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TRANSLATION OF ENGLISH ARTISTIC LITERATURE: MAIN DIFFICULTIES

The article deals with the consideration of the main problems of translation of English fiction into Ukrainian based on Jack London's novel "Martin Eden". It was found that the main theoretical difficulties that translators may face are the following: differences in the basic, cultural knowledge of speakers of different languages; differences in speech standards (grammatical, lexical); differences in the use of specific concepts, expressions and metaphors that can be understood only by native speakers of a particular language. The article characterized and systematized the difficulties that translators may encounter when translating artistic texts. It was determined that one of the main difficulties that a translator may face during translation are expressions that can be attributed to a certain cultural layer, such as: phrasal verbs, idioms, slangisms, fixed expressions, puns, and others. It has been stated that they create one of the biggest obstacles for translators during the translation process. It is emphasized that direct analogues of lacunae do not exist in the language of translation, most often translators use generalizations in order to find the same or close in meaning word according to the context; that is, if a word or expression conveys approximately the same meaning, translators usually stop their search at this lexical unit. It is noted that synonymization is usually used after generalization (narrowing the meaning of a word). In this way, translators first take a general idea and then look for the best one among various synonymous equivalents of that word or expression. It is emphasized that another difficulty is the difficulty of contextuality. When the translator finds a good equivalent of an expression or some concept, the translation requires to evaluate and analyze in which context (surrounding words, sentences or even the situation) the translator uses a certain word.

It has been proven that translators use lexical transformations to translate certain words, idioms, expressions from one language to another. Grammatical transformations are used by translators when the source language and the target language have different grammatical structures. It is noted that the main grammatical transformations are: deletion, omission, replacement and transposition.

Key words: artistic translation, lexical transformations, grammatical transformations, context, internationalism, grammatical structure, generalization.

Problem statement and relevance. The phenomenon of literary translation is closely connected with the problems of translation in general. Contemporary tendencies show a great deal of awareness of difficulties that emerge during literary translation. This results in noting translators' experience into the texts they translate. In addition, being composed of different experiences and concepts, translation works often present different views on reality in translated texts.

It is especially the case with literary texts, the phenomenon of which contains multi-layers of hidden concepts, ideas and cultural peculiarities, which only

means that translators must be attentive in order not to alter texts totally, making them unrecognizable. This article focuses on such difficulties that may cause translators to alter texts and on translation transformations that can help to avoid these difficulties.

The concept of literary translation has not been profoundly explored and examined by scholars of the past due to various reasons, for example, the difficulty and obscurity of this art; in addition to it, there are so many layers that are not yet covered and investigated [1; 2; 3; 4]. Scholars and experts still encounter a lot of various difficulties nowadays that are not yet discovered [6; 9].

Major difficulties emerge due to differences in structures of source languages and target ones, for instance:

- 1) differences in the systems of the source language and the language of translation;
- 2) differences in language standards or norms of these languages;
- 3) differences in background knowledge of native speakers and the person translating the text;
- 4) difference in usages, in other words the usage of certain language concepts and ideas, which may differ from the target language [7, p. 24].

It is considered as a necessity for translators to search for the most appropriate analogy to a specific concept between a target and a source language during the process of translation, endlessly selecting and composing words with each other until translators covers the whole book or story, some kind of so-called creative pursuit. Basically, it emerges into recreating the text but in another language.

Also, it is presumed that to preserve the scholars have some points in their assertions, but usually specialists come to an agreement that translators of a literary text must possess some artistic qualities which will allow them not only to transform one form of the text into another but also alter it when it is indeed required.

Additionally, translators must have a great amount of knowledge in the field of literature and have enough abilities to comprehend the main idea of the text and reflect it into their translation in which, quite few translators and interpreters manage to succeed.

Secondly, a significant role has a transmission of humor, word play, colloquial expressions or idioms from one language into another, as they play a significant role in perceiving of a foreign culture and are clear only to a native speaker.

