

LINGUISTIC AND LITERARY TEXT ANALYSIS

ЛІНГВІСТИЧНИЙ ТА ЛІТЕРАТУРОЗНАВЧИЙ АНАЛІЗ ТЕКСТУ

*Методичні рекомендації до проведення практичних занять
для здобувачів другого (магістерського) рівня
спеціальності В11 «Філологія (за спеціалізаціями)»*

*Затверджено на засіданні кафедри
германської філології та перекладознавства.
Протокол № 5 від 21.11.2025*

Linguistic and Literary Text Analysis = Лінгвістичний та літературознавчий аналіз тексту : методичні рекомендації до проведення практичних занять для здобувачів другого (магістерського) рівня спеціальності В11 «Філологія (за спеціалізаціями)» В11 «Філологія (за спеціалізаціями)» / О. В. Ємець. Хмельницький : ХНУ, 2025. 57 с.

Укладач: Ємець О. В., канд. філол. наук, доц.

Відповідальний

за випуск: Бойко Ю. П., д-р філол. наук, проф.

Випусковий редактор: Яремчук В. С.

Технічне редагування і верстка: Чопенко О. В.

Макетування здійснено редакційно-видавничим відділом Хмельницького національного університету (м. Хмельницький, вул. Інститутська, 7/1). Підп. 17.11.2025. Зам. № 21с/25, електронне видання, 2025.

© ХНУ, 2025

ПЕРЕДМОВА

«Лінгвістичний та літературознавчий аналіз тексту» (Linguistic and Literary Analysis") є обов'язковою дисципліною, призначеною для професійної підготовки здобувачів другого (магістерського) рівня вищої освіти, які навчаються за освітньо-професійною програмою «Германська філологія та перекладознавство: перша – англійська, друга – німецька» в межах спеціальності В11 «Філологія (за спеціалізаціями)».

Дисципліна продовжує курс теоретичних і практичних дисциплін філологічного напрямку. Її вивчення базується на знаннях, які здобувачі отримали під час навчання на першому (бакалаврському) рівні вищої освіти з таких дисциплін, як «Стилістика англійської мови» та «Порівняльна лексикологія англійської та української мов».

Метою дисципліни є розвиток та удосконалення навичок аналізу та інтерпретації художніх і публіцистичних текстів з лінгвістичної та літературознавчої точок зору.

Завдання дисципліни полягають у визначенні і формулюванні основних прийомів аналізу прозових і поетичних творів, у розвитку і вдосконаленні методів інтерпретаційного аналізу текстів різних жанрів з метою підготовки до перекладацького аналізу творів, розвиток навичок перекладу поетичних текстів.

Зміст навчальної дисципліни:

1. Поняття інтерпретації тексту, її завдання та прийоми, герменевтичне коло.
2. Основні категорії тексту та мовні засоби їх реалізації.
3. Когезія, її типи та функції в тексті.
4. Інтертекстуальність як категорія тексту. Алюзії та цитати, їх класифікація, принципи аналізу та перекладу.
5. Висунення, його роль в інтерпретації тексту. Стилістична конвергенція як тип висунення.

6. Лінгвістична семіотика, її галузі. Принципи семантичного аналізу.

7. Аналіз та переклад поезії. Класифікація рим.

8. Поняття концепту. Етапи та завдання концептуального аналізу.

Навички лінгвістичного і літературознавчого аналізу є одним із головних компетентностей здобувача вищої освіти у галузі «Філологія». Крім того, лінгвістичний аналіз тексту будь-якого жанру вважається першим, попереднім етапом перекладу твору.

Лінгвістичний аналіз традиційно характеризується як дослідження мови і структури тексту з метою виявлення його особливостей, зв'язків між частинами і його побудови. Лінгвістичний аналіз як навчальна дисципліна має безпосереднє відношення до лінгвістики тексту, а також стилістики та теорії літератури.

До базових видів лінгвістичного аналізу відносять семантичний, стилістичний та синтаксичний аналізи. В останні десятиліття широко використовуються лінгвосеміотичний та концептуальний види аналізу, які розглянуто у цій методичній розробці.

Літературознавчий аналіз полягає у виділенні окремих аспектів тексту та їх детальному розгляді. Тому існує досить багато видів такого аналізу: тематичний, структурний, компаративний, герменевтичний, інтертекстуальний, наративний та ряд інших. Причому літературознавчий аналіз зосереджується тільки на художньому тексті, на відміну від лінгвістичного, де досліджуються тексти різних жанрів і стилів: художнього, публіцистичного, наукового.

Після вивчення дисципліни здобувач повинен знати:

- види лінгвістичного аналізу тексту;
- основні категорії тексту та мовні засоби їх реалізації;
- типи стилістичного прийому висунення та їх значення для аналізу тексту;
- поняття концепту та його види, алгоритм концептуального аналізу;
- види і прийоми літературознавчого аналізу тексту ;
- особливості дослідження композиції художнього твору як основи літературознавчої інтерпретації;
- принципи організації та аналізу поетичного тексту.

Ця методична розробка вперше на кафедрі включає комплексну характеристику різних видів аналізу тексту. Робота містить короткий виклад восьми лекцій, завдання і вправи для засвоєння і практичного використання теоретичного матеріалу. Крім того, кожний урок (unit) включає методичні рекомендації для самостійної роботи над кожною темою і виконання практичних завдань з аналізу і перекладу текстів. Тексти взято з автентичних джерел – художніх, публіцистичних та газетних текстів.

Методичні рекомендації можуть бути корисними для здобувачів вищої освіти, викладачів університетів та всіх, хто цікавиться питаннями аналізу та перекладу текстів.

FOREWORD

"Linguistic and Literary Text Analysis" is a compulsory discipline intended for professional training of the applicants of the second (Master degree) level of higher education who study according to the curriculum "Germanic Philology and Translation Studies: English is major, German is minor" in the framework of the specialization V11 "Philology (according to specialties)".

The discipline continues the course of theoretical and practical disciplines of philological orientation. It is based on the knowledge acquired by students at the first (Bachelor) level of higher education in such subjects as English Stylistics and Comparative Lexicology of the English and Ukrainian Languages.

The purpose of the discipline is the development and perfection of the skills of analyzing and interpreting literary and publicist text from the viewpoint of linguistics and literary science.

The tasks of the discipline consist in determining and formulating the major techniques of analysis of prose fiction and poetry, in developing and improving the methods of interpretation analysis for texts of different genres with the aim of preparing for translation analysis as well as acquiring the skills of poetry translation.

The Contents of the Discipline.

1. The notion of text interpretation, its main tasks and techniques, hermeneutic circle.
2. Major text categories and language means of their realization.
3. Cohesion, its types and functions in the text.

4. Intertextuality as a text category. Allusions and quotations, their classification, principles of analysis and translation.

5. Foregrounding, its role in the text interpretation. Stylistic convergence as an explicit device of foregrounding.

6. Linguistic semiotics and its branches. The principles of semantic analysis.

7. Poetry analysis and translation. The classification of rhymes, their semantics.

8. The notion of concept. The stages and tasks of conceptual analysis.

The skills of linguistic and literary analysis are among the main competences of the higher education applicant in the field "Philology". Besides, linguistic analysis of the text of any genre is considered as the first, preliminary stage of translation. Linguistic analysis is traditionally characterized as the investigation of the text language and structure with the aim of revealing its features, connections between the parts and its composition. As an academic discipline,

Linguistic Analysis is directly related to Text Linguistics as well as Stylistics and Literary Theory. The basic types of linguistic analysis include semantic, stylistic and syntactical analysis. In the recent decades linguosemiotic and conceptual types of analysis are widely applied, which are considered in this manual.

Literary Analysis consists in singling out separate text aspects and their detailed investigation. There are many types of such analysis : thematic, structural, comparative, hermeneutic, intertextual and others. Whereas Literary Analysis concentrates only on texts of fiction, Linguistic Analysis involves the investigation of texts in different genres and styles : literary, publicist, scientific ones.

After studying the discipline the applicant must know:

- types of linguistic text analysis;
- major text categories and language means of their realization;
- types of the stylistic device of foregrounding and their role in text analysis;
- the notion of concept and its kinds, the algorithm of conceptual analysis;
- the techniques of literary text analysis;
- the peculiarities of investigating the text plot as the basis of literary interpretation;
- the principles of poetical text organization and analysis.

This methodological manual is the first at this department which involves a comprehensive characteristics of various types of text analysis. The manual contains short notes of eight lectures, tasks and exercises for understanding and practical application of the theoretical material. Besides, every unit includes methodological recommendations for self-study on the topic and practical tasks in text analysis and translation. The texts are taken from the authentic sources – literary works, publicist and news articles.

The manual can be useful for applicants of higher education, university teachers and all those interested in different issues of text analysis and translation.

Unit 1.

THE NOTION OF INTERPRETATION

1.1. Hermeneutics as the art of interpretation

As you know, the English word **interpretation** has two meanings. Firstly, interpretation denotes text analysis and explanation. Secondly, it means oral translation. Interpretation as text explanation is directly connected with such science as **Hermeneutics** which is a branch of text interpretation.

Hermeneutics, usually associated with sacred texts, has become a broad and profound discipline that influences multiple fields such as literature, philosophy and law. Hermeneutics can be defined as the art and science of interpretation. It originated in Ancient Greece where it was used to interpret the meaning of texts, particularly Homer's epic poems. It was widely used in the Middle Ages for explaining religious texts. The term "hermeneutics" comes from the name of the Greek god Hermes who was known for his role in conveying divine messages. Thus, hermeneutics involves the transmission and understanding of messages – divine, literary or legal, that is texts, symbols and expressions.

The modern concept of hermeneutics was significantly shaped by the works of Friedrich Schleiermacher, a German philosopher and theologian. His hermeneutics concentrated on the importance of understanding the author's intention and the historical context in which the text was written. Among the key figures who contributed to the development of this science was Hans-Georg Gadamer. He introduced the concept of the hermeneutic circle which means that interpretation is a circular process that involves moving between the parts and the whole of the text. This concept suggests that understanding a part of a text requires understanding the whole and understanding the whole requires understanding its parts. This circular process reflects the way in which we approach texts and meanings.

For example, when we read the novel "The Great Gatsby" by Francis Scott Fitzgerald, our interpretation of the main character Gatsby, his unhappy love and his death may be influenced by the situation in America in 1920s described by the writer, the fate of the lost generation who survived the war and who wanted to find their place in the world which was not always a success. At the same time, understanding the theme and idea of the book results from our understanding of the main characters.

Among the hermeneutic principles of text interpretation we should single out context. Context is essential in text understanding. Literature, i.e. fiction, is the most obvious domain where hermeneutics is applied. The historical,

cultural and social context in which the text was written can significantly influence its meaning. Literary theory includes the methods of hermeneutics to uncover the hidden meanings, investigate the relations between the author and the reader, and examine the effect of language on the meaning. Also, the reader plays an active role in interpretation. The reader-response theory emphasizes the importance of considering the reader's response to the text when interpreting its meaning. Some key implications of the reader-response theory include the following issues.

1. The reader is not a passive recipient of the text meaning. They are active participants of constructing the meaning of the text.

2. The text has multiple meanings depending on the reader's interpretation.

3. The reader's response is subjective. It is influenced by their individual experiences and intellect.

1.2. The hermeneutic approach in translation

Mary Snell-Hornby, a well-known specialist in translation, identified three basic principles of the translator's competences. They include: the mastery of both source and target languages, the knowledge of the material, and an understanding of the author's message. So the necessity of understanding the text before translating it is a priority for the translator.

An important point is reading the text as a whole to better understand certain features, which at first glance are difficult to grasp. We should read and reread the text until we have a satisfying understanding of the whole. But if there are gaps in meaning we should not start translating. Such gaps are called textual anomalies, they can include allusions or play of words or something else. Texts are complex structures in which all elements are interrelated.

As we mentioned in reference to the hermeneutic circle, the sense of the whole determines the meaning of the individual element, and the combination of all individual features builds up the meaning of the whole piece of work. As the German scientist Fritz Paepcke states, the whole text is more than the sum of its parts, and those parts do not stand separately. Both, the sum and the parts determine each other.

Every translation has a purpose and is always intended for certain groups of readers. The translator should not only understand and analyze the original, but concentrate on the readers in the target culture. Translation serves the needs of interpersonal communication, that is why we need to adapt the source text to the target conditions of communication.

The translator's work is receiver-oriented. In translating advertisements, the translators make themselves advocates of the message, he/she emphasizes the positive features of the product or service. In rendering technical texts, the translator speaks like a specialist because the translation must look like written by

the professional. And in translating fiction, the translator should try to reproduce creative language.

The European translato­logists single out several strategies in the hermeneutic approach to translation. The first one includes the overall structure of the text to be translated, its syntax, cohesion and coherence. The second strategy has lexical orientation. Terminology is the most obvious characteristic feature of translation for specific purposes. And the third strategy refers to the pragmatic aspect, i.e. the purpose of speech. The text function is decisive for translation. Legal texts have differences in some countries. Advertising texts and fiction can present cultural problems. Therefore the translator's strategy can involve target-oriented adaptation. Besides, functional stylistic aspect should be taken into consideration, such as professional jargon and scientific lexis which should be observed in translation in order to make them acceptable for the intended readers.

