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LEXICAL LACUNAS IN XIAO HONG'S NOVEL "TALES OF HULAN RIVER": CHARACTERISTICS AND CLASSIFICATION

ЛЕКСИЧНІ ЛАКУНИ В РОМАНІ СЯО ХУН «ЛЕГЕНДИ ПРО ХУЛАНЬХЕ»: ХАРАКТЕРИСТИКА ТА КЛАСИФІКАЦІЯ

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The novels of Xiao Hong have attracted close attention of the research community since their publication. Research on Xiao Hong's work has been going on for almost 80 years, the English translation of the novel "Tales of hulán river" was made back in the 1970s, but there is no Russian translation yet. Due to the differences in Chinese and Western culture, when translating the novel "Tales of hulán river", a lot of lexical lacunas are found. So the **actual task** of this article was to resolve the issue of how to take into account the general cultural differences and linguistic features of the author when translating, as well as competently eliminate these lacunas in the translation process. From the point of view of the classification of vocabulary according to the principle of cultural characteristics, and in accordance with the opinion of the Chinese linguist Liu Xun regarding the theory of cultural hierarchy, in this article, the lexical lacunas from the "Tales of hulán river" are divided into lexical lacunas of material culture, lexical lacunas of conceptual culture, lexical lacunas of behavioral culture and lexical lacunas of institutional culture. Their number is also counted and the general characteristics of four types of lexical lacunas are analyzed based on the language style of Xiao Hong. This is the **novelty** of this article. The results of the **statistical analysis** of lexical lacunas in the text are briefly summarized as follows: 1) The lexical lacunas of material culture take clothing, headwear and furniture as examples, with noun content words as the main, and function words mainly in geographic and solar terms; 2) Taking the appellation relationship as an example for the lexical lacunas of institutional culture, the lexical structure includes simple appellation and compound appellation, and the compound appellation structure includes combination "attributive + main element", combination "appositional + appositional element" and complex nested combination; 3) The lexical lacunas of behavioral culture take behavioral habits, lifestyles and customs and superstitions as examples, mainly nouns, verbs, and verb structures, and the verb structure as adverbial is a feature; 4) The lexical lacunas of conceptual culture take aesthetic taste and way of thinking as examples, mainly color words, sound words, four-character idioms, and feature ABB, AABB and other forms. **The prospect of further research** lies in the possibility of identifying lacunas in the text based on this classification and narrowing the scope of the search for equivalents for them in the target language.

Key words: literary translation, classification of culturally marked lexical items, lacuna, lexical characteristics, "Tales of hulán river" by Xiao Hong.

Твори Сяо Хун привернули до себе пильну увагу дослідницької спільноти з їх публікації. Дослідження творчості Сяо Хун ведуться вже майже 80 років, англійський переклад роману «Легенди про Хуланьхе» було виконано ще у 1970-х роках, проте російського перекладу поки що немає. Через відмінності в китайській та західній культурі, при перекладі роману «Легенди про Хуланьхе» виявляється безліч лексичних лакун, Тому **актуальним завданням**

цієї статті стало вирішення питання про те, як врахувати при перекладі загальнокультурні відмінності та мовні особливості автора, а також грамотно усунути ці лакуни у процесі перекладу. З точки зору класифікації лексики за принципом культурних особливостей і згідно з думкою китайського лінгвіста Лю Сюня щодо теорії культурної ієрархії, в даній статті лексичні лакуни з «Легенд про Хуланьхе» поділяються на лексичні лакуни концептуальної культури, лексичні лакуни матеріальної культури, лексичні лакуни інституційної культури. Також підраховується їх кількість та аналізуються загальні характеристики чотирьох типів лексичних лакун на основі мовного стилю Сяо Хун. Це становить **новизну** цієї статті. Результати **статистичного аналізу** лексичних лакун у тексті коротко резюмуються наступним чином: 1) лексичні лакуни матеріальної культури включають назви предметів одягу, головних уборів, меблів та предметів першої необхідності як приклади. Слова знаменні становлять більшість, а службові – здебільшого сконцентровані у географічних та календарних термінах; 2) лексичні лакуни інституційної культури включають як приклади звернення, зокрема просте і складове звернення. Лексична структура складового звернення є комбінацією «атрибутивний + основний елемент», комбінацію «апозиційний + апазіційний елемент» і складну вкладену комбінацію; 3) лексичні лакуни поведінкової культури як приклади представляють поведінкові звички, спосіб життя, звичаї та забобони. Іменники, дієслова та дієслівні конструкції в них становлять більшість, а дієслівні конструкції використовуються як прислівники - це основна характеристика. 4) лексичні лакуни концептуальної культури описують як приклади естетичну привабливість і спосіб мислення. У більшості випадків використовуються колоративи, звуконаслідування, чотирискладові ідіоми. З погляду лексичної структури, використання подвоєння унікальне: зустрічаються подвоєння за формулою АBB і AABV. **Перспектива подальших досліджень** полягає у можливості ідентифікувати у тексті лакун на основі даної класифікації та звзвити сферу пошуку еквівалентів для них у мові перекладу.

