

Text et culture. Випуск 7.

образуемое чрез оныя Богоначаліе, слѣпо, как за Якор спасенія своего, ухватила за ничтожную сѣнь Образов и погрязла в ней. Отсюда обоженіе Человѣческой тлѣни и иным Животным. Отсюда вздорныя нелѣпых Мнѣній Книги, расколы, заблужденія и заразительнѣйшая язва, хуже безбожія — суевѣріе» [3, с. 16].

Просторово-зорові мистецькі образи у творчості Г. Сковорода представляють не просто констатацію думок автора, а збагачуються елементами його рефлексії, адже виконуються із вживанням емоційно забарвлених образних засобів, зокрема включенням в опис мистецького витвору елементів його образно-символістського пояснення. Авторський коментар покликаний роз'яснити, що саме має означати його концепція на рівні з такими елементами, як композиція, пропорція, задум. Ефект синтезу створюється внаслідок формування візуального уявлення про мистецький об'єкт у літературному тексті, який сам по собі є також витвором мистецтва. Таким чином, вербальними засобами можна досягти естетичної реакції, що відповідає ефекту візуального ознайомлення з будь-яким із видів мистецтва, оскільки естетичний ефект формує концепт та абстрактний замисел об'єкта, а для вироблення уявлення про художній витвір достатньо мати його вдалий словесний опис. Живописна і скульптурна образність скерована на опис естетичного ефекту від витворів мистецтва, розкриття якого відбувається у моралізаторській (Беньян) та філософській (Сковорода) площині.

1. Bunyan J. The Pilgrim's Progress from this World to that Which is to Come. The Second Part, Delivered under the Similitude of a Dream, Wherein is set Forth the Manner of the Setting out of Christian's Wife and Children, their Dangerous Journey, and Safe Arrival at the Desired Country. London: Printed for Nathaniel Ponder, at the Peacock in the Poultry, near the Church, 1684. 110 p. URL: <http://www.chapellibrary.org/files/9313/7642/2856/bun-pilgrimsprogress.part.II.pdf>

2. Сковорода Г. С. Зібрання творів у 2-х т. Під ред. В. І. Шинкарука, В. Ю. Євдокименка, Л. Є. Махновця. К. : Наукова думка, 1973. Т. I. 532 с.

3. Сковорода Г. С. Зібрання творів у 2-х т. Під ред. В. І. Шинкарука, В. Ю. Євдокименка, Л. Є. Махновця. К. : Наукова думка, 1973. Т. II. 574 с.

TRANSLATION OF SIMILES IN OLHA KOBYLIANSKA'S STORY «A HUMAN BEING»

Tetiana Shylyaiieva

lecturer

Izmail State University of Humanities

Olha Kobylanska is a Ukrainian modernist whose writings are celebrated for their lyrical descriptions and psychological portraits. O.Kobylanska's first work in Ukrainian, a story «Liudyna» («A Person», in other translations «A Human Being») appeared in the magazine «Zoria» in 1891. It is full of feminist ideas. The middle-class heroine is stifled by her milieu and tries to fight for her rights. She is a cultured emancipated woman oppressed in a philistine, provincial society. Influenced by the ideas of impressionism and neoromanticism Kobylanska created a cult of a strong woman. The work is an ambitious attempt to conceptualize her own understanding of the woman question.

Збірник наукових праць

The story is full of figures of speech including the use of simile which makes the narration more vivid and accurate. A figure of speech is a way of saying one thing and meaning another. Figures of speech are imaginative tools in both literature and ordinary communications used for explaining speech beyond its usual usage.

Similes belong to the group of stylistic figures that develop their meaning and structure from the process of comparing different objects and as a result establishing a network of various associations. The subject of a simile is intensified by comparing it to another, more widely known item or phenomenon. Many scholars agree that similes were the initial figure that developed a lot of other tropes and figures such as parallelism, metaphor, metonymy, hyperbole, litotes, etc.