So, the translation categories of thematics, lexis, pragmatics and stylistics together with their application in translation can be a subject of translation pedagogy.

1.3. Strong positions of the text and their role in text interpretation

An important role in text interpretation belongs to the analysis of the so-called *strong positions*, also called salient positions. Every text has such parts which have special significance for understanding the idea of this text. Valeriya Kukharensko stresses that all language units in these fragments acquire special importance for the author and for the reader. These strong positions include **the title, the epigraph, the beginning and the ending**. The epigraph is not a compulsory text element, it can be present mainly in fiction. The title, the beginning and the ending have fixed positions in the text and are useful for foregrounding by the author and for decoding and interpretation by the reader.

The title is the first position of the text. In this lecture we spoke about the hermeneutic circle. It can be particularly observed in the title. We can understand the title better if we analyze the whole text. At the same time, we can interpret the whole text better based on our decoding of the title, as for example the title of the story "There Will Come Soft Rains" by Ray Bradbury or the short story "The Gift of the Magi" by O. Henry. There is an interesting semantic classification of titles in the texts of different styles which can be used for the systemic interpretation of the language units in this strong position.

1. Nominative titles. They usually include nouns or noun groups of words and contain the names of characters or places which will play an important role in the plot, e.g. "The Red Chief" by O. Henry or "Three Comrades" by E.M. Remarque.

2. Information-conceptual titles. Such titles contain the main items of the text. They are usually found in newspapers or in scientific articles, e.g.: "*The Role of Alliteration in Old English Literature*".

3. Information-tropeic. This type of titles contains some information but not complete, and often includes tropes, e.g. the title in "Washington Post" about the death of the famous journalist: *"No Star, Just a Bright Sun of Journalism Fades Out"*. Such titles are used in literary texts and in newspapers and magazines.

4. Summarizing titles. Such titles involve some conclusion about the events described in the article, e.g. *"A Nervy Trip to Kabul. How Ukraine Negotiated with Taliban and Rescued 96 Afghans"* ("The New York Times").

5. Image-making (образні) titles. These are usually metaphoric titles used in poetry and prose fiction.

For example, the title of a very famous poem *"My Heart's in the Mountains"* by Robert Burns.

6. Allusive titles. They are used in texts of different styles – literary, publicist, scientific popular books and articles. We can name the well-known novel *"For Whom the Bell Tolls"* by E. Hemingway or allusive titles with reference to Shakespeare's phrases, e.g. *"To Treat or Not to Treat"* ("The Sunday Telegraph").

We can add some other types to this classification.

7. Symbolic titles as in *"Red and Black"* by Stendhal or *"The White Monkey"* in the novel by John Galsworthy.

8. Paradoxical titles which are favorites among writers and journalists: *"How to Die Young at a Ripe Old Age"* by S. Gundry; *"Bad News Is Good News"* (the article in "The Guardian").

In the process of text interpretation, especially texts of fiction, it is expedient to apply the principle of hermeneutic circle. We can analyze how the title of the text helps to understand the idea of the text and how the title words interact with the whole story or novel.

The famous Ukrainian stylistician Valeriya Kukharenko suggests the classification of two other strong positions.

Beginnings, or expositions, can be direct, retarded and inverted. **Direct exposition**, the first paragraph or the first page, includes the description of the setting, or introduction of the characters.

Retarded exposition involves the beginning from the middle, when the reader receives the information about the main characters, their names and professions only in the middle of the story. Such beginnings are characteristic of Hemingway's short stories while in the exposition the main characters are called by deictic *he/she*. In such way the writer tries, on the one hand, to interest the readers, and, on the other hand, to give the readers an opportunity to judge the characters and their actions more objectively.

Inverted exposition involves the beginning of the narration from the end. Such type of narration connects two strong positions and enables to give a deep psychological description of the characters or events. The short story *"Conscience"* by John Galsworthy is an obvious example of such exposition.

Endings are divided into open and closed. Closed endings are explicit, everything is clear about the future fate of the characters. Most fairy tales as well as detective stories and novels have such endings.

Open endings are more typical for the contemporary fiction, they leave many questions for the reader to think about. Such endings stimulate the reader's imagination, intellect and empathy. Sometimes writers suggest several options for the ending, as John Fowles in his novel "A French Lieutenant's Woman".

Summing up. In this lecture we characterized the principles of text interpretation from the hermeneutic viewpoint, stressed the necessity of analyzing the text as a whole, and defined the main strategies of translation. The role of strong positions, in particular the titles, was emphasized.

Methodological recommendations for doing tasks and exercises

1. Read attentively the lecture. Mark the major aspects of hermeneutic text interpretation and their application in translation.

2. While reading the text in task 1, pay attention to the contrast between two statements by the boy. When you try to entitle the text, choose one of the options: either use a sentence from the text, or give your variant as a summarizing title.

3. In task 2 it is necessary to use the device of adaptation of the German term, and emphasize the emotional effect of the short story.

4. In task 3 try to reproduce the style of speaking of the mother. The grammatical deviations are a characteristic feature of her speech, so use the corresponding Ukrainian colloquial elements or compensate by lexical deviations.

5. While translating the advertisements in task 4, pay attention to the use of alliterations and their functions in the sentences. It is desirable to use adaptation in translation of sentences a and f. Some additions or synonymic replacements are possible in all sentences.

Tasks and exercises

Task 1. Read a short story, explain the main stylistic device it is based on and translate. Suggest the title for the story so that it could express the main idea.

A small boy and his mother were looking through the family album. A photograph of a nice-looking young man in a smart soldier uniform came into view, and the small boy asked quickly: "Mother, who is this smart soldier?"

The mother replied: "Well, that's Daddy".

The boy thought for a moment, then asked: "And then who is this fat bald-headed civilian that is living with us now?"

Task 2. Read a microfiction story, interpret it and explain the main idea. Do you see its topicality in the present situation in our country? Single out the lexical units difficult for translation and render the whole text into Ukrainian.

A Gift at Christmas (2024)

by Dawn Knox

Tommy and comrades crept out of the trench. Frozen breath hung in the air that crackled with anticipation and hope. The Germans had promised a Christmas Day truce. Could they be trusted?

Soldiers in Pickelhauben crunched across the frosty ground, hands high. Then Christmas greetings in German and English filled the air in No Man's Land, where once bullets and shells had screamed.

Fritz approached Tommy, holding out a letter with tear-filled eyes. "Please. In England. You will post this? My wife is English..."

"I will, " promised Tommy, shaking hands with the man who, tomorrow, would again be the enemy.

Task 3. Read the poem written by the well-known American poet, interpret its meaning, i.e. what is the essence of the mother's message to the son. Explain the functions of grammatical deviations in the text. Try to translate the poem and retain its style.

Mother to Son

by Langston Hughes

Well, son, I'll tell you:

Life for me ain't been no crystal stair.

It had tacks in it,

And splinters,

And boards torn up,

And places with no carpet on the floor – Bare.

But all the time

I've been a-climbin' on,

And reachin' landin's,

And turnin' corners,

And sometimes goin' in the dark

Where there ain't been no light.

So boy, don't you turn back.

Don't you set down on the steps

'Cause you finds it's kinder hard.

Don't you fall now –

For I'se still goin', honey,

I'se still climbin',

And life for me ain't been no crystal stair.

Task 4. Read the texts of advertisements, analyze the types and functions of the underlying stylistic devices. Determine for what target audience they are intended, translate and try to reproduce the expressive effect.

- a) Jaguar cars. Don't dream. Drive it!
- b) Smart money knows where to go. (*Citibank*)
- c) The cold, crisp taste of Coca-Cola.
- d) Skittles: taste the rainbow.
- e) Hair feels fresher, stronger, for longer.
- f) Put a tiger in your tank. (*Exxon fuel*)
- g) Fed up with blind dates? Try our contact lenses free an see clearly without glasses.

Unit 2.

TEXT CATEGORIES

2.1. The Notion of Text Category

A linguistic category is any group of language elements which is singled out on the basis of some common feature. In the course of Comparative Grammar you studied the verbal categories of voice, tense, mood, etc., the categories of number in English nouns and the categories of case, person, number in Ukrainian nouns. But text (or textual) categories involve common features in texts. As you remember, in the first lecture we emphasized the necessity of analyzing the text as a whole for successful interpretation and translation. So, in this lecture we will describe and discuss the major categories of the text and the language means of their realization.

A well-known Ukrainian linguist Olga Vorobyova defines text categories as conceptual features which reflect the most essential text characteristics, and the interaction of which ensures its specifics and integrity. There are different opinions between the scientists about the quantity and types of text categories. At the same time, all scholars agree with Michael Halliday that one of the major categories is cohesion (зв'язність). Other important text categories include *prospection*, *retrospection*, *modality* and *completeness*. In recent decades linguists also single out locality, temporality and intertextuality.

2.2. Prospection and retrospection

Prospection (flashforward) is the text category uniting different language means which refer the reader to what will be said in future, in the following parts of the text. The grammatical signals of prospection are Future Tenses and the forms with *be going to*: *We shall overcome some day* (a song). The lexical signals are such words as: *in future*, *next time*, *the following chapter*, *next week*, etc. Prospection can be found in the texts of all functional styles. It is usually realized in such strong positions as the title and the beginning. The reader/the listener can predict what the story, the film or the article is about. For example, the titles in the novels by Agatha Christie always contain the word *murder*: "*The Murder on the Orient Express*", "*The Murder of Roger Acroyd*".

At the same time, another detective novel "*Ten Little Niggers*" has a title which does not realize prospection. Such titles are misleading. In our semantic classification of titles in Lecture 1 similar titles are image-making or allusive. The epigraph is also a strong position and can foreground prospection. While epigraphs were popular in prose and in long poems in the 18–19th centuries, in modern

literature they are not so frequent. However, the epigraph in Ernest Hemingway's novel "For Whom the Bell Tolls" does realize prospection by very poetical words "*No Man is an Island*" as it implies the unity of people. But the beginnings create prospection more often, especially if they are direct expositions.

Retrospection is the text category uniting the language means which refer the reader/listener to the previous information or previous events. The grammatical forms of retrospection include all past tenses. The lexical means are varied: *last week, many years ago, then, in the 20th century*, dates – 2014, 1991, as in the title of the well-known novel by Stephen King "11.22.63", etc. Different phrases in everyday speech or even in lectures, in term papers are typical signals of retrospection: *as we mentioned, as you remember*.

Flashback is a synonym of retrospection, it can be called an instant or a flash of retrospection. This category is important in the text interpretation, so scientists distinguish between objective and subjective retrospection. Objective retrospection refers to the explicit lexical and grammatical means used by the author/speaker: *I had called upon my friend, Mr. Sherlock Holmes, one day in the autumn last year and found him in deep conversation* (A. Conan Doyle). Subjective retrospection refers to the individual interpretation of past events, of the books or films which we have seen or read: *Why she had to go, I don't know, / She wouldn't say* (The Beatles). There is no professional text interpretation without retrospection and rethinking of what we have read.

Modality is the text category which reflects the speaker's/ writer's attitude to reality. You know grammatical modality realized in modal verbs and modal words. Textual modality refers to the way the author evaluates the events, the people, ideas. It is present in the texts of all functional styles – from literary and publicist to scientific and even official ones. Modality is often realized by epithets: *The day is dark, and dull, and dreary* (H. Longfellow). Modality can also be expressed by words with evaluative connotative meaning (*brilliant, wonderful, genius, coward*), different tropes like simile, hyperbole, etc.

We can distinguish explicit and implicit modality. Explicit modality is observed when the speaker clearly expresses his/her attitude, e.g. in aphorisms or proverbs: *A good laugh is a sunshine in a house* (W. Thackeray); *Old friends and old wine are best* (proverb). Implicit modality can be realized in ironic utterances: *Fashion is the form of ugliness so intolerable that we have to alter it every six months* (O. Wilde).

Methodological recommendations for doing tasks and exercises

1. Read the lecture attentively and try to understand by what language means each category is realized. It is especially important in case of modality as you should render the evaluative connotations in the text.

2. When you analyze and translate text 1, try to render the sound effect in the title. In this case modulation in translation is possible. But a good trigger for correct interpretation is the parallel structure in the strong position – the ending.

3. In task 2 you should render the ironic coloring of the text. Pay attention to the translation of the word *slow* in this context.

4. The fragment in task 3 is based on the contrasting description of two people. While translating, mind the image-making description of the aunt and the evaluative connotation. Try to reproduce all the components of the image.

5. Task 4 contains the fragment from the publicist article. Explain the meaning of the word Armageddon and how it is connected with other words in the article.

6. In tasks 5 and 6 you should interpret how the authors express their attitude to older people – the grandmother and the teacher, what traits of character they emphasize. Analyze the use of lexical units of the semantic field NATURE in the poem. While translating the poem you should use synonymic replacement and modulation to retain the sense and the rhymes.

Task 1. Read a historic anecdote, characterize prospection and the stylistic means of its realization. Interpret the final words by Russell and state what stylistic device they are based on. Explain the meaning of the idioms full of herself and turned heads. Translate the title and the whole story, try to reproduce the ironic effect.

