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STYLISTIC FEATURES OF EMOTIVE VOCABULARY IN STEPHEN FRY'S NOVEL "THE HIPPOPOTAMUS" AND THEIR RENDERING IN S. LUCHYNA'S UKRAINIAN TRANSLATION

Дослідження присвячено стилістичним особливостям використання емотивної лексики в романі Стівена Фрая «The Hippopotamus» та її відображенню в українському перекладі. У роботі надано визначення емотивній лексиці, складено її класифікацію, розглянуто особливості її функціонування в художньому тексті. Проаналізовано емотивні лексичні одиниці в романі Стівена Фрая «The Hippopotamus», встановлено частотність їх використання та стилістичні функції, які вони виконують в тексті твору. Продемонстровано використання перекладацьких трансформацій при перекладі емотивної лексики на прикладі перекладу твору українською мовою, виконаному С. Лучиною.

Ключові слова*: емотивна лексика, емотивність, перекладацькі трансформації, художній текст.*

INTRODUCTION

The paper is devoted to the study of emotive vocabulary such as emotives proper, vocabulary denoting emotions and lexical units describing emotions. Within the emotiology, there is no single definition of emotivity yet. Thus, V. I. Shakhovskiy believes that "emotivity is an immanently inherent semantic property of language to express mental (emotional) states and experiences of a person through special units of language and speech – emotives" (Шаховский 1987: 24). Like V. I. Shakhovskiy, such scientists as A. S. Ilyinskaya, I. V. Arnold and others prefer an approach according to which units that designate emotional states, i.e. the vocabulary denoting emotions, are not considered emotive ones. According to V.I. Shakhovskiy, the vocabulary denoting emotions differs from the emotive vocabulary proper, since semantics of such vocabulary contains no obvious expression of emotional attitude, consequently, it does not denote the emotions themselves, but only an idea of them (Шаховский 2012).

Other researchers, such as L. A. Piotrovskaya, Ye. M. Galkina-Fedoruk, I. I. Kvasyuk, L. G. Babenko, N.A. Lukyanova and others share a broader understanding of emotive vocabulary. Accordingly, L. A. Piotrovskaya defines emotivity as "a kind of function of language units to express the emotional attitude of a speaker to the facts of life" (Пиотровская 1993: 15). In the opinion of these researchers, any designation of an emotion contains emotive micro-components that increase their emotional valency and enhance their ability to contextual and emotive attraction (Красавский 1995: 148).

Besides, according to V. I. Shakhovskiy, S. V. Ionova, N. A. Lukyanova and other researchers, lexical units that do not name or directly express an emotion, but reveal it through the description of its features have the significant emotive potential in the text. S. V. Ionova places among such vocabulary words that indicate the cause, result, indirect features of an emotion, as well as words that denote ways of non-verbal expression of emotion, for instance in English *to grin*, *to sneer*, *to weep*, *to frown*, *to tremble (with fear or wrath)*, *to snivel*, *to snarl*; in Ukrainian *світитися (від щастя)*, *зеленіти (від заздрощів)*, *плескати в долоні (від радості)* та ін. (Ионова 1998: 69). It is worth noting that

these conclusions are confirmed by the works of V.I. Shakhovskiy, who was the first to introduce such a concept as "emoseme", by which he understands "a specific type of semes which correlate with the emotions of a speaker. These semes are represented in the semantics of a word as a complex of a semantic marker "emotion" and seme specifiers, for example, "love", "contempt", "humiliation", etc." (Шаховский 2008: 29). This statement fits perfectly into the broad understanding of emotive vocabulary, which in modern linguistics is understood as "the entire set of lexical means by which emotions are expressed" (Лукьянова 1986: 11). It is this definition of emotive vocabulary and the approach to its study that we decided to use further in the paper, since, as V.I. Shakhovskiy notes, in the context of a belles-lettres work, "in certain circumstances, almost any word can take on an emotive connotation" (Шаховский 2008: 231).

Brief Literature Review

Researchers C. Bally (Балли 1961), I. R. Galperyn (Гальперин 1958), V. V. Vinogradov (Виноградов 1971), Ye. M. Galkina-Fedoruk (Галкина-Федорук 1962) started focusing their attention on the words with emotional meaning in the middle of the XX century, but studies of the category of emotivity as a discrete approach only began in the mid-70s. The first foreign researchers to study the category of emotivity were A. Wierzbicka (Wierzbicka 1999), B. Volek (Volek 1987), J. Aitchison (Aitchison 1987), H. Diller (Diller 1992), who focused on the role that language plays in the process of nominating and interpreting emotions. Among Ukrainian and Russian scientists, the greatest contribution to the definition of the category of emotivity and classification of emotive units was made by V. I. Shakhovsky (Шаховский 1987, 2008, 2012), L. G. Babenko (Бабенко 1989), N. A. Lukyanova (Лукьянова 1986), L. A. Piotrovskaya (Пиотровская 1993), N. A. Krasavsky (Красавский 1995) and others. The study of emotive vocabulary in belles-lettres works is of a particular relevance now, since it is in the literary text that the emotive conversational and literary vocabulary is represented the most.

