

Any political *consultation* is undertaken to reach an agreement, settlement through conceding, then it includes the pragmatic component *bargain*: (1) an agreement between parties settling what each gives or receives in a transaction between them or what course of action or policy each pursues in respect to the other; (2) something acquired by or as if by bargaining; (3) a transaction, situation, or event regarded in the light of its results (Merriam-Webster Dictionary). Therefore a new pragmatic component is activated in the basic potential meaning of the lexeme *consultation* under the influence of the current political discourse.

CONCLUSIONS AND PERSPECTIVES OF THE RESEARCH REFERENCES.

The relational theories of lexical semantics point out that any word can be defined in terms of the other words to which it is related, the lexeme *consultation* in the context can be defined in the following way:

Consultation → Negotiation; Consultation → Hearing; Consultation → Conferencing; Consultation → Discussion; Consultation → Dispute/ Mooting; Consultation → Agreement; Consultation → Examination; Consultation → Settlement. All the given lexemes are sufficiently similar in some respect to constitute a SEMANTIC DOMAIN, wherein the component *bargain* means «an agreement between parties settling what each gives or receives in a transaction between them or what course of action or policy each pursues in respect to the other». The concept of *Semantic Domain* [14] which is a cluster of terms and texts that exhibit a high level of lexical cohesion, i.e. the property of domain-specific words to co-occur together in texts. The notion of «Semantic domain» is inspired by «The Theory of Semantic Fields» a structural model for lexical semantics introduced by Jost Trier at the beginning of the last century. The basic assumption is that lexicon is structured into Semantic Domains: semantic relations among concepts belonging to the same domain are very dense. Any political *consultation* is undertaken to reach an agreement, settlement through conceding, then it includes the pragmatic component *bargain*: (1) an agreement between parties settling what each gives or receives in a transaction between them or what course of action or policy each pursues in respect to the other; (2) something acquired by or as if by bargaining; (3) a transaction, situation, or event regarded in the light of its results. The development of the semantic domain «consolidation» as a 'representant' of the conceptual system is marked by the pragmatic component *bargain*.

To reveal a pragmatic component in the semantic domain of consultation linking other registers of discourse, for instance, academic, legal, banking, medical, and family is another step forward in semantic pragmatics.

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M.Yu. Rebenko,

Taras Shevchenko National University of Kyiv

TRANSFORMATIONS OF J. D. SALINGER'S VOCABULARY OF *HAPAX LEGOMENA* WITHIN LITERARY TRANSLATION

The article focuses on many-facet and systemic studies of the two-aspect translation deformation (objective and subjective translation deformations), features and characteristics of this complex interlingual and intercultural phenomenon in English-Russian and English-Ukrainian texts of translation of J. D. Salinger's «Nine Stories». The comparative quantitative translation analysis at the macro-stylistic text level through the textual indices of J. D. Salinger's vocabulary exclusiveness

and diversity has been fulfilled. The analysis helped to define the measure of objective translation deformation of J.D. Salinger's macro-stylistics. The measure of objective translation deformation has been determined by means of the quantitative text characteristics. The hapax legomena quantitative parameters analyzed are aimed at highlighting the nature of subjective translation deformation as the result of such transformations in a translation text which distort a text form and substance systematically and lead to the essential translation deviations of the author's artistic aim. Substantiated are subjective translation deformation's grounds and characteristics in Ukrainian and Russian translations of J.D. Salinger's «Nine Stories». The methods applied in the research can be attributed to studies of other idiostyles in translation and be of use for practicing translators in order to minimize inevitable and occasional losses on the way to adequate literary translation.

Key words: objective translation deformation, subjective translation deformation, idiostyle, macro-stylistic text level, text index parameter, hapax legomena vocabulary, literary translation.

