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MASANOVETS Viktoriia – Assistant Professor at the Department of Theory and Practice of Translation from English, Institute of Philology of Taras Shevchenko National University of Kyiv, 14, Taras Shevchenko boulevard, Kyiv, 01030, Ukraine (vitamasanovec@gmail.com)

ORCID: <https://orcid.org/0000-0002-6498-1560>

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VERBALISATION OF THE INDIVIDUAL AUTHOR’S CONCEPT *DEATH* IN THE TRANSLATION OF “THE SECRET HISTORY” BY DONNA TARTT

Summary. *The article aims at defining specific ways of rendering of the verbalised representation of the individual author’s concept in translation based on the concept DEATH in “The Secret History” by Donna Tartt (2014) and its Ukrainian translation by Bohdan Stasiuk (2020). To fulfill the objectives of the study, the author employs a comparative, conceptual, contextual and translation analyses of the source and target texts. The scientific novelty of the article lies in the fact that it is the first attempt to analyse specific translation strategies and techniques used for rendering the individual author’s concept DEATH verbalised in the novel by D. Tartt in Ukrainian translation with regard to its notional, axiological and figurative components. According to the findings of the research, the individual author’s concept DEATH is verbalised in the source text both on lexical and syntactic levels. Its notional component is represented mainly by such lexemes as “death”, “murder”, and the cognate words “killer”, “murderers” etc. The axiological constituent of the concept DEATH in the novel is dual in nature and comprises the following attributes: “horrible”, “horrific” and “evil” (negative); “necessary”, “justifiable” and “fair” (positive). The figurative component of the concept DEATH acquires specific associations in the novel due to several main metaphorical models, namely: DEATH IS A FILM, DEATH IS AN EXPERIMENT, DEATH IS A GAME. The target text verbalisation of the concept DEATH is characterised by the balance of translation strategies of domestication and foreignisation, use of standard and variant equivalent translation, as well as translation techniques of modulation and particularisation. Prospects for further scientific research involve analysing the components of the individual author’s concept DEATH verbalised in other novels of the author and establishing the correlation between the employed ways of its translation.*

Key words: *individual author’s concept, metaphorical models, foreignisation, domestication, translation strategies, translation techniques.*

МАСАНОВЕЦЬ Вікторія – асистент кафедри теорії і практики перекладу з англійської мови, Інститут філології Київського національного університету імені Тараса Шевченка, бул. Тараса Шевченка, 14, Київ, 01030, Україна (vitamasanovec@gmail.com)

ORCID: <https://orcid.org/0000-0002-6498-1560>

DOI: <https://doi.org/10.24919/2522-4565.2021.47.17>

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ВЕРБАЛІЗАЦІЯ ІНДИВІДУАЛЬНО-АВТОРСЬКОГО КОНЦЕПТУ *DEATH* У ПЕРЕКЛАДІ РОМАНУ ДОННИ ТАРТТ «ТАЄМНА ІСТОРІЯ»

Анотація. Метою статті є визначення способів відтворення вербалізованої репрезентації індивідуально-авторського концепту *DEATH* у романі Донни Тартт «Таємна історія» (1992 р.) та в його українському перекладі, виконаному Богданом Стасюком (2020 р.). У дослідженні використано концептуальний, компаративний, контекстуальний і перекладацький аналіз тексту оригіналу та тексту перекладу. Наукова новизна роботи полягає в тому, що це перша спроба проаналізувати конкретні перекладацькі стратегії та прийоми, використані для відтворення індивідуально-авторського концепту *DEATH*, вербалізованого в романі Донни Тартт та його українському перекладі, з огляду на його поняттєвий, аксіологічний та образний складники. Згідно з результатами дослідження індивідуально-авторський концепт *DEATH* вербалізовано в тексті оригіналу як на лексичному, так і на синтаксичному рівнях. Поняттєвий складник концепту репрезентований такими лексемами, як *death*, *murder* та спільнокореновими *killer*, *murderers* тощо. Аксіологічний складник концепту *DEATH* у романі має двоїсту природу та охоплює як негативні ознаки (*horrible*, *horrific*, *evil*), так і позитивні риси (*necessary*, *justifiable*, *fair*). Образний компонент концепту складається з унікальних асоціацій через вербалізацію таких метафоричних моделей, як *DEATH IS A FILM*, *DEATH IS AN EXPERIMENT*, *DEATH IS A GAME*. Як показав аналіз матеріалу, перекладачеві вдалося відтворити вербалізацію концепту *DEATH* шляхом застосування прийомів модуляції, партикуляризації (уточнення), перекладу стандартним або контекстуальним відповідником, а також завдяки збереженню балансу між перекладацькими стратегіями доместикації й форенізації. Перспектива подальших досліджень полягає в аналізі компонентів індивідуально-авторського концепту *DEATH*, вербалізованого в інших романах письменниці, та у встановленні співвідношення способів їхнього відтворення в перекладі.