The relevance of this work is due to the fact that until now none of the Ukrainian scientists has dealt with the emotive vocabulary in the works of Stephen Fry and has not studied the distinctive features of their translation. Since at the moment there is no official Ukrainian translation of the novel, all the emotive vocabulary is illustrated on the example of S. Luchyna's translation of the novel.

The purpose of the research is to study stylistic features of emotive vocabulary in Stephen Fry's novel "The Hippopotamus" and to fulfil the following **tasks**: to analyse the text of the novel in terms of emotivity, identify emotive units in it, classify them, determine the frequency of using various lexical groups as emotive vocabulary; to render emotive units in S. Luchyna's translation and reason the choice of translation transformations which can be used in each individual case.

The object of the research is emotive vocabulary in the novel "The Hippopotamus" by Stephen Fry.

The subject of the research is the types of emotive units in the novel of Stephen Fry "The Hippopotamus" and their translation equivalents in the Ukrainian language.

To fulfil the tasks, the following **methods** were used: *component analysis* to determine semantics of the emotive units; *contextual analysis* to find out whether each individual lexical unit can acquire emotive colouring in a given context; *quantitative analysis* to establish the most and the least frequent types of emotive vocabulary in the novel; *comparative analysis* to compare the ways in which emotive units may function in the original text and in the translation.

The theoretical value of the paper is seen in contribution to lexicology (in particular, classification of emotive lexical units) and to translation studies (namely, determination of the possible means of translating emotive lexical units in Ukrainian).

The practical value of the research lies in the possibility of using its results in term papers and master's theses concerning lexicology as well as integrating them in specialized courses on lexicology and translation of belles-lettres texts.

RESULTS

Based on the aforementioned approaches to the emotive vocabulary, the authors of the paper offer the following classification:

Emotives proper which include words with emotive semantics in the meaning – ***affectives*** which express the emotional state of a speaker, i.e. abusive language, interjections (e.g. *'Ah!' I said, sighting the drinks table. 'Everything is as it should be.'* (Fry 2004: 70) – *"Ага!" вигукнув я, націливши око на столик з напоями. "Все на своєму місці."*") and ***connotatives***, i.e. words with emotive semantics in the additional meaning that convey a speaker's emotional attitude to the subject of the nomination or its features (e.g. *This is one of the most **revolting** rooms I've ever stood in in all my life.* (Fry 2004: 27) – *Це одна з **найгидотніших** кімнат, у яких мені довелося знаходитися за все моє життя.*)

Emotive designators are the words that name emotions (e.g. *That blend of **shame** and **defiance**, of **disgust** and **triumph**; the urgent appeal in the eyes that encouraged you either to **mourn** the desolation of a life utterly ruined or to celebrate the victory of a life made magnificently free, a dangerous look.* (Fry 2004: 18) – *Ця суміш **сорому** та **виклику**, **відрази** та **тріумфу**; наполегливий заклик в очах, що заохочував тебе або **оплакувати** спустошення начисто зруйнованого життя, або святкувати перемогу життя, що так велично звільнилося, небезпечний вигляд.*).

Emotive descriptors (lexical units describing emotions) are the words that indicate a cause, result, or a sign of emotion (e.g. *Leaping like a Scottish dancer, **I let out a muffled yell**.* (Fry 2004: 97) – *Підскокуючи, немов шотландський танцюрист, я **придушено скрикнув**.*).

In the course of the work, the following selection criteria of emotive units were used: for affectives – dictionary labels (i.e. interjections, vulgarisms); for connotatives – context in which these units reveal emotive semantics; for emotive designators and emotive descriptors – emotivity seme.

In total, 2093 emotive lexical units were identified in the text of the novel "The Hippopotamus", of which emotives proper make up 1113 units (53.2%), emotive designators – 612 units (29.3%), emotive descriptors – 368 (17.57%).

The usage frequency of the emotive units is demonstrated in table 1.

Table 1

Quantitative Characteristics of Emotive Vocabulary in Stephen Fry's Novel "The Hippopotamus"

№	Type	Quantity	Percent
1	Emotives	1113	53,2%
2	Emotive designators	612	29,3%
3	Emotive descriptors	368	17,57%
	Total	2093	100%

Emotives Proper in the Novel "The Hippopotamus"

The most numerous type of emotive vocabulary found in the work is emotives proper, which include affectives (552 units) and connotatives (561 units).

In the text, affectives, which mainly include interjections and abusive language, perform their main function: they express emotional state of characters or their purely emotional attitude to the phenomena, things or people around them. Therefore, they are used mainly in chapters with a first-person narrative. They are least used in the second, sixth, and partly third and fifth chapters with a third-person narrative where their use mainly comes down to direct speech. Thus, affectives not only indicate the emotional state of the characters, but also characterise their speech patterns.

