

“He affects her as the stars do; by fixing your mind upon a star, says Tess, ‘you will find that you are hundreds and hundreds of miles from your body, which you don’t seem to want at all’... Like a star, Angel’s singing renders Tess “conscious of neither time nor space” [3, p. 8]. The lack of time or space consciousness is very irrational. However, it seems that their relationship was very irrational and doomed from the beginning. Angel belonged to the nobility. But he decided that he wanted to become a farmer. Which seems unreasonable. Besides, a man who married a girl below his social class was atypical at the time. It made this relationship very difficult from start to finish.

Tess is an honest girl. Whatever happens to her in life, she strives for purity. Unfortunately, she could not be saved from sin. And that’s what her husband can’t forgive.

At the end of the book, we again encounter problems in Tess’ family. Due to her mother’s illness and her father’s death, the girl sacrifices herself again. She has to live with Alec. Horn describes his behavior “He will not accept her rejection of him. He is able to finally sway Tess by catering to her poor family. Alec takes full advantage of Tess at this point, and he convinces her to live with him as a d’Urberville. Thus, Alec has persuaded Tess to live a life of sin. This deception results in his death when Tess, enraged, stabs him”.

When the police take Tess away, she even thinks of her family at such times. The girl asks Angel to marry her younger sister.

Conclusion. Thomas Hardy deeply examines the image of the main character and shows readers the moral reasons for her tragedy. The writer refers the reader to the understanding of the law of Victorian society and the role of women in this society. Psychological skill is to show the heroine struggling with difficult circumstances and going against general traditions.

1. Hardy, T. *Tess of the d’Urbervilles* / T. Hardy. – New York: Plume, 2015. – 584 p.
2. Williams, D. *The Relationship between Setting and Events in Tess of the d’Urbervilles* / D. Williams. – New York : New York, 2006. – 158 p.
3. Horne, L. *Rumor, Reputation, and Sensation in Tess of the d’Urbervilles* / L. Horne. – Oxford : Oxdord Univ. Press, 2011. – 144 p.

THE METAPHOR AND WAYS OF ITS TRANSLATION

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The metaphor as one of the most widespread tropes plays an important role in fiction, therefore attracts the attention of a large number of linguists beginning from ancient times. Authors’ metaphors used in fiction represent a challenging task for interpreters. The author’s vision and his conception of the work depend on the accuracy of rendering metaphors. The novels of the English

writer Iris Murdoch (1919 – 1999) are characterized by special symbolism, innumerable, individually authorial images and forms of thinking, which represent a wide area of interest for linguists and literary scholars. It is the metaphor that plays a special role in creating subtle, multifaceted, ambiguous images and high artistic value of A. Murdoch's novel "The Black Prince" (1973).

The purpose of the work is to identify the prevailing ways of translating metaphors from English into Russian in the novel "The Black Prince" by A. Murdoch.

Material and methods. The research material represents 65 metaphorical expressions from A. Murdoch's novel "The Black Prince" selected by random sampling. Research methods used: descriptive, comparative analysis of translation and the method of component analysis.

Findings and their discussion. Let us consider the peculiarities of translating metaphors in the novel "The Black Prince" by A. Murdoch (translated from English by I. Bernstein and A. Polivanova) based on the most commonly used means proposed by T.A. Kazakova [1]:

Full translation of metaphors allows the translator to keep not only the author's images unchanged, but the emotional and evaluative components of all these images as well:

...in an allegory, something with a form as pliant and as hard as my cast-iron garland of roses [2, с.38];

‘... в аллегории, столь же тонкой и прочной, как моя гирлянда чугуны хроз’ [3, с.51].

...my pen shakes with resentment, love, remorse, and fear [2, с. 48];

‘...моё перо дрожит от обиды, любви, раскаяния и страха’ [3, с. 69].

Real misery cuts off all paths to itself [2, с.76];

‘Настоящее страдание само отрезает к себе все дороги’ [3, с. 116].

Emotions cloud the view... [2, с.48];

‘Эмоции туманят взгляд...’ [3, с.69].

...I saw her as a life-bringer. Then I saw her as a death-bringer [2, с. 19];

‘... я видел в ней дарительницу жизни. Потом — дарительницу смерти’ [3, с. 18].

In the given units when translating into Russian it is possible to retain the author's metaphors practically unchanged. In these examples the discrepancy (lexical, stylistic, semantic) between the two languages is not an obstacle. 26 selected units are translated by full translation.