Ключові слова: індивідуально-авторський концепт, метафоричні моделі, форенізація, доместикація, стратегії перекладу, прийоми перекладу.

Introduction. A particular view of death is one of the dominant features of Donna Tartt's individual style. All of her three novels start with death: Bunny's murder in "The Secret History" (1992), the unexplained death of Robin in "The Little Friend" (2002) and the death of Teo's mother in a bombing at the Metropolitan Museum of Art in "The Goldfinch" (2014). Tartt's characters are either bereaved or murderous – in any case, they are deeply preoccupied with someone's death. In a literary text, apart from its core notional constituent, the concept acquires various peripheric shades and associations, which creates the entirety of its content as an individual author's concept. Since concept verbalisation is crucial for creating a three-dimensional literary space, an adequate translation requires rendering of all the constituents verbalised in the text.

The present research is **aimed** at defining the specific ways of rendering of the verbalised representation of the individual author's concept in translation based on the individual author's concept *DEATH* in "The Secret History" by Donna Tartt (2014) and its Ukrainian translation

by Bohdan Stasiuk (2020). The aim implies the following **objectives**:

- to analyse the content of the concept *DEATH* in "The Secret History" by Donna Tartt with regard to its threefold structure (namely, notional, figurative and axiological components);
- to observe how the components of the concept in question are verbalised on lexical and syntactic levels of the literary text on the basis of a conceptually dense fragment of the novel (containing all the components of the individual author's concept *DEATH*);
- to define specific ways (strategies and techniques) of rendering each component of the individual author's concept *DEATH* into Ukrainian.

The scientific **novelty** of the article lies in the fact that it is the first attempt to analyse specific translation strategies and techniques used for rendering the individual author's concept *DEATH* verbalised in the novel by D. Tartt in Ukrainian translation with regard to its notional, axiological and figurative components.

Theoretical background. Modern cognitive linguistics does not have a single approach to

defining the notion of “concept” and its structure. The term itself is traced back to Aristotle’s “The classical theory of concepts” definition of terms, and nowadays, according to various approaches, defined as “bunch of culture in the consciousness of people; <...> something in the form of which the culture enters the mental world” (Nemickienė, 2011, p. 1); as a multidimensional, semantic formation in which the value, figurative and conceptual sides are distinguished (Карасик, 2002); as a remarkable image abstracted in a word and reflecting a fragment of the national picture of the world (Нерознак, 1998). Individual author’s concepts, therefore, are mental entities, refracted through the prism of the author’s worldview and verbalised in the literary text. I. Babenko (Бабенко, Казарин, 2006), L. Butakova (Бутакова, 2015), L. Churilina (Чурилина, 2017) and others analyse the textual implementation of individual author’s concepts in their works.

In order to analyse specific ways of rendering an individual author’s concept in translation, it should be broken down into constituents with further observation of how each part is conveyed in the TL. According to V. Karasik (Карасик, 2002), L. Slavova (Славова, 2012) and others, a concept comprises three components that reflect the worldview and the mental structures inherent in a particular linguistic culture, namely: 1) **the notional component**, which is a set of knowledge and ideas that are present in the mind of the native speaker of a particular linguistic culture about the subject/object or phenomenon of the world; the notional component is reflected in lexicographic sources; 2) **the figurative component**, i. e., mental images of a linguistic personality, represented mainly by metaphors; figurative components are especially important for verbalisation of individual author’s concepts since they reflect a variety of unique associations imparted by the author; 3) **the axiological component**, based on assessment/evaluation of the given object, subject or phenomenon.

