

**STYLISTIC EXPRESSIVE MEANS IN FICTION TRANSLATION  
(on the basis of Arthur Hailey's novel "Flight into Danger")**

**СТИЛІСТИЧНІ ЗАСОБИ ВИРАЖЕННЯ ЕКСПРЕСІЇ  
У ПЕРЕКЛАДІ ХУДОЖНІХ ТВОРІВ  
(на прикладі твору англійського письменника Артура Хейлі «Політ у небезпеку»)**

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The article is dedicated to the study of expressive means translating from English into Ukrainian on the material of the novel of the English writer Arthur Hailey "Flight into Danger".

Expressiveness is currently one of the most actively studied linguistic categories. The interest in the problem of expressiveness that has arisen in recent decades is explained by attention to the linguistic personality, and more precisely, to the description of a language as the means of expression and at the same time influence on the linguistic personality, its behavior and internal spiritual activity.

By embodying his opinion in a linguistic form, the author of the message inevitably expresses his attitude to the subject or situation. Very often this attitude is subjective, so the expression is seen as the manifestation of the speaker's individuality, which is expressed in feelings, emotions and evaluations of the subject. The author's style finds its expression in a language, in one or another selection of language means and can have a certain influence on the addressee.

Some scholars believe that although the category of expressiveness partially intersects with such linguistic phenomena as emotionality and evaluation, these concepts are not identical in a language and speech. In a number of linguistic works, proper distinction is not carried out. As a result the concepts of emotional, evaluative and expressive are not delimited and are used synonymously. Emotionality inherently accompanies expressiveness in its broad sense. Others argue that the distinction between emotional and expressive coloring is impossible, and then we are talking about emotionally expressive vocabulary (expressive and evaluative vocabulary).

Translation of works the language of which testifies to the writer's close connection with people, their roots, traditions and culture, is especially difficult for a translator. One of these masters, whose work is marked by the stamp of originality and individuality of a style, is the English writer Arthur Hailey. In the given study, an attempt is made to identify some features of conveying expressiveness translating from English into Ukrainian the novel "Flight into Danger", which occupies a prominent place in the creative work of the writer.

**Key words:** expression, emotional coloring, fiction, stylistic means, ways of translation.

Статтю присвячено дослідженню засобів вираження експресії у перекладі з англійської мови українською на матеріалі художнього твору англійського письменника Артура Хейлі «Політ у небезпеку».

Експресивність нині є однією з найбільш активно досліджуваних лінгвістичних категорій. Інтерес до проблеми експресивності, що виник в останні десятиліття, пояснюється увагою до мовної особистості, а точніше, до опису мови як засобу виявлення і водночас впливу на мовну особистість, її поведінку і внутрішню духовну діяльність.

Втілюючи свою думку у мовну форму, автор повідомлення неминує висловлює своє ставлення до предмета чи ситуації. Дуже часто таке ставлення є суб'єктивним, тому експресія розглядається як виявлення індивідуальності мовця, що виявляється у почуттях, емоціях і оцінках суб'єкта. Ця авторська експресія виражається у мові, в тому чи іншому відборі мовних засобів і може чинити певний вплив на адресата.

Деякі науковці вважають, що хоча категорія експресивності і частково перетинається з такими лінгвістичними явищами як емоційність і оцінка, дані поняття є нетотожними в мові та мовленні. У низці лінгвістичних робіт належне розмежування не проводиться, внаслідок чого поняття емоційного, оцінного й експресивного виявляються не розмежованими і використовуються синонімічно. Емоційність іманентно супроводжує експресивність у її широкому розумінні. Інші ж стверджують, що розмежування емоційного й експресивного забарвлення є неможливим, і тоді йдеться про емоційно-експресивну лексику (експресивно-оцінну лексику).

Художній переклад творів, мова яких служить свідченням тісного зв'язку письменника з народом, його корінням, традиціями і культурою, являє особливу складність для перекладача. Одним із таких майстрів пера, творчість яких відзначено печаткою самотності й індивідуальності стилю, є англійський письменник Артур Хейлі. У нашому

дослідженні зроблена спроба виявити деякі особливості передачі експресивності у перекладі з англійської мови українською його твору «Політ у небезпеку», що займає помітне місце у творчості письменника.

**Ключові слова:** експресія, емоційне забарвлення, художній твір, стилістичні засоби, способи перекладу.

**Introduction.** The topicality of this study is due to the importance of studying the stylistic means of expression in the translation of works of art, as well as the need to adequately convey the expressive function of the work of art into Ukrainian, as this issue is insufficiently studied.

**Analysis of recent research and publications.** There are many opinions on the definition of the concept “expression” among linguists. Many scientists have dealt with this issue, including V. Kukhareiko, O. Valihura, I. Arnold, V. Chabanenko, V. Shakhovskiy, I. Halperin and others.