Ключові слова: художній переклад, класифікація культурно-маркованої лексики, лакуна, лексична характеристика, «Легенди про Хуланьхе» Сяо Хун.

Problem statement. The famous Chinese writer Xiao Hong (1911-1942, Hulan City, Heilongjiang Province) is an outstanding figure in the history of modern Chinese literature. In less than ten years of her creative career, she wrote almost a million words. The representative works are the novel “Tales of hulan river”, short and medium stories, such as “Field of Life and Death”, “March in the Province”, etc. Themes and descriptions of many of Xiao Hong’s works, representing landscapes and people’s lives in Northeast China. Thus, we can say that she is also an excellent writer of literature with a regional flavor. In addition to its literary value, Xiao Hong’s unique style is also worthy of deep study, since it can not only serve as an important reference point for the study of Beijing and the northeastern dialects, but also for the study of the common Han Chinese language- Putonghua.

Translation of Chinese outstanding literary works has always been a top priority for Chinese translators and sinologists from all over the world, as it allows more foreign readers to understand Chinese culture and literature. But literary translation is an intercultural language translation, it should be understandable to readers from other countries who speak a different language and are carriers of a different culture. Among the works of Xiao Hong, the most representative in terms of regional color is the novel “Tales of hulan river”, written in 1939. At that time, Chinese society was in conflict between the old and new cultures, and the traditional way of life was influenced by various foreign cultures. Xiao Hong writes in the first person in the novel and uses the colloquial Baihua interspersed with dialects to tell everyone family stories as they unfolded in the old society and northeastern culture. Due to cultural

differences caused by time and region, as well as one’s own language preferences, in the process of translating the vocabulary of the novel “Tales of hulan river” there are many lacunas¹. The study of culture and an attempt to classify culturemes², the choice of principles for the classification of lexical lacunas and a sufficient preliminary analysis of the language style are the keys to obtaining high-quality translations.

Purpose of the article. This article discusses the classification of culturemes, makes a choice of rational methods of such classification. The author counts the number of lexical lacunas in the novel “Tales of hulan river” associated precisely with the presence of culturemes, and also examines the features of Xiao Hong’s language style to analyze the characteristics of lexical lacunas in her works.

1. Research in matters of culture and classification of cultural phenomena

¹ By lacuna (Лакуна), we mean the phenomenon of cultural and semantic inconsistency at the level of vocabulary when comparing two languages, that is, a cultural connotation or semantic basis expressed by words in one language does not exist in another. This phenomenon may be more or less obvious and will be gradually verbalized depending on objective needs. There are two forms of such discrepancy between languages: (1) The concept of one language is not verbalized in another language, that is, there is no lexical correspondence, it is REALITY (РЕАЛИЯ). (2) Another form is that a concept in one language has a lexical correspondence with it in another language, but this correspondence is incomplete, the semantic scope is different, and there is an inclusive relationship. At the moment, we call this phenomenon HALF-REALITY (ПОЛУРЕАЛИЯ - semantic reality). All such words that have inconsistencies or incomplete matches when comparing two languages are called non-equivalent vocabulary from the point of view of the source language, and are called lacuna from the point of view of the target language. With this understanding, the term “REALITY” belongs to non-equivalent vocabulary in the source language.

² Cultureme - the term was introduced by the French sociologist A. Moles (Abraham Moles, 1973) - “the atom of culture”; random accumulation of culturemes forms the culture of a particular community [1, p. 210].

Analysis of recent research and publications.

Because researchers have different starting points, culture has different meanings, frameworks, and elements. The central concept of anthropology, especially cultural anthropology, is culture. The first to define culture from an anthropological point of view was the Edward Burnett Tylor, who wrote in his book "Primitive Culture", published in 1871: "Culture or Civilization, taken in its wide ethnographic sense, is that complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society." [2, p. 11]. In the above definition, Taylor pointed to the integrity of culture, which most anthropologists agree on. Therefore, until now, when discussing cultural concepts in the field of anthropology and other fields, people still cannot get around this classical definition. In 1952, when prominent American anthropologists Alfred Louis Kroeber and C. Kluckhohn were discussing the concepts of culture, according to their calculations in "Culture: A Critical Review of Concepts and Definitions", there were already more than 160 influential definitions of the concept of "culture" proposed by scientists in the field of sociology, psychology and other disciplines. And the world-famous orientalist and linguist Ji Xianlin bluntly said that "they say that there are more than 500 definitions of culture in the world, and it is better for me not to give another definition. It will simply be an additional definition to the 500 existing ones. So the problem cannot be solved" [3, p. 1].

