



## Reproduction of Lexical and Stylistic Means of Character Formation in Ukrainian and Polish Translations of Lewis Carroll's Novel "Through the Looking Glass"

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### ABSTRACT

The article aims at analyzing the peculiarities of usage and reproduction of lexical and stylistic means of character formation in Ukrainian and Polish translations of Lewis Carroll's novel "Through the Looking Glass". Since the analyzed novel belongs to one of the most vivid examples of children's literature, its translations also stand out for their originality and vividness of color and shape. The usage of simile in the description of character appearance is studied. Having analyzed both translations, it was noticed that in most cases Ukrainian translator used similes where neither the author nor the Polish translator used them. The representation of a characters' behavior with the help of epithets and the creation of associative images by means of metaphors are analyzed. Metaphor helps to reveal the inner nature of any phenomenon, object or character and often serves as an individual reflection of the author's world vision. Diminutives as the peculiarity of Ukrainian translation are revealed. They are divided into three groups in the research: 1) names of items, such as creatures, objects, parts of the body; 2) object modifiers; 3) action modifiers. It is defined that following the aim of making the translated text to be well accepted by the target audience, particularly children's one, the translator should consider both linguistic and cultural aspects in line with the age peculiarities of readers.

**Keywords:** literary translation, character formation, simile, epithet, metaphor, diminutive.

### Introduction

Irrespective of the country and nation, social structure and human resources, reading fiction plays an extremely important role: it prepares people for life in society, shapes worldviews, helps distinguish good from evil, enriches vocabulary, encourages people to creativity and realization themselves as individuals. In this context, translation of fiction plays an important role in the development of the information culture of the country because the culture of ancient times was the engine of progress. The culture of reading or information literacy – an ability to find and critically evaluate information – is rather important now.

Some scientists substantiated the English language significance in students' self-education on humanitarian specialities (Melnychuk, Rebukha, Zavgorodnia, Bloschynskyi, 2018). The warm-ups usage in the English class with providing students with real-life contexts and settings, including interviewing etc., were presented by (Karpushyna, Bloschynskyi, Zheliaskov, Chymshyr, Kolmykova, Tymofieieva, 2019). Such scholar as I. Bloschynskyi conducted the research considering information and communication technologies usage during the foreign language professional training (Bloschynskyi, 2017; 2018).

I. Melnychuk, N. Kalyniuk et al. I. substantiated the tasks and reasons for choosing the distance English-based form of education during training of Healthcare branch specialists. (Melnychuk, Kalyniuk, Humenna, Rohalskyi, Yastremska, Strazhnikova, Bloshchynskyi, 2019).

The translation peculiarities in studying the course "Military Translation" has been revealed by I. Bloshchynskyi, focusing attention to the following topics: Organization of the United States Armed Forces, US Army, US Air Force and Navy, US Department of Homeland Security, Translation of socio-political texts, World migration processes, International border security (Bloshchynskyi, 2021). Such authors as (Bloshchynskyi, Babich, Bets, Shchegoleva, Mysechko, 2021) revealed studying the discipline "Introduction to Language Studies" as part of the educational and professional training of bachelors of philology.

Lexical means that carry the "figurative charge" of the literary work is the most challenging. It often causes difficulty for translators because of the national peculiarities of different languages. All linguists emphasize the need to preserve the image of the original in translation, believing that, above all, the translator should strive to reproduce the function of the stylistic and lexical means rather than stylistic and lexical means themselves. Considering this, the aim of the research is to analyze the ways of reproduction of lexical and stylistic means of character formation in Ukrainian and Polish translations of Lewis Carroll's novel "Through the Looking Glass".

### Simile Usage in the Description of Character Appearance

The use of simile plays an important role in the translation of literary works. It's no wonder that linguists are interested in this aspect of translation. O. O. Potebnya analyzed simile in folk poetry, legends, and fiction. This literary trope was an object of study in works of I. M. Kochan, L. I. Matsko, N. P. Shapovalova, I. P. Vykhovanets. T. Tsepeniuk analyzed different ways of simile translation in children's literary prose (Tsepeniuk, 2018). Global research of simile usage in a description of character formation can be found in the work of T. V. Nasalevych "Portrait Description in Various Types of Text" (Nasalevych, 2003).

While analyzing Ukrainian and Polish translations of the novel "Through the Looking Glass," we noticed that simile is an integral attribute of Slavic languages. It gives characteristic coloring to the text, intensifies the figurative effect, induces readers to think and create new images. Such conjunctions as *як* and *мов* are most frequently used in simile constructions that were used to create images of fairy tale characters or their actions characterization. They help to transfer the meaning of sameness, assimilation, conformity of action, condition, object or phenomenon feature. Conjunction *як* is used to attach simile and adverbial clause of comparison. It is close in meaning to conjunctions *мов*, *наче*, *неначе*. It attaches sentences that are close in meaning to *будучи ким*, *чим*, *подібно до кого*, *чого*. Conjunction *мов* is the simile conjunction, which is used to introduce the adverbial clause of comparison.

In the Ukrainian and Polish translations of the novel, we found 51 similes, 25% of all examples of this literary trope are used to describe the appearance or temperament of a character, 32% of the similes concern description of character's actions, 43% of the similes help readers to better feel and understand the atmosphere where actions are taking place. They are used to describe the place in the fiction world.

As long as the analyzed novel belongs to one of the most vivid examples of children's literature, its translations also stand out for its originality and vividness of color and shape. Valentyn Korniyenko, the author of the Ukrainian translation, used simile frequently even if there weren't any in the original text. We approve this because children apprehend visual images better or those that are easy to imagine. Robert Stiller, the author of the Polish translation, frequently replaces simile with one that conveys authors aim and that is easier for the Polish audience to understand. We also found examples of simile in the novel that were invented and used by Lewis Carroll, the author himself. Even adults are fascinated with this incredibly nimble wordplay.

