

Quite often interpreters say that they render the idea of the message delivered by the speaker. But often they are blamed for making these ideas quite colorful and righteous in comparison to what really sounded in the floor. Actually, all translators and interpreters have linguistic (philological) education, which means that they have to use standard (literary) language, except for the cases of ethnic and national deviations depiction in works of literature (e.g. specific accents, specific vocabulary based on mix of languages – “trasynaka”, “surzhyk”).

The main task for translators and interpreters is to get to know the norms of the languages he/she works with (native tongues and foreign languages). Then the translator/ interpreter has to take into account stylistics of the text he/she translates/interprets. Only in this case the adequacy of translation will be achieved.

References

1. Апресян Ю.Д. Языковые аномалии: типы и функции. *ResPhilologica: Филологические исследования. Памяти академика Георгия Владимировича Степанова (1919-1986)*. / Под ред. Д.С.Лихачева. М.; Л.: Наука, 1990. С. 50-71.
2. Арутюнова Н.Д. Язык и мир человека. М.: «Языки русской культуры», 1999. 896 с.
3. Donald Trump’s Speech Attacking His Accusers [Электронный ресурс]. <http://time.com/4532181/donald-trump-north-carolina-accusers-speech-transcript/>.

*Alla Golovnia
Kyiv, Ukraine*

Graphon as a Linguistic Means of Representing a Character’s Psychological State

The article dwells on graphon as a linguistic means of representing a character’s psychological state based on the story by Daniel Keyes “Flowers for Algernon”. Particular attention is paid to graphon as a type of linguistic innovation aimed at rendering characteristic features of the psychological state of the character, his or her mental visualization of the world, progress and regress of their development. It is characterized by peculiar structural, semantic and pragmatic aspects.

Key words: graphon, graphic form, pronunciation, accent, psychological state.

“Flowers for Algernon” is a science fiction story by American writer Daniel Keyes. In the center of the story is Charlie Gordon, a 32-year-old man with mental disabilities who works as a cleaner at a factory, volunteers to participate in an experiment to improve intelligence, the essence of which

is to take various tests daily. Every time after another test Charley describes his own successes and defeats in his so-called “progress reports”.

The portrait of Charlie is a portrait-fate, according to the classification of V.S. Barakhov [1, p. 24]. Daniel Keyes showed the fate of a mentally retarded man who, with the help of science, became a genius, both happy and unhappy, and then again returned to a low stage of development, but at the same time he was happy since he knew the taste of true love for women and life. The author of the novel reflected through the stylistic reception of the graphon the stages of mental growth, genius, and mental regression of Charlie. So the majority of the text contains spelling mistakes. With the help of the graph Daniel Keyes renders the authentic language of Charlie, who at the beginning of the novel spells words incorrectly, does not know grammar at all, his first reports have no punctuation. In Charlie's latest report, there is a tendency to simplify spellings, although, basically, the spelling is correct.

The main aim of introducing the graphon into the text is rendering the intellectual ability of the protagonist [3, p. 254]. The words Charlie does not know but he tries to write also testify of his personality. For example, Charlie's unusual word, *motor-vaion*, testifies not only of neglecting the language norms, but also of his desire to study, to correspond authoritative for him people. The desire to learn and correspond most of the society is one of Charlie's personality traits which served as an impetus for the development of history as a whole, and which the author portrays throughout the novel explicitly, as well as implicitly using the graph. For example, replacing letters with special characters:

*“But most people of his low ment ** are host ** and uncoop ** they are usally dull and apathet ** and hard to reach”* [4, p. 1].