Chinese characters can also be considered a kind of definition of the concept of "culture" for the Chinese. The word "culture" in Chinese consists of two hieroglyphs: 文化, where the first hieroglyph (文) comes from the image of a tattoo on the body, indicates something artificially made (by man, not nature), and the second (化) - represents two identical elements (the human body) in a mirror image, means "changes, transformations". Thus, in the understanding of the Chinese, culture is that which is produced by man (artificially) in order to transform the world.

Definition makes the world our world, and classification makes the world more suitable for our mind. People can perceive the surrounding natural and social cultural environment through classification. The classification of cultural phenomena is the same as the definition of culture. But this is a broader topic. Many scientists around the world have done research on this topic and put forward their different opinions. For example, the famous American linguist and translation theorist Eugene A. Nida divided cultural

phenomena into areas: ecology, material culture, social culture, religious culture and linguistic culture [4, p. 54]. These five aspects include the material and spiritual levels. The Russian historian Yu. N. Zhukov, in his book "Fundamentals of the Theory of Culture", proposed to single out three forms (types) of culture, namely: 1) material (human relations with nature and artificial habitat); 2) social (relationships with other people, or social relations) and 3) spiritual culture (relationships with oneself, inner wealth of the individual) [5, p. 92]. At the same time, social relations are usually referred to as spiritual culture, thereby reducing the number of forms of culture to two - material (a set of material values) and spiritual (a set of spiritual values). From the point of view of culture reception, the traditional approach to classification is to single out the dominant culture and subculture [6, p. 10]. A subculture refers to a non-mainstream culture that exists within a particular mainstream culture—the culture of a particular minority group. Edward T. Hall, the founder of the theory of intercultural communication, pointed out in "The Silent Language" that culture exists on two levels: an overt culture and a covert culture. The first is visible and descriptive, the second is invisible, and it is difficult to detect it even for specially trained observers [7, p. 85]. Many scholars believe that the discourse of overt culture and a covert culture is still the most accurate and scientific description of culture. The biggest advantage of this classification is that it has a wide range, avoids duplication of cultural classifications, can reveal the essence of a culture in simple words, but this cultural classification can lead to more subcategories. Liu Xun, a professor at Peking University of Language and Culture, in his book "Introduction to Teaching Chinese as a Foreign Language" divides cultural phenomena into four types, arranging them in a certain hierarchy: material culture, behavioral culture, institutional culture and conceptual culture. At the same time, material culture refers to all objects created as a result of processing and transformation by a person, including various tools, food, tobacco and alcohol, clothes, buildings, etc.; Behavioral culture refers to all cultural factors associated with various human behaviors, including interpersonal communicative behavior (linguistic and non-linguistic), norms of etiquette, codes of conduct, etc., as well as non-communicative general social behaviors such as vacation, love, marriage, lifestyle, customs, etc.; Conceptual culture refers to all cultural factors associated with a person's worldview and values, including values, way of thinking, national psychology, aesthetic appeal, ethics, religious beliefs, etc.; Institutional culture is an organized normative

system created by people for the needs of their own survival and social development. The legal system, political system, economic system and various relationships between people are all phenomena of institutional culture [8, p. 119].

It is easy to see from Liu Xun’s classification that it does not contradict the views of other scientists mentioned above, but is additional and more detailed. First, this classification corresponds to the hierarchy of cultural phenomena adopted in Chinese cultural studies and covering two main categories - material culture and spiritual culture. In addition, material and behavioral culture belong to overt culture, while institutional and conceptual culture belong to covert culture. The relationship between them is shown in the diagram below.

From the above classification of cultural phenomena proposed by scientists, it can be seen that studies in this area are becoming more and more detailed, and various classifications intersect with each other. Moreover, classifications of cultural phenomena usually differ depending on the field of research of the author, and different schools can be divided according to different points of view.

2. Statistics and classification of lexical lacunas in the novel “Tales of hulan river”

Presentation of the main material. According to the statistics of the author of this article, there are a total of 1504 lexical lacunas in the novel “Tales of hulan river” caused by cultural and linguistic factors. Taking into account the elements of cultural information presented in the vocabulary of this novel, and Liu Xun’s opinion, which is most suitable for the study of our subject, presenting the theory of the hierarchy of cultural phenomena, the lexical lacunas in the novel are classified as follows.

