REPRODUCTION OF LINGUOCOGNITIVE PARAMETERS OF AUTHOR'S TROPES IN THE ENGLISH NOVEL OF THE XX-XXI CENTURIES

Yulia Shulzhenko[1]

Artistic translation is without a doubt one of the most difficult types of translation. When translating, the translator must take into account the frequency of use of tropes in the literary text, i.e., the author's individual style. It is also necessary to take into account not only the specifics of the tropeized unit, but also its macrocontext, i.e., the language environment.

Modern English-language novels in the original and translation were selected for analysis, namely: «The Goldfinch» by Donna Tartt (2013), «The Book Thief» by Markus Zusak (2006) and «Behind the Scenes at the Museum» by Kate Atkinson (1996). This choice was conditioned by several

---

[1] Kremencuk Mykhailo Ostrohradskyi National University, Ukraine

factors 1) these novels belong to modern English prose and are bestsellers; 2) the authors of the novels represent different language variants of the English-speaking community: K. Atkinson is British, D. Tartt is American, M. Zuzak is Australian, but, despite this fact, we can identify points of contact in their works, including common mechanisms of metaphor formation, perfectly demonstrating the fact that cognitive processes and mechanisms of understanding reality are a universal category; 3) all three novels are a kind of post-traumatic narrative, a teenager life story; each of the main characters lives in different times, but each of them has to go through trials and bitter events, losing loved ones, and, therefore, has to comprehend and interpret the reality in which they found themselves, which determines the metaphorical richness of the texts; 4) all three novels have been translated into Ukrainian: K. Atkinson's novel was translated by J. Strikha (2018), M. Zuzak's novel by N. Goin (2016) and D. Tartt's novel by V. Shovkun (2016).

Thus, a complex system of tropes with linguocognitive parameters is the basis of the English-language novel of the XX–XXI century imagery, so the main task of the translator is to transfer this system from one language to another, while preserving the original. One way to preserve the original singularity and originality is to try doing with as few changes as possible, without sacrificing anything, by applying the source language construction to the language of translation.
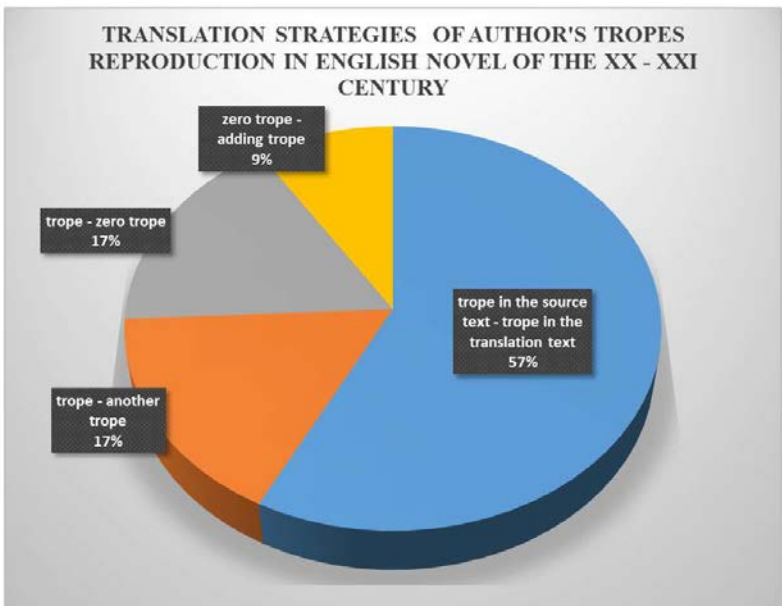
In our work, we start from the statement that the trope is based on a structure of two concepts and an associative characteristic that is transferred from one subject to another. The nature of the comparison (mechanism) is determined in the process of «decoding» the trope [1, p. 47]. A trope is a generic, generalized name, but in each case we are dealing with different types of tropes – comparison, epithet, metaphor, irony, metonymy, and so on.

The main reason for the complexity of translating the author's tropes is the fact that they express the spirit of the work, and the main task of the translator is to reproduce not the form, but rather the function of stylistic device in the text. After all, the purpose of the translator is not a mechanical reproduction of all the stylistic features of the original, but the creation of an equivalent effect on the reader, which is also called 'identity of perception' [2, p. 1].