Brains and Beauty

A Hollywood actress once met the British philosopher Bertran Russell. Whereas he was quite ugly, the actress turned heads wherever she went. She was rather full of herself and said to Russell, "They say I'm the most beautiful woman in the world, and I hear you are the smartest man. Imagine if we had a child with your brains and my beauty."

Russell, who was never lost for words, replied, "Imagine if the child had my beauty and your brains."

Task 2. Read a new microfiction story, interpret the phrases of the animals and characterize the text modality. Translate taking into consideration the target reader. Suggest your variant of the title.

Best Practices of Companion Animals

by S. Ramani

"These are my findings," mewed Fifi, the Persian cat. "To get treats from the she-human, I must rattle the sink's drain plug, leap down from the counter, and scream to shepherd her to the bookcase, where she keeps my treats-bag on an unreachable shelf."

Tutu the French bulldog snorted (perhaps unintentionally). "The he-human gives me treats for peeing outside, so naturally, I've been pretending to pee much more often than I really do."

"They are slow, but one can work with them," squawked Kiki, the parrot. "Luckily, if I ask for crackers, they'll give them to me all day."

Task 3. Read the fragment from the story which is a strong position – the direct exposition. Interpret the images of the aunt and the uncle from the point of view of modality. Mind that the story is narrated by a small boy. Determine the stylistic devices used in the description of the two people, both phonetic and semasiological ones. Translate the fragment and try to retain the stylistic devices. Use modulation or synonymic replacement if necessary.

A Story

by Dylan Thomas

If you can, call it a story. I was staying at the time with my uncle and his wife. Although she was my aunt, I never thought of her as anything but the wife of my uncle, partly because he was so big and trumpeting and red-hairy and used to fill every inch of the hot little house like an old buffalo squeezed into an airing cupboard, and partly because she was so small and silk and quick and made no noise at all when she whisked on padded paws, dusting the china dogs, feeding the buffalo, setting the mousetraps that never caught her; and once she sleeked out of the room, to squeak in a nook or nibble in the hayloft, you forgot she had ever been there.

Task 4. Read the fragment of the article, interpret prospection in the title words. Characterize the language means of expressing retrospection and modality and translate the fragment.

A Routine Armageddon (from "LitHub")

by Charles Diggs

The hostile military takeover of a nuclear power plant could mean the end of the world. But recently, Rafael Grossi, the head of the UN's International Atomic Energy Agency, fretted that it did not. Or at least that we no longer think it does. What was bothering him was that warnings of having Europe's largest nuclear power plant getting swallowed by the war in Ukraine had become a matter of "routine."

Since March 2022, when Russian troops took the Zaporizhzhia nuclear complex in southeastern Ukraine, Grossi has been trying to negotiate an agreement between Kyiv and Moscow to make the plant off limits to military assault. He hasn't succeeded. This leaves six Soviet-built reactors, each with eighty tons of uranium inside them, vulnerable. Though these reactors are of a more modern design than the dinosaur that exploded in Chernobyl, they are nonetheless vulnerable to Fukushima-like meltdowns as artillery strikes sever power to their cooling systems.

Task 5. Read another microfiction story, characterize the language means of prospection and retrospection. Interpret the function of such detail as soap in the story. Translate the text and explain the necessary transformations.

What You Keep
by Suzanne Hicks

When you were little you wanted to be a movie star and told your grandma when you visited her that you had to use Camay soap because that's what movie stars used, so she bought you the little bars of the soap, imprinted with the silhouette of a lady you thought looked glamorous just like Judy Garland who starred in your favorite movie and sang "Somewhere Over the Rainbow" so beautifully, you wanted to sound just like her when you sang the song for your grandma who left a house full of years and years of clutter and treasures when she died, and when everyone was rummaging through her things, staking their claim to the tea cups, jewelry, paintings, even the coveted green lamp, you found an old bar of Camay soap hidden in the back of the linen closet among expired medications, old bandages, and musty smelling sheets, that you tucked in your pocket before you went to get some fresh air in the backyard and look at the tulips that you helped your grandma plant in the garden because all you ever wanted from her was already yours.

(*"Best Microfiction"* 2024)

Task 6. Read the poem, interpret it using the principle of hermeneutic circle. Determine the lexical means of expressing modality in the text. Translate the poem, try to retain the rhyming system a–b–c–b.

GEOGRAPHY LESSON
by Brian Patten

Our teacher told us one day he would leave
And sail across a blue warm sea
To places he had only known from maps,
And all his life had longed to be.

The house he lived in was narrow and grey
But in his mind's eye he could see
Sweet-scented jasmine clinging to the walls,
And green leaves burning in an orange tree.

He spoke of the lands he longed to visit,
Where it was never drab or cold,
I couldn't understand why he never left
And shook off the school's strangehold.

Then halfway through his final term
He took ill and never returned.
And never got to that place on the map
Where the green leaves of the orange trees burned.

The maps were redrawn on the classroom wall;
His name was forgotten, it faded away.
But a lesson he never knew he taught
Is with me to this day.

I travel to where the green leaves burn,
To where the ocean's glass clear and blue,
To all those places my teacher taught me to love
But which he never knew.

Unit 3.

COHESION AND ITS ROLE IN TEXT INTERPRETATION AND TRANSLATION

3.1. The definition of cohesion

Cohesion is a compulsory text category, it is present in texts of all functional styles. There is no text without cohesion. M. Halliday and R. Hasan who developed the theory of cohesion, suggest a rather long definition of this category: "Cohesion is a set of special relations which is common for all texts and which serves to reveal the interdependence of separate fragments in a text." The Ukrainian linguist Serhiy Maximov, after Michael Hoey, gives a similar definition but with the emphasis on lexical and grammatical aspects: "Cohesion was defined as one of the main properties of text whereby certain grammatical or lexical features of the sentences connect them to other sentences in the text". A shorter definition can be as follows: Cohesion is special types of connections of different parts in a text.

Cohesion, its types and language means of realization were characterized by M. Halliday and R. Hasan, M. Hoey, M. Baker (translation aspects), V. Kukhareenko, I. Kochan and others.

3.2. The classifications of the types of cohesion

One classification is based on the place of the cohesive elements in the text. Actually, cohesion is based on different types of repetitions. According to the proximity or remoteness of the repeated elements cohesion can be contact or distant. **Contact cohesion** involves the repetition of language units in close positions, as in the famous speech by Martin Luther King where the phrase *I have a dream* is repeated in several successive sentences. Contact cohesion can be found in poems, songs, political speeches where it is used not only for connecting parts of texts but also for emphatic purposes: *For I don't care much for money, / Money can't buy me love (The Beatles); Думи мої, думи мої, / Ліхо мені з вами (Т. Шевченко)*. **Distant cohesion** is based on the repetitions of words, sentences, fragments throughout the text, which is realized in frame repetitions, syntactical anaphora, etc. We can see contact cohesion in the strong positions – the beginning and the ending of the story "Zoo" or in the poem "Mother to Son" by L. Hughes which you could read in unit 2.

Besides repetitions, cohesion is realized by such traditional words which are called *connectors*: *that is why, because, however, firstly, secondly, finally, after that* and others.

Another classification is based on linguistic principles depending on what language units function as cohesive elements. That is we distinguish phonetic, lexical, grammatical, compositional-structural and stylistic cohesion.

Phonetic cohesion is realized by means of alliteration or paronomasia:
The driver is safer when the roof is dry.

Grammatical cohesion can be of two types.

1. The repetition of the same grammar forms, e.g. tense forms, passive constructions, conditional sentences or adjectives in the degrees of comparison. A well-known example is the poem "If" by Rudyard Kipling which includes the repetition of conjunctions, of modal verbs and conditional sentences:

If you can keep your head when all about you
Are losing theirs and blaming it on you;
If you can trust yourself when all men doubt you
But make allowance for their doubting too...

Yevhen Sverstyuk reproduced the conditional sentences in the target text:

Як вистойш, коли всі проти тебе –
Упали духом і тебе кленуть,
Як всупереч усім ти віриш в себе,
А з їх невіри також візьмеш суть...

Grammatical cohesion as the repetition of future tenses is very emotional in the well-known song "We Shall Overcome" in the essay "On the American Dead in Spain" by Ernest Hemingway.

2. Deixis, or the substitution of nouns by pronouns or adverbs. It can be important in the text interpretation, especially when authors don't give the name or the description of the character in the exposition but use instead personal pronouns: *he, she, they*. We discussed such exposition in lecture 2, it is called retarded exposition. Traditionally three types of deixis are singled out: a) personal deixis – the substitution of nouns by personal pronouns; b) temporal deixis – the use of adverbs *then, now, at this time*; c) spatial deixis – here, there, at that place. Some scientists suggest one more type of deixis – **social deixis** – which involves the use of ranks, titles like *Lord, Major, Prince, Professor*.

Compositional-structural cohesion (I. Kochan) consists in the use of parallel constructions in different parts of the text which unite the whole text.

Lexical cohesion is the most typical and frequent type of cohesion. It is subdivided into several subtypes: identical, synonymic, antonymic, periphrastic and hyperonymic cohesion. **Identical cohesion** is based on the repetition of the same word or sentence, not only in close succession but in different parts of the text. That is why it may coincide with contact cohesion or may be different: *When I go into a bank, I get rattled. The clerks rattle me; the wickets rattle me; the sight of the money rattles me* (S. Leacock).

Synonymic cohesion consists in the use of words similar in meaning. Synonymic replacement is a good device of translation, especially in poetical texts. We can see the examples in Sverstyuk's translation: *trust* = *віруу*; *blaming* = *кленуть*. **Periphrastic cohesion** is typical for newspaper style: *Stars and Stripes* =

US, Americans; old people = grey age. **Hyperonymic cohesion** can also be found in translation as a transformation of generalization when we replace a more narrow notion by a more general one. Mykola Lukash translated the first line of the poem by Robert Burns *My love is like a red, red rose* in such way: *Моя любов – рожевий квіт*. The word *квіт* is a hyperonym to the word *rose*.

Stylistic cohesion consists in the repetition of the same stylistic device though the words can be different. The repeated device can be metaphor, simile, hyperbole, antithesis, etc. Such type of cohesion is significant for text interpretation because it foregrounds, i.e. emphasizes an important image. On the other hand, stylistic cohesion reveals certain features of the writer's/speaker's style. We can see many examples of repetition of tropes with similar semantics in the short stories of Kate Chopin, in the fairy tales of Oscar Wilde, in the poems of Emily Dickinson and Sarah Teasdale. For example, Oscar Wilde often uses similes in combination with alliteration: *Here and there over the grass stood beautiful flowers like stars* ("*The Selfish Giant*"); *The tall striped tulips stood straight upon their stalks, like long rows of soldiers* ("*The Birthday of the Infanta*"). In such case we can see the writer's idiolect.

Image-making cohesion is somewhat different from other types of cohesion as it does not involve repetition. It is realized by means of extended metaphors which connect not just words but images in several sentences, fragments of the text or the whole texts. This type of cohesion can include the interaction of metaphors with similes or epithets. The poems "My Heart's in the Highlands" by Robert Burns or "Fame" by Emily Dickinson are poetic examples of image-making cohesion:

Fame is a bee.

It has a song. –

It has a sting. –

Ah, too, it has a wing.

In the contemporary prose, in particular, in flash fiction stories, image-making cohesion not only connects the text parts but also makes texts very poetical and emotional.

Cohesion is often associated with another category – **coherence**, described by M. Halliday. However, if cohesion is verbally realized by different language means, coherence can be called mental realization of cohesion. It is a mental result of our understanding how the text is connected. As S. Maximov says, it is a subjective category because some people may consider the text coherent, and some – not.

3.3. Cohesion in translation

Like other text categories, cohesion is important in any text interpretation. How the text is structured, what components are repeated – all these aspects are essential for understanding the author's idea. At the same time, cohesion can be

realized on intertextual level as well. It means, the translator/interpreter should reproduce the same types of cohesion and repetitions in the target text as in the source text. For example, Edgar Poe in his well-known poem "The Raven" makes an abundant use of alliterations: *Deep into that darkness peering, long I stood there wondering, fearing.* A. Onyshko retained this type of phonetic cohesion in his translation: *У нітьмі я довго стежив, дивнії думки мережив.* Actually, all the translators of this poem did their best to reproduce one more feature – internal rhyme: *стежив – мережив.* The paradoxical statement by Oscar Wilde *Divorces are made in heaven* is retained in the translation by Tetyana Nekryach: *Розлучення відбуваються на небесах.* However, in some cases the translators do not reproduce phonetic or lexical cohesion, as M. Pinchevskyi in the translation of the idiom in the novel "Theatre" by W.S. Maugham: *"Poor lamb, he must be as poor as a church mouse."* The translator rendered only the evaluative effect but failed to create lexical and stylistic cohesion: *"Яка страшенна бідність!"*

That is why cohesion in translation can be one of the major criteria in assessing the quality of the target text, in translation of fiction. Lexical and grammatical cohesion are vital in translation for special purposes.

