fulfills the necessary retrospective function in the literary work, it is necessary to give the definition of this literary term. Let's look up the definition in the Linguistic Encyclopedia. The historical word is an obsolete word that belongs to the passive vocabulary of the language that appears due to the extinction of the notion or realia

marked by it [5, 218]. For example, in the novel “The Buried Giant” by Kazuo Ishiguro, we came across the word “chainmail” [6, p. 109] that is marked as historical by the Oxford Dictionary. The word is defined as the flexible armour consisting of small metal rings linked together [23]. As the feature of the historical word, according to the Encyclopedia, there is absence of synonyms and realia it marks [5, 218], we may consider the word as historical.

I. Galperin said the archaic lexis and emotionally coloured lexis, is also used as stylistic means, the goal of which is to render the atmosphere of a certain epoch or some character’s mood and distinguished 3 stages in the aging process of words [3]. Let’s describe all of these in detail and provide them with the examples from the novel “The Buried Giant” by Kazuo Ishiguro.

I. Galperin calls the lexis belonging to the first category obsolescent words and defines them as those that are gradually passing out of general vocabulary [3]. The bright example of this term is the noun “fiend” [6, p. 61], widely enough used to mark the evil spirit, but it’s meaning of the Devil is quite archaic. French borrowings are also typical of this category [3]. Another category of archaic lexis is comprised by archaic words that are already out of use but can be recognized by the native speakers and are called obsolete by I. Galperin [3]. For example, the word “to slay” [6, p. 136] means to kill a person in a violent way and contributes to the creation of the epoch of knighthood in the fifth chapter of the novel. The last, but not least, is the category of archaic proper words that are no longer recognizable in modern English. Some of them are typical of old English [3]. In the second chapter, the verb “to plight” [6, p. 41] is archaic proper with the meaning “to pledge”.

Historical realia mark another, quite “catchy” term in the translation industry, deeply rooted in the far 50s [2, p. 5]. However, exoticisms and barbarisms are frequently misunderstood and confused with the historical realia. According to S. Vlahov, that is for a reason [2, p. 40].

In order to recognize the difference, it is necessary to define the term “realia” as well as “barbarisms” and “exoticisms”. S. Vlahov defines the following main features of realia as native or sometimes loan, without equivalents, mostly set up in

dictionaries including the explanatory ones [2, p. 40-41]. Having pondered about the features of realia, it is necessary to compare the realia with barbarisms and exoticisms. Both of the last terms, according to S. Vlahov, have a narrower meaning than realia, which in most cases denotes the “word with the meaning strange, weird, wild, with its striking oddity [2, p. 39].

The author’s note, according to I. Arnold, is another means the author uses to estimate the described events, objects, etc., inform or recall the geographic, historical, and cultural data [1, p. 253]. Therefore, the author’s note is one of the means that can be applied to fulfill the above purposes in the literary work. The author’s note, according to the scholar, is divided into the intertextual and extratextual [1, p. 255]. Intertextual per-page footnotes are more common for scientific works and fulfill a special function in a novel of making the narration more scientific, while extratextual comprise the whole chapters and could be found at the end of the work [1, p. 260, 265]. We consider intertextual author’s note of the special interest when representing a historical epoch. The Russian scholar even names it with the specific term “historical note” [1, p. 264]. The example of the last can be found in the historical fiction novel “The French Lieutenant’s Woman” by John Fowles. I. Arnold points out that the author constantly makes a contrast between England in the past and the one in the future confirming statements with document material and combines them with realia that, according to the scholar, may not be understood by people living in a different epoch [1, p. 256].

**Conclusion and further research promise.** The system of means to represent a historical epoch in the literary work is rather rich and specific. The adequate translation, accurate interpretation and other activities with the literary work representing a historical epoch involved requires the philological skill to decipher stylistic means preliminarily.

We hope the article would become a good field for further promising researches on the problem of the retrospective effect created in the literary work, including the analysis of Ukrainian translations of such works and the quality of rendering the means representing a historical epoch. We recommend the further

research based on the literary works by famous writers like the novel “The Buried Giant” by the Nobel Prize laureate Kazuo Ishiguro, as the adequate analysis and translation of modern books that are to belong to classic literature will contribute the higher level of education and conscious awareness of the public.

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