**Setting objectives.** Based on the above, we can formulate the task of research, which is to identify and analyze the stylistic means of translation of works of art on the example of the work of English writer Arthur Haley “Flight into Danger”.

**Presenting main material.** In recent decades, the problem of emotionality has been among the most discussed in linguistics. Experts describe the current state of the science of language as follows: their purpose in its life, their functions for the development of the human personality and its improvement.

Emotions and various ways of expressing them have long been one of the most intriguing questions that have ever arisen in the process of human self-knowledge, so the increased interest in the verbal design of emotions is not surprising. However, despite the close attention that linguists have paid to the problem of emotionality for more than twenty years, many aspects remain debatable [4, p. 58].

The current situation in the field of translation of fiction – in particular, the translation of numerous works of modern English and American writers into Ukrainian – requires the derivation of patterns of language, typical of quality translations, and the development of some general rules that translators could navigate, encountering “difficult to translate” elements. In this regard, the purpose of this work is to establish lexical and syntactic means of adequate rendering of descriptions and expressions of emotional state in fiction translation of works by modern English writers into Ukrainian.

In the given study, we have chosen Arthur Haley’s work “Flight into Danger” for analysis, based on the author’s extensive use of various stylistic devices to describe dramatic relationships between the characters. The novel is dedicated to the hard work of pilots, during which extreme situations often arise. A special feature of Arthur Haley’s work is the use of expressive concretization, which allows to clearly

reveal the psychological portraits of the characters, their reactions, words and actions [4, p. 65].

Analyzing the translation of the work, we focused on the features of structurally equivalent and structurally non-equivalent types of translation, as well as on preserving the principles of expressive and emotional adequacy of the translation of this work.

If we analyze Arthur Haley’s work “Flight into Danger” from these positions, we can find examples of such emotional means in it.

The emotional content of the text of this work has a macro component that combines modal emotional meanings that are intentional. It is worth noting that the text is formed by the image of the author and his point of view on the object of the image [6, p. 110].

In general 50 sentences were analyzed, in which the following expressive means were revealed. We came to the conclusion that the most frequent is the use of metaphor – 60%, epithet is 30%, comparison – 15%, proverbs and sayings – 7%, the rest are such stylistic devices as: inversion, paradox, irony, synecdoche, antonomasia and parallel constructions.

So, let’s review the methods of emotional means translation used in translation into Ukrainian. One of the most common methods is expressive concretization (EC) at different levels: lexical, syntactic and complex (at several levels simultaneously).

To achieve adequacy, it is necessary to actualize the author’s empathy, is to comprehend and adequately convey the author’s assessment – an attempt to look calm in a difficult emotional situation. Since the Ukrainian-speaking recipient is accustomed to the explicit expression of the author’s assessment in the literary text, in order to create such a communicative effect, the translator is forced to use the EC technique [6, p. 112].

*“Well, it was fun, – Spencer smiled, – two have already attached”. – “Дуже добре, – весело кинув Спенсер, – двох уже прилаштували”.*

The English sentence hides the author’s irony, caused by a negative attitude to events, dictated by the complex, dramatic situation that arose on board the aircraft.

In other words, the more specific in meaning and less expressive in color English lexeme *“посміхнувся”* is translated by a more specific in meaning and expressive in color word-combination *“весело кинув”*.

At the same time, we believe that this translation does not fully reflect the tragedy of the situation,

when it is hardly necessary to say that there is fun on board of the disaster liner, rather there is sarcasm in Spencer's emotional reaction, so rather speech it must be said that he was the one who smiled. We would add a reinforcing element to this translation that shows Spencer's emotional state, translating this passage as follows:

*“Дуже добре, – Спесер криво посміхнувся, – двоє уже прилаштували”.*

Such expressiveness gives the text a negative assessment, which, in particular, is achieved due to the metaphorical nature of the Ukrainian language, which makes it possible to operate with such expressions as *“крива посмішка”*.

No less important in translation process is the actualization of the author's empathy, the achievement of adequacy in the translation of the author's remarks, which also contributes to the use of expressive concretization [3, p. 67], as evidenced, in particular, the following examples:

*“He pushed the thoughts from him in violent self-disgust. There were things to do, things requiring his complete concentration”.* – *“З почуттям внутрішнього обурення він відкинув ці думки. Його чекала робота, що вимагає граничної концентрації”.*

*“He listened to the acknowledgment, his eyes gazing bleakly at the frozen sea of cloud below and ahead. Vancouver Control sounded as crisp and impersonal as ever but he could guess at the verbal bomb he had exploded down there on the far western seaboard and the burst of activity his words would have triggered off”.* – *“Він вислухав у відповідь подяку і став пильно вдивлятися в замерзле море хмар, що розкинулося навколо. Голос ванкуверського диспетчера звучав як завжди, чітко і безособово, але він міг собі уявити, який переполох почався на далекому західному узбережжі і який вибух активності викликало його повідомлення”.*

The following example refers to the expression of the strongest emotion, namely a sudden fear, which also requires a special approach to translation:

*“He is not a pilot! We will all perish! We all dash to!”.* – *“Він не пілот! Ми загинемо! Всі ми розіб'ємося!”.*

In this case, it seems to us, the translation should be strengthened and adapted for the Ukrainian reader.