The proportion of various lexical lacunas in the novel “Tales of hulan river” is represented by the following statistics on a pie chart (Fig. 2):

Statistical analysis of vocabulary is a quantitative description of the use of vocabulary, revealing various statistical characteristics of vocabulary, which is of great practical importance for the study of language and information processing. The above table of statistics and data analysis compactly presents the classification of lexical lacunas scattered throughout the novel, and from the statistical chart, we can see that in Xiao Hong’s novel “Tales of hulan river”, the lexical lacunas of material culture (40.82%) take the first place, followed by lexical lacunas of conceptual culture (26.60%). Lexical lacunas caused by differences in material culture and conceptual culture account for more than 60%. The former reflect the way of life of people in the old society in Northeast China, while the latter are a vivid embodiment of the way of thinking of different nationalities. Through the statistical analysis of such lexemes, translators can find out the main problems of transmitting information in another language. Thus, a key analysis of these lexical characteristics and cultural connotations is a prerequisite for formulating translation strategies for the relevant vocabulary.

3. Characteristics of lexical lacunas in the novel “Tales of hulan river” and the language style of the author.

By classifying the lexical lacunas in “Tales of hulan river” according to the hierarchy of cultural phenomena, we find that the lacunas of all four types discussed above in the writings of Xiao Hong have their own characteristics, and under different circumstances create the so-called lacunas for the target language. To achieve the effect of equivalence

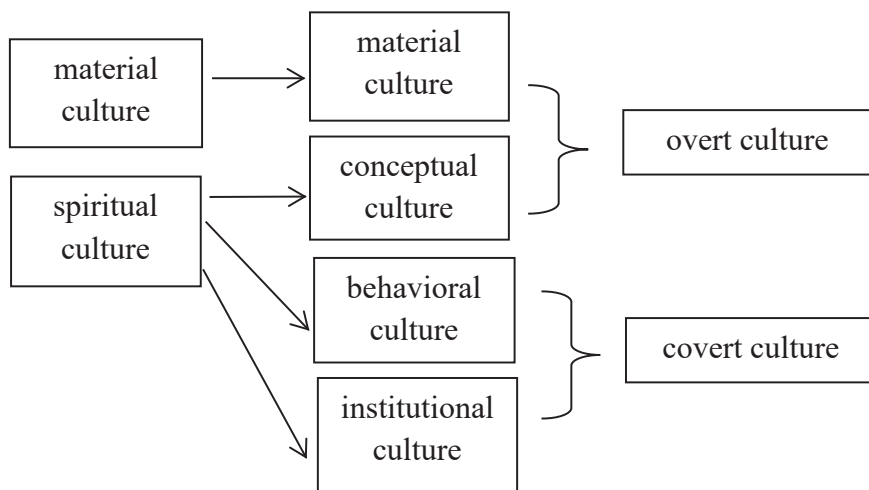


Fig.1. Relations between elements of overt and covert cultures

Table 1

Classification of lexical lacunas in the “Tales of hulan river”