Literary translation has suffered on both the professional and academic levels recently. Despite the fact that many various opportunities have been created recently, which can help translators in the process of translating, it has led to another problem: overflowing number of different translators and interpreters who lack professional education and neglect the necessity of required studies [8].

Around the whole world, it is possible to notice that many people prefer relying on technologies more and more. However, the literary translate theory is not the field, which might be appropriate for it. Due to many various difficulties and peculiarities that will be discussed later on in this work, the translation process and outcome is extremely complicated even for translators with excellent knowledge of languages;

thus, translators should not neglect appropriate education, let alone rely completely on modern technologies [1, p. 211].

The most leading works started to appear only in the middle of the 20th century and only few before that period of time. That only might conclude that we yet have not had enough information and knowledge about how the translation must be adequately performed.

In addition, the situation with literary translation even worse than with any other because it had been neglected for a pretty long period of time and considered as impractical and even illogical to consider. Scholars and translators were more interested in poetry, technical and any other form of translation but literary. Only in this century the literary translation has acquired its just attention from scholars who raise difficulties of literary translation and suggest their own variants to solve them.

Nevertheless, the situation becomes better day-to-day, as only more and more translators and scholars get interested in this subject. Only few of them have made a huge contribution to the development of the theory of literary translation, mostly in the last century, and modern translators still base their job on those early works.

The purpose of the article. The purpose of the article is to describe and systematize the difficulties that may arise during the translation of a literary, artistic text; to investigate translation transformations used during the artistic translation on the material of Jack London's novel "Martin Eden".

The presentation of the main material. Literary works were and remain to be a reflection of reality, eras, life style of certain groups of folks, their traditions, modes of life and cultures. This peculiarity is already overwhelming for any people who decide to sit down and read a book in a foreign language, let alone for translators whose duties in front of the text are much higher than readers might have.

It is possible to claim that there are two different but connected aspects of problems that translators must encounter and overcome: cultural, mental facets, difficulties in understanding depths of the text: reflection of reality of a certain group of people, their behavior, way of living; and, also, psychological approach of authors and their styles of writing. The other aspect of problems, more technical one, is the way how to transmit certain expressions, word plays, idioms, slang units, styles of writers, et cetera from one language into another.

Theoretical, cultural aspect of problems of literary translation, is not less significant than a practical one,

as a literary work is a tool of portraying the reality. Literary translation is distinguished from non-literary translation by its rhetorical and aesthetic value, which essence must be captured and maintained throughout the whole work.

As it has been mentioned, all cultural aspects, particularly proverbs, word plays, aphorisms, have to be preserved in the further translation, which is actually a complicated task. These texts might be clear to native speakers but their meaning will remain hidden in the eyes of foreign readers, which will alter their perception of a story and its literary value.

Generally, people perceive others and their civilization through translation, therefore translators must be interested in performing it thoroughly and carefully because mistakes in this field may be pernicious for readers.

It is mostly difficult and sometimes even impossible to understand the meaning of some culturally marked words without possessing cultural knowledge and having experience in comprehending translation problems, especially if these words, phrases or idioms are associated with such a phenomenon as cultural domains. For instance, there is such an expression in the English language as *“joshing”* and it comes from the verb *“to josh”*. The direct definition is *“to tease (someone) in a playful way”*; in Ukrainian, it is possible to translate the phrase with its direct meaning *“жартувати”* or, a more spoken version, *“знущатися”* or *“глумитися”*.

In the following example it is better to translate this phrase using Ukrainian *“знущатися”*, as people who have a conversation use other idioms and phrasal verbs such as *“to lay eyes on someone”* or *“break in”*; and, in order to preserve this informal, light atmosphere, the option with *“знущатися”* seems more natural.

“Bill,” he answered, nodding his head. “Sure, Pete, Bill an’ no other.” “No joshin’?” she queried. “It ain’t Bill at all,” the other broke in. “How do you know?” he demanded. “You never laid eyes on me before” [5].