The easiest affectives to translate were *interjections* represented in the text in the amount of 187 units (33.8%). They did not cause any difficulties during translation since all the units used in the text have equivalents in the target language. It should be noted that for the most common interjections in the text, *oh* and *ah*, equivalents vary, and therefore in some cases the same interjection is translated by different equivalents depending on the communicative situation. For example, in the sentence

(1) '**Oh**, *come off it, Tedward, you know perfectly well what I'm talking about.* (Fry 2004: 353) – **Ой**, *та годі тобі, Тедварде, ти чудово розумієш, про що я кажу.* the *oh* exclamation expresses annoyance at the other person's apparent naivety; // in the example

(2) '**Oh**, *Ted, you wonderful man!' She tugged at my sleeve like a child.* (Fry 2004: 360) – "**Ох**, *Тед, ти чудова людина!" Вона по-дитячому смикнула мене за рукав.* // it is used to reflect joy and delight, whereas in the sentence

(3) '**Oh**, *he'll have no trouble, will you, Davey?' she said, laying a hand on his shoulder.* (Fry 2004: 345) – "**О**, *ніяких проблем у нього не виникне, правда, Деві?" промовила вона, поклавши руку йому на плече.* // they express satisfaction and a favourable attitude towards the interlocutor.

However, in some cases, whilst translating sentences with interjections, it was decided to resort to translation transformations. Therefore, although in the next sentence the interjection is translated with an exact equivalent, whilst translating the verb *said*, it was decided to resort to *concretization*, i.e. "replacing a word or phrase of the source language with a broader reference meaning with a word or phrase of the target language with a narrower meaning" (Бархударов 1975: 210), in order to increase the emotiveness of the interjection:

(4) *The whisky stung Simon's throat and tears started in his eyes.* **'Whooh!'** *he* **said**. (Fry 2004: 50) – *Віскі обпік Саймону горло і на його очах виступили сльози.* «**Ух!**» **випалив** *він.*;

(5) '**Christ!**' **said** *Conrad.* (Fry 2004: 57) – "**Господи Ісусе!**" **вигукнув** *Конрад.*

In some cases, we deem interjections in the Ukrainian translation to be superfluous and unauthentic, so during the translation of such interjections, it was decided to resort to *omission*, i.e. "elimination of semantically excessive elements of the source text", i.e. words which "express the meaning that can be extracted from the text without their help" (Бархударов 1975: 226-230). Therefore, whilst translating the sentence

(6) '**Oh** *look . . .' he said. 'Come on, Uncle Ted..."* (Fry 2004: 373) – "*Послухайте...» благав він. "Годі вам, дядьку Тед."* // it was decided to omit the interjection *oh*, while resorting to concretization of the verb *said* in order to convey the emotional load of the expression.

The general conversational literary vocabulary used in the work as affectives in the amount of 120 units (21.7%) also did not cause difficulties during translation. It is mainly represented by emotionally coloured vocatives translated by variant equivalents without additional use of translation transformations. However, in some cases, when translating such units, diminutive suffixes are used, such as - *к*- and -*еньк*-:

(7) '*What a load of pompous balls,* **darling**,' *said Oliver.* (Fry 2004: 170) – "**Любчику**, *що за пафосні дурниці,' сказав Олівер.*;

(8) *Wendy Whisky is becoming offended by your inattentions,* **dear**. (Fry 2004: 295) – *Венді Віскі починає ображатися через те, що ти приділяєш їй так мало уваги,* **дорогенький**.

This is due to the need to render an individual manner of speech of the character.

In addition to emotionally coloured vocatives, the general conversational literary vocabulary as affectives is also represented by such intensifiers as *wonderful, terrible, nice, awful*. Almost all of them are translated with the use of Ukrainian variant equivalents, but in rare cases, in order to achieve greater authenticity of the translation, the technique of *integral transformation* is used, i.e. "transformation of the internal form of any segment of the speech chain – from a single word (usually complex) to a syntagm, and sometimes a whole sentence" (Рецкер 2007: 60):

(9) '*Davey,' I said, looking at him straight. 'It's simply* **wonderful** *to be here.'* (Fry 2004: 71) – "*Деві,' сказав я, дивлячись прямо йому в очі. 'Я* **такий радий**, *що приїхав.*"

Another type of affectives used in the text is *vulgarisms*, represented in the amount of 229 units (41.4%). In most cases, they are translated either by direct Ukrainian equivalents, or by means of *generalization*, i.e. "replacing a unit of the source language having a narrower meaning with a unit of the target language with a broader meaning" (Бархударов 1975: 213), in those sentences where it was impossible to find an equivalent. In the sentence

(10) *The few fires of good anger and proper passion that had flickered in his early work had been* **pissed out** *by an insufferably pompous state-of-the-nation gravity and a complete indifference*

to the audience or awareness of the theatre. (Fry 2004: 13) – *Ті нечисленні вогники доброго гніву та належної пристрасті, що спалахнули у його ранній роботі, грубо загасила нестерпно пихата офіціозна серйозність та повна байдужість до цієї публіки та знань про театр.* // when translating the phrase *had been pissed out*, generalization was combined with *addition* of the word *грубо* which indirectly refers to the original meaning of the expression.