lexical lacunas of material culture (400)	food and plants	全百合；马蛇菜；天星星；红花；倭瓜花心；韭菜花；黄连冻梨；油炸糕；香油揪饼；豆腐脑；五谷杂粮；凉粉；小葱蘸大酱etc. total 51 pcs.
	Clothing and hats	狗皮帽子；搭腰；裤腿；马蹄袖；绣花的领子；蓝翠的耳环花兜肚嘴；银簪子；风帽；蓝缎鞋；拼金大红缎子etc. total 82 pcs.
	architectural structures	房檐；黄土坑；厢房；大瓦房；炕坑；马梁；小门洞子；大梁；板隔壁；烟筒etc. total 70 pcs.
	household items and furnishings	地秤；大澡盆；水胶；酱油碟；筐子篓子；水缸；缸礅蝇甩子；扇子梢上；梳头匣子；黄铜盆；显微镜；描金柜etc. total 71 pcs.
	agricultural implements	铁火勺；碾子；火磨；猪槽子；花轮子；风车子；罗柜；磨盘etc. total 20 pcs.
	geography and solar term	三星；毛毛雨；清明；火烧云；西荒；呼兰河的左右；白旗屯etc. total 22 pcs.
	shops	粮栈；学堂；粮食房子；药铺；粮米铺；豆腐房；摊子；庙台；肉铺子；油房etc. total 22 pcs.
	other examples	脉络；蚊虫；大口袋；毛猴子；骡子；腿带钱的；大佛手；铜板etc. total 62 pcs.
lexical lacunas of institutional culture (142)	kinship appellation	二老婆；大娘；老丈人；姑母；大姐姐；三妹妹；家眷；媳妇妯娌и т.д. всего 28 шт.
	job appellation	洋医生；车夫；掌柜的；卖豆芽菜的；碾馆磨馆；卖麻花的；车夫马官；马童；贩子etc. total 48 pcs.
	name-appellation	老赵头；老李家；周三奶；冯歪嘴子的女人etc. total 12 pcs.
	abusive appellation	疯子傻子；小秃子；老头子；二傻子；二小子；有二子etc. total 18 pcs.
	mediated descriptions (description of a person through objects and actions)	毛头发的；看热闹的人；乘凉的人；旁观者；粗人；闲散杂人；满清的翰林；十家二十家的人etc. total 26 pcs.
	nickname	有二伯；有子etc. total 2 pcs.
	appellation of modesty or respect	大少爷；长公子；绅士；老太爷etc. total 7 pcs.
	appellation of legal system phenomena	无期徒刑.
lexical lacunas of conceptual culture (614)	aesthetic taste (colors)	葡萄灰；大黄梨；紫茄子；翠的；黑沉沉的；黑忽忽的；蛋青的；雪雪白；蓝悠悠；桃红的；蓝瓦瓦地；亮晶晶的etc. total 43 pcs.
	national psychology (metaphor and modifier)	似鱼非鱼，似虫非虫；一五十一的；一窝蜂似的；一溜烟；半死；鞋就张着嘴；娇贵；三个一群，两个一伙；震耳；敢死队；地位；瞎话；眼前；也没有影；风、霜、雨、雪的过着etc. total 181 pcs.
	way of thinking (onomatopoeia)	格仍格仍；拖拖的；呱呱的响；咯咯的；刷拉刷拉；喝喝呼呼；啊啊的大叫；咚咚的etc. total 41 pcs.
	literature and art (poems and four-character idioms)	狼哭鬼叫；温文尔雅；子女成群；因果报应；三心二意；万万不可；窗明几净；光天化日；三年二载；大嚷大吵；生老病死；重重叠叠上楼台，几度呼童扫不开；没有愧心事，不怕鬼叫门；《打渔杀家》《汾河湾》etc. total 349 pcs.
lexical lacunas of behavioral culture (348)	behavioral habits	施舍；拍手叫绝，跳脚欢迎；耍酒疯；咬着牙、打着哼；摸索着；打腻；作揖；拧大腿；看热闹；倒彩；压人；叫卖声音；不梳头，不洗脸；出乱子；打起场子；张罗；肩膀一抱；瞎闹；跳下地去；气哭了etc. total 153 pcs.
	lifestyle	斗；丈；寸；大加一；烧火；捶棒捶；浆洗缝补；耐用；更生；压烧酒；闹眼睛；乘凉；打八顿，骂三场；吊膀子etc. total 71 pcs.
	customs and superstitions	黄纸钱；吉凶；鬼节；祭鬼；福分；河灯；兔儿爷；逛庙；掉魂；脱生；大金山大银山；大泥像；跳神赶鬼；张天师；“望门妨”；替身；喷钱兽；出丧；福相；牌位；聚宝盆；老龙王；阴间；祸根；庙etc. total 124 pcs.

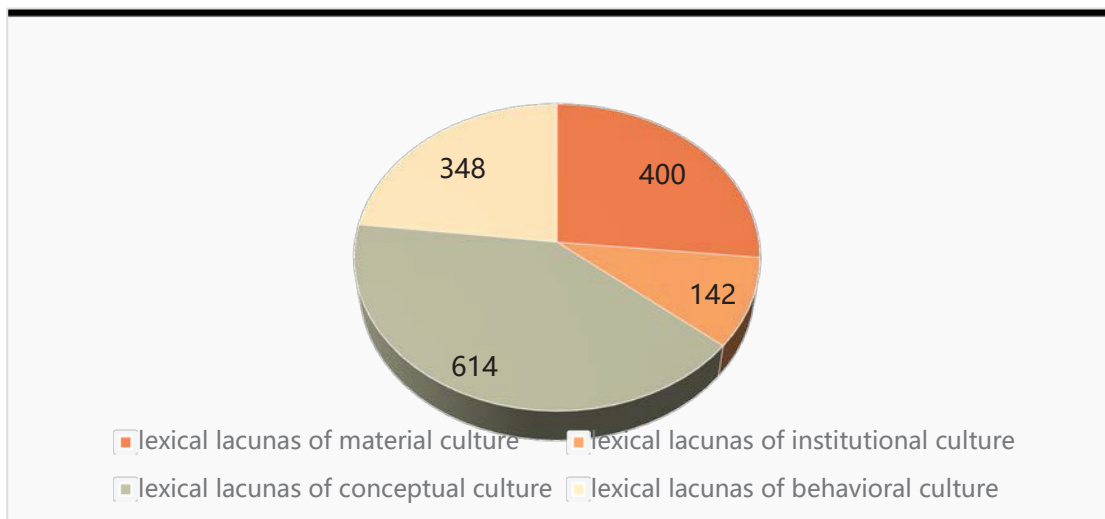


Fig.2. Lacunas in the novel “Tales of Hulan River”

in the process of translating such vocabulary, it is necessary not only to take into account the language style of the author, but also to preserve the relevant cultural information.