“Білл, – повторив він. – Йй-богу, Білл, і не інакше. – А не брешете? – не повірила дівчина. – І зовсім не Білл, – докинула друга. – А ви звідки знаєте? – спитав він. – Ви ж раніш ніколи мене не бачили?”

Thereby, it is pretty clear that one person tried to present himself as a Bill but the girl, here she is represented by a pronoun *“she”*, had some doubts about that and thought they tried to make fun of her; thus, she used *“No joshing?”*, which was transmitted as *“А не брешете?”*.

The translator succeeded in preserving the word *“no”* and did not alter the negative meaning of it, but this cultural idiom is completely unclear for readers and the dialogue can be read as a regular conversation between intelligent people even though there are clear signs they, at least, are not very literate.

The translator could have used synonymization here but did not do this. And the phrase *“lay eyes on someone”* is also an idiom, which does not have corresponding phrases in the Ukrainian language, thus the translator used generalization in this case and transmitted the general idea of the idiom translating the idiom with an Ukrainian phrase *“Ви ж раніш ніколи мене не бачили?”*.

At the same time, there is such a fact that every language and culture describe the world, which surrounds them, differently, as they possess varied concepts about the reality around. Therefore, encoding cultural information might be extremely complicated for a person who is not aware with it profoundly, and does not know a cultural background of a specific language.

It is completely different when the concepts about the world in resembling cultures coincide, which makes it less difficult to translate texts from one language into another. This usually happens because both of these languages probably have words, terms, idioms that are pretty equivalent for different aspects of daily life. When cultures differ drastically one from another, there happen to exist different lacunas that create huge problems in finding the exact equivalent that is required for the translation, as there simply might not be one equivalent.

Lacunas are specific words or terms that exist in one particular language but are non-existent in another language, which mostly happens because of culture dissimilarity.

These gaps are present in languages due to various reasons, all of them are varied and independent most of the times, but the main one would be the difference between cultures of people, and, as it is well-known, a language is a mere mirror of a certain culture.

It leads to the next problem that follows out of what has been mentioned, it is the way how translators must find equivalents and what they have to do if there is none of them.

Thus, in the following example, Martin Eden has used three various phrases and idioms for representing the same idea; however, one of them does not have a corresponding idiom in the Ukrainian language:

“I’m beginning to size up the situation-” “Please don’t say ‘size up,’” she interrupted. “To get a line on things,” he hastily amended. “That doesn’t mean

anything in correct English," she objected. He floundered for a fresh start. "What I'm driving at is that I'm beginning to get the lay of the land" [5].

"Я ж тільки виходжу на курс. – Що значить «виходжу на курс»? – перебила вона його. – Ну, тямити, що до чого, – пояснив Мартін. – Це такий негарний вислів, – сказала Рут. Тоді він вирішив висловитись інакше: – Я тільки тепер починаю розуміти в собі напрям"

There are many things to describe here, especially the way how the translator basically changed half of the conversation and phrases that two characters spoke of; however, the translator used "тямити щось" in order to translate one of the three idioms and could not find the equivalent to the phrase "size up". This phrasal verb actually means "зрозуміти та оцінити щось, формуючи якусь думку". Given the fact that Ukrainian does not possess such a phrase, basically creating a lacuna in this case, the translator must have found a way how to translate the same idea preserving that peculiar, spoken style Martin Eden had.

The translator used a descriptive phrase "виходити на курс" which would not mean anything in Ukrainian if the reader was not aware that Martin Eden had been a sailor; thus, the reader could just imagine that it must have been some nautical slang where, in fact, the problem was in untranslatability of the phrase due to the lacuna between languages.

Therefore, we might claim that the choice of words highly depends on the target language and its culture, as translators must know it impeccably because they will have to look for the best equivalent of a certain phrase or idiom through the whole target language to find the one that conveys the same meaning as the idiom from the source language.

For instance:

"He floundered for a fresh start. "What I'm driving at is that I'm beginning to get the lay of the land" [5].