The most numerous in the novel are the vulgarisms *bloody* and *damn* which are mainly used as emotive intensifiers. In such cases, we had to omit these words and add parenthetical phrases:

(11) *And if God did give us a healer he'd be **damned** sure that the one chosen would do more than heal.* (Fry 2004: 303) – *І навіть якщо Бог дійсно послав нам цілителя, він би, в біса, потурбувався про те, щоб цей обраний був здатен не тільки зцілювати.*

Nevertheless, in some instances, we managed to find adequate intensifying equivalents in the Ukrainian language:

(12) *...there are pubs all over the country where three generations of ordinary families drink and swear and smoke at each other every **bloody** night...* (Fry 2004: 8) – *...по всій країні є паби, де три покоління звичайних сімей п'ють і лаються і пускають дим у обличчя один одному кожного **довбаного** вечора...;*

In the sentence

(13) *Let me in, it's **bloody freezing** out here.* (Fry 2004: 43) – *Дай увійти, тут просто **собачий холод**.* // substitution is used, namely: the intensifier *bloody* and the word *freezing*, which is modulated by it, are replaced in the translation with the colloquial expression *собачий холод*.

Besides vulgarisms, *slang* in the amount of 13 units (2.3%) also performs the role of abusive expressions in the text. On the whole, it did not cause difficulties during translation, since it has dictionary equivalents:

(14) *If you develop a publisher's yellow streak, you can always change the names and dates – **buggered** if I care.* (Fry 2004: 6) – *Якщо ви проявите видавницьку малодушність, то завжди можете змінити імена і дати – **чорта з два** мене це хвилює.*

Also, 2 *nonce-words* (0.3%) and 1 *foreign word* (0.1%) are used as affectives in the text. The translation of nonce-words is based on the translation technique of *calque*, i.e. "rendering of non-equivalent vocabulary of a foreign language by replacing its components – morphemes or words (in the case of collocations) with their direct lexical equivalents in a target language" (Бархударов 1975: 99). The first nonce-word is formed according to a productive word-forming model using the widespread suffix *-worth-*, so it is translated using the diminutive suffix *-еньк-*. Although we did not manage to preserve the occasional nature of the word in translation, the emotional load of this lexical unit is rendered:

(15) *He sat in the library, filling a shaft of light with cigarette smoke and emptying the newspapers of gossip. 'Morning, **heartsworth**.'* (Fry 2004: 180) — *Він сидів у бібліотеці, наповнюючи сніп світла сигаретним димом та спорожнюючи газети від пліток. "Доброго ранку, **серденько**."*

The second nonce-word is translated by means of *calque* and *substitution*:

(16) *'We'll run then,' said Roman. 'Yes sir, we'll bloody run.' **Abso-sodding-lutely**."* (Fry 2004: 392) – *"Ну тоді ми побіжимо," сказав Роман. "Так, сер, ми побіжимо що є духу. **Абсо- блін- лютно**".*

An element of the nonce-word, the adjective *sodding,* is replaced in the translation with the noun *блін*, due to which greater euphony of the translation is achieved.

The *foreign word* used in the text as an affective did not undergo any alterations, as in addition to its proper emotive function, it also performs the function of rendering the peculiar atmosphere of a certain country (in the context of the novel – Italy):

(17) *'**Carissimo**,' I said, 'I'll grant you it's a monster, but after what I've been through this last week you'll be lucky if it touches the sides.'* (Fry 2004: 152) – *"**Carissimo**," відповів я, "Визнаю, він в тебе велетенський, але після того, через що я пройшов за цей останній тиждень, тобі пощастить, якщо він хоча б дістанеться боків."*

Connotatives in the Novel "The Hippopotamus"

Connotatives, i.e. words with emotive semantics in the status of additional meaning, are represented in the text of the novel by 561 units. In the novel, connotatives are used to emotionally characterise or convey an emotional attitude to certain phenomena, things, or people, so like affectives, they are mainly used in chapters with first-person narration and in direct speech.

Since the connotatives in the text are mainly represented by units that belong to the *general literary and bookish vocabulary* (463 units – 82.5%) and have direct Ukrainian equivalents, they did not cause significant problems during translation. However, in certain cases, in order to achieve the authenticity of the Ukrainian text, when translating such units, it was decided to resort to translation transformations. Therefore, *substitution* is used – namely, replacing a noun with a verb:

(18) *Is it any **wonder** that, from time to time, we take refuge in 'gellies' and 'ataractic' and 'watchet'?* (Fry 2004: 73) – *То чого ж тут **дивуватися**, коли час від часу ми знаходимо сховище серед слів на кшталт «драглі», «нейролептичний» та «сокотитися»?*;

replacing an adjective with a verb:

(19) '*Are you **cross** with me?' Simon asked.* (Fry 2004: 351) – *"Ви на мене **сердитеся**?" запитав Саймон."*;

replacing an adjective with a noun:

(20) ***Ludicrous**, obviously, yet . . . let me know if this squares with what you want me to discover.* (Fry 2004: 95) – *Очевидно, це **безглуздя**, та все ж... дай мені знати, якщо це сходиться з тим, що я, за твоїм бажанням, маю знайти.*;

replacing an adverb with a noun:

(21) *The knowledge that you would be making me quite **cretinously** happy.* (Fry 2004: 298) – *"Усвідомлення того, що ти ощасливиш старого **кретина**."*).