A child, while reading the book, may wonder how Alice managed to get into the enchanted world. Someone who has never opened the book before may not understand this, but when they read the author's explanation everything becomes clear: *"the glass WAS beginning to melt away, just like a bright silvery mist"* (Carroll, 1995, p. 8) – *«дзеркало стало повільно танути, як лискучо-срібляста мла»* (Kerroll, 2016, p. 15) - *"szkło zaczęło się rozpluwać, niby jasna, srebrzysta mgielka"* (Carroll, 2005, p. 8). Here is another example: *"turning into a sort of mist now"* (Carroll, 1995, p. 8) – *«мов крізь туман»* (Kerroll, 2016, p. 15) - *zmienia się w rodzaj mgielki* (Carroll, 2005, p. 8). Usually, something blurred and incomprehensible like this is compared with fog: *голова в тумані* (tangled, blurred thoughts), *спозади в тумані* (when something is hard or unreal to understand, remind), unknown territory in old times was called *земля в тумані*. We consider Volodymyr Korniyenko's translation to be appropriate in this place because the lexeme *туман* conveys the meaning of an incomprehensible and mystical event. The Polish translation is close to the original, so it gives the reader no additional hue.

We are impressed with the simile which was used with the ordinary natural phenomenon — snow. Events of the story are taking place in winter. Alice stayed inside a warm room with a cat. She looked outside on the street. It was cold there, and it was snowing surprisingly gently: *"as if someone was kissing the window all over outside"* (Carroll, 1995, p. 7) - *«мовби хто із надвору обцілює вікно»* (Kerroll, 2016, p. 14) – *"jakby ktoś obcałowywał"*

*okna tam od zewnątrz*" (Carroll, 2005, p. 7). Kiss always means tenderness in the relationship between people as well as the mother's kiss means care and love. We can make a conclusion that this simile helps the reader to understand the atmosphere in Alice's house during this warm winter evening.

The simile «*ти знаєш, що діється у світі, не більше, ніж зеленоголовий пуп'янок*» (Kerroll, 2016, p. 26) - ("*tyle wiesz o świecie, jakbyś jeszcze był w pączku*") (Carroll, 2005, p. 15) - "*you know no more what's going on in the world, than if you were a bud*" (Carroll, 1995, p. 13) was used in an unusual way. It may seem to be complete nonsense. However, considering the fact that it was said about the flower that decided to offend Alice, it compared Alice with a bud. That is why those words gained new meaning. The simile illustrates how the flower, which perceives each child as a bud, sees the world. The flower considered Alice not to be smart enough to communicate with Lily on the same level. Lily was an ordinary plant in Alice's world, but in the book, she became not only a clever and reflective creature, but she also dared to offend a human.

Simile was also used to describe the place where actions are taking place and character's surroundings: "*the beds too soft*" (Carroll, 1995, p. 13) – «*Земля пухка, мов перина*» (Kerroll, 2016, p. 26) – "*grządki się na ogół za bardzo spulchnia, jak poduszki*" (Carroll, 2005, p. 14). This example describes the land where the flowers grew. The interesting fact is that in the original text, there is no simile, while in the Ukrainian and Polish translations soft land of the flowerbed is compared with a featherbed and pillows. We consider both variants to be appropriate and efficient as long as they strengthen the figurative effect better than the neutral phrase **very soft**, which could have been used instead.

Events in the novel change very quickly, that is why authors used many similes to describe characters' actions, especially when the scenery changed: "*all the running YOU can do*" (Carroll, 1995, p. 17) – «*мчиш, мов ошпарений*» (Kerroll, 2016, p. 31) – "*trzeba biec z całą szybkością*" (Carroll, 2005, p. 18); "*she CAN run very fast*" (Carroll, 1995, p. 18) – «*прудка вона, як вітер*» (Kerroll, 2016, p. 34) – "*a biegać to ona umie*" (Carroll, 2005, p. 19); "*darted away at full speed*" (Carroll, 1995, p. 26) – «*помчало стрілою*» (Kerroll, 2016, p. 45) – "*galopem uciekł*" (Carroll, 2005, p. 25). It should be noted, that none of the aforementioned examples has simile in the original and Polish translation. Despite the fact that Lewis Carroll, didn't use any simile in the original text, we agree that Valentyn Korniyenko used it appropriately because it is a novel for children.

Comparison of ordinary everyday things with unreal and fantastic ones is a vivid example of children's literature peculiarities. For example, when Lily strictly ordered all flowers to shut up, despite being scared and they were all colourful, «*квіти зблідли, як полотно*» (Kerroll, 2016, p. 25). In the Polish variant, it is "*az zbielało*" (Carroll, 2005, p. 14). In the original text, it is "*turned white*" (Carroll, 1995, p. 13). The Ukrainian language is full of phraseological units that are based on fading of colors. Usually, such phraseological units mean fear and they are used to describe people because when people are scared, they turn pale. This fact is usual for us, but the pale flower is a fantastic element of Lewis Carroll's fiction world.

Children's fantasy has no limits. That is why it is no wonder that «*гілки дерев терлися одна об одну, мов смички об струни скрипок*» (Kerroll, 2016, p. 49). Probably, the author decided to compare the sound of winter forest and music so that reader would have not only visual but also sound images. We can also find this simile in the original text: "*branches rubbing one across the other, like fiddles and fiddle-sticks*" (Carroll, 1995, p. 28). There is also a simile in the Polish translation: "*ocierały się w poprzek jedna o drugą, niby smyczki po strunach*" (Carroll, 2005, p. 28).

Characters' feelings and their emotional state are also conveyed through simile. The author describes the queen's restlessness and nervousness when she saw a drop of blood on her finger like this: "*shaking her hand about as if she wanted to shake it off*" (Carroll, 1995, p. 37). Similes are used in the Ukrainian and Polish translations: «*так шалено тріпала рукою, наче хотіла її стріпати*» (Kerroll, 2016, p. 64) and "*tak wymachując dłonią, jakby ją chciała strząsnąć*" (Carroll, 2005, p. 39) However, Robert Stiller used the lexeme *dłonią* (*palm*) instead of *hand*. It doesn't distort the original meaning.