Тоді він вирішив висловитись інакше: – Я тільки тепер починаю розуміти в собі напрям"

In this same example, we can see the idiom "beginning to get the lay of the land". It is an important idiom because it represents some features of Martin Eden's character, which is connected with him being a sailor, thus with sea travelling.

When sailors come to some unknown land, they get out of their ships and try to get the lay of the land, basically to feel it, understand what the place is about and what they can expect.

In Ukrainian, the best equivalent here would be "прощупати ґрунт", as with some more context, it can have the same idea as the English version "to get the lay of the land"; however, the translator chose "Я

тільки тепер починаю розуміти в собі напрям", which is surely not the best equivalent to find: it has a different meaning and sounds unnatural in Ukrainian.

"Even as she asked, he realized that she was making an effort to talk his talk, and he resolved to get away from it and talk hers" [5].

"Мартін бачив, що вона намагається говорити на його рівні, і вирішив, відповівши, перейти на теми, близькі їй"

There are various interesting expressions regarding the way how people speak, for example: *talk the talk, talk shop, double talk, but in this case was used «talk one's talk»* which is not very common in English and was more an author's invention, which makes it even more difficult to translate the phrase into a target language, in our case, Ukrainian; however, the translation «говорити на його рівні» is not the most suitable one because it was not intended to show an inequality between two characters, but simply to demonstrate that the woman tried to be understandable to the man rather than using many fancy words.

He was a sailor who acquired a huge portion of spoken words and phrases in his vocabulary where she was a daughter of a rich person. There definitely was inequality between them and it is shown throughout the novel many times but not in this phrase. It would be better to translate as "вона намагалася розмовляти як він" or "він бачив, що вона намагалася бути зрозумілою" but the first translation would be more accurate.

In addition, word play, slang units have a great value which are used by many writers to make their works exclusive. Obviously, to overcome this difficulties, translators must possess a huge vocabulary and craftsmanship in both languages. However, many specialists choose not to bother and leave a footnote with a message, 'word play' or 'slang word' at the bottom of the page.

Having supposed that translators, by their incredible abilities, have found a good, suitable equivalent to a certain word which is untranslatable into the Ukrainian language, there appears another obstacle on the way – the problem of contextuality.

The equivalent which translators have chances to find might have expressive meaning and be used differently in a certain context: which means that translators must find not only a good equivalent but also the one which conveys the exact emotional, stylistic, grammatical and expressive meaning of a certain word.

That is why translators mostly have no desire to bother finding the most unique and suitable word while they encounter, for instance, an internationalism.

Translators usually convey its meaning by the use of loan translation, or transcription. When there is an internationalism to translate into a language, it is needless to search for a translation of the word, as a mere transcription can be satisfactory.

"Lizzie," she replied, softening toward him, her hand pressing his arm, while her body leaned against his. "Lizzie Connolly. And I live at Fifth an' Market" [5].

"Лізі, – уже лагідніше промовила дівчина. Вона потиснула йому руку і пригорнулася до нього всім тілом. – Лізі Конолі. А живу я на розі П'ятої та Маркет-стріт"

In such situation encountered some names of streets. Usually, it is commonly acceptable that translators do not translate street names, proper names from one language into another, as it might be unnecessary.

Nevertheless, in this example, it is possible to see that the translator transmitted the word "Fifth" into "П'ята" in the Ukrainian version due to the way how difficult and appalling it could sound if the translator had used transcription here like "фіфс".

What makes it more interesting, that is the fact the translator actually used transcription after the word "П'ятої", translating "market" as "маркет-стріт".

Thus, there arises another question: in what cases translators should actually use transcription and in what cases they should try to translate it with an understandable equivalent? If there are any rules, they are still unclear; however, this is when the idea of contextuality might be in handy.

"He turned back and asked: when you're speakin' to a young lady-say, for instance, Miss Lizzie Smith-do you say 'Miss Lizzie'? or 'Miss Smith?'" [5].