ТРАНСФОРМАЦІЇ СЛОВНИКА НАРАХ LEGOMENA ДЖ.Д.СЕЛІНДЖЕРА У ХУДОЖНЬОМУ ПЕРЕКЛАДІ

Дослідження присвячено системному аналізу двохаспектної сутності перекладацької деформації, а саме: розкриттю характеру зв'язку об'єктивної та суб'єктивної деформації у художньому перекладі «Дев'яти оповідань» Дж.Д. Селінджера у процесі адекватної передачі ідіостилу автора. Кількісні характеристики об'єктивної деформації на макростилістичному рівні тексту перекладу за показниками загальнотекстових індексів винятковості та різноманітності лексики автора актуалізують особливості суб'єктивної деформації – результату таких суб'єктивно-перекладацьких перетворень, які можуть призводити як до суттєвих відхилень від художнього завдання автора, так і до порушень норми цільової мови задля розширення її виражальних можливостей або досягнення прагматичної адекватності перекладу.

Ключові слова: об'єктивна деформація, суб'єктивна деформація, макростилістичний рівень тексту, загальнотекстові індекси, словник hapax legomena, ідіостиль автора, художній переклад.

ТРАНСФОРМАЦИИ СЛОВАРЯ НАРАХ LEGOMENA ДЖ.Д.СЭЛИНДЖЕРА В ХУДОЖЕСТВЕННОМ ПЕРЕВОДЕ

Исследование посвящено системному анализу двухаспектной сущности переводческой деформации, а именно: раскрытию характера связи объективной и субъективной деформаций в художественном переводе «Девяти рассказов» Дж.Д. Сэллинджера в процессе адекватной передачи идиостиля автора. Количественные характеристики объективной деформации на макростиллистическом уровне ТП по показателям общетекстовых индексов исключительности и разнообразия лексики автора актуализируют особенности субъективной деформации – результата таких субъективно-переводческих преобразований оригинала, которые могут приводить как к существенным отклонениям от художественной задачи автора, так и к нарушениям нормы языка-перевода с целью расширения его выразительных возможностей или достижения прагматической адекватности перевода.

Ключевые слова: объективная деформация, субъективная деформация, макростиллистический уровень текста, общетекстовые индексы, словарь hapax legomena, идиостиль автора, художественный перевод.

1. Introduction

A phenomenon of translation deformation has been singled out in the system of translation transformations by modern translation studies. However, there is a tendency to appeal either to purely formalistic understanding of this notion (Kretov, 2002 [8]) or to inaccurate and unclear explanation of translation deformation nature (Harbovsky, 2004 [7]). It also lacks unambiguous evaluation of the functions of «deformation tendencies» (Berman, 2004 [1]) within literary translation, i.e. some researchers (see Connor, 2011 [3]; Cooper, 2011 [4]; Chapman, 2009 [2]; Munday, 2008 [5]) absolutely disapprove deformation consequences in a target text (TT), the others, on the contrary, fully recognize the possibility of deformation in a TT in order to keep «national and stylistic originality of the original», and also for the purpose of expansion of «target languages and cultures' expressive means» (see Cherednychenko, 2007 [16]).

Therefore, the study attempts to introduce the phenomenon of translation deformation systematically and clearly, highlighting its two aspects – objective and subjective. Its topicality is determined by the increasing number of scholarly papers focused upon the notion of «translation deformation» as a multifaceted phenomenon in translation transformation system which implies both inter- and extralingual transformations in fiction. The issues of reproducing translation deformation as a possible feature of a translator's creativity have been so far «underestimated» in translation studies, so the proposed approach appears to be perspective.

The dual character of the translation deformation phenomenon reveals both objective and subjective deformations in a TT. **Objective translation deformation** has been defined as a process of various lexico-semantic, lexico-grammatical, word-forming and syntactic transformation accumulations by the text quantitative characteristics which can be conducive to the losses of the semantic and / or stylistic invariants in literary translation. **Subjective translation deformation** is the result of objective and subjective changes in a TT which can either distort the form and substance of a source text (ST) systematically and lead to essential deviations of the author's artistic goal or change the norms of a target language for expanding its expressiveness and achieving pragmatic adequacy of translation.

