

The range of Play Market dictionaries is wide enough, which makes it much more difficult to choose a really reliable one.

Conclusion. Prevailing number of English-Russian electronic dictionaries are very good beyond any doubts but there is no perfect one that learners of English can rely on completely. The students of our college disregard other reference resources and use only one or two electronic dictionaries. Moreover they don't consult paper editions.

In order not to be misled by information or pronunciation guides provided in any presumably good dictionary it's desirable to question its reliability and use several reference tools at once (paper or (and) electronic).

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**COMPARATIVE ANALYSIS OF ENGLISH EVALUATION
PREDICATES AND THEIR CORRESPONDENCIES IN TRANSLATED
EDITIONS OF NOVELS “INVISIBLE MONSTERS”
AND “SURVIVOR” BY CHUCK PALAHNIUK**

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In contemporary Russian linguistic society there are an increasing number of translations of English literary texts. The peculiarities of the reproduction of evaluation lexis in English-and-Russian translation as a dominant layer of English literature don't have the full reflection in modern researches. The

problem is considered in this work. In particular, the number of evaluation lexical units was selected from the original editions of famous novels “Invisible Monsters” and “Survivor” by Chuck Palahniuk and their Russian-language editions. Both lists of evaluation lexis were investigated and compared in terms of translation transformations which were used by the translators in order to convey the original spirit of the novels and the author’s inclinations.

Relevance of the following research is determined by the necessity of working out principles of the reproduction of evaluation lexis in English-and-Russian translation as important means of re-establishing emotional reality and characters’ lines.

The aim of scientific research is to detect a number of features of the reproduction of evaluation lexical units in a process of English-and-Russian translation of literary texts written by modern foreign authors.

Material and methods. Material is represented by nearly 300 lexical units selected from the original editions of famous novels “Invisible Monsters” and “Survivor” by Chuck Palahniuk and their Russian-language editions. All the examined units were checked with the help of translation dictionaries and dictionaries with definitions. Then they were compared with the variants of their Russian translation. Methods are the following: full selection of material, method of quantitative analysis, method of statistical observation and comparative analysis.

Findings and their discussion. During the research 292 evaluation predicates were selected from the examined novels “Invisible Monsters” and “Survivor” by Chuck Palahniuk. All these lexical units were compared with their translations into Russian. Lexical transformations, in their turn, serve as the basic grouping feature. Thus, such lexical transformation as *generalization* comprises 9% of all transformations which were used in the process of translation. E.G.: the expression *The yards and yards of brocade scarf* in the translated edition of the novel “Invisible Monsters” is represented by the phrase ‘парчовый шарф кажется бесконечным’, where the word ‘бесконечный’ substitutes for the phrase *the yards and yards*. The matter is that the word *yard* reflects English and American reality, but the translators goal is to adjust the text to the readers who speak Russian. So, the Russian word ‘бесконечный’ has much more general meaning. 6% of all transformations is dedicated to *concretisation*. E.G.: the phrase *A tiny black outline* in the Russian edition of the novel “Survivor” is translated as ‘крошечная фигурка’. According to the dictionary the word *outline* has the meaning ‘очертания’, ‘контур’, but in this very context the word refers to a girl. That is why in this case the word *outline* is translated as ‘фигурка’. 26% of transformations accounts for *compensation (addition and omission)*. E.G.: the English word *fabulous* is translated into Russian with the help of *addition* as ‘восхитительна и фантастична’. The word collocation *beautiful woman* is, on the contrary, translated with the help of *omission* as ‘красавица’. The rate of the use of *meaning extension or sense*

development comprises 8% of the total number of the used lexical transformations. E.G.: in his novel “Survivor” Palahniuk describes the hands of a girl with sallow complexion using the following words: *Something waxy, looking raw and white*. Into the Russian language this sentence is translated as ‘восковые и белые как не пропечённое тесто’. Here the lexical unit *raw*, which is usually translated as ‘сырой’ has a much more extended meaning that is achieved with the help of comparison with dough. **Descriptive translation or paraphrase** is used in 13% of cases. This translation transformation is a great means of expressiveness in a literary text. E.G.: in the Russian edition of the novel „Invisible Monsters“ the original lexical unit *nun*, which has the meaning ‘монашка’, is descriptively translated as ‘сердобольное создание’. **Complete transformation** in the process of translation of the examined two novels by Chuck Palahniuk is used in 14% of cases. E.G.: the main character of the novel “Invisible Monsters” while talking about such a disease as AIDS uses the phrase *Fade to black* that may be literally translated as ‘увядать до черноты’. The translator uses the complete transformation and conveys the essence of this phrase with the help of words ‘Это синоним безнадёжности’. Thus, in spite of the absence of common components between these two evaluation expressions, on and the same idea is reflected in both phrases. 5% of translation transformations falls on *equivalents* or the so called *lexical matches*. This term stands for such lexical units which have the full correspondence in the language of translation, which is not a very common phenomenon. E.G.: the word collocation *long-legged beastie*, represented in the novel “Survivor”, is translated into Russian as ‘длинноногая бестия’, which is a total equivalent for the original evaluation predicate. In many cases English lexical units can be translated into Russian in different ways. They have the so called *various equivalents*, which comprise 12% of the whole number of lexical transformations in the above mentioned novels. E.G.: the lexical unit *queer* can be found in the novel “Survivor” and it has the following meanings: (1) *Deviating from what is expected or normal*; (2) *Used as a disparaging term for a gay man or lesbian* [2, p. 286]. In the Russian edition of the novel the translator’s choice fell on the second meaning of the word *queer*, so the translation sounds as ‘рей’.

Conclusion. As the result of the analysis the frequency of use of these or those translation transformations is defined. It is revealed that all of them are used in the process of translating English evaluation lexical units into Russian in the context of literary texts belonging to foreign writers.

Reference list:

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2. The Oxford Dictionary of Modern Slang / ed. by J. Ayto, J. Simpson. – Oxford; New York: Oxford University Press, 1996. – 286 p.