Simile was also used to illustrate loneliness and rejection of the Knight, who only boasted about his achievements. Alice asked: "*Why do you sit out here all alone?*" (Carroll, 1995, p. 45). This was translated into Polish using the same construction: "*A dlaczego pan tu siedzi sam jeden?*" (Carroll, 2005, p. 47). Valentyn Korniyenko used a simile: «*Чого ви там сидите, як сирота?*» (Kerroll, 2016, p. 76). The lexeme *сирота* has a direct meaning: "a child or teenager who lost their father, mother or one of them" (Tlumachnyi slovnyk, 2008, p. 254). There is also a figurative meaning of this word in the dictionary: "a poor, unfortunate person; poor guy" (Tlumachnyi slovnyk, 2008, p. 254). We consider translation with the use of simile to be adequate.

Having heard the quarrel of Tweedledum and Tweedledee the King was furious, and his anger was also described using simile but only in the Ukrainian translation. The King «*трусився, як в пропасниці*» (Kerroll, 2016, p. 92). He was furious in the original text – "*shaking himself*" (Carroll, 1995, p. 57). The Polish translator used the full equivalent: "*otrząsając się*" (Carroll, 2005, p. 56). The dictionary provides the following definition: «*труситися* (бити́ся, тіпати́ся, тремтіти etc.), *як* (мов, наче etc.) *у пропасниці* – to be very excited, nervous, ill etc. *трусився, як*

пропасниці» (Tlumachnyi slovnyk, 2008, p. 287). As the readers are mostly children, so they are unlikely to understand the comparison of excitement and illness.

A little bit later, the same character – King – got scared when someone shouted too loud near his ear: "*went through and through my head like an earthquake*" (Carroll, 1995, p. 57). This was translated into Polish with the use of the same simile and lexical analogues: "*huknęło mnie to w łeb, jak trzęsienie ziemi*" (Carroll, 2005, p. 56). The Ukrainian translation is richer in contrast and imagery: «в голові наче замлетрус прокотилася» (Kerroll, 2016, p. 92). The lexeme *прокочуватися* has figurative meaning "to be spread somewhere, in different places (about the movement)" (Tlumachnyi slovnyk, 2008, p. 253). The earthquake has its epicentre, from which something like waves spreads out.

Both the author and translators used the simile "*lips curling up into a smile*" (Carroll, 1995, p. 57) to describe Alice's happiness and joy. In the Polish translation, it was descriptive: "*nie mogła powstrzymać uśmiechu*" (Carroll, 2005, p. 58) (literally "couldn't help but smile"). However, in the Ukrainian variant we can read the following: «зуби несамохіть склалися в посмішку» (Kerroll, 2016, p. 96). The lexeme *несамохіть* means "against the will; unconsciously, unwillingly." (Tlumachnyi slovnyk 2008, p. 196). This intensifies emotions, because for the reader it looks like Alice felt such a great joy that she couldn't control her lips and smile unwillingly.

The same emotion was described later by another simile, which can be found in both translations and in the original text: "*ran, as on wings*" (Carroll, 1995, p. 57) - «вихопилася з лісу, мов на крилах» (Kerroll, 2016, p. 95) - "*jak na skrzydłach*" (Carroll, 2005, p. 58). It is interesting, that the neutral lexeme *ran* was translated into Ukrainian as *вихопилася*. This word is seldom used. The translator didn't use the word *вибігла*, which has the same meaning "run away, drive away, jump somewhere fast, suddenly appear somewhere" (Tlumachnyi slovnyk, 2008, p. 129). We approve the variant chosen by Valentyn Korniyenko, because rarely used words boost our vocabulary and add some charm. This is extremely appreciated, especially if the lexeme has Ukrainian etymology and is not borrowed.

Simile plays one of the most important roles in the process of characters' formation, because, as we can see from the examples, they add expression not only to the characters themselves, but to their actions, which is also important. Having analyzed both translations we noticed that in most cases the Ukrainian translator used similes where neither the author nor the Polish translator used it. It certainly doesn't make the text different. On the contrary, it makes readers familiar with rarely used lexemes, evolved figurative thinking and creates not only visual, but also sound effects.

### The Representation of a Characters' Behavior with the Help of Epithets

Epithets make character of any literary work brighter. It is not easy to render the epithet by means of another language. A translator has to choose the most adequate equivalent, which will help the reader to understand the author's intention. It is very important for the translator not to cross the line, not to offer their own text interpretation except providing the masterful translation to the reader. In fairy tales specific epithets are always used. They are distinguished by their charm, unusualness and fantastic nature.

To represent a naughty kitten, Lewis Carroll, the author of the source text, uses the collocation "*wicked little thing*" (Carroll, 1995, p. 6), which is translated into Ukrainian as "*маленька вреднюча нечема*" (Kerroll, 2016, p. 12) and into Polish — only by means of epithets "*niedobry, paskudny*" (Carroll, 2005, p. 6). The word *нечема* means "a naughty, rude and impolite person" (Tlumachnyi slovnyk 2008, p. 274). Since in fairy tales all characters are humanized (they talk and think), the author of this translation decides to use the lexeme, which is typical of the human characterization. The Polish translator does not give a name to the creature and uses epithets only in order to describe the character's traits. "*Niedobry and paskudny*" (Carroll, 2005, p. 6) can be both a kitten and a human.

To render Alice's emotions, who saw the melting mirror as accurate as possible, the author describes an action with the help of the phrase "*was quite pleased to find out*" (Carroll, 1995, p.8), while in the Ukrainian translation it is "*радісно пересвідчилася*" (Kerroll, 2016, p.16) and in Polish — "*z przyjemnością stwierdziła*" (Carroll, 2005, p. 8). In our opinion, the Polish translation transmits the author's intention better, because the author could have used another lexemes to express the feeling of happiness in English, such as *happy* and *delighted*.