Methodological recommendations for doing tasks and exercises

1. Read the text of the lecture, write out the lexical and grammatical units, phonetic and stylistic devices which realize the described types of cohesion.

2. When you read and analyze task 1, pay attention to the structure of the text, the connection between the initial and final words. Try to reproduce the words *aspire and inspire* in translation retaining the sound effect. You can notice the similarity in the morphological and syntactical structure of three sentences; explain its function.

3. In the texts of publicist style it is important to produce the emotional effect on the listener/reader. Determine what lexical stylistic devices are used by Robert Kennedy to achieve this effect and what type of cohesion is realized by such devices. Choose the appropriate lexical transformations in translation. Interpret the meaning of the allusion in the speech and find the existing translation.

4. In the humorous text in task 3 you will find a neologism which represents a special type of cohesion. Suggest your translation using some kind of explication or adaptation because it is impossible to translate such word literally.

5. This task contains a text of the popular genre of flash fiction. The author gives a very emotional description of the natural phenomenon. Ask yourself why the cloud is compared with the factory. Write out the descriptions of the cloud and the lightning, determine the phonetic and semasiological devices used and the text categories realized. Try to retain these devices in the target text.

6. The story for interpretation and translation in task 5 also belongs to flash fiction and was published quite recently – in 2023. It has several layers – the significance and timelessness of nature, the relations between a man and a

woman. Determine the major categories in the story, the underlying language units of their realization and translate the text. Comment on the translation transformations in case of sound repetitions and tropes.

Tasks and exercises

Task 1. Read the advertisement, determine the types of cohesion, the lexical, morphological and syntactical means of cohesion. Explain how cohesive elements help to emphasize modality. Translate the text.

Aspire today

Aspire today.

Inspire tomorrow.

Aspire, Qatar's Academy for Sports Excellence, will turn today's dreamers into tomorrow's heroes.

We will discover the best young sporting talents and make them world class.

We will turn winners out of hopefuls and stars out of the gifted.

We will train them physically and intellectually, and build future champions. So when they finally leave our grounds, they are equipped to fulfil their aspirations. (*from "Time"*)

Task 2. Read the fragment from the speech on the death of Martin Luther King in 1968. Determine the types of cohesion and language means of their realization. Translate the fragment.

Robert Kennedy

I have bad news for you, for all of our fellow citizens, and people who love peace all over the world, and that is that Martin Luther King was shot and killed tonight. King dedicated his life to love and to justice for his fellow human beings, and he died because of that effort.

My favorite poet was Aeschylus. He wrote: "In our sleep, pain which cannot forget falls drop by drop upon the heart until, in our own despair, against our will, comes wisdom through the awful grace of God."

What we need in the United States is not division, what we need in the United States is not hatred; what we need in the United States is not violence or lawlessness; but love and wisdom, and compassion toward one another, and a feeling of justice towards those who still suffer within our country, whether they be white or they be black.

We can do well in this country. We will have difficult times. We've had difficult times in the past. We will have difficult times in the future. But the vast majority of white people and the vast majority of black people want to live together, want to improve the quality of our life, and want justice for all human beings who abide in our land.

Task 3. Read a short humorous text, characterize the type of cohesion in the strong position and translate it.

The other day the prettiest girl in our room announced that she had found a new job and would be leaving in a few days. I expressed regret and said I thought she would make more money.

"No", she said, "I'll be making less."

"Then why on earth are you leaving?" I asked.

"Well," she said, pointing to the room where we worked, with its exclusively female employees, "I guess I'm getting she-sick."

Task 4. Read the text from the collection of the contemporary flash fiction stories. Determine the types of cohesion and the stylistic devices of its realization. Choose the most adequate techniques of rendering the phonostylistic means in interaction with the metaphors in this story. Think what other text categories are expressed in the text. Translate the story, characterize lexical and stylistic techniques of translation.

Rob Carney

Traveling Alone

Maybe it's different when you grow up around lightning. Say if you're from Kansas where all it is, is normal. Normal and dangerous, and you know exactly what it's like to catch the whipcrack end of the stuff with your roof, or barn, or with the only tree around for miles. But that's not me. To me, it's incredible. I mean, I look forward to it when it smells like lightning's coming. When it slashes and streaks and you can hear it sizzling apart the night. I totally love that. So guess what I was on a plane one time-this was about three years ago- a little puddle jumper out of Dallas down to Lake Charles-so we must've been over East Texas or Shreveport-it could've been Arkansas – wherever-the point is, out the window was this giant cloud that looked like a lightning factory. You know, I mean, you should've seen it. It wasn't shooting out lightning bolts. They were all **happening** inside the cloud, so these areas would suddenly flash in the middle ... then somewhere else ... then pmm pum pum pum pum all in a row ... like if you were standing outside a welding shop in the dark, in the snow, and seeing all these blue-white flashes through windows covered in dust. Sort of like that. And it just went on and on and on not **stopping**. And, I mean, it really did look like a factory. You know, like this was where and how lightning was made, then shipped around the world to thunderstorms. Like down there in the middle, gods were working with hammers and anvils and bellows and wearing those helmets with a little strip of glass to look out of. Like a cloudy furnace. Like the birthplace of light. Like maybe that's the way the universe looked in the womb. God, I wished someone would've been there with me. It was the kind of thing that's twice as good to share.

Unit 4.

THE PRINCIPLES OF INTERTEXTUAL ANALYSIS

4.1. The category of intertextuality and its types

In the previous lectures we described the major text categories. Actually, these categories are realized in the framework of one text. At the same time, no text exists in vacuum, every text is connected with other texts, diachronically or synchronically. For example, if we write an article about the gerund we should refer to the previous investigations and the present research. Or if we analyze a science fiction story we may refer to the articles of literary critics of our time or to some historic discoveries. The same principles are true for other humanities or applied sciences. The text category which deals with the connections between different texts of any genre and style is intertextuality.

Intertextuality involves the presence of traces of other texts in the given text (*O. Selivanova*). The term was introduced by Julia Krysteva who developed the theory of intertextuality from the reader's point of view. Umberto Eco suggested the term "intertextual dialog" to describe the connections between the texts. The lexical or thematic connection between the texts of the same author is called author's intertextuality, or intratextuality. It is important for interpretation of the author's style, his/her ideas and literary intentions. Roman Jakobson considered tropeic intertextuality as the feature of the writers who belong to literary bilingualism, that is they create their texts in different genres, for example, both in poetry and in prose. Oscar Wilde, Rudyard Kipling, Dylan Thomas, Ivan Franko and other are representatives of this tendency.

Such writers used metaphors and similes in their prose which were repeated in poetry.

A well-known French scientist Gerard Genette suggested an original classification of the types of intertextuality.

1. Intertextuality proper – the use of allusions and quotations.
2. Paratextuality – the relation of the text to its title, preface, postface, etc.
3. Metatextuality – the comments to the text by the author.
4. Hypertextuality which involves the relation of the given text to the earlier one, i.e. the hypertext, for example "Ulysses" by James Joyce and "Odyssey" by Homer.
5. Architextuality – the genre connections of the texts.

Thus, the following definition can be suggested: **Intertextuality** is understood as the inclusion of other texts or their fragments in the given text with another speech subject in the form of allusions and quotations. Another speech subject means another author.

4.2. The classification of allusions and quotations

Both allusions and quotations are manifestations of the category of intertextuality. Western linguists sometimes use the term *trigger* = *signal* of this category. The first classification is semantic, it depends on what sphere of knowledge is foregrounded – Biblical, mythological, literary, scientific, historical or art. The second type of classification suggested by the Finnish linguist Ritva Lippelhalme refers to the structure of allusions: **proper name allusions** and **key phrase allusions**. The first type involves mentioning the names of literary characters, mythological heroes or historical personalities: *Othello*, *Hercules*, *King Alfred the Great*, *Yaroslav the Wise*: *I beg your pardon, Caesar's wife is above suspicion* (G. B. Shaw); *Не будь Пилатом, що умиває руки в тяжку годину* (B. Шевчук). Another structural type includes the fragments from famous songs, poems, novels, speeches, proverbs or aphorisms which are not a word-for-word reproduction of the hypertext: *This is a big night for us. Don't be a dog in the manger. We'll have to celebrate* (N. Coward). This classification is simple, transparent and objective, it is very popular in many European countries.

The most famous classification is based on the level of familiarity of allusions to the reader/listener. Traditionally, most Biblical, mythological allusions, some literary allusions to the works of Shakespeare, or Shevchenko in our country, are considered to be explicit as they should be familiar to educated people. At the same time, allusions to the British folklore, to the Celtic legends can be unknown even to the native speakers. In our opinion, such classification is rather subjective and depends very much on background knowledge which is quite different. That is why another classification seems to be more objective – allusions with attribution, i.e. with reference to the source, and allusions without attribution.

The example of an attributed allusion can be as follows: *Shakespeare once said that all the world is theatre*. In this case the allusion does not exactly reproduce the source text. Some years ago the "Newsweek" magazine published a historical anecdote: *Leonid Brezhnev reportedly joked to the Chancellor of Germany Willy Brandt: "Do you know what Marx would say if he were alive today? Workers of all world, forgive me."* The names of Brezhnev, Marx and Brandt are explicit historical allusions, and the key phrase allusion is an allusion with attribution (explicit) which is a well-known but distorted statement by Karl Marx.

As distinct from allusions, **quotation** is the exact reproduction of the actual statement, while allusion is only a reference or a hint to the real phrase. Another difference is graphical – quotations are always marked by inverted commas, italics or dashes in the printed text. However, quotations can also be with or without attribution, and to translate unattributed allusions can be a challenge. Of course, the recognizability of allusions is significant. Ritva Leppihalme suggests the following signals of allusions: non-standard spelling and syntax, rhyme, deviations in style, phrases of the type *They say*.

The functions of intertextual references are numerous. Paul Lennon (2004) singles out several *functions*: 1) to attract the attention; 2) to create the economy of expression; 3) to evaluate new information against the existing cultural values; 4) to create ironic or humorous effect. I would call these functions auxiliary ones. The majority of scientists consider that the major function is cross-cultural as it helps unite different cultures, different historical periods. Also, allusions and quotations give polysemantic character to the statement or the text because comparing a modern person with Hercules or a doubting Thomas adds additional emotional or evaluative connotations. Besides these, allusions often perform an image-making function as writers or journalists use these devices for creating original hyperboles, metaphors or similes.

4.3. The techniques of translating intertextual references

It is necessary to say that the research in the field of allusion translation began not long ago. In our country the first deep investigation started in 2010s with the works of O. Kopylna, T. Nekryach, A. Kamyanyets. But most translators usually quote R. Leppihalme who points out that the function of allusion is essential in translation. The following techniques of rendering proper name allusions are suggested.

1. Retention of the name if it is well-known *He was neither very happy nor very unhappy – a doubting Thomas without faith or hope in humanity (T. Dreiser).* – Він не був ні дуже щасливий, ні дуже нещасний – Хома невіруючий без надії та довіри до людства.

2. Retention of the name with short explication in the text.

3. Retaining the name and using footnotes. Retaining the name with addition in the text is possible in rendering news articles when we can't give footnotes or when the translator considers that the given example is an implicit allusion for the contemporary reader: *You can work overtime till you drop and if you save it up you'll be a Rockefeller at the end of the war (F. McCourt).* – Ви можете працювати понаднормово, поки не впадете від втоми, і якщо будете економити гроші, то до кінця війни будете багатим, як Рокфеллер. Such type of explication or specification can be used in scientific articles: *the invisible hand* – невидима рука ринку.

4. Replacement of the allusion with another similar allusion from the source language or replacement with another allusion from the target language. However, this technique is a kind of adaptation and suitable when the target audience is children.

5. Reduction to sense, i.e. paraphrasing or omission of the allusion: *A labor of Sisyphus = hard labor* – безплідна, важка праця.

As for key phrase allusions or quotations, the recommendations (V. Koptilov) are as follows. If the source text contains a well-known quotation or

an explicit allusion, the translator should find the existing equivalent and use it in the target text. If the allusion is implicit and the quotation is without attribution, unknown to the translator's culture, he/she should give their own translation with footnotes. Thus, in the article in "Newsweek" the problem of corruption in Russia is described with the following explicit key phrase allusion: *A specter in haunting Russia – the specter of corruption*. It is the reference to the famous phrase from "The Communist Manifesto" by Karl Marx. In the target text we should fully reproduce the allusion using the existing variant: *Привид бродить по Росії – привид корупції*.

Another interesting sphere of using allusions is humorous poetry, in particular such genre as clerihew. **Clerihew** was invented by Edmund Clerihew Bentley who created poems consisting of four lines with a rhyming system a–a–b–b. These poems describe some moments from the life of famous people – writers, scientists, politicians – in a humorous or ironic way. The translator should retain the rhyme and the allusive name, but some lexical replacements are possible:

The people of Spain think Cervantes
Equal to half-a-dozen Dantes:
An opinion resented most bitterly
By the people of Italy.