Another frequent technique used in translating *the general literary and bookish vocabulary* as connotatives is *differentiation of meaning*, i.e. the contextual choice of a variant equivalent of a word with broader semantics (Retsker 2007: 48):

(22) *Marriages have gone phut and professionally I am regarded as a **joke**.* (Fry 2004: 88) – *Шлюби пішли прахом, а в професії на мене дивляться як на **посміховисько**.*

In certain cases, differentiation of meaning is applied together with substitution. In the sentence

(23) *A. N. Wilson wrote defending you and Milton Shulman said you were a **disgrace** to the good name of critics.* (Fry 2004: 129) – *А.Н. Вілсон вас захищав, а Мільтон Шульман написав, що ви **ганьбите** добре ім'я критиків.* the noun *disgrace* is translated by the contextual equivalent *ганьба* and replaced by the corresponding verb.

In certain cases, whilst translating units of general literary and bookish vocabulary, from a number of variant equivalents, we selected those that belong to the substandard colloquial vocabulary in Ukrainian. In the sentence

(24) *I had deferred any thoughts of how I was going to **shake off** this **wretched child**.* (Fry 2004: 65) – *Я вирішив не думати про те, яким чином я **здихаюсь** цього **малого докучайла**.* in the translation of the collocation *wretched child*, differentiation of the meaning is combined with *substitution* of the adjective *wretched* with the noun *докучайло* and the noun *child* with the adjective *малий*.

It should be noted that *differentiation of meaning* in these cases not only helps to render the emotive component inherent in the connotative in this context more vividly, but also serves as a means of *compensation*, i.e. technique that helps "to make up for the semantic loss caused by the fact that one or another unit of the source language remained untranslated or not fully translated (not in full extent of its lexical meaning)" and means that "a translator renders the same information by some other means, and not necessarily in the same place as in the original" (Бархударов 1975: 219). Accordingly, by deliberately using stylistically substandard equivalents for units of general literary vocabulary, we compensate for the generalizations and omissions used during translation of affective vulgarisms.

In addition to the above-mentioned transformations, in the translation of the general literary and bookish vocabulary, the *modulation*, i.e. "replacing a word or phrase of the source language with a unit of a target language, the meaning of which is logically derived from the meaning of the source unit (Комиссаров 1990: 185)", is also used:

(25) *You know what **devils** journalists can be.* (Fry 2004: 266) – *Ти знаєш, якими **виплодками пекла** можуть бути журналісти.*

Also, the *general conversational literary vocabulary*, which is represented in the text as connotatives in the amount of 46 units (8.2%), did not cause any difficulties in translation. It should be noted that, just like during the translation of *general literary and bookish vocabulary*, when translating *general conversational literary vocabulary*, we often resorted to *differentiation of meaning*, choosing the most emotionally coloured equivalents:

(26) '*Davey, you young **hound**, well met,' said I, heaving my corse from the car.* (Fry 2004: 66) – "*Деві, малий ти **негіднику**, рад нашій зустрічі,*" сказав я, вивантажуючи свою тушу з машини.*

In the example

(27) *What a great, **slavering**, **wicked** and **contemptible monster**.* (Fry 2004: 59) – *Що за неймовірно **плазовита**, **паплюжа** та **паскудна почвара**!* // differentiation of meaning is used so that to use in the translation the stylistic technique of alliteration, i.e. "one of the means of sound organization of speech, which refers to the so-called sound repetitions and denotes symmetrical repetition of homogeneous consonants." (Лингвистический энциклопедический словарь). Due to this, we can compensate for stylistic losses in other passages of the text, whereas the phrase becomes not only more expressive in terms of emotive load, but also acquires sound and rhythmic expressiveness.

When translating *general conversational literary vocabulary, the substitution* was also used. In the sentence

(28) *And the **daftness** of things – that was keeping me awake too.* (Fry 2004: 89) – *Не давало мені заснути й **придуркувате становище** речей.* // the noun *daftness* is replaced with an adjective to which the noun *становище is added.*

A prominent place among the connotatives used in the text is occupied by *slang*, represented in the amount of 36 units (6.4%). In most cases, we managed to find for them Ukrainian variant equivalents, however, in some instances it was necessary to resort to translation transformations. In the sentence

(29) *It's a rare experience in this world to be proved right on anything and it does wonders for the amour propre, even when, paradoxically, what we are proved right about is our suspicion that everyone considers us **a waste of skin** in the first place.* (Fry 2004: 7) – *Переконатися, що маєш рацію – це такий рідкісний досвід, що він творить дива з amour propre, навіть коли, як ні парадоксально, ми переконалися, що всі вважають нас, головним чином, **порожнім місцем**.* // the technique of *integral transformation* is used, i.e. the expression *waste of skin* is translated preserving the general meaning so that it sounded authentic in Ukrainian and was understandable to a reader.

In cases where the slang does not have a direct equivalent in Ukrainian, the *modulation* is used:

(30) *It seems the popsy up on a stool next to mine read some of the **off-pissedness** in my face...* (Fry 2004: 12) – *Здається, лялечка, яка сиділа на сусідньому стільці, по виразу мого обличчя зрозуміла, **що я готовий вбити кожного у радіусі в 1000 миль**....*

In this case, the noun *off-pissedness* is replaced with a complex sentence.