"На порозі, однак, він обернувся й спитав ще: – Коли ви розмовляєте з молодою леді, ну, скажімо, з міс Лізі Сміт, – як треба казати: "міс Лізі" чи "міс Сміт"?"

Basically, in this situation we have two words that were translated using transcription, precisely "lady" was represented as "леді", and "miss" was translated as "міс". Both of these words surely have equivalents in Ukrainian such as "дівчина" and "пані". Nevertheless, possibly to preserve the feeling of foreignness, the translator decided not to use Ukrainian equivalents in this situation and stick to the original words.

Depending on the context and the words that require to be translated whether through transcription, loan translation or even direct translation, translators should observe and estimate the situation themselves.

Sometimes, it may be extremely harsh and inappropriate to use transcription because there will be

better equivalents, sometimes it may be the opposite; thus, translators should judge themselves depending on every situation. However, this question still does not have a stable, strict rule, which can be an object for future studies.

However, except of lexical difficulties that translators might encounter during their work, there is another one that is actually very complicated for translator to solve. This difficulty regards phonetical mistakes and peculiarities that the English language has due to all common reductions, contractions, dropping sounds and mistakes in word pronunciation.

It is complicated for translators to transmit them into Ukrainian because of the fact that such phenomena almost do not exist in the Ukrainian language. There are several specific situations when some sounds are pronounced a bit differently from their spelling but these cases are very rare and specific. Thus, mostly when translators encounter such a situation, they do not bother trying to transmit these peculiarities, for instance:

"I must 'a missed 'em," he announced... I guess I ain't up much on poetry, miss" [5].

"Певно, я їх не зауважив, – відповів юнак... Так мені здалося, міс, але, звісно, я ж нічогосінько не тямлю в поезії"

There is a big number of grammatical mistakes and peculiarities of a specific accent and intelligence of the boy that has not been transmitted into the Ukrainian version. The translator might have created some artificial mistakes in the Ukrainian grammar or used the spoken version of the language in order to convey the same meaning, for instance:

"Я хіба гави піймав та не зобачив них," відповів він... Гадаю, з мене той ще віршака"

However, if translators would like to preserve all phonetical peculiarities of the speech mentioned above, it would probably be impossible, as there are no such equivalents in the Ukrainian language.

First of all, all of these "must 'a missed 'em" take a huge place in spoken English and can identify from which country, region and even ethnical or social group a person is, but, also, we have a common spoken contraction «ain't» that must have been transmitted through mistakes, spoken versions of words, or incorrect building of sentences; however, none of them have been done, thus the translator once again loses a huge part of cultural differences between characters, as the translator has translated it as if there were no mistakes or peculiarities in the original text whatsoever.

Speaking of mentioned accents, it is possible to claim that the United States is a country of emigrants,

where, at the very beginning of state establishment, certain dialects and languages mixed, forming their own traditions and customs. There is also a New York accent, a Texas accent, a Washington accent and many others. It is also quite normal to use foreign words in English, especially French or Spanish. All this diversity, multilingualism is, in general, a standard of the American version of the English language.

Whereas in Ukraine we have a complete opposite situation: here are also dialects, but there is a “*standard literary language*” that changes over time: for example, in Soviet times the Poltava dialect was modeled, today it is increasingly occupied by its Western Ukrainian “*colleague*”. It may sound like a similar situation that happens in the United States, but there is a significant difference: there is no huge mixture of dialects.

In addition, an interesting situation has developed with foreign languages: in Western Ukraine, in addition to Ukrainian, people can be fluent in any of the following languages except of Ukrainian: Polish, Hungarian, Romanian, German, and these languages are often “*second native*” for Ukrainians; in the East the same situation happens with the Russian language.

That is, if a Ukrainian meets a foreigner from the country, most often, there is a chance that this Ukrainian can switch to the language of the guest of nearby countries; however, it mostly happens in Western Ukraine and more rarely to the Eastern part of the country. However, we do not have such a thing as “*broken Ukrainian*” when there is “*broken English*” or “*broken German*”.