2. Research Model

The model of translation deformation studies provides the complete source and target texts analysis at all text levels (see Rebenko, 2013 [10, p. 96-140]). The phenomenon of the author's idiostyle, i.e. the system of the author's lingual features revealed in form and content which adds creativity to fiction, serves as a criterion for this research. The quantitative linguistic analysis helped to define the measure of objective translation deformation of J.D. Salinger's micro- and macrostyles. The measures of objective translation deformation have been determined by the quantitative text characteristics which are as follows: lexico-semantic units' frequency, average sentence length, distribution frequency of different sentence types, textual indices of the author's vocabulary exclusiveness and diversity representation in a TT. The calculations of the rates parameters have been fulfilled according to V. Levytsky's technique (Levytsky, 2004 [9]).

The quantitative parameters analyzed are aimed at highlighting the nature of subjective translation deformation, i.e. its grounds and characteristics in Ukrainian and Russian translations of J.D. Salinger's works. The results of linguistic and statistic translation analysis of J. D. Salinger's macrostylistics by the text indices' characteristics have made it possible to single out the most vivid features of existential and philosophical poetic uniqueness of J. D. Salinger's prose. According to this fact they can serve as a basis for a reliable scientific assessment of negative subjective deformation cases within literary translation.

The text indices researched are as follows:

- the index of the author's vocabulary exclusiveness in a TT represents the number of once-words in relation to the respective vocabulary size;
- the index of the author's vocabulary diversity representation in a TT or richness of the vocabulary evaluates the relation of certain fractions of the vocabulary to its whole size.

3. Linguistic and Translation Analysis of J. D. Salinger's Macro-stylistics

i. Problems of Translation of J. D. Salinger's *Hapax Legomena* Vocabulary

A *hapax legomenon* is a word which occurs only once within a context, either in the written record of an entire language, in the works of an author, or in a single text. So the *hapax legomena* vocabulary covers so-called «exceptional» linguistic units of an author's idiosyncrasy. The research conducted specifies fragmentary deformations of the subjective pragmatic target of the ST.

For example, not all translators of J. D. Salinger have succeeded in reproducing adequately a brilliant author's pun «*kike*-[*kite*]» which carries out a dominant content forming function of the story «*Down at the Dinghy*»: «Sandra – told Mrs. Snell – that Daddy's a big-sloppy-*kike*. (...) Do you know what a *kike* is, baby? (...) 'It's one of those things that go up in the air,' he said. 'With string you hold' » (Salinger, 1982 [6, p. 89]). It's worth to follow in what way the Russian and Ukrainian translators have expressed objective and subjective point of the story's semantic invariant «*kike*-[*kite*]» in order to keep out distortion of the writer's artistic aim:

Russian translation, N. Gal, 1962	Reissue of N. Gal's translation, 2001	Russian translation, M. Nemtsov, 2008	Ukrainian translation, D. Kuzmenko, 2008	Ukrainian translation, Yu. Hryhorenko, 2012
«– Сандра... сказала миссис Снелл... что наш папа... большой... грязный... <u>июда</u> ... – ... А ты знаешь, что такое <u>июда</u> , малыш? – ... Чуда-юда... это в сказке... такая <u>рыба-кит</u> ...» (Сэлинджер, 1962, [13, p. 146])	«– Сандра... сказала миссис Снелл... что наш папа... большой... грязный... <u>жидюга</u> ... – ... А ты знаешь, что такое <u>жидюга</u> , малыш? – <u>Жидюга</u> ... это... кто... никому ничего не дает...» (Сэлинджер, 2001, [14, p. 112])	«– Сандра... сказала миссис Снелл... что папа большой... <u>пархатый</u> ... <u>неряха</u> ... – ... Ты знаешь, что такое « <u>пархатый</u> », детеныш? – Это когда в <u>воздухе</u> летает... Как змей, когда за <u>веревочку</u> держишь.» (Сэлинджер, 2008, [15, p. 285])	«– Сандра... сказала миссис Снелл... що наш тато здоровий... брудний... <u>жидюга</u> . – ... Чи знаєш ти, що таке <u>жидюга</u> , любий? – ... <u>Жидюга</u> це жидюга – той, хто ні з ким не хоче ділитися, – сказав він.» (Селінджер, 2008, [12, p. 34])	«– Сандра... сказала пані Снелл... що татко – товста брудна <u>жидюка</u> . – ... А чи ти знаєш, маленький, що таке <u>жидюка</u> ? – ... <u>Гадюка</u> – це така змія, – відповів він, – яка повзає у лісі.» (Селінджер, 2012, [11, p. 98])