The expression *“Ми всі загинемо! Всі ми розіб'ємося!”* in its duration in terms of the situation is very cumbersome and does not correspond to the very dynamics of the emotion of fear. We think it's a good idea to translate this passage as follows: *“Нам кінець, він не пілот, ми розіб'ємося”*. It seems that this version of the translation is more consistent with both the dynamics of the situation and the dynam-

ics of the emotional state of the speaker. In the given example, in order to provide adequate communicative influence on the Ukrainian recipient, it is also necessary to actualize the author's empathy – to adequately convey the speaker's attempt to describe the tragedy of the situation.

A great deal of specificity, expressiveness and explicitness of the Ukrainian version is given by the use of the circumstances of the imminent catastrophe, as well as the presence of lexical ladders *“he-we-all”*, which should be preserved when translating this passage.

In this case, another version of the translation is possible, which will introduce into this passage the semantics of “assumption”: *“Він не пілот! Ми можемо загинути! Ми можемо розбитися”*. In such a translation, there is a neutral version of *“можемо розбитися”*, but this method of translation does not explain the author's attitude to the event, does not have the same emotional impact on the reader as the previous version of the translation.

At the same time, it seems to us that there are cases when translators resort to an unjustified reduction of the emotional situation, for example:

*“It's murder, – the man tumbled. – I never felt like this before”.* – *“Жахливо, – пробурмотів він, – я ніколи не відчував себе так погано”.*

We consider this text must be translated as follows: *“Я вмираю – пробурмотів чоловік. Я ніколи не відчував такого раніше”*. – in order to keep the emotional colour of the situation.

At the same time, the following example makes it possible to state that it is not always necessary to use complex translation transformations in order to express the emotional state, as the original text allows the Ukrainian reader to feel all the nuances of the emotional situation:

*“No. She'd gag on it. Your wife is nearly unconscious, Childer. Hold it, now, that's nature's own anesthetic. Don't worry. She'll be all right”.* – *“Ні. Ваша дружина без свідомості, Чилдер! Підтримуйте цей стан - це природна анестезія. Не турбуйтеся, все буде добре”.*

In the following example, the use of EC reception is dictated, along with the requirement to update the author's empathy, the norms of expression of the Ukrainian language:

*“What are you guys doing – having a supper?”.* – *“Чим ви, чорт би вас забрав, там займаєтеся, напевно вечеряєте?”*

In this case, the original does not contain the expression *“чорт би вас забрав”*. In this case, the translator followed the path of consciously expanding the emotional field of the text in order to



convey a complex emotional situation. The translator believed that adequacy could not be achieved without resorting to the EC, because to convey the communicative intention of the author it is necessary to explain the author's assessment (here: the expression of contempt for action, condemnation). The use of more general and neutral lexemes in this case does not convey the outraged mood of the speaker to the situation.

Although, for example, the translator in this case had to go the other way and translate this passage as follows: *"Чим ви там займаєтеся, напевно вечеряєте, так це не дуже вчасно?"*

However, using this version of the translation would reduce emotional stress, because the expression *"так це не вчасно"* has a more colloquial color, it is impossible to fully explicitly convey the assessment of the situation by the speaker due to much less expressive charge of the expression and more neutral.

This extended way of conveying emotional evaluation coincides with the way of verbal reflection of reality, the way of perception of the text in the mind of the Ukrainian-speaking recipient and is able to evoke a similar emotional response.

A separate problem is the translation of emotionally colored metaphors, for example:

*"Like a monstrous weed, fear was taking root in the minds of most of the passengers. There were some who probably still failed to realize exactly what was going on. But most of them, especially those who could hear the groans and retching of the ones who were ill, felt the presence of a terrible crisis. The doctor's words over the public address system, once they had sunk in, had provided plenty to think about. The hubbub of dismay and conjecture following them had soon died away, to be replaced by whispers and uneasy snatches of conversation".* – *"Як гігантський бур'ян, страх вкорінюється у свідомості більшості пасажирів. Були деякі, хто, напевно, ще не зрозумів, що відбувається. Але більшість з них, особливо тих, хто міг почути стогони і звуки, які видавали інші пасажери, відчували, що відбувається страшна криза".*

In our opinion, the translation of metaphors makes it possible to identify the creative potential of the translator, for example, this text can be translated variably: *"Страх проростав у свідомість як величезний бур'ян"* – *"Свідомість пасажирів була заражена страхом, який повільно зростав наче гігантський бур'ян"* і т. ін.