Indicative regarding the use of the graphon (mainly interior, although there are also contact ones) as a defining stylistic means is the text of the first report in Charlie's diary:

“Progris riport 1 martch 3. Dr Strauss says I shoud rite down what I think and remembir and evrey thing that happins to me from now on. I dont no why but he says its importint so they will see if they can use me. I hope they use me becaus Miss Kinnian says mabye they can make me smart. I want to be smart. My name is Charlie Gordon I werk in Donners bakery where Mr Donner gives me 11 dollers a week and bred or cake if I want. I am 32 yeres old and next munth is my brithday. Dr. Strauss says to rite a lot evrything I think and evrything that happins to me but I cant think anymor because I have nothing to rite so I will close for today... yrs truly Charlie Gordon” [4, p. 1].

Ignorant of the correct words spelling, Charlie uses a phonetic principle to make his records in the diary. Therefore, in particular, the author drops

the so-called mute letters in the spelling of words, and in cases where two letters transmit one sound, they use one. For example: *shud* (*should*); *rite* (*write*); *faled* (*fallen*); *skared* (*scared*); *pockit* (*pocket*); *happind* (*happened*); *acheve* (*achieve*); *intelek* (*intellect*); *operashun* (*operation*); *nuthing* (*nothing*); *pepul* (*pupil*); *dint* (*didn't*); *becaus* (*because*); *laffed* (*laughed*); *practis* (*practice*); *lerned* (*learned*); *memary* (*memory*); *bandijis* (*bandages*); *rekemmeded* (*recommended*); *perminint* (*permanent*) [4].

Daniel Keyes was a psychologist and had a great experience working with mentally retarded people, so the novel is based on reliable facts about the characteristics of people with mental retardation. For Charlie it is difficult to form a coherent story, describe the pictures, think and speak figuratively, retell the heard text and describe the events that happened to him. In addition, given the fact that doctors gave the man the task to write in the same way as he speaks, one can make assumptions about the disadvantages of articulation and pronunciation, since mentally retarded people often simply drop the sounds and sound combinations that are difficult to pronounce.

An urgent problem is the difficulty in communicating of the mentally retarded with average people. First of all, mentally retarded people are difficult at contact, do not like to communicate a lot, as a result they have little practice in expressing their thoughts and needs, both verbally and in writing [2, p. 12]. Typically, communicative acts of such people are reduced to simple household things, provided they are critical, often with the same, learned phrases and questions. Although their passive vocabulary bulk can be relatively small, active, all the same, remains very limited. In general, people with mental retardation use simple words in their basic lexical meaning, to denote objects of surrounding reality and actions that are part of their daily routine. Reasonably retarded people cannot talk about what they have not experienced or have not seen, they have no abstract thinking.

Speech problems exist at the semantic level. A bright example is the episode from the novel "Flowers for Algernon" where during the psychotherapy session Charlie was given the task to describe the images he sees in ink stains on sheets of paper, to which he reacted as follows: "*I tried hard but I still **coudnt** find the **picturns** I only saw the ink*" [4, p. 24]. There was a communication failure, since Charlie could describe just something real, only what he really saw.

It should be noted that the first part of the reports written by Charlie is limited to a simple description of a series of events that have occurred, but there is no analysis of these events or reflections on abstract topics. Here we can conclude that the development of semantic speech is hindered:

“*She rote the name down on a paper and Frank **laffed** and said **dont** go getting so **eddicated** that you **wont** talk to your old **frends**. I said **dont** worry I will always keep my old **frends** even if I can read and **rite**. He was **laffing** and Joe Carp was **laffing** but Gimpy came in and told them to get back to **making** rolls. They are all good **frends** to me” [4, p. 39].*

By the example of Charlie the author explains the main reasons why intellectually retarded people find it so hard to study. First of all, it was extremely difficult for the man to remember information, since almost immediately after schooling for mentally disabled adults he forgot what was explained. Typically, reading instruction may take several years, provided that the student is sufficiently motivated for hard work, namely the infinite repetition of the same material. The second reason is that the analytical mind is not developed, so Charlie could not learn to read and write by means of understanding rules.

Underdevelopment of the character's speech can be traced from all its aspects: semantic, grammatical, phonetic, lexical. The sentences are mostly simple and short, not complicated. Nouns, pronouns and verbs connected with the daily life of the man are most often used, since he knows only well-learned words to refer to those phenomena and actions that he often sees and experiences himself.