Methodological recommendations for doing tasks and exercises

1. Read attentively the text of the lecture, try to understand the principles of recognizing allusions and the techniques of translation of implicit allusions.
2. You can use the suggested algorithm of interpreting allusions and quotations. First of all, recognize the allusions on the basis of the abovementioned signals, or triggers. Then, determine the source of the allusion or quotation and its primary meaning. You may use the Internet or reference books. Next, characterize the type of the intertextual reference and its function in the given text – pragmatic, i.e. evaluative, and stylistic. Next stage – choose the possible technique of translation and render it into the target language.

Tasks and exercises for self-study

Task 1. Translate the fragments from the texts of different functional styles, determine the sources and the types of allusions. Interpret the allusions in fragments e, g, h. Translate the fragments and characterize the translation techniques.

- a) The plane was unmistakably going down, down, down like Alice in the rabbit hole (*F. Scott Fitzgerald*).
- b) Dressed Not to Be Killed. (*title*)
London's Harrod's starts selling bullet-proof clothes. ("*Newsweek*")
- c) "Think how many books you could write if you had another fifty or hundred years. You could be the Dorothy Seyers of the twenty-first century." (*G. Braver*)

d) True, in the old age we live under the Shadow of Death, which, like the sword of Damocles, may descend at any moment. (*S. Butler*)

e) Seven wealthy towns contend for Homer dead / Thro' which the living Homer begged his bread. (*T. Steward, this short poem became an aphorism*)

f) At sixty-one, he would not go into that long night. So he maintained a vigorous workout schedule and abandoned old eating habits for a miracle Hawaiian diet. (*G. Braver*) (*an allusion to a famous poem*)

g) In 1914, when I was not quite six years old, an odd man came down San Benito Avenue on his way to old people's home playing a solo on a bugle and stopped in front of our house. [...] He said: "Young man, could you get a glass of water for an old man whose heart is not here but in the highlands?"

"What highlands?" I said.

"The Scotch highlands," said the old man. "Could you?"

"What's your heart doing in the Scotch highlands?" I said.

"My heart is grieving there", said the old man. (*W. Saroyan, "The Man with the Heart in the Highlands"*)

h) Charlie as a crime preventer was like Winnie the Pooh as honey warden. (*S. Jacey*)

i) "Watson, having risen to historic fame at an early age, became the Caligula of biology", says Harvard biologist Edward Wilson in his biography "Naturalist". "He was given licence to say anything that came to his mind and to expect to be taken seriously." (*"The Observer"*)

j) E.T. and the Satisfaction of Human Wants. (*the title of the chapter in the manual*)

Remember the movie "E.T."? Well, suppose E.T. were to return to Earth and hand each person 50 million dollars.

What would happen if everyone rushed out to spend this money? (*"Economics"*)

Task 2. Read the text fragments with Biblical allusions, explain the meaning in the source text and the new meaning, translate the fragments.

a) God, whom he had searched for in his loneliness, had formed her for his mate, as Eve for Adam out of Adam's rib.

It is the story of birth. Out of him had come another. A being had been borne, not out of the womb, but out of the soul. (*D. Thomas*)

b) Blanche: How strange that I should be called a destitute woman ! When I have all of these treasury locked in my heart, I think of myself as a very, very rich woman! But I have been foolish – casting my pearls before swine. (*T. Williams*)

c) The actors rehearsed from nine to twelve, dined and went to the theatre; they left it at seven; and then, however tired, if important people wanted them, the mayor, the judge or what not, off they had to traipse and give a show. They earned their bread in the sweat of their brows. (*W. S. Maugham*)

d) It is somewhat ironic that many places which need water most critically have huge reserves in their front yard – California and Texas, for example. Yet the salt in sea water makes it a forbidden fruit. (*R. Lapp, "Atoms and people"*)

e) "What else was there for me to do? You gave me a pedagogue's education and washed your hands of me. No opportunities, no openings. I had no alternative. And now you reproach me." (*A. Huxley*)

f) It seemed Eve's bite from the apple of knowledge was a debt women were doomed to pay for eternity. (*D. Brown*)

g) At a library

A gentleman, wishing to clear up some points on art, approached the information desk at a public library. "Where shall I find something on Corregio and his "Flight to Egypt"? he asked. "Everything about aviation in room 121", replied the clerk.

Task 3. Read the humorous poems with proper name allusions, explain how the texts are connected with real events in the life of these people or their works. Translate the poems and try to retain the rhyme.

Edmund Clerihew Bentley

A. Dante Alighieri

Seldom troubled a dairy.

He wrote the Inferno

On a bottle of Pernod.

B. Alexander the Great

Was chronically late.

But that's the kind of leader you get

When watches aren't invented yet.

C. Sir Christopher Wren

Said, "I am going to dine with some men.

If anyone calls,

Say I am designing St. Paul's."

D. Edgar Allan Poe

Was passionately fond of roe.

He always liked to chew some

When writing anything gruesome.

Task 4. Read the fragment from the story, determine the source and type of the allusion. State the function of the allusion in the context, especially in part Translate the fragment and try to reproduce the play of words in the proper names –Hercule / Hercules.

Agatha Christie

Foreword

A. The flat of Hercule Poirot was furnished in a modern style. Its arm-chairs were square and gleamed with chromium. On one of these chairs sat Hercule Poirot, neatly – in the middle of the chair. Opposite him, in another chair, sat Dr. Burton. Dr. Burton was asking a question.

"Tell me," he said. "Why Hercule?"

"You mean my Christian name? You mean to say that in physical appearance I do not resemble a Hercules?" Dr. Burton glanced at Hercule Poirot, at his small neat figure in striped trousers, a black jacket and a bow tie.

"Frankly, Poirot," said Dr. Burton, "you don't."

B. Dr. Burton grinned. "It always will be like this. Just a case or two, just one case more – and so on. Your Labours aren't the Labours of Hercules. Yours are labours of love. You'll see that I am right. I bet in twelve months' time you'll still be here. The Prima Donna's farewell performance is not for you, Poirot."

When Dr. Burton left, Hercule Poirot sat down again slowly like a man in a dream and murmured: "The Labours of Hercules... But yes, that's an idea. What had Dr. Burton said as he left: "Yours are not the Labours of Hercules..." Ah, but there he was wrong. There should be once again the Labours of Hercules – a modern Hercules. In the period before his final retirement he would accept twelve cases. no more, no less. And those twelve cases should be selected with special reference to the twelve cases of ancient Hercules. Yes, that would not only be amusing, it would be artistic, it would be unique."

Task 5. Read the fragments from the articles, characterize the functions of literary allusions and quotations in the context. Translate the fragments and explain the translation techniques, in particular in text b.

A. Everyman's Odyssey

by James Gregory ("Time")

Here I am in Dublin, under a railway bridge on the morning of June 16th – the 100th anniversary of Bloomsday, the date on which Leopold Bloom makes his epic journey through the pages of James Joyce's "Ulysses". Thousands of people descend on Dublin every June 16th to celebrate Bloomsday. There are street parties, performances, Joyce impersonators, a massive outdoor breakfast (serving – of course – pork kidneys, Bloom's favorite) and an academic conference.

Bloomsday pilgrims are crazy – about "Ulysses"; for us it's simply the greatest novel ever written. About a hundred of the literary faithful gathered on Westland Row to take a walking tour with Leopold Bloom, a.k.a. Paul O'Hanrahan, an actor who's been performing scenes from "Ulysses" for the past 17 years.

B. What's in a name

"What's in a name?" asked Shakespeare's Juliet. "A rose by any other name would smell as sweet", she said. In other words, the name of a person is

irrelevant. But the research by psychologists shows that our name can have a direct effect on our happiness.

It seems that if you have a popular name, other people can think that you are intelligent and attractive even before they have met you. This is because, according to psychologist Dr. Philip Erwin, people associate a particular name with some stereotype.

Task 6. Project. Choose a short story from O. Henry or R. Bradbury, write out 15 sentences or fragments with allusions and quotations. Determine the types of intertextual references according to the suggested algorithm and find the existing translations. Compare the target and source texts, comment on the translation techniques.

Unit 5.

FOREGROUNDING AND ITS ROLE IN TEXT ANALYSIS AND INTERPRETATION

5.1. The development of the theory of foregrounding

In the previous lectures we determined some key elements of text interpretation. They include strong positions in the text, titles as signals of prospection and repetitions which realize different types of cohesion. In order to unite these elements into a system we should consider the theory of foregrounding.

One of the most famous linguists of the XX century Roman Jakobson singled out and formulated the poetic function of language. According to Jakobson, the poetic function is realized in those communicative acts where the emphasis is on the message for its own sake, as distinct from the communicative acts where the emphasis is on the emotions of the speaker. Later Jakobson and Jan Mukarjovsky founded the Prague Linguistic Circle. Like Jakobson, Mukarjovsky was interested in identifying the differences between literary and non-literary writing. He noted that literary texts deviate from the standard language in some ways. Deviation means that authors show their creativeness – and not only in fiction – by departing from some norm of language use. Such deviation creates defamiliarizing effect. Defamiliarization, or estrangement (*очуждения*) makes people look at the world, at ordinary objects and phenomena from a new perspective. For example, Dylan Thomas describes his uncle as a buffalo, or the pub owner as a wolf (see unit 3), creating the effect of estrangement, of unusual viewpoint. In his turn, Jakobson suggested the importance of structural patterning in the texts, that is parallelism.

The abovementioned cases of unusual and creative language use belong to the device of foregrounding. The term goes back to the notion of *aktualizatsia* suggested by the Prague school of linguistics. It was translated into English as foregrounding by Paul Garvin 60 years ago. Among the numerous definitions of this device by our and foreign stylisticians we can suggest the following. Foregrounding is such ways of text organization when the author tries to attract the reader's attention to the most important, semantically and pragmatically, elements of the message.

As we will show, foregrounding is not only attracting attention, it has other important functions. It can be applied in literary, publicist and even scientific texts. The term is borrowed from the art of painting where the foreground means the central part of the picture. So to foreground a message, a text fragment implies to make it noticeable and prominent.

5.2. The classification of the aspects and types of foregrounding

Geoffrey Leech singles out two aspects of foregrounding: quantitative and qualitative. The quantitative aspect refers to the deviation from the expected frequency, i.e. redundancy, a frequent use of some language elements. The qualitative aspect consists in the deviation from the language code, i.e. the language norm. There are many types of deviation: external deviation, i.e. deviation from the norms of the language (hyperbole, play of words) and internal deviation which means deviation from the norm of a particular text. Some examples of internal deviation: an official, political speech can include slang words; a scientific article or a manual involves some jokes or anecdotes. As Geoffrey Leech says, "the unexpected effect can be achieved by a sudden transition from one style to another."

The Western stylisticians usually single out two types of foregrounding – **deviation** and **parallelism** (G. Leech, M. Short, J. Douthwaite). We discussed parallelism in the course of Stylistics. It involves the repetition of sentence structure: *I came. I saw. I conquered* (*Julius Caesar*). However, parallelism is often described in a wider sense, as alliteration. R. Jakobson said that all poetry is based on parallelism. At the same time, deviation is divided into several subtypes. Mick Short characterizes phonetic, graphical, grammatical, lexical and semantic deviations. You should understand that deviation is a very general and wide term and is realized by lexical, semasiological and phonetic means. Thus, Mick Short gives neologisms as examples of lexical deviation (*manunkind*, created by E.E. Cummings) while metaphors are given as examples of semantic deviation.

The Ukrainian linguists prefer a traditional view of foregrounding suggested by Iryna Arnold who singled out **coupling**, **stylistic convergence** and **effect of defeated expectation**. Coupling as a term is seldom used today as it means the same as parallelism: *Nothing venture, nothing have* (proverb). **Parallelism** is often found in poetry, in political speeches, in proverbs, in advertisements. **Stylistic convergence** is accumulation of different stylistic devices which add expressiveness to each other. This term and the definition belong to the American linguist and stylistician Michael Riffaterre. Convergences can include phonetic, syntactical and lexical stylistic devices as well as tropes, in particular metaphors, similes, epithets. Stylistic convergences are considered the most complicated stylistic form.

Convergences are essential in text interpretation and translation. E. Frey, a German scientist, states that it is exactly in the text fragments with stylistic convergences that we can see the biggest differences between the source and target texts. This can be explained by the fact that the translator must render all the elements of the convergence. Let us see the example from the novel by Lewis Carroll "Through the Looking Glass": "*Do you hear the snow*

against the window-panes, Kitty ? How nice and soft it sounds! Just as if someone was kissing the window all over outside. I wonder if the snow LOVES the trees and fields, that it kisses them so gently? And then it covers them snug, you know, with a white quilt; and perhaps it says: "Go to sleep, darlings, till summer comes again."

In this fragment the stylistic convergence includes an extended metaphor (personification), a simile, and alliteration – sound [s]. The translator Valentyna Narizhna skillfully rendered the tropes but did not recreate alliterations, only in the second sentence she used compensation – onomatopoeia and alliteration with another sound [ш]: *Чуєш, як сніг шурхотить по шибках, Кіцю? Який приємний, м'який звук!* So, it is not always possible to reproduce or, better, to recreate all elements of the convergence. Another important feature of stylistic convergences – it is often found in strong positions, which results in better foregrounding.