As for the lexical lacunas of material culture (400 pcs), they were related to 7 main areas, namely, food and plants (51 pcs), clothes and hats (82 pcs), architectural structures (70 pcs), household items and furnishings (71 pcs), agricultural implements (20 pcs), geographic and solar terms (22 pcs), shops (22 pcs). In these terms, noun content words are mainly used, and function words are mainly concentrated in the field of geographic and solar terms. The chronotope of this novel determines the peculiarity that the description of clothing and furnishings is the most concrete and vivid embodiment of the conflicts between the traditional culture of the Manchus (the ruling Qing dynasty at that time) and foreign cultures penetrating China. For example, words such as 花兜肚嘴 (китайское нижнее белье как набрюшник и нагрудник), 花洋布 (яркие иностранные ткани), and 地样 (напольный деревянный шкаф, внутрь которого можно складывать вещи, а верхнюю часть – использовать как рабочий стол) and some other descriptions of clothing, furniture and household items are unfamiliar to modern Chinese, let alone readers in the target language, so such lexical items remain lacunas, it is difficult for them to find appropriate equivalent words. The difference between Chinese and Western food culture is reflected in the lexical units of material culture represented by food and plants, such as 油炸糕 (китайская традиционная жареная еда из клейкого риса и красной фасоли, имеет сладкий вкус). It is obvious that in Western cultures there is no adequate substitute for this type of food, which would reflect all the cultural

information associated with it, therefore, in order to rationally eliminate this type of lacuna, the subjective consciousness of the translator when translating such words is extremely important. We propose to translate this word as “жареный пирог из клейкого риса”. In the same way, differences in farming methods have led to differences in working tools in China and in the West, which in turn has become a source of lacunas in the translation of the corresponding words into another language. A similar situation exists with trade forms, not only because some of the old forms of commercial establishments no longer exist, but also because the target language culture did not have concepts for goods such as, for example, 粉条 (крахмальная вермишель, или фунчоза). These considerations help to identify lacunas in the text, despite the fact that in the Chinese language there is a rich synonymic range for denoting one (generic) concept. For example, in her writings, Xiao Hong uses lexical units such as “摊” (раскладка), “店” (магазин), “铺” (лавочка) and “房” (мини-фабрика) to refer to places where various things are sold, but the scale of these places is completely different. Therefore, a problem arises for the translator - whether to look for the corresponding lexical units in the target language, or go through transcription and then add an explanation.

As for the lexical lacunas of institutional culture, the most numerous group among them are words for denoting interpersonal relations, followed by political, economic, legal and other institutional spheres of culture. An appellation is a special element of communication used by its parties to convey information related to the status, position, emotions and relationships of the parties to the communication. According to statistics, the

Chinese, who attach importance to social position and relationships between people, have more than 5,000 lexical units for expressing appellations. This number does not yet include unique appellations that are created according to the situation. As for Western culture, they treat names more simply, the number of appellations is small, but the scope of their application is wide. Due to differences in Chinese and Western cultures, the composition of the appellation system also differs, which leads to the inability to find a completely equivalent replacement in translation and the appearance of lexical lacunas. In the novel "Tales of hulan river" there are 142 lexical lacunas of institutional culture, represented by appellation. From the point of view of the communicative function, they include mediated description (26 pcs.), kinship appellation (28 pcs.), job appellation (48 pcs.), appellation of modesty or respect (7 pcs.), name-appellation (12 pcs.), nickname (2 pcs.), abusive appellation (18 pcs.). In terms of composition, the appellations in this Xiao Hong novel can be divided into two categories: simple appellations such as 姑母 (тётка по отцу), 二傻子 (дурачок), and compound appellations such as 卖豆芽菜的 (люди, которые зарабатывают на жизнь продажей бобовых ростков). Among them, a simple appellation are more common in name-appellation, abusive appellation and appellation of modesty or respect. It can be used independently or as a unit of compound appellation. Compound appellation are often used in terms of kinship appellation, mediated description and job appellation. The structure includes an attributive + main element combination, an appositional + appositional element combination, and a complex nested combination. In addition to the form of lexical units, when filling in the lacunas, it is also necessary to try to fully convey the cultural information of the appellation. For example, a problem in translation will be how to express paternal or matrilineal, direct or collateral lineage, as well as the order (senior and junior) in the appellation of relatives, as well as how to translate the prefix "老" (старый/опытный/почтенный), commonly used in appellation of modesty or respect, and show the distinctive features of character or appearance in abusive appellation.