The above-mentioned components can be verbalised by means of various stylistic tools and means, specific word choice and syntactic structures. For example, the notional component is represented by words that reflect the essence of the concept and usually involve a broad linguo-cultural meaning, e. g., *death* for the concept DEATH, *love* for the concept LOVE, etc., and

the cognate words, such as *deathly*, *dead* and *loving*, *lover* for the two concepts respectively. The axiological component of an individual author’s concept is formed within a literary work, following its unique laws and patterns. The reader finds out whether something is good or bad in the reconstructed literary reality through characters’ attitude to it, through the way they talk about it and act. The figurative component, as it was mentioned, is crucial for creating a complex and solid individual author’s concept. Metaphors that help verbalise it and conjure vivid images are not mere device of the poetic imagination and the rhetorical flourish used for the purpose of embellishment of the text, but rather powerful tools that influence readers’ perception of a concept, create new cognitive patterns. The founders of Conceptual Metaphor Theory (CMT) G. Lakoff and M. Johnson, argue that metaphor structures thought by influencing our understanding of concepts (Lakoff, Johnson, 1999). The notion of “conceptual metaphor”, or “cognitive metaphor”, refers to the understanding of one idea in terms of another. Metaphorical model, on the other hand, is a dynamic structure (Кудрявцева et al., 2005) that show the cognitive mechanism of metaphor formation, i. e., the interaction of the source domain and the target domain. It is a mental operation that originates new knowledge (Філатенко, 2003). Metaphorical models are especially productive in formation of individual author’s concepts.

When rendering them into the TL, the translator may resort to a wide range of translation techniques (e. g., amplification, generalization, borrowing, etc.) to generate appropriate stylistic equivalences and produce an equivalent communicative effect. For the purposes of this study, we use a classification of translation techniques introduced by Lucía Molina (Molina, Albir, 2002). Venuti’s view of translation strategies is employed in the present research to describe the overall translation approach to the text: domestication, i. e., bringing the original closer to the reader, making the TT smooth and readable; and foreignisation, i. e., preserving the required amount of strangeness of a translated text, violating TL conventions etc. (Venuti, 1995).

To fulfill the objectives of the study, a comparative analysis complemented by conceptual, contextual, stylistic and translation anal-

yses are applied. The main general methods of the research include induction, deduction, the method of quantitative estimate, and the continuous sampling method. An extract from Chapter VI (Tartt, 1992, pp. 309–312) of the novel and its Ukrainian version (Тартт, 2020, pp. 277–280) was chosen for the detailed analysis as one of the most conceptually dense parts with verbalisation of all the three components of the concept DEATH. For the purpose of the research, the individual author's concept DEATH verbalised in "The Secret History" by Donna Tartt and its Ukrainian translation by Bohdan Stasiuk is referred to as a "concept DEATH", if not otherwise specified.

Results and discussion. In the chosen excerpt from "The Secret History" the narrator and protagonist of the story Richard Papen dwells upon his feelings after he and his friends – a group of classics students at a small, elite liberal arts college in Vermont – had killed their mate Bunny to get away with another crime. The narration focuses on his attitude to the "accident", his self-perception and memories from that day. In the excerpt, the *notional component* – the core – of the concept DEATH is represented by such words as *death*, *murder*, the cognate words *killer*, *murderers* and *stranglers*. As can be seen in Table 1, the translator uses standard equivalent translation (lines 1–4) and variant equivalent translation (lines 5 and 6) to render the verbalisation of the notional component:

Line 7 (table 1) provides an example of *particularisation* translation technique, which is used in conformity with the verbalisation patterns of the concept DEATH in the discussed excerpt. In order to avoid tautology, B. Stasiuk translates a stylistically neutral word *murderers* by means of an informal noun *душогуби* (line 5, table 1), which makes the TT sound domesticated considering its folklore colouring.