Simile is a structure consisting of two components: the subject of comparison (the tenor) and object of comparison (the vehicle) combined in English by means of formal indicators of mental assimilation operation, such as *like, as, as if/as though, as like, such as, as ... as, similar to, the same as*; the verbs typical for similes are *seem, look like, act like, sound like, resemble, remind*. The most common connectors in Ukrainian are: *як, ніби, немов, мов, наче, наче б то, ніби то* etc.

A huge number of scholars analysed this figure: Arutiunova N., Vezhbtskaya A., Demyrova M., Kamysheva A., Mizin K., Nekrasova A., Fadaee E. and others. Researchers approach the study of comparisons differently and consider them in different aspects. Some linguists consider these figurative means in correlation with the metaphor (N. Arutyunova, V. Telia), others find out specifics of expression of comparative relations (Yu. Apresyan, V. Kononenko), or study similes as a means of forming an individual authorial style (L. Goloukh, L. Myasnyakina), determine the status of comparisons in the phraseological language fund (L. Avksentiev, M. Alefirenko), describe the functions of comparisons in different functional styles of language (V. Vompersky, O. Nekrasova).

A writer often uses simile with the intentions of offering a more precise meaning, or simply presenting a more poetic effect to his text.

Pierini has discussed the nature and function of similes. She has classified simile into certain criteria and their interpretation. The study also examined a range of similes which illustrate the translation problems that are posed by similes. She also discussed the strategies that can be adopted for the problems stated. According to Pierini, there are 6 different strategies that can be applied in translating similes. The strategies are: literal translation (retention of the same vehicle), replacement of the vehicle with a different vehicle, reduction of the simile, if it is idiomatic, to its sense, retention of the same vehicle plus explicitation of similarity feature(s), replacement of the vehicle with a gloss and omission of the simile. Pierini states if the translator believes that the target readership has the required background knowledge to interpret the simile, s/he can leave the simile unchanged; if the target readership does not, some modification to the source simile may be needed, for example, adding some explanatory information [5].

Larson states that the correct understanding of any simile depends on the correct identification of the topic and image. Identifying the topic and image of the similes in the source language is very important to understand similes in the target language, where the meaning in the source language must be discovered first. The use of the similes involves a risk of misinterpretation. But it would be a challenge for a translator to be able to translate the meaning of similes in the source language into their equivalence in the target language. According to Larson, a metaphor or simile has four parts including 'topic', 'image', 'point of similarity' and 'nonfigurative equivalent'. She also divides simile and metaphor into dead and live categories. Finally, she proposes five ways to translate metaphors of which three can be applied to translation of similes. They are: (1) Substitute a simile of the receptor language which has the same meaning; (2) keep the same simile

Text et culture. Випуск 7.

and explain the meaning, that is, the topic and/or point of similarity may be added; and (3) translate the meaning of the simile without keeping the metaphorical imagery [4, p 246-247].

A good way of understanding the image and the methods of its translation was provided by V. V. Koptilov. Subordination of all the lexical units of belle lettres style to the task of image creating is the main feature of literature. Image is the main component of a literary text and its main translation unit. But it should not be regarded separately from the linguistic means of its realization. The best way to understand the notion of verbal image and its translation properly is to regard this lingual phenomenon as a whole, a system or a living organism depending on the extralinguistic world and the processes circuiting in it, for any efforts aimed at studying the separate parts of the image (lexical units bearing no expressive imagerial charge, except for the denotation) will end in failure [3].

Since target readers may not have the knowledge needed to interpret the simile, the translator will first assess their background knowledge. If he believes that the target readership has the knowledge required, he will leave the simile unchanged; if the target readership does not, some modification to the source simile may be required, for example, he can add some explanatory information [2, p. 177].

This study is a comparative analysis of the target text with the source text. The study is a descriptive qualitative research. A goal of descriptive research is to systematically, factually, and accurately describe or illustrate the facts, characteristics, and relationships of the element of the object investigated. We looked into the ways of rendering similes in the translation of the book «A Person» by Olha Kobylanska into English.

One of the ways of rendering similes is literal translation (retention of the same image). We reproduce the same image in the target language if the point of similarity is universal. Using literal translation can be possible although the translator should bear in mind that the affect may differ to the one in the source language: 1) the addressee will not understand it, because it will be alien to another culture, and in this case translation suffers certain losses; 2) the addressee will understand it although it will not be stock simile in target language anymore. The positives of this could be the enrichment of the target culture and language.