In addition, today the Ukrainian language is rather a rare choice of language among schoolchildren and students in Europe, so we have no choice but to learn foreign languages while the same happens with English around the world too. Well, the second problem arises: how and in what form “*broken English*”, “*different accents*” and other phonetic problems can be depicted in fiction, and this is still to be studied more thoroughly.

One more example in which a woman uses popular reduction for the grammar construction “*would have been*” or “*було б*” in Ukrainian. It is possible to see clearly how she reduced three words into only three syllables, which helped her to pronounce the phrase quicker and easier:

“A nickel’d ha’ ben enough,” she said. “It’s just like you, no idea of the value of money. The child’ll eat himself sick” [5].

“Досить було б і десяти центів, – мовила. – І завжди ти такий, не знаєш ціни грошам. Дитина тільки об’їсться”

If it is just to compare with a normal, standardized English, the differences will be impressive. In the same situation, her brother answers immediately after her speaking:

“That’s all right, sis,” he answered jovially. “My money’ll take care of itself. If you weren’t so busy, I’d kiss you good morning” [5].

“– Нічого, сестричко, – весело відповів він. – Мої гроші самі знають собі ціну. Якби тобі не було так ніколи, я б тебе поцілував на добридень”

Due to even this one little dialogue in the chapter, it is possible to understand that her brother is much more educated than she is; which, unfortunately, is not represented anyhow in the Ukrainian version; moreover, even was not written in the footnote.

Usually for such cases translators seek for at least some equivalents or resort to creating various mistakes in the speech to show this illiteracy of some characters. However, the most popular is to use specific only-spoken, slang or vulgar words that are considered to be used only by people of a specific category (like illiterate people) to transmit a similar feeling.

Thereby, all difficulties mentioned above create obstacles for translators during the process of translation into a target language. There are lexical transformations: transcription, transliteration, calquing, concretization, generalization and modulation; grammatical: literal translation, grammar substitutions, combination of sentence; lexico-grammatical: antonymous translation, explication, compensation. These transformations can help solve some difficulties in translation [1, p. 134].

Hence, modern literary translation theory has hugely developed throughout recent years as more and more scholars start to realize that literary translation is complicated and cannot be treated lightly. There are many difficulties that translators might encounter during the process of translating but as the studies have shown, the hardest elements to translate are those that belong to cultural aspects, for instance, word plays, idioms, slangy words, phrasal expressions and phonetical aspects.

Conclusions. One of the main difficulties in the process of translation are those that belong to cultural understanding of certain facets, concepts and ideas of realities.

Such concepts usually are represented in a diversity of cultural expressions, idioms, slang units and specific concepts of some phenomenon that exist only in a specific culture of a specific group of people.

Except of these difficulties that actually play one of the biggest roles during translation – they create

a great deal of problems for translators to transmit them from one language into another – it has been seen that to this group of difficulties, it is possible to add another problem: translation of writer's styles.

As it turned out, most texts do not have only one, superficial layer of understanding. It happens due to the mentioned fact that every language has its own understanding of reality, concepts and, thereby, the transmission of such phenomena uses a great deal of literary tools such as: metaphors, epithets, metonymy and many others; thus, to transmit the same idea that is encoded in one of mentioned tools, translator must find not only a direct equivalent to the word or a phrase that they see in the text but also try to find an equivalent with the same encoded meaning.

In addition, styles of writers are different and have their own peculiarities, and difficulties in translation. Based on the study of Jack London's style, it was discovered that Jack London possessed a different approach to writing comparing to other writers of his time.

As it is seen, it is not enough just to translate literally certain words and phrases but translators also must understand all meanings and hidden layers of concepts in it to make a good translation. For solving these problems, translators resort to using translation transformations.