The text also contains *nonce-words* as connotatives, which are represented in the amount of 12 units (2.1%). Unlike the lexical groups described above, they caused some difficulties during translation. In cases where it was impossible to adequately convey a nonce-word in one word, it was decided to resort to *modulation*:

(31) *...and from quarrelling with the **unspeakables** next door.* (Fry 2004: 5) – *...і сваритися з **огидниками по сусідству**.*;

In other cases, nonce-words are translated mainly by means of *calque*. In the sentence

(32) *By day, smart publishers and what used to be called the **Mediahedin**…* (Fry 2004: 8) – *Удень там засідають чепурні видавці та ті, кого зазвичай називають **заголовниками**.* //when translating the nonce-word *Mediahedin*, the root of the word "(газетний) заголовок" is taken, which is a translation of the word *hed*, and the noun suffix *–ник* is used to convey the English suffix *-in*. Along with the calque, the *omission* is also applied to the element *media* which would make the translated word too cumbersome. At the same time, the general meaning of the word is not lost, because the preceding word *видавці* lets a reader understand that *заголовники* belong to the media.

Somewhat less often, *jargon* is used as connotatives in the text in the amount of 3 words (0.5%). Almost all of them are translated with direct equivalents, except for the word *key-basher* in the following example:

(33) *And that's why you are a worthless **key-basher** who fills in time sicking out **drivel** for snob glossies…* (Fry 2004: 9) – *І саме тому ти – **нікчемна писака**, яка увесь час тільки те й робить, що **вбиває клавіатуру** на огидні **дурниці** для снобістських глянцевих журналів….*

In the translation, the jargon word *key-basher*, which in English has the meaning of "Someone who beats their keyboard in frustration" (Urban Dictionary), is replaced by the more general word *писака*, which nevertheless conveys the substandard colouring of the original word, whereas the direct meaning is conveyed by means of *descriptive translation*, i.e. "a way of rendering non-equivalent vocabulary, which refers to revealing the meaning of a lexical unit of the source language by means of expanded phrases that reveal essential features of the phenomenon denoted by this lexical unit, i.e. by means of its definition in the target language" (Бархударов 1975: 99-100), and the *substitution* of the predicate in the subordinate clause.

The novel also contains 1 *archaism* (0.1%) as a connotative. Since in the text, it is used not for the sake of reproducing the atmosphere of a certain historical era, but as an epithet and it performs the stylistic function of an emotional characteristic, it was decided to translate it with a Ukrainian equivalent with similar emotional connotation:

(34) *There was something . . . images of wooden draining boards, Dividend tea stamps and pointy bras . . . something **forlorn**.* (Fry 2004: 18) – *У цьому було щось… образи дерев'яних сушарок, марок чаю «Дивіденд» та загострених бюстгальтерів… щось **жалісне**.*

Emotive Designators in the Novel "The Hippopotamus"

Emotive designators are represented in the novel in the amount of 612 units. It is worth noting that, unlike emotives proper, emotive designators are used evenly both in chapters with a first-person narrative and in chapters with a third-person narrative. In all cases, they somehow directly indicate the way the characters experience their emotions or explain to a reader the reasons for their occurrence.

Since emotive designators used in the novel belong mainly to the *general literary and bookish vocabulary* (606 units –99%), there were no special difficulties in translation, as all units have equivalents in the target language.

The most common technique in translating such lexical units is *substitution* of one part of speech with another in order to preserve euphony and authenticity of the Ukrainian translation. Accordingly, the noun *swagger* in the sentence

(35) *He checked his **swagger** and set his neck forward in goggling disbelief, which reminded Simon of the cross-eyed barman in Laurel and Hardy films.* (Fry 2004: 54) – *Він перестав **фанфаронити** і витягнув шию, з невірою витріщаючи очі, чим нагадав Саймону косоокого бармена з фільмів про Лорела і Гарді."* // was translated with the verb *фанфаронити*. In the sentence

(36) *Never having had any **relish** for my own gender, such coltish charms increased my blood pressure by not a bar...* (Fry 2004: 65) – *Ніколи не доводилося **нерівно дихати** до представників моєї статі, такі чари юних жеребчиків не підвищували мій кров'яний тиск ні на йоту.* // *substitution* of a noun with a verb is combined with the *differentiation of meaning*. It is also worth noting

that the substitution of parts of speech is often combined with the substitution of sentence members, which leads to a certain restructuring of the syntactic scheme of sentence construction. In the example

(37) *Theatre criticism should be judgement recollected **in tranquility**…* (Fry 2004: 6) – *Театральна критика має бути **врівноваженим** судженням…//* the noun *tranquility* which in the sentence performs the function of adverbial modifier, is replaced by the adjective *врівноважений* which in translation serves as an attribute, while the preceding Past Participle form *recollected* is omitted. Thus, we achieved the adequacy and conciseness of the translation.