The third device of foregrounding – **the effect of defeated expectation** – has many language forms. The term was suggested by Roman Jakobson. It is a comprehensive device and includes many variants. This effect usually occurs in the endings of humorous texts:

The child can't read

The poet: *"Dash it! I can't find that sonnet anywhere. Our daughter must have thrown it into the fire."*

His wife: *"Don't be absurd, Peter. The child can't read."*

The effect of defeated expectation can be observed in the endings of detective novels, similar to the novel "The Murder of Roger Acroyd" by Agatha Christie where the main character turns out to be the murderer. Or in the humorous detective story "Red Chief" by O. Henry where the kidnappers are afraid of the naughty boy whom they kidnapped. Many paradoxical aphorisms produce such effect: *Silence is the great art of conversation (W. Hazlitt).*

The British and American newspapers, the Internet sites are rich in neologisms which are very original and witty. The translators rendering such words should be creative too and make use of either calque translation or compensation. Thus, *garbology* which appeared in the 21st century denotes the analysis of rubbish bins that might reveal something about our habits. *Garbologists* are people who study other people's trash ("The Sunday Times"). The term is created by means of blending. During our classes with senior students they suggested such variant of translation as *сміттєзнавство*, which retains the structure of the source word (blending) and its ironic connotations. Besides, here the use of calque is quite efficient.

Summing up, we can single out four major devices of foregrounding : stylistic convergence, parallelism, deviation and the effect of defeated expectation. These devices can be found not only in literary prose and poetry, but also in advertisements and publicist texts. Foregrounding as a general device reveals the role of such text categories as cohesion, modality and prospection which were described in the first lectures.

***Methodological recommendations to self-study
for doing tasks and exercises***

1. Read attentively the text of the lecture. Pay special attention to the explanation of stylistic convergence as it is the most comprehensive type of foregrounding. Some scientists single out two-component convergence (tropes and sound repetitions) and three-component convergence (tropes, phonetic devices and syntactical expressive means). As a rule, one of the main signals of convergence is an extended metaphor because it introduces and foregrounds the main theme of the device.

2. In task one try to analyze whether the translators reproduced the phonetic repetitions because the majority of interpreters and translators concentrate on the sense of the utterance, its semantics and tropes. However, if alliterations are omitted in the target text, its aesthetic value can be lost.

3. Task 2 contains humorous texts, that is why it is not difficult to define the foregrounding type. But the punchline is based on the stylistic technique, so you must realize why the tiger smiled and why the man was taken to Sing-Sing. Probably, contemporary Ukrainian readers do not know this allusion, and that's why synonymic replacement can be suitable.

Task 1. Read the fragments from literary texts which contains stylistic convergence. Determine the components of the convergence and compare the source and target texts, state whether all the units of the stylistic convergence are rendered by the translator.

A. Oscar Wilde

The Star-Child

He was white and delicate as sawn ivory, and his curls were like the rings of the daffodil. His lips, also, were like the petals of a red flower, and his eyes were like violets by a river of pure water, and his body like narcissus of a field where the mower comes not. = Він був білолиций і стрункий, мов статуя зі слонової кістки, а його кучері були золотисті, мов завитки гіацинту. Його ніжні уста були наче пелюстки червоної троянди, а очі – мов фіалки на березі тихої річки. Він був схожий на дикий нарцис, що вільно росте в нескошеному полі. (translated by D. Radienko).

B. O. Henry

The Gifts of the Magi

Now, there were two possessions of the James Dillingham Youngs in which they both took a mighty pride. One was Jim's gold watch that had been his father's and his grandfather's.

The other was Delia's hair. Had the Queen of Sheba lived in the flat across the airshaft, Delia would have let her hair hang out the window some day to dry just to depreciate Her Majesty's jewels and gills. Had King Solomon

been the janitor, with all his treasures piled up in the basement, Jim would have pulled out his watch every time he passed, just to see him pluck at his beard with envy.

So now Delia's beautiful hair fell about her, rippling and shining like a cascade of brown waters. It reached below her knee and made itself almost a garment for her. = У подружжя Джеймс Діллінгем Янг було дві речі, якими вони дуже пишалися. Одна – це золотий годинник Джима, що належав колись його батькові та дідові, друга – волосся Делли.

Якби цариця Савська жила в будинку навпроти, Делла часом, помивши голову, сушила б своє волосся біля вікна, щоб затьмарити блиск оздоб і коштовностей її величності. Якби цар Соломон був швейцаром у будинку, де вони жили, і зберігав би всі свої скарби в підвалі, Джим, проходячи повз нього, завжди діставав би свій годинник, щоб побачити, як Соломон рве собі бороду від заздрощів.

Прекрасне волосся Делли розсипалось каштановими хвилями, сяючи, мов струмені водоспаду. Воно спадало нижче її колін і вкривало, наче плащем, майже всю її постать. (*translated by Yu. Ivanov*)

Task 2. Read the limericks and short stories, characterize the types of foregrounding and translate. Comment on the transformations you made.

A. Cosmo Monhouse

There was a young lady of Niger
Who smiled as she rode on a tiger.
They returned from the ride
With the lady inside
And the smile on the face of the tiger.

B. A newspaper man named Fling

Could make a copy from every old thing.
But the copy he wrote
Of a five-dollar note
Was so good, he is now in Sing-Sing.

C. Fighting Grammar

Little Johnny came home with a bleeding nose and a black eye. His mother reprimanded him: "Shame on you, Johnny! You've been fighting!"

The boy answered: "Oh, no, Mummy. I haven't been fighting. I have been fought."

Task 3. Read the fragments ,determine the types of foregrounding and translate.

A. George Mikes

How to Die

The English are the only race in the world who enjoy dying. Most other people think about death with fear; the English look forward to it with gusto. They speak of death as if it were something natural. Nowhere in the world do people make so many cruel jokes about the aged and the weak as here.

B. James Tate

Our lives go on. Our fathers die. Our daughters run away. Our wives leave us. And still we go on. Occasionally we are forced (or so we like to say) to sell everything and move on, start over.

C. Ander Monson

To Reduce Your Likelihood of Murder

Do not go outside. Do not go outside, on dates, or to the store. Do not go on dates with men. Do not go on dates with men who drive. Do not drive yourself to dates, because that may anger the man you are dating who may wonder if you are too good to step foot in his new custom chrome *baby-baby* car. Do not date men who sit in or lean on cars. Do not date at night. Do not walk at night. Do not walk at night alone. Do not be alone. Walk with a girl-friend or someone else.

A man you trust? Do not spend time with men, men friends or boys. Do not spend time with any kind of men at all.

Unit 6.

LINGUISTIC SEMIOTICS AND ITS BRANCHES

6.1. What is semiotics

1. Semiotics is a science which studies signs. As you know, there are verbal and nonverbal signs. Language units are verbal signs. As for nonverbal signs, they include gestures, pictures, road signs, etc. Linguistic Semiotics studies language units as verbal signs.

The principles of Semiotics were laid out by the British scientist Charles Morris who divided this science into three parts, or dimensions: **Semantics**, **Syntactics** and **Pragmatics**. Linguistic Semantics studies the meanings of language units such as words, sentences and even texts. In the history of Semiotics, Syntactics was soon renamed Syntax. However, Syntactics is defined more broadly than Syntax in linguistics, where it is only the study of the rules of combining words into sentences. Linguistic Syntactics deals with the sentence structure, the relations between the words in sentences, the connections of sentences within a paragraph or a whole text.

Linguistic Pragmatics is directly connected with Semantics. The scientists say that the semantic formula "the word means" is substituted by the expression "the speaker means" in Pragmatics. Geoffrey Leech defined Pragmatics as "the study of how utterances have meanings in situations", i.e. the meanings of language units in contexts and their effect.

2. Semantics is the study of meaning. However, if Lexicology investigates the meanings of words and word combinations, Semantics studies the meanings of language units of all levels – from words to texts. Stephen Ullmann singled out semantic universals, i.e. semantic phenomena typical for nearly all languages of the world: polysemy, synonymy and antonymy, homonymy, sound symbolism. According to Ullmann, metaphor is also one of the semantic universals: *leg of the table* = *нижка стола*, *face of the clock*, *mouth of the river*. We analyzed with you the semantic classification of metaphors in the course of Stylistics.

Actually, the semantic aspect can be investigated in all language units. We can suggest the algorithm of the analysis of text semantics.

1. The first step is the analysis of the title, i.e. the first strong position. You can use the semantic classification of titles from lecture one.

2. The next stage involves lexical semantics which is vital for grasping the theme of the text. So we can analyze and determine the semantic field (s), say, NATURE, LOVE or FAMILY. In such way we can receive an objective understanding of the text.

3. Then we can pay attention to stylistically colored lexis such as slang, idioms, neologisms which foreground the main ideas. Lexical semantics is directly connected with tropes, especially if it is the text of fiction.

4. Tropes should also be described according to their semantics, not only types. For example, if we investigate Oscar Wilde's fairy tales, we can single out anthropomorphic metaphors, similes, epithets which are used to depict nature as human being.

5. Phonetic semantics is revealed in the same units as phonostylistic devices. However, in this analysis we emphasize the semantic unity between words, not only poetical and aesthetic value, as in the poem by H. Longfellow: *The day is dull and dark and dreary, / It rains and the wind is never weary.*

6. The researchers tend to ignore the role of grammatical semantics in text interpretation. Grammatical semantics is realized in grammatical cohesion, that is repetition of certain morphological forms like passive structures, adjectives in degrees of comparison, conditional sentences, etc. See such repetition in the poem by Edna Millay: *I will be the gladdest thing / Under the sun ! / I will touch a hundred flowers / And not pick one.* We can observe the optimistic mood of the poetess in the repetition of the Future Simple in these and other lines.

3. Syntactics investigates structure of the sentences, especially if we see some kind of deviation: inversion, nominative structures, break-in-the narrative. Also, the relation between sentences on the level of a paragraph or a whole text is significant: catch repetition, parallelism and syntactical anaphora, frame repetition. In such way semantic unity on the syntactic level is created.

An interesting aspect of semantics is the repetitions of certain words and images, i.e. tropes, in the texts of the same author, which reflect the author's style and their picture world. The examples can be repetitions of similes and metaphors in the stories by Kate Chopin and Oscar Wilde.

Text Pragmatics deals with two aspects. First, the attitude of the author to reality, to what they describe in the story or in the speech. That is why it is often realized in words with evaluative connotations, in such tropes as hyperbole, simile, oxymoron which explicitly express the positive or negative attitude to the events or characters. Second, Pragmatics is connected with the reader's / listener's attitude to the text. This aspect is more difficult to reveal. Of course, each reader formulates the idea of the text and the intention of the author. To make this judgement more objective, we can analyze the techniques of foregrounding used in the story:

a) stylistic convergence due to the concentration of different stylistic devices contains pragmatically important information both for the author and the reader;

b) the effect of defeated expectation can create some pragmatic effect – humorous, ironic or tragic;

c) tropes of quantity such as hyperbole, meiosis or litotes are used to express emotional reaction and emphasize positive or negative reaction;

d) neologisms with evaluative connotations (*manunkind, globesity*);

e) tropes of quality – original metaphors and simile, epithet, antonomasia;
f) antithesis in the texts of different styles always reflects the opposition, the contrast between two notions or two objects: *Vote for the candidate who's not just a pretty face, but a pretty good candidate.*

4. Pragmatic adaptation in translation. According to A. Neubert, pragmatic adaptation means the adaptation of the translated work to the needs of the target language audience. Traditionally, it involves two techniques: domestication and foreignization. The terms were suggested by Lawrence Venuti, the American literary translator and professor, in 1995. **Domestication** is a strategy that adapts a source text (ST) to the linguistic and cultural norms of the target audience. The process involves making changes in the ST such as replacing unfamiliar expressions with familiar ones and adding explanations. Such changes can ensure that the translated text is easily understood by target culture reader. Domestication can be applied to rendering culture specific items like measures of length and weight (inch, pound), names of clothing and musical instruments (bandura), etc. However, Venuti did not support this technique and criticized domestication which "violently erases cultural values".

He wrote: "The translator consults many different target-language cultural materials, ranging from dictionaries and grammars to texts, discursive strategies, and translations, to values, paradigms and ideologies, both canonical and marginal. Although intended to reproduce a source-language text, the translator's consultation of these materials inevitably reduces and supplements it, even when the source-language cultural materials are consulted."

But in the the translation of texts for children, of historical fiction, fairy tales or humorous stories, domestication as a technique of cultural assimilation works well. In the famous novel "Gone with the Wind" by Margaret Mitchell one of the characters has a nickname *Miss Pittypat Hamilton*. This speaking name containing onomatopoeia is recreated in translation: *Міс Дріботун Гамільтон*. Using phraseological analogs in translation can also be regarded as domestication, e.g. *Speak of the devil, and he is sure to appear.* – *Про вовка промова.*

Foreignization is such strategy of translation which retains the elements of the source language and culture, making the target text unfamiliar, "foreign" to the target audience/readers. This strategy not only retains foreign cultural references, but also encourages the reader to adapt to foreign context and understand cultural differences. As we mentioned before, Venuti was in favor of domestication because it preserves the cultural values of the source language.