As for the lexical lacunas in behavioral culture, the focus is on verbs and verb phrases that express the behavioral habits and way of life of the Northeast Chinese of that time, as well as verbs and nouns associated with customs and superstitions. According to statistics, there are 153 lacunas in the vocabulary describing behavior and habits, 71 - lifestyle and 124 - customs and superstitions. Through the description of a large number of movements, Xiao

Hong vividly shows the behavior and habits of farmers in Northeast China. These habits are different from those of intellectuals and have the characteristics of the times, such as 作揖 (малый поклон, когда одна рука охватывает сложенную в кулак другую; жесты китайского традиционного этикета), and 肩膀一抱 (обнять себя за плечи, распространенные действия китайцев, когда они сплетничают или спорят), and reflects the personal characteristics of different groups of people. In addition to unpaired verbs, Xiao Hong makes extensive use of verb-object, double-object, verb-complement, and other verb structures directly as subject, attribute, circumstance, or object in sentences. This is also an important distinguishing feature of the Xiao Hong's language, against the background that in modern normative Chinese, verb structures usually act only as a subject or object. For example, Xiao Hong writes: 一天到晚的, 不梳头, 不洗脸的坐在锅台上抽着烟袋...(она с утра до вечера сидит на печи и курит трубку, не расчесывая волосы и не умываясь). Here, the verb-object structures "不梳头, 不洗脸" are used as adverbs in a sentence to describe the state of the mother-in-law after she found out about her daughter-in-law's infidelity. Therefore, the role of verbs and verb structures in semantics and pragmatics can lead to the appearance of lacunas and difficulties in choosing lexical units of the target language in the process of translation.

Taking customs and superstitions as an example, the lexical lacunas in the behavioral culture of "Tales of hulan river" mainly include folk customs and superstitions. There are 124 of them, including nouns and verb phrases. Undoubtedly, by describing these customs and superstitions, Xiao Hong wanted to express the backwardness of unhealthy customs and superstitions and the degradation of people under the influence of negative and evil thoughts. From the point of view of the lexical lacuna, the importance is how to accurately translate words with "鬼" and "神" in the text and how to correctly translate the lexical units of folk culture with a bright national and regional flavor. In particular, for the case of "鬼神" (the joint use of these hieroglyphs within the framework of the collective term), we propose to translate into "злые и добрые духи". But if these hieroglyphs are used separately, then their translation will depend on the context, since they can describe living people in certain situations.

As for the lexical lacunae of conceptual culture in the novel "Tales of hulan river", of which there are 614 pieces, they include color trem, onomatopoeia, metaphor and modifier, as well as four-character phrases and idioms. The description of colors reflects

the personal aesthetic taste of the author, and the imitation of sound reflects the way of thinking. When describing colors, Xiao Hong likes to convey them through the color of certain objects, for example, 桃红的 (персиково-красный), 葡萄灰 (виноградно-серый). In addition, The color words in the form of ABB and ABAB and the onomatopoeias in the form of AAB, ABAB and AABB are the most distinctive in Xiao Hong's writing. In the novel, there are 20 colors in form ABB and 4 in form ABAB formula. Also in the novel there are 19 onomatopoeias in form AAB, 8 - ABAB and 5 cases in form AABB. This shows that when depicting colors and sounds, Xiao Hong's overlapping state words are used frequently. The second characteristic of this type of lexical lacuna is the author's uniqueness. Many lexical items like ABB and ABAB are not used in Beijing or Northeastern dialects, they were temporarily created by Xiao Hong, according to the requirements of her style. Her works also use lexical items that cannot be combined, such as 黑沉沉的 (безжизненно-темный). The use of a large number of reduplications in terms of color and onomatopoeia not only reflects the different aesthetic tastes and ways of thinking of different Chinese, but also the style of the author's prose. In the process of translating such lexical lacunas, it is difficult to find equivalent units at the morphological and semantic levels.

Four-character Chinese words, including idioms, embody the patterns of development of the modern Chinese language in the direction of two-syllable, and the desire for a concise expression of thought, and also have a bright national color and wide visual possibilities. Xiao Hong used such idioms 319 times in the novel "Tales of hulan river", and their frequency is extremely high. From the point of view of word-formation characteristics, Xiao Hong prefers to use idioms with lexical repetitions, such as contact repetitions 零零碎碎 (разрозненно), 恍恍惚惚 (смутно) and distant repetitions 人云亦云 (не иметь собственного мнения, повторять то, что говорят другие), 能说能笑 (жизнерадостная личность, способная поболтать и пошутить с кем угодно), there are 44 four-character phrases with contact repetitions and 48 with distant repetitions in the

novel. The linguistic structure of such Chinese idioms is difficult to reproduce when translated into other languages, and this leads to the appearance of lacunas at the level of the structure of lexical units.