Inference should be drawn that the narrator does not mince words when describing the accident and calls it a *murder*. Nonetheless, his idea of a *murder*, which impacts the *axiological constituent* of the concept DEATH in the novel, is dual in nature: on the one hand, a hypothetical murder is *horrible*, *horrific* and *evil*, but on the other hand, *the one that actually took place* was *necessary*, *justifiable* and *fair*. Moreover, it was *the easiest thing in the world*. The narrator

tricks the reader into believing that the culprit of Bunny's murder was Bunny himself.

Axiological duality underlies the Tartt's concept DEATH, revealing itself both in syntactic structures (conditional sentences, clauses of contrast) and in the specific word choice. In the example above, *appalled* and *murder*, that have a strong negative connotation, are clashed with *that Sunday afternoon*, *the easiest thing in the world*, *quick* and *soon* – words and phrases that have neutral to positive associations. Moreover, the noun *murder* itself is replaced with a faceless *one*. These linguistic tricks create the illusion of an accident: *he fell* (active voice, Bunny is the doer of the action), *it was over* (detached, impersonal construction), *I stood watching* (the narrator presents himself as a witness). Similar patterns of contrast and detachment can be observed in numerous examples throughout the novel (e. g., "...as if we were plotting not the **death** of a friend **but the itinerary of a fabulous trip**"; "*The idea of murdering Bunny was **horrific, impossible; nonetheless** we dwelt on it incessantly, **convinced ourselves there was no alternative**", etc.).*

The Ukrainian text preserves the contrast: the sentence contains both negatively charged *жахнувся*, *вбивство* and neutral to positive *недільного пообіддя*, *чи не найлегшою річчю у світі*, *швидко*. A definitive and blunt *вбивство* (*murder*) turns into *за цим, це* (in ST: *one, it* respectively), dissolving the axiological boundaries between good and evil. In the Ukrainian translation, the narrator is a mere observer as well: *я стояв на кручі й спостерігав*; Bunny is the one to act: *він падав*; and the accident is something that just happened: *Як же швидко все скінчилося*. On the syntactic level, TT follows the original structures, namely, repetitions: *Як же швидко він падав. Як же швидко все скінчилося*; and contrast: *...ідея вбити Банні – жаклива, неймовірна, але ж ми все одно її постійно обмірковували; ...складали плани, що здавалися трошечки невірними та смішними, але на ділі спрацювали як треба*. The right word choice and syntactic accuracy help the translator convey the narrator's controversial attitude to Bunny's death and, thus, the axiological load of the concept DEATH in Ukrainian.

The *figurative* constituent of the concept DEATH acquires specific associations in the

Table 1

Ways of rendering of the notional component of the concept DEATH

Item №	English (Tartt, 1992, pp. 309–312)	Ukrainian (Тартт, 2020, pp. 277–280)	Ways of rendering
1	<i>death (1)*</i>	<i>смерть (1)</i>	standard equivalent translation
2	<i>murder (3)</i>	<i>вбивство (3)</i>	standard equivalent translation
3	<i>murdering (1)</i>	<i>вбити (1)</i>	standard equivalent translation
4	<i>killer (3)</i>	<i>вбивці/убивця (3);</i>	standard equivalent translation
5	<i>murderers (1)</i>	<i>душогуби (1)</i>	variant equivalent translation
6	<i>stranglers (1)</i>	<i>душителі (1)</i>	variant equivalent translation
7	<i>him (1)</i>	<i>убивця (1)</i>	particularisation translation technique

* The number in brackets indicates how many times the word was used in the ST and TT excerpts

Table 2

Translation of the notional and axiological components of the concept DEATH

English (Tartt, 1992)	<i>A month or two before, I would have been appalled at the idea of any murder at all. But that Sunday afternoon, as I actually stood watching one, it seemed the easiest thing in the world. How quick he fell; how soon it was over</i> (Tartt, 1992, p. 311).
Ukrainian (Тартт, 2020)	<i>Місяць чи два тому я жахнувся б від самого натяку на вбивство. Але того недільного пообіддя я стояв на кручі й спостерігав саме за цим, і це здавалося чи не найлегшою річчю у світі. Як же швидко він падав. Як же швидко все скінчилося</i> (Тартт, 2020, p. 279).

novel due to several main metaphorical models, such as: DEATH IS A FILM, DEATH IS AN EXPERIMENT, DEATH IS A GAME with the target domain (*death*) understood in terms of the source domain (*a film, an experiment, a game*). For an adequate translation, it is very important to preserve all the figurative constituents of the concept DEATH, and the translator copes with the task. Here are some examples.