It is worth noting that emotive designators are often translated by means of *differentiation of meaning*. This is due to polysemy of most of these units. In the sentence

(38) '*What do you mean?' said the young poet, **stung**.* (Fry 2004: 54) – *"Що ви маєте не увазі?" запитує **уражений** молодий поет.* // the main meanings of the Past Participle form of the word *sting* are *жалити, пекти, кусати*, whereas the meaning *уражати* is secondary, so the correct translation of this word in this context requires the use of *differentiation of meaning*.

Also, in the translation of emotive designators into Ukrainian, the *permutation*, i.e. "changing the location (order) of linguistic elements in the target text in comparison with the source text" (Бархударов 1975: 191) is used:

(39) *I leaned back, **flustered**.* (Fry 124) – *Я **схвильовано** відкинувся на стільці.* In this case, the Past Participle form *flustered* as an attribute is replaced with the adverb *схвильовано* as an adverbial modifier of manner. Thus, the permutation helps make the translation more euphonious and authentic.

In addition to the general literary and bookish vocabulary and general conversational literary vocabulary, *poetic words* and a *barbarism* are also found in the text of the novel in the amount of 2 (0.3%) and 1 (0.1%) units, respectively.

Poetic words are translated by variant equivalents belonging to the bookish vocabulary:

(40) *It was also possible that the company of a **mooning** romantic might disgust me enough to egg on some new and crunchy verse of my own.* (Fry 2004: 58) – *Існувала також вірогідність, що товариство **тужливого** романтика може викликати в мене достатньо огиди, аби підштовхнути мене до нового хіппового вірша власного писання.*

It was decided to translate the barbarism found in the text with a Ukrainian equivalent, since it does not perform the function of expressing local flavour, and therefore, in our opinion, is redundant in translation:

(41) *A couple of years earlier Rebecca had nourished something of a **tendre** for me, you see.* (Fry 2004: 161) – *Розумієш, за пару років до того Ребекка мала до мене якісь **ніжні почуття**.*

Emotive Descriptors in the Novel "The Hippopotamus"

Emotive descriptors are found in the novel 368 times. They perform their direct function, i.e. they indicate the cause, result, or indirect sign of an emotion. It is worth noting that emotive descriptors are more often used in the chapters with first-person narrative. Thus, in addition to performing their direct function, they also act as a kind of speech characteristic of the protagonist.

Similar to the emotive designators, most of emotive descriptors are represented by the general literary and bookish vocabulary (359 units – 97.55%) and have direct Ukrainian equivalents so they did not cause difficulties in translation. However, some of the words belonging to the general literary vocabulary required the use of certain translation techniques. This happened in cases where it was impossible to render in Ukrainian a specific hue of the meaning inherent in the English word concisely:

(42) '*Sh' Lord Draycott, an elderly man further along the line, **scowled** at Conrad from under a rather wide cloth cap.* (Fry 2004: 52) – *Циц, лорд Дрейкотт, підстаркуватий чоловік, що стояв далі у лінії **кинув** на Конрада **сердитий погляд** з-під досить широкої матер'яної кепки.*

In this sentence, the translation of the verb *to scowl* is performed using *addition*, i.e. the adjective *сердитий* is added which helps to convey this hue of the word meaning more accurately.

In the translation of the sentence

(43) *The moment he had loosed off the second bullet, however, he had come to his senses and dropped the rifle, **breathing** 'Oh my God, oh my God,' as the truth sank in.* (Fry 2004: 91) – *Однак, у той момент, коли він випустив другу кулю, до нього повернулася свідомість та він упустив гвинтівку, **майже чутно промовляючи** "Боже мій, боже мій," поки на нього навалювалося усвідомлення.* // addition is combined with the differentiation of meaning, since in this case the verb *breathe* is used not in its most common meaning *дихати* but in the meaning *тихо говорити*, which cannot be translated into Ukrainian in one word.

Substitution is often used when translating emotive descriptors. So, in the example

(44) *She proffered a powdery cheek and **wagged a waggish finger**.* (Fry 2004: 147) – *Вона підставила напудрену щоку та **грайливо погрозила пальчиком**.* // the adjective *waggish* is replaced with the adverb *грайливо*, whereas it is placed before the verb *погрозила*, which also ensures greater authenticity of the translation.

While translating emotive descriptors, we also often resorted to *concretization*:

(45) '*With the best will in the world, Oliver,' I **said with a firm rasp**, 'can we please find something to talk about this morning other than bloody miracles?'* (Fry 2004: 291) – *"При всьому бажанні, Олівер," **процідив я, стиснувши зуби**, "чи не могли б ми, будь ласка, знайти сьогодні якусь іншу тему для розмови, окрім клятих див?"*

In this case, instead of the verb with a general meaning *said*, the verb with a narrower meaning *процідив* is used, which helps to convey the character's irritability more succinctly and concisely.