Here are the examples of literal translation with the direct translation of the similes: *усміхалась пані радниковій будучина ясна та чиста, наче та днина весняна – the future shone as brightly and as purely...as a day in spring; вони прислухувались йому, А вони прислухувались йому, неначе апостол правди витав між ними ... – they listened to him as if the Apostle of Truth had descended.*

Some similes related to the description of nature and characters, have ameliorative or pejorative coloring and represent the attitude of the author to them as well as folk stereotypical views on the external and internal beauty: *слова... бриніли, мов бджоли – words... buzzed like bees; слова... лякали, наче страшила – words terrified like bugaboos; боячись правди, немов світла сонячного – fearing the truth as they fear sunlight; наче тінь, підіймалася за старшою сестрою й Ірина – like her sister's shadow, Ірина...would rise; то се вже брехав, як собака – he had to be lying like a dog; Її справді діялось, немов собаці, покараній за якусь провину – It truly did seem to her that she was like a dog that was being punished for some wrongdoing.*

Lexemes that verbalize the concept of «dog» in the language are widely used in creating a linguistic picture of the world at different levels of language. In the Ukrainian language there are such similes as *злий, як собака; голодний, як собака; втомився, як собака; змерз, як собака* and others. The images may be the same in English: *жити як кішка з собакою – live like dogs and cats; заживає як на собаці – heal like a dog*; or differ in the two languages: *голодний, як*

Збірник наукових праць

собака – *hungry as a hunter*; *поп'рибен, як собаці п'ята нога* – *no more use than a headache / as welcome as snow in harvest*. In our investigation we see that people who lie and people who feel guilty are compared to a dog both in the source language and target language.

There are quite a lot of examples of sentences with similes translated by means of retention of the image: ... *чому кидаються на ню, неначеб вона торкала їх огняними кліщами?* — *why is she attacked as if she were prodding them with fiery tongs?*; ... *стояв мій «пан і король... Наче справдішній московський медвідь!* – *stood my «lord and king» ...Like a true Muscovite bear!*; ...*не прощено би їй ніколи тих дурниць, котрі, немов цвітами, повбирала гарними словами* – ...*she would never be forgiven for the nonsense...dressing up her ideas with fancy words, as if they were flowers;* *Наче якусь штучну механічну пружину натягали б ви мене і пристосовували до обставин!* – *You would like to stretch me like a mechanical spring to make me fit the circumstances;* ... *її гонили та слідили, наче яку небезпечну дику звірюку...* — ...*she had felt chased and pursued as if she were a dangerous wild animal...*; *Нині однак в тій хвили прокинулась вона так бистро, начеб її доторкнувся який лихий демон* – ...*she abruptly came out of her trance, as if an evil demon had touched her;* *Як той спійманий орел, побивалась вона у в'язниці* — *like a captured eagle, she pined in her prison* – ...*начеб вона була легка, мов перо* — ...*he had lifted her from the carriage as easily as if she were a feather.*

The state of mind of the personages can be described with a simile: *При тім слові затремтіло її серце, немов його хто края, а брови стягнулись неначе в фізичному болю* – *At this word her heart quivered as if someone had stabbed it, and her eyebrows contracted as if from physical pain;* *Якесь незрозуміле чутство, немов струя електрична, перейшла від нього на неї* – *An incomprehensible feeling, like an electric current, passed from him into her.*

The translator uses literal translation of similes because the images used in them can be easily understood by English readers.

Replacement of the image is used when the traditional images on which the comparison is based do not coincide in the source and target cultures.