Metaphorical model DEATH IS A FILM.

Since we see the events from the narrator's point of view, the way he describes things heavily influences the reader's perception of the concept. For example, the narrator tends to romanticise death. When contemplating his own emotional state after the murder, Richard resorts to various literary embellishments to impart some dark beauty to it and the whole experience is reframed in terms of a metaphorical model DEATH IS A FILM:

On the lexical level, the immediate context, which is subject to the metaphorical model, is fully rendered in translation: *to recall the murder is to watch the film, подивитися фільм; each instant of the memory is a frame, кадр; the mind's eye is the projector, проектор; the memory is a film, плівка, etc.* Moreover, B. Stasiuk preserves the model even when he has to step back from the literal translation and resorts to modulation: a ST *cut to* – which refers to an abrupt change

of scenes in cinematography – is rendered in the TT as *новий кадр*. The staccato sequence of homogeneous elements (*shower of gravel, wind-milling arms, a hand that claws at a branch and misses*) reproducing the change of frames has the same focus in translation: *ось посилався гравій, повітря молотять руки, пальці намагаються вхопити гілку й не можуть*.

The following example is based on the metaphorical model DEATH IS A FILM as well (*the narrator is audience, аудиторія; the murder is a little documentary, короткометражна документалка*):

B. Stasiuk uses translation techniques of particularisation (*little documentary – короткометражна документалка*) and modulation (*largely devoid of emotional power – наскільки приглушенням здається її емоційне тло*), being guided by the metaphorical model. Both translator's choices (the word *короткометражна* meaning *a short film* and the word combination *емоційне тло*, that is *an emotional background*), absent in the TT, serve as an extension of the metaphorical model.

Metaphorical model DEATH IS AN EXPERIMENT. At times, Richard gets business-like and the narration acquires academic features. In the extract in question, the narrator draws parallels between Galileo Galilei's experiments on the nature of falling bodies and Bunny's murder

Table 3

Translation of the metaphorical model DEATH IS A FILM as a figurative component of the concept DEATH (part 1)

<p>English (Tartt, 1992)</p>	<p>...it is impossible to slow down the film, to examine individual frames. I see now what I saw then, flashing by with the swift, deceptive ease of an accident: shower of gravel, windmilling arms, a hand that claws at a branch and misses. <...> Cut to Henry, stepping back from the edge. Then the film flaps up in the projector and the screen goes black (Tartt, 1992, p. 310).</p>
<p>Ukrainian (Tartt, 2020)</p>	<p><i>І вповільнити цей фільм, переглянути його покадрово неможливо. Зараз я бачу те саме, що й тоді мигцем пролетіло перед очима з оманливою невимушеністю нещасного випадку: ось посипався гравій, повітря молотять руки, пальці намагаються вхопити гілку й не можуть.</i> <...> Новий кадр – профіль Генрі, той відступає від прірви. І ось уже плівка хлопав в проекторі, чорніє екран (Тартт, 2020, p. 278).</p>

Table 4

Translation of the metaphorical model DEATH IS A FILM as a figurative component of the concept DEATH (part 2)

<p>English (Tartt, 1992)</p>	<p>...lying in my bed at night, I find myself unwilling audience to this objectionable little documentary <...>, I marvel at how detached it is in viewpoint, eccentric in detail, largely devoid of emotional power (Tartt, 1992, p. 310).</p>
<p>Ukrainian (Tartt, 2020)</p>	<p>...у ліжку вночі я перетворююсь на вкрай неохочу аудиторію цієї неприємної короткометражної документалки <...>, та все одно не втомлююся дивуватись, наскільки відсторонений ракурс, наскільки ексцентрична деталізація, наскільки приглушенням здається її емоційне тло (Тартт, 2020, p. 278).</p>