Although Nora Gal's pun «июда – чуда-юда рыба-кит» depicts the world of childhood in a rather delicate way, contextual semantics of the ST has been obviously changed. In the second edition of N. Gal's work the translator's occasionalism has been replaced by such a variant that seems to be closer both semantically and pragmatically to the tonality of the author's subtext: «жидюга – кто... никому ничего не дает...». Despite the fact that J. D. Salinger's implication has been lost, O. Dmitriyeva's editing successfully compensates stylistic flaws of the Russian translation, so adequately expresses the author's mood to secondary readership. In another Russian work performed by M. Nemtsov the rendering of stylistic target of the *hapax legomenon* item «*kike*-[*kite*]» seems to be successfully reached. The source unit *kike*, the thing which was wrongly associated by the story character with a *kite* image, is interpreted by the number of very stylistically vivid notions «воздух – змей – веревочка». M. Nemtsov's text units graphic emphasizing together with a metaphorically-shaped epithet «*пархатый*» enrich figurative author's images with childlike dreams features. Thus, the last Russian interpretation makes the desired effect of J. D. Salinger's unique metaphorization within literary translation. As for the Ukrainian interpretations of this text fragment we should point out word for word following of 2010 year Russian interpretation and absolute deviation from the author's image in the last version.

4. Linguistic and Statistic Translation Analysis of J. D. Salinger's Macro-stylistics

In order to make the research complete the experiment has been conducted with appeal to the principles of the quantitative analysis techniques.

As an example it has been given the text indices calculations' results of J. D. Salinger's story «Down at the Dinghy» (ST) in the translations performed by D. Kuzmenko («У човні», TT 1) and N. Gal («В лодке», TT 2).

1. Text volume in words, N: 3507 (ST); 2877 (TT 1); 3004 (TT 2).
2. *Hapax legomena* text indicator, N₁: 623 (ST); 559 (TT 1); 587 (TT 2).
3. Index of exclusiveness, I_e, I_e = N₁/N: 0,178 (ST); 0,194 (TT 1); 0,195 (TT 2).
4. Author's vocabulary volume, n: 678 (ST); 596 (TT 1); 647 (TT 2).
5. Index of diversity, I_d, I_d = n / N: 0,193 (ST); 0,207 (TT 1); 0,215 (TT 2).

Relying on the data obtained the following observations can be reported:

A large number of *hapax legomena* lexics has formed a high rate of the exclusiveness index in J.D. Salinger's «*Down at the Dinghy*». In the translation works the quantitative indicators of this index differ from the original's data. We can't help but point out the occurrence of objective translation deformation (about 10%). Such stylistic and statistic indicator as the index of exclusiveness of the author's vocabulary representation proves more active impact of objective translation inaccuracy on the character of subjective deformation phenomenon within the Ukrainian and Russian translations.

Furthermore, calculated data of the index of diversity has shown that objective translation deformation measure in TT 1 and TT 2 is 11% and coincides with the corresponding rates of objective deformation measure in terms of the exclusiveness index. The observations on some fragment inaccurate target languages' rendering of J.D. Salinger's recurring dominant themes have been objectively confirmed via statistic analysis.

The data received and observations made have contributed to the compilation of the dictionary of J. D. Salinger's vocabulary translation deformations (see Rebenko, 2013 [10, p. 239-241]). The dictionary contains not only objective deformation fragments but also the cases of subjective deformations of J. D. Salinger's idiosyncrasy within literary translation.

5. Conclusion

It may therefore be seen that translation deformation is a complex interlingual and intercultural phenomenon in the system of translation transformations which covers both objective lingual and subjective translation deformation aspects.

The investigation into Ukrainian and Russian translations of J.D. Salinger's fiction has made it possible to find out the distinguishing features of objective and subjective deformations' interaction.