After the surgery Charlie's reports started to improve gradually. As the volume of his memory improved, and the amount of information that the brain can perceive increased, the man began to perceive, understand and memorize more complex information and the process of learning for him was easier. He could start learning correct spelling of words using the dictionary, go deep into the grammar principles and rules using the textbooks on grammar, and thanks to the development of the analytical composition of the mind, he was able to draw parallels and independently deduce the rules and regularities during the study. Also Charlie began to read complex literary works instead of simple texts which also contributed to raising his level of literacy.

After the surgery the first time Charlie begins to describe not only the events, but also his attitude to them, talk about his feelings and think about abstract things. For example, when he first listens to the talk about God, he is scared and anxious. Instead of the previous “*I feel happy*” the man writes “*I felt the excitement bubble up inside me*” [4, p. 24]. Charlie begins to think analytically, to accept abstract things, and his vocabulary becomes considerably richer. The character uses lexical units of various shades, complex phrases. So, for example, “*I am learning*” changes for “*I am soaking up what I can from books*”, “*He said...*” for “*He boomed out...*”, “*I looked*” for “*I couldn't take my eyes off him*”, “*Writing it...*” for “*Pouring*

this all out on paper...". Metaphoric character of his speech appears: *feeding hunger that can't be satisfied* (about books). The description of emotions becomes indirect against the direct, for example, simple *"I was angry"* changes for *"I wanted to go behind the counter and smash his face in"*. Charlie's emotions become more vivid and clear, and he already knows how to express them in the sentences.

At the peak of his intellectual development, the ways of expressing mentally retarded Charlie and Charlie-genius are totally different. If in the state of mental retardation he could use up to ten words in a sentence, then in the following example they become more than fifty. Charlie could not understand the essence of such a sentence before the surgery, and after the surgery Charlie could independently, without much difficulty formulate it. Charlie uses complex exquisite phrases, not just adjectives but epithets which is not typical of a mentally retarded person:

"Incredible that anything could happen to take away this bubbling energy, the zest that fills everything I do. It's as if all the knowledge I've soaked in during the past months has coalesced and lifted me to a peak of light and understanding. This is beauty, love, and truth all rolled into one. This is joy. And now that I've found it, how can I give it up? Life and work are the most wonderful things a man can have. I am in love with what I am doing, because the answer to this problem is right here in my mind, and soon – very soon – it will burst into consciousness. Let me solve this one problem. I pray God it is the answer I want, but if not I will accept any answer at all and try to be grateful for what I had" [4, p. 283].

The main character of the story spent more and more time in the library, getting acquainted not with fiction but with scientific works. His vocabulary gets enriched with terms. During discussions with college professors he surpasses experts from completely different fields with his knowledge:

"The same thing happened when I tried to discuss Chaucer with an American literature specialist, questioned an Orientalist about the Trobriand Islanders, and tried to focus on the problems of automation-caused unemployment with a social psychologist who specialized in public opinion polls on adolescent behavior. They would always find excuses to slip away, afraid to reveal the narrowness of their knowledge" [4, p. 201].

Such significant changes are due to the fact that after the surgery Charlie learned not only to perceive and reproduce the information, but also to analyze it, to question it, to shape his own attitude towards it, to find patterns, to think abstractly, to produce ideas on his own and express them with the help of the masterful oral and written speech:

"I find no pleasure in discussing ideas any more on such an elementary level. People resent being shown that they don't approach the

complexities of the problem – they don't know what exists beyond the surface ripples. It's just as bad on a higher level, and I've given up any attempt to discuss these things with the professors at Beekman” [4, p. 279].

Charlie's thinking, as well as the form of expressing his thoughts in writing, becomes abstract, a kind of literary style, different from simple descriptions, appears in his reports. Charlie uses such a stylistic tool as a metaphor for describing inner experiences:

“Shadows out of the past clutch at my legs and drag me down. I open my mouth to scream, but I am voiceless. My hands are trembling, I feel cold, and there is a distant humming in my ears” [4, p. 270].