Another example also relates to the problem of translation of metaphorical statements, and more precisely to the variability of translation:

*"Try blowing on your hands, don't panic, everything will be fine".* – *"Стули пальку, не панікуй, все буде гаразд"*.

In this case, the English expression, which literally sounds like *"подуй на свої руки"* is translated by us into a more expressive and understandable to the Ukrainian-speaking reader expression *"стули пальку"*.

The English version, namely the expression *"Try blowing on your hands"* has a more general meaning, that is a greater degree of abstraction and neutrality, compared to Ukrainian metaphorical units, characterized by a sharp emotional connotation, a high degree of expressiveness and specificity.

Thus, without the use of EC technique, the emotional assessment in the literary text would remain unexpressed, and therefore, the adequacy requirement would not be met [2, p. 56].

Thus, to achieve adequacy it is necessary to actualize the situation in terms of emotional tension, to correlate the degree of this tension with the Ukrainian culture of emotion, in other words with the Ukrainian national-emotional behavior, and to adequately convey this empathy, it is necessary to use EC text [1, p. 25], such as the following:

*"Doctor; – the woman was saying intently, – that young girl, the stewardess – I've seen her keep going up to the pilots' cabin. Are they well? I mean, supposing they're taken ill too – what will happen to us?" She clutched at her husband. Hector, I'm frightened. I wish we hadn't come...".* – *"Доктор, – допитувала його рішуче налаштована дама, – ця дівчина, стюардеса - я бачила, вона йшла в пілотську кабіну. Там все нормально? Я маю на увазі, якщо припустимо, що вони захворіють, що ж буде з нами? – вона вчепилася в свого чоловіка. Гектор, я боюся. Мені здається, ми ніколи не доберемося...".*

At the same time, it is noteworthy that the expression *"the woman was saying intently"* is translated as *"допитувала його рішуче налаштована дама"*, although the original text rather indicates that the woman looked intently at the doctor, and her determination to there is not a word in the original text.

Scholars point out that exclamatory sentences or rhetorical exclamations serve as a syntactic means of transition from one statement to another, as well as the expression of the author's assessment [1, p. 156]. They contain a special expression, increasing the tension of speech, for example:

*"Very well, Doctor," said Janet quietly. "I'll do that".* – *"Добре, доктор! Я так і зроблю"*.

Note that in this version of the translation the whole lexical construction *"said Janet quietly"*

has disappeared, instead an exclamation mark is inserted in the text of the translation, and this method of translation completely changes the original emotional content of the text:

“Добре доктор, – прошепотіла Джанет, – я так і зроблю”.

It is difficult to say how successful this version of translation is, because in fact it significantly affects the emotional situation, instead of a certain amount of sadness and confusion, there is an emotional background of determination.

The analysis shows that the lexical level, compared to the syntactic, poses to the translator several more complex tasks, non-fulfillment of which has a stronger effect on the quality of translation, but he also provides a wide range of means to solve these problems.

The syntactic level creates difficulties for the translator, mainly due to the discrepancy of specific means of emotion in the original and translated languages, but, on the other hand, this fact often helps the translator, because when using in the text of translation the translated statement may in some cases exceed the original expressiveness.

Thus, the translation methods are used to actualize the emotionally colored empathy, convey the author's attitude, provide some communicative influence on the Ukrainian-speaking recipient, taking into account the peculiarities of his linguistic consciousness (linguistic picture of the world), in other words, to achieve adequacy.

**Conclusions.** Thus, the peculiarities of using the technique of expressive concretization in the translation of literary texts from English into Ukrainian in this paper are considered in connection with a set of factors that can be divided into two groups: extralinguistic and linguistic.

Extralinguistic factors include, in particular, differences in the means of verbal reflection of reality in the linguistic pictures of the world of native speakers of Ukrainian and English, as well as the importance to adequately render a communicative-pragmatic component in translation, that is to render the communicative intention of the author taking into account the installation on the Ukrainian-speaking reader.

Having conducted the study of the use of emotional means in the translation of Arthur Haley's work "Flight in Danger" we can conclude that the semantic field of this work is permeated with emotional discourse, when even neutral in meaning lexemes and inversions acquire emotional colors. In this regard, the given work most fully gives the translator the opportunity to show their creativity, to give the translation a level of art, as well as the necessary level of emotion.

The prospects for further research are to study the ways to translate emotional means based on the works of art of modern American writers and to develop practical recommendations on how to render them into the Ukrainian language.

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