Addition/omission is another commonly used way of rendering metaphors. When translating metaphors it is often necessary to add some words or components (or omit them) in order to preserve the metaphorical nature of the author's expressions. Since full translation of metaphors is not always possible, in some cases omission of one or more words helps to preserve metaphorical meaning:

The feathered songsters were still pouring forth their nonsense [2, с.33];
'Безмозглые пернатые песнопевцы по-прежнему разливались в своем лирическом азарте' [3, с.42] (adding of the component «безмозглые»).

A letter is a barrier, a reprieve, a charm against the world... [2, с.38];
'Письмо – это барьер, отсрочка, защитный талисман, заговоренный от жизни...' [3, с.52] (adding of the component «заговоренный»).

All our little devices are just morphia to stop us from screaming [2, с.84];
'И все наши маленькие уловки – это только дозы морфия, чтобы не кричать' [3, с.129] (adding of the component «дозы»).

...an elegant newly minted fox, straight from the hand of God, brilliantly ruddy, with black stockings and a white-tipped brush [2, с.65];

'Лиса была изящна, вся новенькая с иголочки, прямо из рук творца, ослепительно-рыжая, в черных чулках, с белой кисточкой на хвосте' [3, с.98] (adding of the components «с иголочки» (a Russian idiom) and «на хвосте»).

She began to laugh helplessly [2, с.78];

'И она захохотала, залиvisto и беспомощно' [3, с.119] (adding of the component «залиvisto»).

Partly, I still felt something of the sheer unholy excitement... [2, с.33];

'Во-первых, я еще испытывал то несправедное удовольствие...' [3, с.42] (omission of the component “sheer” – явный, истинный).

You get so worked up and flowery! [2, с.32];

'Так цветисто говорите' [3, с.41] (omission of the component “worked up” – навзводе, сердито).

The way of omission/addition cannot guarantee the absolute similarity of metaphors in English and Russian versions of the novel, but it does not deprive the text of imagery and expressiveness. Thus, the translation of the novel can be considered adequate. 15 selected units are translated by addition or omission.

Conclusion. The metaphor is one of the major tropes used by A. Murdoch in the novel “The Black Prince”. By means of metaphors, the writer brilliantly depicts numerous images full of symbolism and color.

Metaphors used in fiction represent a serious issue for translation. The analysis of the selected units has shown that the most frequently used way of translation is full translation (40% of all the units selected), as well as the way of addition and omission (23.08% of all the units selected). Transformation of metaphors by means of traditional correspondence (4.6% of all the units selected) and the way of structural transformation (6.1% of all the units selected) are least likely to occur. We can state that the translator of the novel prefers to adhere to the original version of the text, thereby conveying the most accurate meaning of the author's ideas and images, expressing the peculiarities of the original text. The author's intentions, the aesthetic power

affecting the reader and artistic coloring of all the images embedded in the novel depend on the correctness and accuracy of rendering metaphors.

1. Казакова Т.А. Практические основы перевода. / Т.А. Казакова. – СПб.: Союз, 2010. – 320 с.
2. Murdoch I. The black Prince / I. Murdoch // London: Penguin Classics, 2003. – 212 p.
3. Мердок А. Черный принц: Роман. / А.Мердок. – Н.Новгород: РИЦ «Нижегородские новости», ЗАО «Нижегородские новости плюс», Волго-Вятское кн. изд-во, 1996. – 347 с.

THE ZOONYMIC COMPONENT “CAT” IN ENGLISH AND RUSSIAN PHRASEOLOGY

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The article studies the national specificity of phraseological units with zoonymic component “cat” in the English and Russian languages. The topicality of the research is determined by the fact that phraseology includes historical and cultural heritage, and idioms containing animals are the ones of the oldest.

The aim of the work is to analyze specific features of the zoonym “cat” that are revealed when they are used by native speakers and compare the national and cultural peculiarities in the usage of this zoonym in English and Russian.

Material and methods. The material for the research is phraseological units containing the zoonymic component found in idiom dictionaries in the English and Russian languages. Methods used in the article are the method of phraseological identification and the analysis of phraseological units by semantic features.

Findings and their discussion. In English there has been identified more than seventy phraseological units containing cats, while there are about forty in Russian. The majority of idioms have their origin in ancient times when these animals adapted to living alongside humans, so people could observe their natural behaviour in different situations. These distinctive features later were reflected in the language, in its set expressions.

As people firstly regarded domesticated animals from the practical point of view, in English there is a lot of phraseological units where cats are firstly associated with their practical skill which is the most important for people – mouse hunting. For example, *while the cats away the mice will play; to keep no more cats than will catch mice; to be busier than a one-eyed cat watching two mouse holes; a cat in gloves catches no mice; a shy cat makes a proud mouse* as well as in Russian: *кошки грызутся – мышам приволье; на мышку и кошка зверь.*