Lewis Carroll employs the collocation "*rushed past*" (Carroll, 1995, p. 95) in order to show the suddenness of the heroine's action, which is translated literally into Polish as "*puściła się biegiem*" (Carroll, 2005, p. 45). Valentyn Korniyenko considered not only the use of the phraseological unit "*зірвалася з місця*" or the collocation "*рантрово побігла*" to be acceptable, he also adds an epithet "*несамовито*" to the phraseological unit in order to draw the reader's attention to the excitement of the heroine.

Alice called her cat an "*imperial kitten*" (Carroll, 1995, p.9), which is translated literally into Polish with the collocation "*cesarskie kociątko*" (Carroll, 2005, p. 9). However, the author of the Ukrainian translation uses not the direct equivalent *царський* but the analogue "*вінценосна киця*" (Kerroll, 2016, p.18). The word *вінценосний* is old-fashioned and is used in an eloquent style in order to describe the monarch. Since Alice treated the kitten indulgently because she loved it, the author represents the pet's permissiveness by means of such an epithet.

In order to highlight a heroine's shocking condition and an unexpected turn of events in the novel, Valentyn Korniyenko uses the epithet *"ошелешено сіла"* (Kerroll, 2016, p. 17), however we do not have it in the source text *"sat"* (Carroll, 1995, p. 9) and in the Polish translation as well, the word *"siadła"* is used (Carroll, 2005, p. 9). We consider the author intervention to be adequate as it does not distort the understanding of the described situation, but only emphasizes Alice's emotional state.

The Polish translation is not distinguished by picturesqueness and the use of low-frequent lexemes in characters' descriptions, but in the Ukrainian translation we often come across interesting equivalents to the source lexemes. In the source text we have *"very pretty"* (Carroll, 1995, p. 10), which is translated into Polish with a common colloquialism *"bardzo ładne"* (Carroll, 2005, p. 12), the direct equivalent to the English collocation. In the Ukrainian translation we have *"хвацький"* (Kerroll, 2016, p. 21), which, according to the explanatory dictionary of the Ukrainian language, is used in the informal speech and means "persistent, passionate, enthusiastic, young" (Tlumachnyi slovnyk, 2008, p. 452).

Alice liked the verse "Jabberwocky", but she described it as *"difficult to understand"* (Carroll, 1995, p. 10), which is translated literally into Polish with the collocation *"dość trudne do zrozumienia"* (Carroll, 2005, p. 12). The Alice's feedback wasn't strange and it did not indicate her short-sightedness. On the contrary, the verse was surprisingly an illogical balderdash, lacking any sense and only misled the reader. In the Ukrainian translation the translator who did not want to insult the author, describes it with the lexeme *"замудрований"* (Kerroll, 2016, p. 21).

Epithets help the reader to understand immediately whether they face a positive or negative character of the book, so they are important in a character formation process. When Alice met the horse, she *"ніжно обійняла"* (Kerroll, 2016, p. 45) it (in the source text we have *"clasped lovingly"* (Carroll, 1995, p. 26) and in the Polish translation — *"objąwszy czule"* (Carroll, 2005, p. 25). This immediately shows the reader that Alice trusted this creature, as we do not *"clasp lovingly"* (Carroll, 1995, p.26) anybody. Besides the epithet, which modifies hugs with the horse, the author describes its neck with another epithet *"soft neck"* (Carroll, 1995, p. 26), which is translated literally into Polish by means of the epithet *"mięka szyja"* (Carroll, 2005, p. 25) (the word-for-word translation into Ukrainian — «м'яка шия»). Valentyn Korniyenko uses the epithet *"оксамитова шия"* (Kerroll, 2016, p. 45), providing the additional meaning to the collocation. The lexeme *оксамитовий* is used in a figurative sense and means *"pleasant and soft"*, so the meaning, which the author wanted to express, was preserved and reinforced with the help of the extra simile.

It is not strange that Lewis Carroll draws attention to the horse's eyes, describing feelings, reflected in them: *"in his beautiful brown eyes"* (Carroll, 1995, p. 26), which sounds like *"w jego pięknych, brązowych oczach"* (Carroll, 2005, p. 25) in the Polish translation. The Ukrainian translation again surprises us by reinforcing the horse's eyes positive description: *"у прегарних карих очах"* (Kerroll, 2016, p. 45). By adding the prefix *пре-*, the author helps the reader to realise that the horse was also kind because negative characters cannot have *прегарні очі*.

Lewis Carroll always pays the particular attention to eyes. It is the artistic detail, which depicts character's traits. For example, mean and arrogant Humpty Dumpty had *"булькати очі"* (Kerroll, 2016, p. 58) *large eyes* (Carroll, 1995, p. 35) *wytrzeszczone oczy* (Carroll, 2005, p. 35). The sleepy Lion, who was worn out, had *"приплющені очі"* (Kerroll, 2016, p. 96) *(his eyes were half shut* (Carroll, 1995, p. 60), *oczy tu się na wpół zamykały* (Carroll, 2005, p. 58).

In fairy tales all characters are able to feel and think. In order to explain to children the hero's state of mind, who is a living being, the author describes their actions with the help of epithets. In the source text we have *"Gnat only sighed deeply"* (Carroll, 1995, p.24), the Polish translator offers the variant *"Komar głęboko westchnął"* (Carroll, 2005, p. 24), which is translated literally into Ukrainian as *"глибоко зітхнув"*. Valentyn Korniyenko's translation offers its own point of view to the event, so another epithet was used *"сумовито зітхнув"* (Kerroll, 2016, p.43) in order to raise sympathy to the smallest character of the novel, who did not have friends. We consider this analogue to be adequate because the used trope not only represents the character's action, but also illustrates his feelings and inner feelings.

Lewis Carroll pays attention to the character's voice. The voice and utterances can tell a lot about the character's intelligence, temper and their attitude to others. When we read *"gentle voice"* (Carroll, 1995, p. 21) *"лагідний голос"* (Kerroll, 2016, p. 38), *"łagodny głos"* (Carroll, 2005, p. 21) or *"soft sweet voice"* (Carroll, 1995, p. 25) *"ніжний, солодкий голос"* (Kerroll, 2016, p. 44), *"słodki i łagodny głosik"* (Carroll, 2005, p. 25), we imagine the positive character, who does not have any evil intent and has a good attitude to the interlocutor or regards them as a friend.