Words cease to have exclusively denotative meaning, allowing figurative connotations. The language is elevated, sometimes dramatic. There are no grammatical, punctuation, spelling, lexical errors in the reports of the character. Instead, the impression is that they are written by an extremely educated person who knows science and is able to frame his thoughts in precise, intelligent, refined text.

Thus Daniel Keyes describes a psychological portrait of Charlie throughout the novel. The author does not describe the appearance of his character, only his thoughts and deeds. Also the author provides the indirect description of Charley through the language of other characters in the story. The writer, using the stylistic device of the graphon, reveals the image of the character who knew the sense of life and derived the formula of happiness, subjugating himself to a deadly experiment.

In the text of the novel, the author uses such types of graphon as italicizing (with the help of which the author renders the tone, puts emphasis on the word or phrase), capitalization, optional inverted commas (to indicate an additional semantic load on the fact that it is not used in the literal sense), as well as the reduplication of the letters within the word (which most often creates the effect of a cry, or a stream of consciousness, giving the feeling of length).

The translator tries to convey the original text graphons using similar to the applied in the novel techniques, namely the deviation from the spelling and grammar rules that were extensively applied by the novel author. In order to render the Ukrainian-language graphon correspondences of those in the original novel, the translator uses a number of means among which most commonly used are: rendering of correspondences based on violations of the spelling rules; application of Russicisms; artificially deformed units; use of vernacular lexical units; deviations from the grammatical norms. Having analyzed the translation of graphons from English into Ukrainian, we can conclude that the translator generally tried to render the graphons in the translation text by means of deviation from the spelling rules. The share

of untranslated graphons in the text of the translation and cases of compensation is quite significant. The translator resorted to compensation mainly in cases of conformity with grammatical deviations from the norm.

References

1. Барахов В.С. Литературный портрет. Ленинград, 1985. 312 с.
2. Білецька О.В. Графон як засіб вираження вимовних типів у пост-модерністському художньому тексті. *Науковий вісник ДДПУ імені І. Франка. Серія «Філологічні науки». Мовознавство*. 2014. № 2, С. 10-17.
3. Борисенко А.Л. Нестандартный язык: Проблемы художественного перевода. *Ментальность. Коммуникация. Перевод*: сб. статей памяти Федора Михайловича Березина (1931-2003). Москва, 2008. С. 250-266.
4. Keyes D. *Flowers for Algernon*. New York, 2004. 322 p.

Ірина Дольник
м. Київ, Україна

Відтворення категорії експресивності в політичному дискурсі (на прикладі інавгураційних промов американських президентів)

The article studies the expressive means, contained in the inaugural addresses by the American presidents Barack Obama and Donald Trump, at the lexical and stylistic levels. Particular attention is paid to the ways of their translation into the Ukrainian language. The translator does not simply convey a language medium with the help of another language medium, in fact, they convey the function of the original language unit by choosing the equivalent that performs a similar function in the language of translation.

Key words: translation, anaphor, metaphor, expressive syntax, political discourse

Мовні особливості політичних промов вже давно знаходяться в центрі уваги дослідників, що займаються теорією комунікації. Оскільки комунікацію розглядають як передачу інформації за допомогою мови та інших знакових систем, політичні промови також досліджуються з точки зору їх лінгвістичних особливостей, які, в свою чергу, формують політичний дискурс. Важливе завдання політичного дискурсу – впливати на індивідуальну та масову свідомість за допомогою різноманітних мовних засобів. Там, де мова йде про мовні засоби, на перший план виходить особливий напрямок в мовознавстві – лінгвостилістика, в рамках якої аналізуються експресивні, емоціональні, оціночні властивості мовних одиниць як в парадигматичному, так і в синтагматичному плані. Саме вони і виконують функцію впливу