By the way, in Spain the dominant trend until the 2000s was domestication, but now translators prefer to apply the technique of foreignization.

We can see the examples in Agatha Christie's novels and stories where the French phrases by the detective

Hercule Poirot (*Oui; Au revoir; Merci*) are left untranslated. Bohdan Stasyuk, the translator of the famous novel "Secret History" by Donna Tart, in many cases followed this tradition: *Henry inclined his head.* "*Bonjour, Monsieur*

Laforge," he said. "Quel plaisir de vous revoir". = "Bonjour, Monsieur Laforge", привітався Генрі. "Quel plaisir de vous revoir." However, in footnotes the foreign words are translated: "Доброго ранку, пане Лафорґ. Радий знову вас бачити."

It seems both strategies are relevant depending on the target audience and the style.

Task 1. Read the fragment from the story, analyze Semantics according to the suggested algorithm and translate.

The Night Came Slowly

by Kate Chopin

I am losing my interest in human beings, in the significance of their lives and their actions. Some one has said it is better to study one man than ten books. I want neither books nor men; they make me suffer. Can one of them talk to me like the night – the Summer night? Like the stars or the caressing wind?

The night came slowly, softly, as I lay out under the maple tree. It came creeping, creeping stealthily out of the valley, thinking I did not notice. The night is solemn and it means mystery.

Human shapes flitted by like intangible things. Some stole up like little mice to peep at me. I did not mind. My whole being was abandoned to the soothing and penetrating charm of the night.

The katydids began their slumber song : they are at it yet. How wise they are. They do not chatter like people. They tell me only: "sleep, sleep, sleep." The wind rippled the maple leaves like little warm love thrills.

Why do fools cumber the Earth! It was a man's voice that broke the necromancer's spell. A man came today with his "Bible class". He is detestable with his red cheeks and bold eyes and coarse manner and speech. What does he know of Christ? Shall I ask a young fool who was born yesterday and will die tomorrow to tell me things of Christ? I would rather ask the stars: they have seen him.

Task 2. Read and translate the poem, comment on how Semantics is connected with Pragmatics. Translate the text and describe the necessary transformations.

Emily Dickinson

The sky is low – the Clouds are mean.

A traveling Flake of Snow

Across a Barn or through a Rut

Debates if it will go –

A Narrow Wind complains all Day

How someone treated him.

Nature, like us, is sometimes caught

Without the diadem.

Task 3. Use pragmatic adaptation rendering this song of miners from the novel by Kurt Vonnegut.

Me and Mike, ve vork in mine.
Holy shit, ve have good time.
Vunce a week ve get our pay,
Holy shit, no vork next day.

Task 4. Read the fragments from the novel by Truman Capote, characterize the types of culture specific units as italicized words, translate using pragmatic adaptation.

a) Holly came up from behind, and caught me reading: *Miss Holiday Golightly, of the Boston Golighlys, making every day a holiday for the 24-karat Rusty Trawler*. (Rusty Trawler was Holly's boyfriend and a millionaire);

b) Soon as I got that letter from Fred, saying where she was, I bought myself a ticket on *the Greyhound*;

c) She shaped her lips with one tube, colored her cheeks from another. She penciled the rims of her eyes, blued the lids, sprinkled her neck with 4711;

d) (Holly). "If I could get used to the idea of m-m=marrying a Brazilian. And being a Brazilian myself. It's such *a canyon* to cross. Six thousand miles and not knowing the language."

"Go to *Berlitz*."

"Why on earth would they be teaching P-p-portugese?"

Task 6. Read the fragment of the article about the wartime humor in Ukraine by the American journalist Johannes Lichtman. Determine the lexical and stylistic devices creating the pragmatic effect. Explain the final phrase of the text. Translate the fragment applying the necessary lexical transformations.

When God created Eastern Europe, he carved from the earth three hulking nations: a dull grey valley called Germany, an endless white tundra called Russia and, between the two, a bursting field of yellow flowers called Ukraine. When the Ukrainian people saw their new home, they could not believe their good fortune. They walked the fertile fields marveling the richness of the soil, breathing the crisp air of the Carpathian mountains and staring out in awe at the glimmering Black Sea. They looked to the dull German valleys to the west and the barren Russian plains to the east and then back at the Eden in which they were going to spend their lives.

They said to God: "What have we done to deserve such bounty? What have we done to deserve such good fortune? Why have you blessed us with such riches?" And God said to the Ukrainians: "Let me introduce you to the neighbors." ("LitHub", 2023).

Unit 7.

STAGES AND TASKS OF CONCEPTUAL ANALYSIS

7.1. The definition and typology of concepts

Concept is one of the main terms of cognitive linguistics and is a subject of interest for many scientists. Concepts are mental constructs which a person uses in the process of thinking (*S. Sukhorolska*). Or, as in Wikipedia, concepts are fundamental building blocks of our thoughts and beliefs. Concepts arise from human interaction with the world and reflect the gained knowledge and experience. For example, spatial concepts UP-DOWN, FRONT-BACK, FAR-NEAR are connected with our everyday body functioning, with our interaction with the physical environment. As George Lacoff and Mark Johnson said, concepts that emerge in this way are concepts that we live by.

Concepts are reflected in language. Some linguists consider that the most important concepts are reflected in grammar (TIME, PLACE, QUALITY, NUMBER, etc.). Other scientists turn to vocabulary in their investigation of concepts. Lexically specified concepts are social notions and relations (FREEDOM, FRIENDSHIP, WAR), moral concepts (TRUTH, LIE), emotional concepts (JOY), concepts of natural phenomena (TREE, FIRE), concepts of people (GENIUS, FOOL), scientific concepts and so on. (*V. Maslova*)

Language is essential for expressing concepts in the process of communication. Therefore it is necessary to verbalize the concept, i.e. to express it with the help of language means. Concepts can be verbalized with the help of words, word combinations, phraseological units, sentences, texts. Some concepts can be expressed only with the help of texts or literary works by one or several authors, e.g. ENGLISH HUMOR.

Every concept is characterized by a certain structure – the core (or the nucleus) and the periphery. The core is the dictionary meaning of the language unit which verbalizes the concept. The periphery is subjective experience, connotations and associations

According to one approach, there are 5 layers in the concept structure: 1) the dictionary definition of the concept; 2) the etymology of the concept; 3) the artistic or scientific or philosophical definitions; 4) metaphors, metonymies, proverbs relating to the concept; 5) individual comprehension of the concept (objects, phenomenon).

7.2. The notion of conceptual metaphor

The authors of the theory of conceptual metaphor (CM) George Lacoff and Mark Johnson in their book "Metaphors We Live by" claim that our conceptual

system in terms of which we think and act is fundamentally metaphoric. So the processes of human thinking are metaphoric. Metaphors as linguistic expressions are possible because there are metaphors in human conceptual system. The merit of this theory lies in the fact that Lacoff and Johnson attracted attention to everyday speech, to idioms, proverbs, etc, they made a conclusion that many everyday expressions are based on metaphors. Traditionally, metaphor was considered to be the sphere of literary prose, poetry.

CM brings into correspondence two domains (spheres) of knowledge. One is more familiar physical domain, the other is less familiar abstract domain. The first is called *source domain*, the second is *target domain*. The source domain is usually applied to provide understanding of the target domain.

The example is CM TIME IS MONEY. Time is less familiar, less understandable concept than money, so people try to express their understanding of time in terms of money: *How do you spend your time?* ; *You are wasting my time;* *Can you give me a few minutes?* ; *I've invested a lot of time in her.*

The definition of CM is: Conceptual metaphor is understanding one domain (or sphere) of experience (typically abstract) in terms of another (typically concrete) – Zoltan Kovecses.

Lacoff and Johnson single out 3 types of CM – ontological metaphor, orientational metaphor and structural metaphor. Ontological metaphor refers to understanding abstract notions, like IDEAS ARE PEOPLE; LIFE IS TRAVEL; LOVE IS JOURNEY; LOVE IS A PHYSICAL FORCE; TIME IS A MOVING OBJECT.

Oriental metaphor is connected with person's orientation in space: HAPPY IS UP; SAD IS DOWN. For example: *I am in high spirits;* *My spirits rose;* *She is in top position.* And the opposite: *My heart sank;* *He is in low spirits.*

Structural CM is somewhat similar to ontological CM, only the the abstract domain is more complex: LABOUR IS A RESOURCE; RATIONAL ARGUMENT IS WAR.

7.3. Conceptual analysis

Conceptual analysis means analyzing concepts in certain text or discourse. It was elaborated by such linguists as Anna Wierzbicka, S. Zhabotynska and others. These linguists distinguish four types of conceptual analysis. The first type is connected with linguistic philosophy and investigation of such important concepts as GOOD, EVIL, KNOWLEDGE (T. Radzievska). The second type concentrates on grammatical aspects. The third deals with semantic aspects, vocabulary. The fourth is oriented at social and political concepts such as FREEDOM, JUSTICE, etc. In general, conceptual analysis aims to reveal the content and structure of the concept and the means of its verbalization.

V. Maslova (2004) suggests the following stages of conceptual analysis.

1. Defining the referential situation the concept belongs to. 2. Studying lexicographic

(dictionary) definitions. 3. Studying the etymology of the lexical item. 4. Studying the concept in various contexts (poetry, science, philosophy, art, metaphors, proverbs, etc.). 5. Studying various associations of the core lexical unit(s).

The methodology of translating CM has not been elaborated completely. The proposed techniques by Van den Broeck and M.Schaffner (2003) resemble the devices of translating original metaphors: 1) direct reproduction; 2) substitution into different metaphor(i.e. change of image); 3) paraphrasing into non-metaphoric unit(i.e. omission of image).

In my opinion, the strategy can be the following.

1. Conceptual analysis: a) studying the dictionary definitions; b) studying the context; c) selecting the phrases which realize the concept in the text; d) formulating the CM in the text; e) determining the core and the periphery language units in the structure of CM'.

2. Rendering the CM in translation: a) rendering the core units; b) rendering the important or original periphery units; c) formulating the CM in the target text; d) determining the devices and transformations applied (stylistic, lexical, grammatical).

Methodological recommendations to the self-study for doing tasks and exercises

The application of conceptual analysis in translation is a rather new tendency in linguistics. Traditionally, conceptual analysis was used for better understanding of the text, its implications and anomalies. Formulating the text concept can be based, first of all, on its strong position, the title. If prospection is realized in the title, then the concept is clear. In other cases, you may investigate the semantic field which is likely to help determine the main idea and the major text concept. As for conceptual metaphor, you may use the name of the concept as the subject of the CM, while the object can be one of the characteristics of the concept, as in the task 4 in unit 3 – LIGHTNING IS A FACTORY.

The importance of the conceptual metaphor for translation lies in the fact that when you formulate the CM you can consciously and correctly reproduce the means of verbalization, the core and periphery units, in the framework of this approach as you can see in the translation of O. Wilde's fairy tales or the fragment from L. Carroll. As a result, your translation of a poem, a story or an article will be more exact and objective.

Task 1. Read a short poem by N. West, formulate the concept and the conceptual metaphor. Translate and single out the technique of conceptual translation.

Autumn

Autumn comes

And trees are shedding their leaves,

And Mother Nature blushes before disrobing.

Task 2. Read the article and make its conceptual analysis according to the suggested algorithm. Translate the text and explain the techniques of rendering the conceptual metaphor in the article and the means of its verbalization. State the role of such analysis in translation.

A Dreary Summer for Films? Not at Telluride

by A. Scott ("The New York Times")

Telluride, Colo. – Can we please kill the talk about the death of movies?

Yes, it was a dreary summer. The box office was weak and the big Hollywood releases were weaker. Critics were grumpy. Audiences seemed indifferent. There was so much good television. And so the band struck the funeral march, as it does every year, and the obituaries circulated on social media. Cinema is dead. (Again).

The donning of sackcloth and ashes for this once-mighty art form is an annual ritual. But the Telluride Film Festival functions partly as a standard rebuke to such fatalism and gloom. The beauty of the mountain setting and this elegant former mining town's distance from the stresses of New York, Los Angeles and Toronto have a way of dispelling pessimism. Now the festival is a gathering of the faithful, consecrated to the old cinephile religion. The local school gym and a hockey rink on the edge of the town are converted in what M.C.'s ironically refer to as cathedrals of cinema. Everyone is a believer.

Task 3. Read the fragment of the well-known essay by the British poet of the 17th century, compare the conceptual metaphors in the source and target texts, determine the lexical and grammatical transformations in translation.

John Donne

No man is an Iland, entire of it selfe; every man is a peece of the Continent, a part of the maine; if Clod bee washed away by the Sea, Europe is the lesse, as well as if a Promontorie were, as well as if a Mannor of thy friends or of thine owne were; any man's death diminishes me, because I am involved in Mankinde; and therefore never send to know for whom the bell tolls; It tolls for thee.

Немає людини, що була б як острів, сама по собі; кожна людина – грудка землі, часточка суходолу; і якщо море змие хоч би скалку материка, поменшає Європа, і те саме буде, якщо змие мис, або оселю друга твого, а чи твою власну; від смерті кожної людини маю і я, бо я єдиний з усім людством; тому ніколи не питай, по кому подзвін – він по тобі. (*translated by M. Pinchevskyi*).