Words also help to express character's emotions, depending on a strain of the speech. In the source text of the novel we have *"said as cheerfully as she could"* (Carroll, 1995, p. 33), which is translated into Ukrainian as *"якнайбадьоріше сказала"* (Kerroll, 2016, p. 56) and into Polish as *"podjęła, siłą się na wesołość"* (Carroll, 2005, p. 33). It creates an impression that Alice was trying to talk cheerfully but it was not sincere. The heroine tried to conceal her inner turmoil and doubts and we understand that thanks to the choice of the adequate epithet.

However, when we find in the text such collocations with epithets, as *"несомовито заверещала"* (Kerroll, 2016, p.64) *"screaming so loud"* (Carroll, 1995, p.39) and *"zaczęła wrzeszczeć"* (Carroll, 2005, p. 37) and *"глузливо проказав"* (Kerroll, 2016, p. 80) *"scornful tone"* (Carroll, 1995, p.50) and *"oświadczył tonem dość pogardliwym"* (Carroll, 2005, p. 48), we understand that the author of the utterance is a negative character, who abuses their interlocutor

verbally or bullies them. *Несамовитий вереск* (Tlumachnyi slovnyk, 2008, p. 267) can represent the character's impatience or his/her bad temper and the sneering definitely indicates the negative character because otherwise the author would have implied another epithet for the character description.

Hands or paws of the character play an important role in their appearance. The translator creates an interesting visual image, calling palms *"ланатими"* ("great hands" – (Carroll, 1995, p. 52) – *"ланати долони"* (Kerroll, 2016, p. 89) – *"wielkie dłonie"* (Carroll, 2005, p. 54). We can only guess what he meant by it, whether they were big, rough, or similar to a predator's paws. The explanatory dictionary of the Ukrainian language defines the word *ланатий* as "with big paws" (we can ignore this definition because only animals have paws when the word refers to the Knight). The second meaning, provided by the dictionary "something that is falling down, creates large snowflakes or drops" (Tlumachnyi slovnyk, 2008, p. 237) is irrelevant, too. We consider only the meaning "as big and wide as a paw" (Tlumachnyi slovnyk, 2008, p. 237) to be the most appropriate. So, the Knight's palms were really similar to a big animal's paws.

A smile often expresses the character's attitude to surroundings, people, who are near them and events, which have happened. The smile can be indulgent, sincere, happy. With the epithet *зневажливо* ("smiled **contemptuously**" (Carroll, 1995, p. 50) – *"зневажливо всміхнувся"* (Kerroll, 2016, p. 80) – *"uśmiechnął się pogardliwie"* (Carroll, 2005, p. 48) the author highlights a King's superior attitude to Alice and his inability to take seriously what she does or talks about.

The character's facial expression is actually an expression of their thoughts and feelings as well the reflection of the inner world. We often read in fairy tales about somebody that *"спокій причаївся на обличчі"* or *"обличчя дихало вогнем"*. Speaking about the low intellect of the Queen, who is unable to solve a riddle that looks easy at first sight, the translator uses the epithet *"недоумкувате обличчя"* (Kerroll, 2016, p. 112), (*"foolish face"* (Carroll, 1995, p. 70), *"głupkowata twarz"* (Carroll, 2005, p. 69) in the Ukrainian translation of the novel.

Lewis Carroll concentrates not only on visual images but also on images, created by other receptors. *"Melancholy music"* (Carroll, 1995, p. 70) from the source text is rendered into Polish with the direct equivalent of the source language epithet *"melancholijna nuta"* (Carroll, 2005, p. 67). However, in the Ukrainian translation we have *"сумовута мелодія"* (Kerroll, 2016, p. 112). There is the word *меланхолійний* in the Ukrainian language but the translator decided to use the analogue to determine the same object. The lexeme *меланхолійний* means "full of melancholy, sad" (Tlumachnyi slovnyk, 2008, p. 302). So, we can make an assumption that these words are synonyms, and the author uses the word which will be more understandable to the target audience (children).

Any attribute always exposes the object. Since the epithet is a figure which helps the writer to describe a character clearly and characterize him. The major task of the translator is to render all characters' peculiarities as accurate as possible as it is intended by the source text author.

### The Creation of Associative Images by Means of Metaphors

The use of metaphors in children's literature is important for a character's image formation in a reader's imagination, and contributes to a deeper and full understanding of the author's intention. It should be noted that among all expressive means and stylistic devices the metaphor is distinguished by its specific expressiveness, because its ability to compare or make various objects and phenomena similar is unlimited. Sometimes the metaphor helps to view the object in a different way.

The associative images of the character are based on an intense identification of additional, insignificant or unintentional connections. This hint should be noticed by the reader and it also requires a significant reader's perception. These additional connections provide associations to the character's image and express the original author's intention.

Schoolchildren associate the end of the year with the doomsday because parents will see their marks and possibly they will be punished. Alice threatens the kitten that it will receive the punishment at the end of the school year: *"in the end of a year"* (Carroll, 1995, p. 19) – *"na koniec roku"* (Carroll, 2005, p. 21) but in the Ukrainian translation we have *"день розплати"* (Kerroll, 2016, p. 20). Readers may understand from the context which kind of reckoning should come, so, in our opinion, this metaphor is adequate because the kitten did not visit school and is expected to be punished at the end of the academic year.

The word imagery is one of the most defining attributes of children's literature, therefore it was not surprising at all to find a lot of metaphors for the depiction of nature. Usually when natural phenomena are personified, they are perceived as real beings, who lead the same life as human beings. The only difference between people and nature is the language, because the language of nature consists of visual sensations, sounds, smells, touches. Nature often reflects the characters inner condition, so it is the part of a characterization process. The outer world, described in the novel, does not exist outside the consciousness of the main characters and if the character has emotions and feelings, then natural phenomena are also endowed with powerful emotions.