Mostly, if difficulties that translators encounter relate to lexical field (some of those mentioned before that are connected to cultural experience), translators resort to using lexical transformation in order to solve these difficulties. Most of times, translators, encountering slang words, idioms or spoken versions of words, use generalization at first to narrow the meaning of a certain phrase or word. Translators resort to using various transformations depending

on the context but usually they are: synonymization or concretization. A word or a phrase after being generalized do not possess any cultural knowledge mentioned before, thus it is necessary to find the best equivalent that not only is translated with an appropriate word but also with the best same meaning as in the source language.

However, there is also another problem that arises from it: the problem of contextuality. Translators must not only pay attention to the meaning of certain words or phrases but take into an account the whole passage or even a chapter.

Grammatical transformations are those that are commonly used when translators try to transmit one idea from English into Ukrainian. It mostly happens because grammatical structures of these both languages do not coincide, thus translators need to use many grammatical transformations to preserve the meaning alongside with an appropriate grammar structure. To grammatical transformations we can include: omission, addition, transposition and others.

When the situation is not possible to be solved by using one of mentioned transformations, translators resort to using grammatical-lexical transformation. Due to many grammatical and lexical differences between English and Ukrainian languages, these grammatical-lexical transformations are to be often found in translated works.

To sum up, there are many unsolved difficulties and concepts that still create a lot of problems for translators who want to translate a text from one language into another. The transformations are really a good tool for every translator to possess and the right choice of a tool can transmit an idea appropriately when another transformation can totally ruin or alter it.

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Анатайчук І. М., Олешкевич І. П., Сазонова В. С. ПЕРЕКЛАД АНГЛОМОВНОЇ ХУДОЖНЬОЇ ЛІТЕРАТУРИ: ОСНОВНІ ТРУДНОЩІ

Статтю присвячено дослідженню основних проблем перекладу англomовної художньої літератури українською мовою на матеріалі твору Джека Лондона «Мартін Іден». З'ясовано, що основними теоретичними складнощами, з якими можуть зіткнутися перекладачі, є: відмінності у базових, культурних знаннях носіїв різних мов; відмінності в мовленнєвих стандартах (граматичних, лексичних); відмінності у використанні специфічних концептів, виразів та метафор, що можуть бути зрозумілими лише для носіїв тієї чи тієї мови. У статті були схарактеризовані та систематизовані складнощі, з якими перекладачі можуть зустрічатися під час перекладу художніх творів. Визначено, що однією з головних труднощів, з якими перекладач може мати під час перекладу, виявилися вирази, які можна уналежнити до певного культурного прошарку, а саме: фразові дієслова, ідіоми, сленгізми, сталі вирази, гра слів та інші. Було досліджено, що саме вони створюють одну з найбільших перешкод для перекладачів під час процесу перекладу. Підкреслено, що прямі аналоги лакунам не існують у мові перекладу, найчастіше перекладачі використовують узагальнення для того, щоб знайти однакове або близьке за значенням слово за контекстом; тобто, якщо слово або вираз передає приблизно той самий сенс, перекладачі зазвичай зупиняють свій пошук саме на цій лексичній одиниці. Зазначено, що синонімізація зазвичай використовують після узагальнення (звуження значення слова). У такий спосіб, перекладачі спочатку беруть загальну ідею, а потім шукають найкращий серед різних синонімічних еквівалентів того слова або виразу. Підкреслено, що інша складність – складність контекстуальності. Коли перекладач знаходить гарний еквівалент виразу або якомусь концепту, переклад потребує від перекладача оцінювати та аналізувати, в якому контексті (оточуючих словах, реченнях або навіть ситуації) перекладач використовує певне слово.

Доведено, що лексичні трансформації перекладачі використовують їх для того, щоб перекласти певні слова, ідіоми, вирази з однієї мови іншою. Граматичні трансформації перекладачі використовують тоді, коли вихідна мова та мова перекладу мають різні граматичні структури. Зазначено, що головними граматичними трансформаціями є: вилучення, доповнення, заміна та транспозиція.

Ключові слова: художній переклад, лексичні трансформації, граматичні трансформації, контекст, інтернаціоналізм, граматична структура, узагальнення.