(their own little experiment) providing a wide range of details and plying it with terminology:

The extract above describes Bunny's death, and yet it contains no notional words of the concept. Instead, the detachment and impartiality – figurative attributes of the concept DEATH in the novel – are verbalised by means of words and phrases from scientific discourse (*to measure the rate of acceleration; findings were as follows; falling bodies; velocity; gravity multiplied by the time of the fall in seconds; given the variables, etc.*). The murder is framed as follows: Bunny's death is an experiment (*The idea of murdering Bunny was horrific, impossible <...> but which actually worked out quite well when put to test...*), a case study (*that given the variables in our case*); Bunny is an object (*our particular falling body; it hit the rocks below*). The scientificity as a figurative constituent of the concept DEATH is also verbalised through various scientific terms (*magnitude, optic nerves*), formal vocabulary (*endowed, cognizant, ceased*) and Latin inclusions (*Consummatum est*).

Ukrainian translation preserves the touches of scientific style, namely, words and phrases, rendered either by means of standard equivalent or variant equivalent translation: *провів низку експериментів; встановити природу падіння тіл; вимірював <...> їхнє прискорення; усі*

тіла <...> розвивають швидкість; швидкість дорівнює прискоренню, викликаному силою тяжіння, помноженому на час падіння в секундах; зорові нерви. Latin phrases are not translated in the TT (foreignisation translation strategy), but explained in the footnotes (amplification translation technique). What fails to be fully rendered in translation due to the stylistic variations of the languages is the formality of some lexical units from the ST: *endowed* (OALD: *be endowed with*, phrasal verb, formal) – *наділили*, *cognizant* (OALD: formal) – *до мене дійшло, ceased* (OALD: formal) – *покинув*. It can be explained by the fact that the attempt to convey formal words by means of Ukrainian bookish vocabulary might have created undesirable associations. In this case the translator resorts to domestication translation strategy, employing stylistically neutral or informal vocabulary and making the TT reader-oriented.

Metaphorical model DEATH IS A GAME. The narrator emphasizes that nobody from the group truly believed in their plan to kill Bunny, but rather they were *toying* with the idea. In this regard, Richard employs attributes of a game to describe their preparation for the murder, such as *unreality, recklessness and unawareness, easiness and fun* (table 6).

Table 5

Translation of the metaphorical model DEATH IS AN EXPERIMENT as a figurative component of the concept DEATH

English (Tartt, 1992)	<i>Towards the end of the sixteenth century, the Italian physicist Galileo Galilei did a variety of experiments on the nature of falling bodies, dropping objects (so they say) from the Tower of Pisa in order to measure the rate of acceleration as they fell. His findings were as follows: That falling bodies acquire speed as they fall. That the farther a body falls, the faster it moves. That the velocity of a falling body equals the acceleration due to gravity multiplied by the time of the fall in seconds. In short, that given the variables in our case, our particular falling body was traveling at a speed greater than thirty-two feet per second when it hit the rocks below</i> (Tartt, 1992, p. 310).
Ukrainian (Тартт, 2020)	<i>Наприкінці шістнадцятого століття італійський фізик Галілео Галілей провів низку експериментів, під час яких намагався встановити природу падіння тіл, а тому скидав їх (принаймні так говорять) із Пізанської вежі й вимірював при цьому їхнє прискорення. Ось що йому вдалося з'ясувати: усі тіла, коли падають, розвивають швидкість. Що довше падає тіло, то швидше воно рухається. Причому швидкість дорівнює прискоренню, викликаному силою тяжіння, помноженому на час падіння в секундах. Одним словом, за наших значень змінних величин наше конкретне тіло подорожувало в напрямку скелястого дна зі швидкістю, яка перевищувала десять метрів за секунду</i> (Тартт, 2020, p. 278).