In the source text we have *"Do you hear the snow?"* (Carroll, 1995, p. 23) but in the Ukrainian translation we notice the added metaphor, which modifies the action *"чуєш, як шурхотить сніг"* (Kerroll, 2016, p. 25) and in the

Polish translation we have the impersonal construction "*jak po szybach sypie śniegiem*" (Carroll, 2005, p. 21) which cannot be correlated with the metaphor. We consider additions in both translations to be adequate because they help to better understand the author's intention, while a word-for-word translation of the sentence «*Ти чуєш сніг?*» would not be completely understandable.

In this extract the literal translation of the metaphor, which describes nature, is relevant: "*snow **LOVES** the trees and fields*" – "*сніг **закоханий** у поля і дерева*" – "*śnieg **kocha** drzewa i pola*". Lewis Carroll used personification as a kind of metaphor in order to describe the gentle beauty of the nature that Alice saw from the window. It is clear that trees and fields were covered with a great amount of snow that is why snow *loves* them.

Personification as a kind of metaphor also appears in descriptions of trees. The author compares them with people at the ball: "*they **dress themselves** all in green, and **dance***" – "*вбираються в зелені шати і пританцьовують*" – "*ubierają się całe na zielono i tańczą*". Translators of both texts rendered the metaphor without the intervening in the source text. Lewis Carroll compares the "outfit" of the spring forest with the dress and the breeze that makes trees sway gently to the beat with dances. However, in autumn trees look completely differently: "*the woods **look sleepy** in the autumn*" (Carroll, 1995, p. 7), which is translated into Polish without using the metaphor: "*Lasy naprawdę **mają bardzo senny wygląd** w jesieni*" (Carroll, 2005, p. 7) (literally "восени дерева виглядають сонними"). Valentin Korniyenko employs the metaphor "*гаї восени **засинають***" (Kerroll, 2016, p. 14), which we consider to be adequate because many animals hibernate in winter and leaves fall off the trees covering the ground "*немов тепла ковдра на зиму*".

Sometimes the metaphor integrates into our speech, and we use it without any special intention: the adverb of time "*in the summer*" is translated into Ukrainian and Polish with the metaphor: "*прийде літо*" – "*przyjdzie lato*". In our opinion, translators' choices are right because of the colloquial speech peculiarities which will be understandable to readers. Despite its frequent use in the speech, the metaphor preserved its functions, as it sounds more lyrical than the adverb "*влітку*".

When Alice went on a trip, she was surprised that "*стежка химерно **крутить***" (Kerroll, 2016, p. 23) but in the source text we have "*how curiously it **twists***" (Carroll, 1995, p. 13). The lexeme *крутити* in the explanatory dictionary of the Ukrainian language is defined as "to make a rotational movement; rotate" (Tlumachnyi slovnyk, 2008, p. 189). Consequently, the translator considered to use the lexeme *крутить* as the correct one because it has the meaning "*крутить Алісі голову*", confuses the girl, creates obstacles on her way, but not *крутиться*, which would mean that the path is just twisted or it is a rough bumpy road. The Polish translation is similar to the source text in this case: "*niesamowicie się **kręci***" (Carroll, 2005, p. 13).

Alice saw not only forests and clearings on her way in the city, which the girl had to pass by, but "*будинки **плуталися** між ногами*" (Kerroll, 2016, p. 24). It should be noted that the phrase from the source text "*house for getting in the way*" (Carroll, 1995, p. 11) was literally translated into Polish as "*dom tak **włożył** pod nogi*" (Carroll, 2005, p. 13). The transposition of the number *house* and *будинки* in the source text and Ukrainian translation is interesting. The interpretation of the phrase explains such transformation. The collocation "*плутатися (вертатися) під ногами*" means "to interfere, to bother someone with their presence and actions (Tlumachnyi slovnyk 2008)". One house could not bother the girl so much but with several houses this was quite possible. It also should be mentioned that Lewis Carroll does not use such a metaphor accidentally. It is a part of description of the place, where Alice arrived, because the reader understands that houses were not larger than an adult's knee.

We often observe the use of metaphors by the author of the Ukrainian translation, even when in the source text (and in the Polish translation) there are no such expressive means: "*it's coming on very dark*" (Carroll, 1995, p. 33), "*robi się ciemno*" (Carroll, 2005, p. 34). The Ukrainian translator writes: "*насувається **темрява***" (Kerroll, 2016, p. 56), so he endows the lexeme *насуватися* with a figurative, metaphorical meaning. The explanatory dictionary of the Ukrainian language defines it as "come, approach (about the time)" (Tlumachnyi slovnyk, 2008). Since the book describes the time just before the twilight, the metaphor only reinforces this fact.

Another example, which vividly illustrates the use of the metaphor only in the Ukrainian translation is a weather description "*it was so dusty and hot*" (Carroll, 1995, p.19) – "*стояла **спека***" (Kerroll, 2016, p. 36) – "*był taki kurz i upał*" (Carroll, 2005, p. 19). It is the common variant when we read that a tree, a vase or a person stands because they are objects that can be visible, which perform the action. That is why we got interested in the peculiarities of the lexeme "стояти", usage and from all of them we want to draw your attention to the following: "*do not move, dissipate, stay in the air almost without motion, do not diverge, to fill a certain space.*" (Tlumachnyi slovnyk, 2008, p. 347). It is clear that Valentin Korniyenko wants to tell that there was not even the slightest air movement in the street, which only intensifies the feeling because of the heat.

Metaphors are also used to modify actions of characters. In our opinion, the most vivid case is the translation of a word "*write*" (in Polish "*pisac*") with the lexeme "*мережити*". At first sight it seems to the reader that it is about the character who has indistinct or sprawling handwriting. However, we understand that we were mistaken after checking the meaning of the lexical unit, used by the translator. "*Мережити*" in the figurative sense means "to write

small letters on the paper; to write in general, to give nice, tricky, eloquent talk" (Tlumachnyi slovnyk, 2008, p. 249). We consider the lexical transposition in the process of translation inappropriate because the meaning of the word *мережиту* might be unknown among young readers but it does not distort the understanding of the story content.