Task 4. Read very short stories which belong to the genre of microfiction, formulate the concepts and make the conceptual analysis. Explain the literary genre features of these texts. Translate and comment on necessary transformations.

Philip Sterling
Flemish Tavern

He tells me that if you were a sniper in Belgium during the war, you wanted to be in the Ardennes when the rations ran out – there were still rabbits and squirrels in the mountains – and not in the low country, where the only heights were undamaged windmills, and you fished eels out of the canals. It was the big difference, he says, like – how do you say? – heaven and hell. The waiter places the bowl in front of me, its fishy green stew. Now, he says, eel is a delicacy, if properly prepared. Isn't that a way of every war ?

Jennifer Duncan
Room for a Friend

"You called the police?" Gail was shocked.

"My wife threatened to push me down the stairs," Grant replied. "Cops told me to leave for my own safety."

Grant had nowhere to go. Gail didn't have a spare bed but she offered him a recliner chair in her living room. She lived with her elderly mother who had dementia. Grant's arthritic hips limited his mobility but he helped prepare meals. Gail baked yummy cookies. Often the two friends played cards while Mom dozed nearby.

The winds of his wife's violence had blown fiercely but Grant had found shelter from the storm.

Task 5. Read the contemporary flash fiction story, analyze cohesion and pragmatics, translate. Then formulate the concept and the conceptual metaphor, write out the main lexical and stylistic units which belong to the core and the periphery of the CM.

Dave Eggers
Accident

You all get out of your cars. You are alone in yours, and there are three teenagers in theirs, an older Camaro in new condition. The accident was your fault, and you walk over to tell them this.

Walking over to their car, which you have ruined, it occurs to you that if the three teenagers are angry teenagers, this encounter could be very unpleasant. You pulled into an intersection, obstructing them, and their car hit yours. They have every right to be upset, or livid, or even violence-contemplating.

As you approach, you see that their driver's side door won't open. The driver pushes against it, and you are reminded of scenes where drivers are stuck in submerged cars. Soon they all exit through the passenger side door and walk around the Camaro, inspecting the damage. None of them is hurt, but the car is wrecked. "Just bought this today," the driver says. He is 18, blond, average in all ways. "Today?" you ask.

You are a bad person, you think. You also think what a dorky car for a teenager to buy in 2005. "Yeah, today," he says, then sighs. You tell him that you are sorry. That you are so, so sorry. That it was your fault and that you will cover all costs.

You exchange insurance information, and you find yourself, minute by minute, ever more thankful that none of these teenagers has punched you, or even made a remark about your being drunk, which you are not, or being stupid, which you are, often. You become more friendly with all of them, and you realize that you are much more connected to them, particularly to the driver, than possible in perhaps any other way.

You have done him and his friends harm, in a way, and you jeopardized their health,, and now you are so close you feel like you share a heart. He knows your name and you know his, and you almost killed him and, because you got so close to doing so but didn't, you want to fall on him, weeping, because you are so lonely always, and all contact is contact, and all contact makes us so grateful we want to cry and dance and cry and cry.

In a moment of clarity, you finally understand why boxers, who want so badly to hurt each other, can rest their heads on the shoulders of their opponents, can lean against one another like tired lovers, so thankful for a moment of peace.

Task 6. Read the proverbs and aphorisms which verbalize the concept HAPPINESS, formulate the conceptual metaphor(s). Add your examples and translate the sentences.

1. Every man is the architect of his own fortune.
2. Happiness is for those who make it and not for those who search for it.
3. Happy is the man who finds wisdom and gets understanding.
4. Happiness is not perfect until it is shared.
5. True happiness consists in making other people happy.
6. A lifetime of happiness! No man alive can bear it (*B. Shaw*)
7. There are two tragedies in life. One is not to get your heart's desire. The other is to get it (*B. Shaw*)

Unit 8.

PRINCIPLES OF POETRY TRANSLATION AND ANALYSIS

8.1. The definition and tasks of poetry translation

The Oxford English Dictionary defines poetry as "the art or work of a poet." As we know literary texts include three basic genres: a) poetry; b) prose, including short stories and novels; c) drama, that is comedy and tragedy. Correspondingly, literary translation is divided into translation of poetry, translation of prose, and translation of drama.

Among these, the most difficult is translation of poetry. Many poets and scientists speak about the intraslatibility of this genre. However, it is some kind of exaggeration. We may say that some elements can be rendered with certain changes (alliteration, metaphors), but a talented poetry translator is able to reproduce the main element of a poetic text.

Francis Jones gives a simple definition of this type of translation: "**Poetry translation** can be defined as relaying poetry into another language". The American poet and translator Ezra Pound singles out two types of translation. The first directly renders the author's thoughts, and the second introduces some new spirit into the source text.

Similar to prose translation, poetry translation involves two stages. Firstly, the interpretation (evaluation) of the poem, secondly, rendering it into the target language. When we evaluate the poem, we analyze its language and structure and consider how well they work together to embody a meaning and to convey feelings. We may also evaluate the significance of this poem for the author and its importance for and the effect on the reader. Besides linguistic context, extralinguistic context plays a considerable role. Our analysis may involve an investigation into the circumstances of creating the poem, the external and internal facts of the poet's life, the moral and political views of the author.

8.2. The strategies of poetry translation

Let us formulate the demands to poetry translators.

1. They must possess a deep and detailed knowledge of the source and target languages and the poetical traditions in these languages.
2. Poetry translators should read as many poems as possible to acquire the understanding of poetic composition.
3. Translators need enough time to revise the first drafts and to edit them.

The Belgian scientist Andre Lefevre proposed seven strategies for poetry translation. 1) phonemic translation which is intended for rendering the sound

effects of the source text, i.e. alliterations, assonance, phonetic deviations; 2) literal (word for word) translation; 3) metrical translation used to reproduce the meter of the original poem; 4) verse to prose translation; 5) rhymed translation; 6) blank / free verse translation; 7) interpretation. Of course, the translator chooses one or several strategies, not all of them. These strategies have their advantages and drawbacks. The translator can foreground some of these procedures while others are not suitable in the given context. For example, the interpretation strategy in translation can result in rendering the sense but ignoring the form or sound effects, so the translator actually produces their own poem, not very close to the ST.

8.3. Principles of poetic text organization

The main features of poetry are rhyme, meter and parallelism on all levels. **Rhyme** is the repetition of similar or identical sounds at the end of poetical lines. Let's consider the classifications of rhymes. According to the place of the rhyming words, rhymes are divided into adjacent and cross rhymes. *Adjacent rhymes* involve two or more successive lines with the same rhyming syllables, i.e. a-a-b-b.

Nature's first green is gold,
Her hardest hue to hold. (*R. Frost*)

Cross rhyme is observed when the first line is rhymed with the third, the second with the fourth, etc. according to the scheme a-b-a-b, as in a very beautiful poem about spring:

Spring is like a butterfly
With frail blue wings.
The happy earth looks at the sky
And sings.

An interesting type of rhyme is *internal rhyme* which means two rhymes in one poetic line as in the poem by Edgar Poe:

Once upon a midnight dreary while I pondered, weak and weary...

Here the words *dreary* and *weary* are rhymed in the first line of the poem. Internal rhyme is a complicated technique and requires considerable talent from the author. Besides Edgar Poe's poems, you can find this type of rhyme in the limericks by Edward Lear in the third line, as a rule.

British poetry is famous by numerous verses such as clerihew and limerick. **Clerihew** is a short poem consisting of four lines with an adjacent rhyme. Such poems usually describe some actions or habits of very famous people with irony or humor. Sometimes, such features or actions are real, but sometimes they are invented. **Limericks** are the British invention, they originated in Ireland. Edward Lear began writing limericks in the middle of the 19th century. He used the poem of 4 lines with a-a-b-a rhyme, but the third line had internal rhyme. After him,

poets created limericks with 5 lines. They often include some stylistic device, in particular, hyperbole or irony. In translation, retaining the rhyme is compulsory, but proper names can be changed. As distinct from clerihew, the names are not historical but invented, as usual.

***Methodological recommendations to self-study
for doing tasks and exercises***

In this unit you will deal with the analysis and translation of poetry. Therefore you should grasp the principles and types of rhyming. Using the strategies formulated by Andre Lefevere creatively, concentrate on the main feature of the poetical text to be translated. We can suggest the following algorithm of poetical text analysis useful for translation. 1. Find the information about the poet and his/her main works. 2. Characterize the title, if any, and how the category of prospection is realized in the title. 3. Read the text several times and determine the semantic field and the theme. 4. Define the type of rhyme and its semantics, i.e. which words it unites. 5. Characterize the stylistic devices and their role for semantics and pragmatics. 6. Single out the phonetic repetitions. 6. Make a word-for-word translation = prose translation. 7. Choose the target language words which rhyme. 8. Reread the draft variant and edit it finally.

If possible, read your translation to your friends or groupmates and ask their opinion. Maybe, you can make some corrections.

Task 1. Read and translate the clerihews, state what real feature of a famous person is mentioned in the poem and what feature is invented. Try to render the rhyme a-a-b-b in the target texts.

The people of Spain think Servantes
Equal to half-a-dozen Dantes.
An opinion resented most bitterly
By the people of Italy.

William Shakespeare
Was quite the heartbreaker.
He wrote of love and loss with such art
That he still breaks every heart.

Elon Musk
Works from dawn until dusk.
He wants to colonize Mars
And fill the sky with his cars.

Taylor Swift
Has quite a gift
For turning heartbreak into gold
With stories beautifully told.

Task 2. Read the limericks, determine the underlying stylistic devices and translate. Characterize the necessary lexical transformations. Pay attention to the limerick about the war and the sympathy of the author to Ukraine.

Rudyard Kipling

There once was a boy in Quebec,
Who was buried in snow to his neck.
When asked: "Are you friz?"
He replied: "Yes, I is.
But we don't call this cold in Quebec".

Edward Lear

There was an Old Person of Dean
Who dined on one pea and one bean;
For he said: "More than that
Would make me too fat,"
That cautious Old Person of Dean.

Liam Higgins

There was an old man called Putin
His soldiers they marched in shooting.
They brought terror and pain
To courageous Ukraine,
But he will fail like those tyrants before him.

Task 3. Read the poems and analyze the rhyme, determine the syntactical stylistic devices and tropes. Translate the poems, state the strategy and transformations.

When the Weather Is Wet

When the weather is wet,
We must not fret;
When the weather is cold
We must not scold;

When the weather is warm
We must not storm !
But be thankful together
Whatever the weather.

On a Tired Housewife

Here lies a poor woman who was always tired,
She lived in a house where help wasn't hired;
Her last words on earth were: "Dear friends, I am going
To where there is no cooking, or washing, or sewing,
For everything there is exact to my wishes,
For where they don't eat, there is no washing of dishes.
I'll be where loud anthems will always be ringing,
But having no voice I'll be quit of singing.
Don't mourn for me now, don't mourn for me never,
I am going to do nothing for ever and ever."

November

by Sarah Teasdale

The world is tired, the year is old,
The fading leaves are glad to die,
The wind goes shivering with cold,
Where the brown reeds are dry.

Our love is dying like the grass,
And we who kissed grow coldly kind,
Half glad to see our old love pass
Like leaves along the wind.

REFERENCES

1. Гадамер Г.-Г. Герменевтика і поетика. Київ : Юніверс, 2021. 288 с.
1. Кочан І. Лінгвістичний аналіз тексту : навч. посіб. Київ : Знання, 2018. 423 с.
2. Кухаренко В. А. Інтерпретація тексту. Вінниця : НОВА КНИГА, 2004. 260 с.
4. Приходько В. Б. Інтертекстуальність як проблема перекладу. *Вісник Дніпропетровського ун-ту ім. А. Нобеля. Серія «Філологічні науки»*. 2017. № 1. С. 262–266.
5. Jakobson R. Linguistics and Poetics. In: *Steps to translation. Translation Studies Reader*. Київ : Вид. дім Дмитра Бураго, 2015. С. 151–156.
5. Sukhorolska S. M., Fedorenko O. I. Methods of Linguistic Analysis / *Методи лінгвістичних досліджень*. Львів : Вид. центр ЛНУ ім. Івана Франка, 2005, 260 с.
7. Yemets A. Types and Functions of Foregrounding in the Contemporary Flash Fiction. *SKASE Journal of Theoretical Linguistics*. 2019. № 4. С. 93–103.

3MICT

<i>Передмова</i>	3
<i>Foreword</i>	5
<i>Unit 1</i> The Notion of Interpretation.....	7
<i>Unit 2</i> Text Categories	14
<i>Unit 3</i> Cohesion and its Role in Text Interpretation and Translation	20
<i>Unit 4</i> The Principles of Intertextual Analysis	26
<i>Unit 5</i> Foregrounding and its Role in Text Analysis and Interpretation	34
<i>Unit 6</i> Linguistic Semiotics and its Branches.....	40
<i>Unit 7</i> Stages and Tasks of Conceptual Analysis	45
<i>Unit 8</i> Principles of Poetry Translation and Analysis	51
<i>References</i>	56