In addition to emotive descriptors from the general literary and bookish vocabulary layer, the text also contains 4 units (1.09%) that belong to the general conversational literary vocabulary. Mostly, they did not cause any difficulties during translation. However, similar to the aforementioned example, in the sentence

(46) *The **smirk on his face** indicated that he had either fooled the generality of my erstwhile colleagues, no difficult thing, and been praised for his abominations, or he had heard the delightful news of my dismissal.* (Fry 2004: 13) – *Його **зухвала посмішка** вказувала на те, що він або обдурив більшість моїх давнішніх колег, а це зовсім нескладно зробити, та його вже вихвалили за його паскудства, або він вже почув пречудові новини про моє звільнення.* // the adjective *зухвала* is added to the noun *посмішка* to convey the meaning inherent in the word *smirk* accurately. Besides, the *omission* of unnecessary for the Ukrainian language clarification *on his face* is applied.

Also, 4 units of slang were found in the function of emotive descriptors (1.09%). All of them have Ukrainian equivalents and therefore did not cause difficulties in translation, despite the fact that in certain cases it was decided to resort to generalization in order to soften the expression:

(47) *Our SOS **tickled her pink**, of course.* (Fry 2004: 15) – *Годі й казати, що наш сигнал СОС **потішив її надзвичайно**.*

To maintain the adequacy and emotionality of the expression, the adverb *надзвичайно* is added.

The text also contains 1 nonce-word in the function of an emotive descriptor (0.27%), which is translated by means of calque:

(48) *Leonora, whom I had never wanted to spear, the gods be thanked in these unforgiving times, was looking thinner and more **lustrous-eyed** than ever.* (Fry 2004: 9) – *Леонора, яку я ніколи не бажав пронизувати, дякувати за це богам у наші немилосердні часи, виглядала більш худою та **блискоокою** ніж зазвичай.*

CONCLUSION

As a result of the research done, 2093 emotive units have been classified into three groups: emotives proper (which include affectives and connotatives), emotive designators, and emotive descriptors.

It has been established that emotives proper are the most frequent emotive units in the text. They constitute 1113 units, of which affectives equal 552 units, and connotatives – 561. Analysis of lexical units has showed that vulgarisms (41.4%) and interjections (33.8%) are mostly often used affectives in the text. It has been determined that general literary and bookish vocabulary (82.5%),

general conversational literary vocabulary (8.2%) and slang (6.4%) constitute the most productive connotatives. It has been found that adequate rendering of these units requires the use of such translation transformations as substitution, omission, modulation, calque, differentiation of meaning, integral transformation, generalization, concretization, etc.

It has been established that emotive designators in the amount of 612 units are the second frequently used lexical group in the text. The analysis has showed that mostly such vocabulary is represented by units belonging to the general literary and bookish vocabulary (99%). It has been determined that such vocabulary is best translated with the use of substitution of parts of speech and sentence members, differentiation of meaning, permutation and integral transformation which help to achieve adequacy and euphony of the translation.

It has been found that emotive descriptors represented in the amount of 368 units are the least productive emotive vocabulary in the text. The analysis has showed that this group of emotive vocabulary in the text includes mostly units of the general literary and bookish vocabulary (97.55%). All the difficulties arising under translation of such vocabulary are solved with the help of such transformations as lexical and grammatical substitution, omission, generalization and calque.

The prospect for this research lies in further translation of Stephen Fry's works, more detailed study of emotive vocabulary as an integral part of his idiolect and thorough quantitative analysis of translation transformations used during rendering emotive units.

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STYLISTIC FEATURES OF EMOTIVE VOCABULARY IN STEPHEN FRY'S NOVEL "THE HIPPOPOTAMUS" AND THEIR RENDERING IN S.LUCHYNA'S UKRAINIAN TRANSLATION

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Abstract

Background: The study of emotive vocabulary in belles-lettres works is of a particular relevance now, since it is in the literary text that the emotive conversational and literary vocabulary gets the biggest representation. Study and analysis of emotive vocabulary and its translation makes it possible to establish the most productive translation patterns for rendering emotive units.

Purpose: The purpose of the research is to study stylistic features of emotive vocabulary in Stephen Fry's novel "The Hippopotamus", identify emotive units in the text, classify them, determine the frequency of using various lexical groups as emotive vocabulary; to render emotive units in translation and reason the choice of translation transformations that can be used in each individual case.

Results: In modern linguistics, emotive vocabulary is understood as the entire set of lexical means by which emotions are expressed. It includes purely emotive lexical units of language and speech used to express mental (emotional) states and experiences of a person, as well as vocabulary which designates emotions or reveals an emotion through the description of its features. Although it does not express emotions directly, it possesses a high degree of emotive valence, i.e. ability to contextual and emotive attraction, especially in a belles-lettres text. The main methods of studying emotive units in the text are componential analysis, contextual analysis, quantitative analysis, and comparative analysis.

Discussion: 2093 emotive units identified during analysis have been classified into three groups: emotives (which include affectives and connotatives), emotive designators, and emotive descriptors. It has been found that adequate rendering of these units requires the use of such translation transformations as substitution, omission, modulation, permutation differentiation of meaning, integral transformation, calque, generalization, concretization, etc. The prospect for this research lies in the further translation of Stephen Fry's works and a more detailed study of emotive vocabulary as an integral part of his idiolect and thorough quantitative analysis of translation transformations used during rendering emotive units.

Keywords: emotive vocabulary, emotivity, translation transformations, belles-lettres text.

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