The Ukrainian translator surprises us with his unconventional approach and the accurate selection of metaphors. We often hear "прийшла думка" but the variant of translation of the metaphor "thought struck her" (Carroll, 1995, p. 10) as "сяйнула думка" (Kerroll, 2016, p. 19) could not remain unnoticed. The lexeme "сяйнути" has a figurative meaning "to appear unexpectedly, to arise (about opinion, guess, etc.)", so we consider the translation to be not only adequate but we also note the translator's mastery. In the Polish translation by Robert Stiller we have "tknęła ją myśl" (Carroll, 2005, p. 10), which is the equivalent of the source text phrase.

If a person is dizzy, there is an impression that everything is spinning, so it is not surprising that in both translations the metaphor, which corresponds to the source text lexical unit, was used: "giddy" (Carroll, 1995, p. 26) – "золова йшла обертом" (Kerroll, 2016, p. 31) – "w głowie jej się kręci" (Carroll, 2005, p. 29). A similar example is when Lewis Carroll describes the feeling of an annoying song sound in the head: "song kept ringing through her head" (Carroll, 1995, p. 27) – "крутилася слова знайомої нічі" (Kerroll, 2016, p. 48), "w głowie jej brzmiały wciąż słowa starej piosenki" (Carroll, 2005, p. 27). The word *крутилася* is used to describe the jingle of the song.

The author also conveys a sense of fear through the metaphor and translators preserve this in the target texts: "look of alarm came into its eyes" (Carroll, 1995, p. 26) – "в очах майнув переляк" (Kerroll, 2016, p. 45), "nagły wyraz przerażenia pojawił się w oczach" (Carroll, 2005, p. 25). Lewis Carroll's concentration on eyes is not accidental because eyes are the mirror of the soul.

The look often may tell about an interlocutor's interest. When Alice begins to talk with Humpty Dumpty, he even does not look at her: "his eyes were steadily fixed in the opposite direction" (Carroll, 1995, p. 46) – "wpatrywał się nieruchomo w przeciwnym kierunku" (Carroll, 2005, p. 44), which literally means «дивився у протилежному напрямку». However, we notice an error in the Ukrainian translation: «очі дивилися вріднобіч» (Kerroll, 2016, p. 74). It seems that the character not just doesn't want to talk to Alice and to return his face to her, in fact he looked at her but just had problems with his eyes (a strabismus).

We find a comparison of a character's conversation with a knitting process very successful, although we do not have such means in the source text and the Polish translation: "it wasn't at all like conversation" (Carroll, 1995, p.46) – "розмова не в'язалася" (Kerroll, 2016, p.75) – "nie przypominało to zbytnio rozmowy" (Carroll, 2005, p. 44). There is a similar example of the metaphor used to express the amiability and the character's desire to help in the Ukrainian translation: "good-natured anxiety" (Carroll, 1995, p. 47) – "серце веліло" (Kerroll, 2016, p.76) – "przez zwykłą zyczliwość niepokojąc się" (Carroll, 2005, p. 45).

Having analyzed the cases of the metaphor usage in the source and target texts we can conclude that this stylistic means helps to reveal the inner nature of any phenomenon, object or character. Often the metaphor serves as an individual reflection of the author's world vision. The metaphor is always characterized by a high degree of artistic information because it deprives the lexeme of its common meaning. It is impossible to create an artistic image in the reader's mind without metaphors in children's literature and it is impossible to achieve full understanding of descriptions.

### Diminutives as the Peculiarity of Ukrainian Translation

The source text of the novel "Through the Looking-Glass" and its Ukrainian and Polish translations are characterized by a distinct author's identity, a personal vision of events and its evaluation from a specific position of person, where significant for the described events traits, the importance of character collisions and certain social forces are important. On the one hand, it is not easy to translate the novel, since it is more difficult to grasp the internal connections between individual parts of the text because of the large volume. On the other hand, the novel translation provides a translator with more "operational space" to compensate omissions that occur inevitably during the translation of other genres.

Diminutive constructions are common in children's speech, so, they are widely used in fiction. Diminutive nouns, which render feelings and emotions of a person, peculiarities of their world vision, function differently in different styles of speech. In fiction the use of diminutive nouns helps to create a lyrical, emotional stray of speech, thus adding the shade of tenderness and sympathy to the basic meaning of diminutiveness. The masterful use of them makes the language rich, colorful and emotional. Expressive lexemes serve as a means to express the author's attitude to the character.

Since emotionality and expression are usually vividly seen in this genre, diminutive lexical units as emotional means play the vital role. A translator faces an extremely difficult task to convey in the translated text the feelings the author described in the source text with these concise sentences.

We divided all diminutives by their lexical meaning and formed the following groups:

- 1) names of items, such as creatures, objects, parts of the body;
- 2) object modifiers;



## 3) action modifiers.

The use of diminutive lexemes in the translation, as compared to the source text, is promptly noticeable.

The largest group of diminutives is the group of object names. For example, a lexeme *kitten*, which in English means cat baby, is translated into Ukrainian with lexemes *кошеня, кицюня*, and in this case the use of the diminutive unit can be a way to express the author's attitude to the fairy tale character. Robert Stiller, the author of the Polish translation, also uses diminutive forms of lexical units: *kicia, kiciusia*. Also the author of the translation employs diminutive forms related to some people in order to intensify the feeling of closeness between the characters of the story or gives their positive evaluation. For example, *nurse* (Carroll, 1995, p. 13) – *нянечка* (Kerroll, 2016, p. 14); *child* (Carroll, 1995, p. 16) – *малятко* (Kerroll, 2016, p. 17). However, these diminutives do not appear in the Polish text.