The metaphor and modifier demonstrate both the language habits of the Chinese and Xiao Hong's personal rhetorical preferences. Each case of metaphor must be analyzed individually. However, it can be noted that Xiao Hong tended to combine two unrelated things to form a "supernatural" word combination. These combinations include subject + verb structure, such as 鞋就长了嘴 ("обувь открыла свой рот", что означает: подошва оторвалась), 眼睛冒了火 ("глаза загорелись": преувеличенное выражение ужаса на лицах скульптур в храме), and attributive + main element, as in the phrase 墙板的威风 ("Величие стен"). Phrases in this type require careful thought by the translator, since a literal translation can completely confuse readers of the target language. And when we translate them, it is impossible to manage without changing concepts in the culture of the target language. Of course, this situation can also be understood as the phenomenon of a phrasal lacuna caused by an unconventional combination of words.

Conclusions. Different cultures have different belief systems, values, lifestyles, customs and habits, and these differences in translation show up as lexical lacunas in the target language. If we analyze the context of the appearance of the lacuna, choose a reasonable method of classifying cultural phenomena, and classify these lacunas, while taking into account the linguistic habits and characteristics of the author, we can more clearly analyze the general characteristics of lexical lacunas against the backdrop of cultural differences. Thanks to this, it will be easier for translators to take into account cultural factors and reproduce the linguistic features of the author's style in the translation process. And the ability to properly fill in lexical lacunas both at the level of language and at the level of culture is the key to the successful development of intercultural communication. Thus, the results of this article are also of decisive importance for further research on the strategies for translating lexical lacunas in the works of Xiao Hong.

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СПОСОБИ ПЕРЕКЛАДУ НАЗВ АМЕРИКАНСЬКИХ ФІЛЬМІВ УКРАЇНСЬКОЮ МОВОЮ

METHODS OF TRANSLATING THE TITLES OF AMERICAN FILMS INTO UKRAINIAN

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Назва фільму – це перший погляд на фільм, що дає подвійний ефект оцінки мистецтва та комерційної реклами та безпосередньо грає роль у менеджменті та просуванні кінопроєкту. Влучні назви фільмів передають зміст фільмів і викликають інтерес аудиторії, тим самим отримуючи значні касові збори. З безперервним розвитком міжнародних культурних обмінів, кіно починає все більше привертати увагу кожної нації як важливий медійний інструмент в культурному обміні й кращому вивченні та розумінні іноземної мови.

З 2004 року, коли українське суспільство стало більш орієнтованим на Захід та, особливо, після отримання безвізового режиму, в Україні збільшується цікавість до американських та англійських фільмів. І перш ніж глядач насолодиться фільмом, йому треба з назви зрозуміти, про що саме обрана кінострічка. Але через різні культурні традиції, контексти, звичаї та способи мислення між американським та східним європейським світом, назви фільмів мають бути перекладені так, щоб передати історію глядачам і зацікавити їх.

Це вимагає, щоб переклад назв фільмів був точним і був комерційно вдалим.

У даній статті проаналізовано та досліджено стратегії перекладу назв англійських фільмів. Описано принципи перекладу англійських назв фільмів і вказано на стратегії перекладу назв англійських фільмів. У цій статті представлено визначення стратегій перекладу та деякі особливості назв і функцій англійських фільмів.

В даній роботі визначено та проаналізовано, шляхом порівняльного та аналітичного методів, назви американських фільмів та їх переклад на українську мову. Вивчаючи дослідний матеріал, було розглянуто специфіку назв американських фільмів і виявлено чотири способи їх перекладу.

В статті наведено приклади перекладу назв англійських фільмів українською мовою на основі дослідження характеристик, функцій та принципів перекладу, а також специфіки англійської та української мов.

Метою даної роботи було показати необхідність правильного перекладу назв англійських фільмів та варіативність методів перекладу для поширення американських та англійських кінострічок в українському медіапросторі.

Ключові слова: назви фільмів англійською мовою, стратегії перекладу, визначення, буквальный переклад, довільний переклад.

The title of the film is the first look at the film, which gives a double effect to the evaluation of art and commercial advertising and directly plays a role in the management and promotion of the film project. Accurate titles of films convey the content of films and arouse the interest of the audience, thus receiving significant box office. With the continuous development of international cultural exchanges, cinema is beginning to attract more and more attention of every nation as an important media tool in cultural exchange and better study and understanding of a foreign language.

Since 2004, when Ukrainian society became more West-oriented, and especially after the visa-free regime, interest in American and English-language films has increased in Ukraine. And before the viewer enjoys the film, he needs to