Сиділа, наче б здеревіла – *she sat as if struck dumb (безсловесний, німий).*

Наче іскри огняні, сипалися слова – *the words, scattering like fiery embers (як вогняне вугілля).*

Replacement can be based on generalization as in the following example: *Вбивала б, проклинала б, затоптувала б, як ту гадюку* — *she was ready to curse him, kill him, crash him like a snake.*

Reduction of the simile to its sense is used by a translator when there is no similar idiomatic image in the target language so an explanation is applied: *професори з пожовклими щоками, наче мумії* – *their cheeks sallow and mummified.*

Retention of the same image plus explicitation is a way of rendering a simile in translation when some information is added to make the image more understandable for the target language reader. In translation of the simile *бесіди пекучі, немов залізо* – *the conversations were blistering, like red-hot iron* the translator added the words *were blistering, red-hot (розпечене залізо)*. Translating a simile *сама, як птиця, як деревина в лісі* – *as independent as a bird, as a tree in the forest* the translator added the word 'independent' to render the meaning of being as free as a bird.

We found some cases when in the original text there is no simile but in the translation it is used by the translator to add emphasis: *ходив (як кажуть простенькі люди) «годинник зовсім у порядку»* – *as our common people say – went along like clockwork; літа минають, неначе б їх і*

Text et culture. Випуск 7.

не було – the years fly by like a dream; Земля наї му пером стане! – May the earth lie like a feather on his grave.

The strategy of replacing of the image with a gloss is applied to add a comment to a piece of writing in order to explain a different word or phrase [6, p. 565]: «лівий» *ішов послушно, неначе дитина – the horse on the left trotted along obediently, like a child.* The word «horse» is added to explain the meaning of the word «лівий» (кінь, який в упряжі знаходиться зліва – the horse which is on the left in the harness).

The creative nature of language is reflected in the individual language picture of each master of the word, which is determined by the model of the world of the era. Among language units that perform a pragmatic function in the text an important place is occupied by figurative comparisons or similes. Individual author's figurative comparison forms the image of the writer's world in which the peculiarities of the author's linguistic thinking are reflected. Similes present a number of difficulties for translators but still can be rendered literally, by replacement of the image, reduction of the simile to its sense, explicitation of similarity features or omission of the simile. The aim of this study was to examine the English translation of the book by Olha Kobylanska and to investigate the strategies used for translation of similes. The findings of the study show that literal translation, replacement of the image and reduction of a simile to its sense were more frequently used than other strategies.

The present study can help translators and translation students have better understanding of figures of speech and the difficulties they can pose in translating, especially of literary texts.

- 1.Кобилянська О. Людина. URL: <https://www.ukrlib.com.ua/books/printit.php?tid=1029>
2. Fadaee E. Translation techniques of figures of speech: A case study of George Orwell's «1984» and «Animal Farm». Elaheh Fadaee. *Journal of English and Literature*. Vol.2 (8). 2001. P. 174-181
3. Finik E.O. Verbal Image as a Translation Problem. *Лінгвістика. Лінгвокультурологія*. 2014.Т. 7. С. 3-9. URL: http://nbuv.gov.ua/UJRN/lin_2014_7_3
4. Larson M. L. Figurative propositions/metaphors and similes. In *Meaning-based Translation: A Guide to Crosslanguage Equivalence*. Lanham, Mar.: University Press of American, 1984. P. 246-255.
5. Pierini P. Simile in English: From description to translation. *CÍRCULO de Lingüística Aplicada a la Comunicación (clac)*. № 29. 2007. P. 21-43.
6. Tsepeniuk T. Translation of Similes in Lucy Maud Montgomery's Novel Anne of Green Gables. *Наукові записки. Серія: Філологічні науки*. Випуск 164. с. 563-567.
- 7 Nataliya Kobrynska. Women's voices in Ukrainian literature. Vol. 6. For a Crust of Bread. *Language Lanterns Publications...*[et al]. 2000. 471 p

ОСОБЛИВОСТІ РОМАНТИЗМУ ТА ІСТОРИЗМУ В РОМАНІ В. СКОТТА «АЙВЕНГО»

Наталія Шульга

*магістранка факультету іноземних мов
Ізмаїльський державний гуманітарний університет*

Метою даної статті є аналіз роману В. Скотта «Айвенго» з точки зору романтизму та історизму. Кінцевим підсумком статті має стати визначення класифікаційних характеристик роману, згідно з якими його можна віднести саме до романтичних творів.