Table 6

Translation of the metaphorical model DEATH IS A GAME as a figurative component of the concept DEATH

Attribute of a game	Item №	English (Tartt, 1992, pp. 309–312)	Ukrainian (Тартт, 2020, pp. 277–280)
Unreality	1	<i>air of unreality</i>	<i>атмосфера нереалістичності</i>
	2	<i>devised plans which seemed slightly improbable and ridiculous</i>	<i>складали плани, що здавалися трошечки невірогідними та смішними</i>
Recklessness/ unawareness	3	<i>Never, never once in any immediate sense, did it occur to me...</i>	<i>Ніколи й нізащо не спадало мені на думку</i>
	4	<i>never quite believed</i>	<i>я не думав</i>
	5	<i>It was many hours before I was cognizant of what we'd done</i>	<i>Перш ніж до мене дійшло, що ми вчинили, збігло багато годин</i>
	6	<i>before I began to comprehend</i>	<i>перш ніж <...> зміг оцінити</i>
Easiness/ fun	7	<i>It is only later <...> that the realization dawns</i>	<i>Тільки потім <...> приходиться усвідомлення</i>
	8	<i>fabulous trip</i>	<i>дивовижної подорожі</i>
	9	<i>it seemed the easiest thing in the world</i>	<i>це здавалося чи не найлегшою річчю у світі</i>
	10	<i>The second one was also easy, at least at first</i>	<i>І друге також зійшло з рук, принаймні спочатку здалося, що зійде</i>

B. Stasiuk conveys these attributes of a game in the translation by rendering the verbalisators of the model in question (the words and word combinations from table 6 in bold). In example 10 (table 6), B. Stasiuk employs modulation translation technique, since a change of perspective takes place: the result (*the murder seemed easy*) is replaced with the cause (*the murder seemed easy because they got away scot-free*). Line 5 (table 6) can serve as an example of domestication with a formal word *cognizant* being translated by means of an informal *до мене дійшло*. The TT also reflects the syntactic structure of the original, its repetitions (*never, never – ніколи й нізащо*), emphases and inversions (*Never, never once in any immediate sense, did it occur to me – Ніколи*

й нізащо не спадало мені на думку; It is only later <...> that the realization dawns – Тільки потім <...> приходиться усвідомлення).

Conclusions. The article focuses on specific ways of rendering of the verbalised representation of the individual author's concept in translation based on the individual author's concept DEATH in "The Secret History" by Donna Tartt (1992) and its Ukrainian translation by Bohdan Stasiuk (2020). The conceptual analysis complemented by comparative, contextual, stylistic and translation analyses applied in the research showed that the individual author's concept DEATH is verbalised in the ST both on lexical and syntactic levels. Its notional component is represented mainly by such words as

death, murder, the cognate words *killer, murderers etc.*, which are rendered in the TT by means of standard equivalent translation (4 cases), variant equivalent translation (2 cases) and particularisation translation technique (1 case). The axiological constituent of the concept DEATH in the novel is dual in nature and comprises the following attributes: *horrible, horrific* and *evil* (negative), *necessary, justifiable* and *fair* (positive). Moreover, the duality of the axiological component is reflected in the syntactic patterns of contrast and detachment, such as conditional sentences, clauses of contrast, impersonal constructions starting with “it”, use of active voice with respect to the victim, numerous repetitions. The Ukrainian text preserves the contrast and follows the original structures. The right word choice and syntactic accuracy help the translator convey the controversy of the axiological load of the concept in question. The figurative component of the concept DEATH acquires

specific associations in the novel due to several main metaphorical models, namely: DEATH IS A FILM, DEATH IS AN EXPERIMENT, DEATH IS A GAME, which means that the target domain (*death*) is understood in terms of the source domain (*a film, an experiment, a game*). The translator reproduces the figurative load of the concept by preserving the said metaphorical models. Notably, the choice of a specific translation technique is usually determined by the metaphorical models. The TT verbalisation of the concept DEATH is characterised by the balance of translation strategies of domestication and foreignisation, use of standard and variant equivalent translation, as well as translation techniques of modulation and particularisation. Prospects for further scientific research involve analysing the components of the individual author's concept DEATH verbalised in other novels of the author and establishing the correlation between the employed ways of their translation.

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