In our paper, we have examined in detail the strategies for translating metaphor, metonymy, comparison, and epithet. We started from the O. Selivanova's concept, who, considering the translation of the metaphor, speaks of metaphorical transformations [3, p. 160]. We believe that this concept can be transferred to the translation of tropeized units of artistic text as it reflects the problem of imagery transmission. In the case of each tropeized unit, we distinguish the following strategies: 1) trope (metaphor, metonymy, comparison, epithet) – trope (metaphor, metonymy, comparison,

epithet); 2) trope – another trope, often a comparison, or a metaphorized or metonymized epithet; 3) trope – a zero trope; 4) zero trope in the source text – adding a trope. It should be noted that the first strategy mentioned includes strategies for complete translation of the source trope with preservation of imagery, translation of the trope with replacement of structural elements of its source domain, translation with domain replacement (source sphere, target sphere or both), translation with extension of meaning, etc.). The omission of the path occurs in cases with conventional cognitive models, or in cases with complex metaphorical-metonymic-epithet formations, when the translator deliberately replaces the tropeized unit with the non-tropeized one, if he does not see the possibility of transmitting them all. Conversely, the translation of a non-tropeized unit into a tropeized one is a kind of compensation for such omissions.

The frequency of application of the translation strategies considered is shown in the following diagram:

TRANSLATION STRATEGIES OF AUTHOR'S TROPES REPRODUCTION IN ENGLISH NOVEL OF THE XX - XXI CENTURY

- zero trope - adding trope 9%
- trope - zero trope 17%
- trope in the source text - trope in the translation text 57%
- trope - another trope 17%

This approach allows to take into account when translating both linguistic and conceptual features of metaphor formation at the textual level. As you can see, the translation of about 8% of the trails is not compensated, in some cases in this case a phraseological substitute or descriptive translation is used.

The selection and application of the above mentioned strategies for the translation of tropeized units suggests that, in any case, we are translating not the trope, but the image embedded in it.

It should also be noted that when analyzing translated tropeized units it is advisable to combine a cognitive approach to their interpretation with the principles of transformational theory of translation, which will analyze each case for its adequate reproduction and make a holistic picture. This approach allows us to take into account two principles – morphological and semantic (possibility of translation) and pragmatic (the purpose of translation, taking into account the correlation between cognitive and linguistic structures in combination with the focus on the textual level, recognition, interpretation, evaluation and understanding of the process and result of metaphorization.

The results of comparative analysis allow us to conclude that it is necessary to take into account the characteristics of the author's individual style for adequate translation of a literary text, studying and analyzing the functioning of the author's tropes to reproduce them at the maximum level of correspondence of the original. Not all translation strategies and transformations used are appropriate and justified. However, in general, translations of modern English-language novels can be defined as those that preserve the imagery of the author's tropes and adhere to the level of emotional impact on the reader, close to the original. In our work, we investigated the translation of tropeized units with linguocognitive parameters, limited to metaphor, metonymy, comparison and epithet. However, they do not exhaust the classification of tropes, just as they do not exhaust the individual style of each author. Therefore, we see the prospect of research in the further development of the topic, the study of other authors' novels and current trends in translation.

References:

1. Ostapchuk I. I. (2016) *Tropy ta tropeizatsiia anhlomovnoho masmediinoho dyskursu:* dys. … kand. filol. nauk: spetsialnist 10.02.04 «Hermanski movy» [Tropes and tropeization of English mass media discourse]. Lviv. (in Ukrainian)

2. Chukovskij K. (1968) *Vysokoe iskusstvo* [High art]. URL: https://www.gumer.info/bibliotek_Buks/Linguist/chuk/index.php (in Russian)

3. Selivanova O.O. (2015) *Metaforychni transformatsii v perekladi (na materiali romanu M. Bulhakova «Maister i Marharyta» ta yoho ukrainskoho perekladu)* [Metaphorical transformations in translation (on the material of M. Bulgakov's novel «Master and Margarita» and its Ukrainian translation)]. *Zapysky z romano-hermanskoi filolohii,* vol. 1, pp. 158–166. (in Ukrainian)