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# **ПЕРЕКЛАДАЦЬКІ ІННОВАЦІЇ**

## **МАТЕРІАЛИ**

### **VII ВСЕУКРАЇНСЬКОЇ СТУДЕНТСЬКОЇ НАУКОВО-ПРАКТИЧНОЇ КОНФЕРЕНЦІЇ**

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in the Rye" by J. Salinger: *"He told us we should always pray to God... – Нам він радив завжди молитися Богу...; He told me to come right over, if I felt like it – Велив хоч зараз приходити, якщо треба; 'Thanks for telling me', I said, – Дякую, що попередила мене! – кажу"* [3, 210].

In conclusion, there are many different kinds of translation transformations, and concretization is one of the most widely used method. The main function of concretization is making words with a wider meaning with words of a narrower meaning. This transformation makes information more understandable for a recipient. Any translator, especially who works with scientifically technical information, should have clear apprehension of the source text before using concretization.

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## TRANSLATION OF METONYMY IN FICTION

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Metonymy is one of the most common tropes in fiction based on the interaction of logical and contextual meanings of lexical units or groups of lexical units where the context is the artwork and idea inserted by the author [1]. Often even neutral usage of stylistic means in a language, with an author's certain intention, acquires additional emotionally-expressive

shades, i.e. become aesthetically significant, thereby contributing to the most complete embodiment of literary intent.

Metonymy is widely used in Jane Austen's novel "Pride and Prejudice" both in the speech of characters and in the author's comments, and generally serves as a means of stylization of colloquial manners.

There are several versions of translation of the English classical novel. I.Marshak's translation is considered as a Russian masterpiece, the one closest to the original. In his translation I.Marshak preserves the traditions and culture of the original, describes a particular object with high accuracy. Jane Austen's qualities such as restraint, deep sincerity and emotion are reproduced in detail in this translation.

There are several ways of translation of metonymy. Literal translation of metonymic constructions is one of the most common ways. Full translation of a metonymic unit is used in this method of translation. If a literal translation is not possible or available, the translator looks for an analogue or coins a new unit that fits into his / her native language. In cases when it is impossible to maintain tropes because of the features of the Russian language, the translator has to resort to descriptive translation and then try to compensate for the loss of metonymic imagery by introducing into the translation text some additional images that enhance the expression. We can also observe omissions while translating metonymies if the translator decides to ignore the original text and leave out such examples. For example, *Her eyes were nicest in the world* [2, 71] / *Ее глаза были милейшими во всем мире* [3, 72]. In this example, we observe the author's use of the technique of metonymy. Describing the eyes of one of the main characters, the author means that not only her eyes attracted the young man. The girl was the most beautiful in the world for him. In the process of translation I.Marshak used the method of word-for-word translation while conveying the sentence with a metonymy – it is full translation of metonymic units. In the example *The house is alive with soft, quick steps and running voices* [2, 139]. / *Дом переполнен аккуратными, быстрыми шагами и непрерывными голосами* [3, 141] we observe the author's use of metonymy. Describing the house, the author used synecdoche (a type of metonymy), namely the use of the whole (*house*) instead of a part (*its residents*). Speaking about the voices, the steps and the house, we meant people these voices and steps belong to. In the process of translation I.Marshak once again translated the sentence with a metonymy via word-for-word method, i.e. he used full translation of metonymic units. Now let's see the sentence *Nothing could be more delightful! To be fond of*

*dancing was a certain step towards falling in love; and very lively hopes of Mr. Bingley's heart were entertained [2, 22]. / Кто интересуется танцами, тому ничего не стоит влюбиться. Все питали самые радужные надежды на скорейшее завоевание сердца мистера Бингли [3, 24]. Mr. Bingley was one of the best dance partners in that company. Many girls as a rule try to draw the attention of young gentlemen through dances. In the above example, the author uses metonymy “hopes of Mr. Bingley’s heart were entertained” which is a frequently used expression in the English language. Regarding the translation, I.S.Marshak conveys the construction in other words employing a structural transformation of the original metonymy here. In the sentence *At length there was nothing more to be said; the ladies drove on, and the others returned into the house* [2, 75]. / В конце концов, все было сказано, коляска отъехала, и хозяйева вернулись в дом [3, 77] we can see synecdoche “they drove on” – «the cab drove off (not the cab or the horses). As a result, both the author and the translator used this metonymy while maintaining its basic principles – the replacement of one concept with another similar one. However I.S.Marshak transformed this metonymy thus using a structural transformation of the original unit.*

The analysis allows saying that the main methods of translation of metonymic constructions in fiction are: literal translation, analogue translation, semantic translation, method of omissions and descriptive translation.

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