In some cases both Valentyn Korniyenko and Robert Stiller use diminutive forms to describe a small size of objects because all events take place in a fairy-tale, fictional world. For example, *carpet* (Carroll, 1995, p. 11) – *килимок* (Kerroll, 2016, p. 12) – *dywanik* (Carroll, 2005, p. 11); *smoke* (Carroll, 1995, p. 14) – *димок* (Kerroll, 2016, p. 15) – *mgielka* (Carroll, 2005, p. 14); *brook* (Carroll, 1995, p. 19) – *струмочок* (Kerroll, 2016, p. 36) – *strumyczk* (Carroll, 2005, p. 20); *voice* (Carroll, 1995, p. 21) – *голосочок* (Kerroll, 2016, p. 38) – *głosik* (Carroll, 2005, p. 21); *peg* (Carroll, 1995, p. 18) – *кілочок* (Kerroll, 2016, p. 32) – *kolek* (Carroll, 2005, p. 18).

However, we came across diminutive forms twice more often in the Ukrainian text: *Lily* (Carroll, 1995, p. 11) – *Лілейка* (Kerroll, 2016, p. 13) – *Lili* (Carroll, 2005, p. 11); *rate* (Carroll, 1995, p. 16) – *зратки* (Kerroll, 2016, p. 17) – *kracie* (Carroll, 2005, p. 16); *table* (Carroll, 1995, p. 13) – *столик* (Kerroll, 2016, p. 14) – *stol* (Carroll, 2005, p. 13); *wind* (Carroll, 1995, p. 18) – *вітерець* (Kerroll, 2016, p. 19) – *wiatr* (Carroll, 2005, p. 19); *pencil* (Carroll, 1995, p. 20) – *кінчик олівця* (Kerroll, 2016, p. 19) – *koniec ołowka* (Carroll, 2005, p. 20); *square* (Carroll, 1995, p. 19) – *клітинка* (Kerroll, 2016, p. 36) – *pole* (Carroll, 2005, p. 20); *ticket* (Carroll, 1995, p. 39) – *квиточок* (Kerroll, 2016, p. 36) – *bilet* (Carroll, 2005, p. 20); *biscuit* (Carroll, 1995, p. 17) – *коржик* (Kerroll, 2016, p. 32) – *biszkopta* (Carroll, 2005, p. 18).

This group also includes lexemes denoting parts of the body, translated with a use of the diminutive equivalent. The authors of the translations chose such equivalents to convey a gentle attitude to animals, because it came to their body parts: *face* (Carroll, 1995, p. 10) – *писочок* (Kerroll, 2016, p. 11); *paw* (Carroll, 1995, p. 12) – *лапка* (Kerroll, 2016, p. 13) – *lapka* (Carroll, 2005, p. 12); *eye* (Carroll, 1995, p. 14) – *очко* (Kerroll, 2016, p. 13) – *oczko* (Carroll, 2005, p. 14); *proboscis* (Carroll, 1995, p. 19) – *хоботок* (Kerroll, 2016, p. 35) – *trąbka* (Carroll, 2005, p. 20).

The next group includes diminutives, which modify objects. Since it is a fantastic narration, and magic characters and the whole world are fictional, the author of the Ukrainian translation uses diminutive units in order to depict a fantastic amazing world to the young reader. In this case we consider the diminutive equivalent to be more adequate. Taking into account the fact that this story is created for the young audience, this feature is important for children's world perception. For example, *little* (Carroll, 1995, p. 11) – *маленький* (Kerroll, 2016, p. 12) – *maly* (Carroll, 2005, p. 11); *dear* (Carroll, 1995, p. 12) – *золотко* (Kerroll, 2016, p. 14) – *kochanie* (Carroll, 2005, p. 12); *tidy* (Carroll, 1995, p. 19) – *чепуренький* (Kerroll, 2016, p. 20) – *czysty* (Carroll, 2005, p. 19); *dear* (Carroll, 1995, p. 19) – *серденько* (Kerroll, 2016, p. 19) – *kochanie* (Carroll, 2005, p. 20); *little* (Carroll, 1995, p. 15) – *низенський* (Kerroll, 2016, p. 29) – *mały* (Carroll, 2005, p. 17); *very gentle* (Carroll, 1995, p. 21) – *тонісенький-претонісенький* (Kerroll, 2016, p. 38) – *ładny* (Carroll, 2005, p. 21). The author uses the diminutive even when he translates a lexical unit that characterizes a character negatively because of his age: *wicked* (Carroll, 1995, p. 11) – *вреднючий* (Kerroll, 2016, p. 12) – *niedobry* (Carroll, 2005, p. 11). Unfortunately, we did not notice such diminutive objects modifiers in the Polish text.

The third group includes action modifiers, which are also translated into Ukrainian with diminutive lexemes. Valentyn Korniyenko used them appropriately to reproduce the typical fantastic novel style and since action agents were fictional bizarre characters, the authors of the translation decided to adopt lexemes with diminutive meaning. For example, *straight* (Carroll, 1995, p. 15) – *рівенько* (Kerroll, 2016, p. 29) – *prosto* (Carroll, 2005, p. 17); *large* (Carroll, 1995, p. 15) – *величезний* (Kerroll, 2016, p. 30) – *wielka* (Carroll, 2005, p. 17); *rest* (Carroll, 1995, p. 16) – *трішечки* (Kerroll, 2016, p. 31) – *chwila* (Carroll, 2005, p. 17); *straight* (Carroll, 1995, p. 11) – *простісенько* (Kerroll, 2016, p. 23) – *w kierunku* (Carroll, 2005, p. 13).

Everything mentioned above undoubtedly can be attributed to the uniqueness of the Ukrainian translation, which originality is expressed at all levels of its functioning. We can observe it both in the semantic word structure, in derivation and polysemy principles and particularly at the lexical level because these levels reflect semantics and create the space for expressing the diversity of meanings. We consider the use of diminutives to be appropriate when it comes to children's literature because we often use them to describe subjects or children themselves during the conversation with children.

## Conclusions

Having analyzed the peculiarities of usage and reproduction of lexical and stylistic means of character formation in Ukrainian and Polish translations of Lewis Carroll's novel "Through the Looking Glass" we can state that children's literature translation in general and translation of the discussed novel in particular cause a great challenge for translators who are not only to render the original text but also to make the translated text to be well accepted by the target audience.

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