

DOI <https://doi.org/10.30525/978-9934-26-485-6-36>

**PECULIARITIES OF LINGUO-STYLISTIC DEVICES  
REPRODUCTION OF L. MORIARTY'S NOVEL  
"THE HUSBAND'S SECRET" IN THE UKRAINIAN TRANSLATION**

**ОСОБЛИВОСТІ ВІДТВОРЕННЯ ЛІНГВОСТИЛІСТИЧНИХ  
ЗАСОБІВ РОМАНУ Л. МОРИАРТІ "ТАЄМНИЦЯ МОГО  
ЧОЛОВІКА" В УКРАЇНСЬКОМУ ПЕРЕКЛАДІ**

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The requirements of equivalence in the translation of emotive prose differ considerably from other styles where a form does not fulfill any expressive and aesthetic function and merely serves to convey the content of the utterance. The main task of the translator is to create the text as close as possible to the original in terms of semantics, structure and potential impact on the user of this translation. The main problem lies in the fact that language *analogues* cannot always be found between the English and Ukrainian languages. As a result, the translator should apply translation transformations, which are considered on the one hand, as a rephrase of the original text by means of another language, and on the other – as an adaptation of the text of the translation to the conditions of perception of the message by the recipient of the translation.

“The Husband’s Secret” is defined as a detective novel. It is an epic writing that has a complicated plot and consists of a few storylines which are related to the fates of the main characters. The epigraph to the novel – “To err is human; to forgive divine” («Помилятися властиво людям; прощати – богам») – reflects the main moods of the book throughout the story.

The main *stylistic* peculiarities of “The Husband’s Secret” that cause most of the *difficulties* in the process of *translation* are stylistic figures. The novel starts with the mythological allusion which is to be translated conveying the adherent-strategy. The proper names (Pandora, Epimetheus, Zeus) are transliterated while the order of words is transferred without

transformation. Also, we face the idiom from the Greek mythology which is translated by complete equivalent: Pandora's box – Пандорина скриня (джерело всіляких лих). The precise translation of the mythological allusion is vital due to its connections with the main idea of the plot and characters. Apart from mythological, the novel also contains a double allusion. The time interval in the novel is presented one week before Easter. Among Christians it is one of the most important religious holidays throughout the year, which symbolizes the general revival and renewal of the world. Each day of the Easter week is marked by a series of events from the life of the heroes, who intermingle with the Christian traditions and signs. For example, on Easter Thursday a parade of Easter hats took place on a school stadium. On Good Friday, the day of mourning for the passion and death of Christ, Rachel ran over a small Polly Fitzpatrick. On Easter Saturday, each of the heroes is in a difficult moral state. On Easter Sunday, the heroes find rest, they manage to overcome all the difficulties they encounter.

The translator should be on alert translating the other number of picturesque idiomatic / phraseological expressions which are widely spread in the text: “raw beauty – непідробна краса”, “much of a muchness – одного пір'я птах”, “to be out of the earshot – відійти далеченько”. In the novel there also exists an example of phraseologisms and idioms which do not have traditionally established literary variants in the target Ukrainian language: “wolf-whistle – присвиснути услід”.

While translating a word, a word combination or a grammatical phenomenon, it is necessary to settle the problem what feelings and emotions relate to the meaning or a sense of the language units. Even the lack of emotional color is stylistically of great importance, because it is an indication of the fact that the given word or grammatical phenomenon is emotionally neutral, and this neutral emotional color must be preserved in translation [1].

Analyzing the novel, the most spread stylistic devices are comparisons (“...he hadn't sounded like a British sergeant major” – «він не лихословив, як старший сержант британської армії») and similes (“each word sounded like a block of concrete” – «кожне слово звучало як бетонний блок»). While translating both stylistic devices into Ukrainian, prepositions ‘like’ and ‘as’ are translated into «як». Also, the construction “as if” is widely spread in the text – “...as if he held the answer” that is converted as – «...нібито в них була відповідь». We face a great variety of asyndetons (“It was true, perhaps, that ever since that morning last year she'd been aware of an underlying sense of fragility, a new understanding that a life of coriander and laundry could be stolen in an instant, that your ordinariness could vanish and suddenly you are a woman on you your knees...”).

The function of asyndeton is usually to accelerate a passage and emphasize the significance of the relation between these clauses. But such long sentences are out of character for the Ukrainian language. As a result, the sentence can be divided into several sentences: «Можливо, і справді саме з того минулорічного ранку її не полишає приховане відчуття вразливості. Чітке усвідомлення того, що світ коріандру...».

To emphasize the ideas, the author uses repetition – “Fifty thousand cardboard boxes had rolled off... Fifty thousand perfectly purple...”. The translator must preserve the rhythm and order, so the given anaphora is translated without any changes. The same is about chiasmus – “If Will could fall in love with Felicity, if Felicity could fall in love with Will...” – «Може Вілл закохався у Фелісіті, може Фелісіті закохалася у Вілла».

There are some specific problems of translating the epithets. They do not always coincide with their combinability in the Ukrainian language on account of differences in their semantic structure. Taking into consideration all the above, the expression «wounded face» is a metaphorical one and cannot be translated in its direct meaning. The translator chooses the appropriate variant to preserve emotional characteristic – «ображене обличчя». The word «wound» combines with several nouns, while in Ukrainian different adjectives are used in combinations of this kind.

Complete lexical correspondences may be observed in proper names and geographical denominations: Cecilia – Сесилія, Esther – Естер, John-Paul – Джон-Пол, Isabel – Ізабель, Polly – Поллі, Khrushchev – Хрущев, Vermont – Вермонт, Afghanistan – Афганістан. The proper names are transliterated into Ukrainian. Lexical units which do not have correspondences in Ukrainian are phrasal verbs. They can be highly idiomatic, their meanings are unpredictable from the sum of their constituents’ meanings (lay down (to build), let on (to tell a secret)). In such cases, where the context or professional experience fail to reveal the sense of a phrasal verb, a good explanatory or bilingual dictionary can be of great help to the translator. Proper translation of English phrasal verbs to a high degree depends on the context in which they are used, which suggests the appropriate interpretation of the described action.

To sum up, style plays an important role in translation and may cause many difficulties. The translator should possess great knowledge not only about linguistic and stylistic features, which are typical of every style of English but also the specific features of corresponding styles in Ukrainian. For a *literary translator*, understanding the style of the source text and being able to recreate similar *stylistic* effects in the target text are essential. Also, the translator faces the problem of rendering the stylistic figures. The crucial strategy is to make a similar impact upon the reader of the target text as does

a source text on its receptor. But the main problem lies in the fact that English and Ukrainian language *systems* do not always coincide.

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