Translation transformations in J. D. Salinger's Ukrainian and Russian interpretations have revealed relevant features and characteristics of subjective translation deformation phenomenon when translators neglect symbolic importance of the author's vocabulary of *hapax legomena* and thus, fail to render artistic tasks in the target culture adequately.

Hence it should be concluded that the process of objective and subjective deformation features accumulation within literary translation is of interdependent character and seeks for a translator's accurate and rational understanding of his creative work's aims, tasks and priorities.

The methods applied in the research can be attributed to studies of other idiostyles in translation and be of use for practicing translators in order to minimize inevitable and occasional losses on the way to adequate literary translation.

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О. М. Алексеева,

Національний педагогічний університет ім. М. П. Драгоманова, м. Київ

ЗІСТАВНИЙ АНАЛІЗ АНТРОПОНІМІЧНИХ СИСТЕМ УКРАЇНИ І США В ГЕНЕАЛОГІЧНОМУ, ТИПОЛОГІЧНОМУ І ЛІНГВОКУЛЬТОРОЛОГІЧНОМУ АСПЕКТАХ

У статті запропоновано новий підхід до зіставно-типологічного вивчення антропонімікону США й України; розроблено комплексну методіку зіставлення антропонімів в англійській та українській мовах; проаналізовано дохристиянський, християнський і постхристиянський періоди ставлення антропоніміконів; виявлено особливості семантичної структури антропонімів як мовних знаків та як згорнутих національно-культурних текстів, що моделюють спільні й відмінні ситуації власне ідентифікації й характеристики як носіїв імені, представників американського й українського соціумів.

Ключові слова: генеалогічна основа, сучасний стан, антропонімікон, антропоніми США й України, дохристиянський, християнський, постхристиянський етапи, дискурсивні практики.

THE CONTRASTIVE ANALYSES OF AMERICAN AND UKRAINIAN ANTHROPONYMICAL SYSTEMS (GENEALOGICAL, LINGVOCULTURAL AND TYPOLOGICAL ASPECTS)

The article outlines a new approach to contrastive and typological study of anthroponymicon of the USA and Ukraine. The new complex methods of anthroponym comparison in the English and Ukrainian languages were developed. The pre-Christian, Christian and post-Christian anthroponymicons were analyzed in the historical and cultural sense; an inventory of anthroponyms according to the anthroponymical formula of English-American and Ukrainian linguistic cultures was compiled. The common consistent patterns and diversities of up-to-date national American and Ukrainian anthroponymicons were determined.

Key words: genealogical basis, up-to-date state, anthroponymicon, American, Ukrainian anthroponyms, pre-Christian, Christian and post-Christian stages, discourses.

СОПОСТАВИТЕЛЬНЫЙ АНАЛИЗ АНТРОПОНИМИЧЕСКИХ СИСТЕМ УКРАИНЫ И США В ГЕНЕАЛОГИЧЕСКОМ, ТИПОЛОГИЧЕСКОМ И ЛИНГВОКУЛЬТУРОЛОГИЧЕСКОМ АСПЕКТАХ.

В статье предложен новый подход к сопоставительно-типологическому изучению антропонимических систем США и Украины. Культурно-исторические источники антропонимики США восходят как к британской лингвокультуре, так и к новообразованной американской.

По генетическому признаку антропонимы США классифицированы в три группы: дохристианские, христианские и постхристианские (современные). В результате исследования можно сделать вывод о том, что на формирование современного американского и украинского антропонимикона влияют следующие социальные факторы: мода, религия, связи с социальными группами, ассоциации с известными историческими или культурными деятелями, т. е. использование прецедентных имен, а также культурные и фонетико-психологические факторы.

Ключевые слова: генеалогическая основа, современное состояние, антропонимикон, антропонимы США и Украины, дохристианский, христианский, постхристианский этапы.

Особливе місце в рамках лінгвокультурологічної проблематики займає дослідження антропонімічної системи певної мови у взаємозв'язку власних імен і культури. Така тенденція пов'язана з антропоцентричною парадигмою сучасної лінг-