SECTION 4. THEORETICAL BASIS ON ADEQUATE TRANSLATION ISSUES

4.1 ENSURING THE QUALITY OF TRANSLATION THROUGH ADEQUATE TRANSMISSION OF THE STRUCTURE OF THE UTTERANCE

Verkhovtsova O. M., Senior Lecturer at the Department of Foreign Languages, National Aviation University, Kyiv, Ukraine
Golodniuk A. A., Senior Lecturer at the Department of Foreign Languages, National Aviation University, Kyiv, Ukraine
Kutsenko O. V., Senior Lecturer at the Department of Foreign Languages, National Aviation University, Kyiv, Ukraine

Abstract. Linguists have always been interested in the act of speech as a way of transmitting and perceiving information and influencing the addressee. After all, communication would not make sense in the absence of clearly identified and complete components. In terms of communication, the sentence is qualified as an expression, a unit of communication constructed according to the laws of the corresponding language. It is in the utterance that the speaker performs the necessary communicative tasks, emphasizing certain components. English belongs to the group of analytical languages, in which grammatical relations tend to be conveyed mainly through syntax, that is, through auxiliary words (e.g., prepositions, modal verbs) and a fixed word order, context or intonation variations. In the Ukrainian language, as in the synthetic one, synthetic forms (inflection or agglutination) of expression in a sentence prevail. The role of the word is indicated by the word itself and does not depend on its place in the sentence. The difference in both languages structures may cause some troubles during translation. So, the purpose of the study is to find out how the syntactic structure of the utterance changes when translating an English text into Ukrainian and vice versa. The object of the research is an extended sentence, which is considered in terms of its communicative organization.
The subject of the research is ways of transmitting rheme when translating sentences from English into Ukrainian and from Ukrainian into English.

1. Introduction

A sentence is the smallest unit of communication. It is a meaningful combination of words or a single word, grammatically and intonationally designed as a relatively complete whole that carries certain information. The content of a sentence is usually a propositional form of so-called pragmatic variables. In a statement, pragmatic variables acquire specific meanings, as a result of which the propositional form turns into a closed sentence. During translation, a sentence can

retain its structure, but very often the translator has to rebuild the sentence in order to preserve the correctness of the utterance.

The accuracy of the translation of any text depends not only on the correct reproduction of the meaning of words, but also on the placement of accents of the utterance, compliance with the full or partial syntactic aspect. Usually the narrative sentence has a direct word order, which greatly facilitates the translation from the source language into the target language.

In the process of communication, people do not just build sentences, but use these sentences to perform actions such as informing, asking, giving advice, asking questions, ordering, warning, promising, expressing of gratitude, etc. These are all speech acts. In speech acts, sentences are used; but speech acts and sentences are different concepts. There are differences between a sentence and a statement.

Every sentence, regardless of the order of words and phrasal accents, has almost always two parts: the basic statement and the communicative purpose of the statement. Basic part (theme) is a certain piece of information or information that is guessed by the situation. The communicative purpose of the utterance (rheme) is new information previously unknown to the listener. Actual division provides for the entry of the proposal into a broader context, because the proposal acquires a specific division depending on other proposals that surround it and the general content associated with it. However, finding a rheme at the beginning (or middle) of a sentence may also be due to the need for its positional contact with the members of the previous sentence; split of the common rheme; rhythm; the author's desire to quickly express the main idea. In most cases - if not all - the structure of the topic is deliberately formed by the writer. And the translator must be able to convey its hidden meaning, otherwise the accuracy of the translation will be questionable.

The terms theme and rheme are common. In European languages these terms are widely used, for example, thème et rhème (fr), тема і рема (ukr), thema und reme (ger), tema och rheme (sw), teema ja reemi (fin), in English, along with the same names (theme and rheme), topic and comment, topic and focus are much more commonly used. The concepts of basis and nucleus, subject and predicate, assertion and presupposition are also meaningfully close to them. The use of this type of terms involves the division of the sentence into two components, one of which qualifies as the main, and the other as an auxiliary, i.e. semantically additional.

2. The study of the issue

The topic of the actual division of sentences in philology has been developing for over 100 years. However, despite a large number of works on the phenomenon of actual division, many aspects remain unclear. Discussions are conducted on the nature of actual division, its relationship with other phenomena in the study of language, the structure of speech.

The Czech philologist Willem Matezius, chairman and organizer of the Prague Linguistic Circle, was the first to use the term "actual division of the

sentence" as the term of a linguistic phenomenon. He regarded it as an equal, parity-syntactic order, based on its importance in expression. According to Mathesius, the division of a sentence into a base and a nucleus is the division of the sentence itself, not the judgment. The scientist called such division relevant because it depends on how the sentence is included in the speech situation. The merit of V. Mathesius is not only the fact that he significantly deepened his understanding of the basic concepts of actual division, but also determined the place of this doctrine in the system of functional grammar as a whole.

In Ukrainian linguistics, O. Melnychuk studied the communicative organization of sentences most fully [4]. He clearly outlined the problem of actual division of the sentence, revealing the relationship between external-syntactic and internal-syntactic structure of the sentence and clarifying the features of syntagmatic division of simple and complex sentences.

The linguistic encyclopedic dictionary defines the topic as "a component of the actual division of the sentence, the starting point of the message. The topic can be any member of the sentence. It is recognized by the initial position in the sentence ("To love means to live"), by the nature of the emphasis; by context. According to A.A. Shakhmatov, G. Paul, O. Espersen [3] and some other researchers, the speaker's attention is focused on the topic. J. Firbas [2], on the contrary, believes that the topic contains secondary information and has the lowest degree of communicative dynamism.

However, according to researchers, the completeness of information is created by a dynamic combination of theme and rheme. A.A. Shakhmatov and L.V. Shcherba noted that the topic corresponds to the logical subject of judgment. The topic consists of two components: information and thematization; the first is used to implement new information, and the second is to attract the attention of the recipient. Usually the topic is formed by an active participant of communication, and can be reported as objective information. The task of the translator in this case is to fully convey the thematic of the sentence in order to preserve the idea of the writer or speaker.

3. Means of expressing theme and rheme

An interesting fact is that the actual division does not coincide with the constructive-syntactic one, because, depending on the conditions, any member of the sentence can be both the theme and the rheme. Example: "To live (theme) is to meet challenges (rheme)", "To meet challenges (theme) is to live (rheme)".

For the purpose of study we made a selection of illustrative examples from Den Brown's novel "Origin" [1], "Miss Emily Martin and Other Stories" by Lynn K. Thornsen [11], "The Dice Man", Luke Rhinehart [7], Sidney Sheldon's A Stranger in the Mirror [9], and random publications in the Ukrainian and British press. The literary text appears as a multilayered inhomogeneous structure from the point of view of its composition and from the point of view of the plot and semantic connections, which is reflected in the ways of arrangement of elements of

actual division. It turned out that the most frequent is such an arrangement that coincides with the non-emphatic actual division, when the theme and rheme are in a state of communicative equilibrium:

Bishop Antonio Valdespino was a formidable figure in Spain — not only a trusted friend and counselor to the king himself, but one of the country's most vocal and influential advocates for the preservation of conservative Catholic values and traditional political standards. [1.8]

Єпископ Антоніо Вальдеспіно був помітною фігурою в Іспанії - не тільки вірним другом і радником самого короля, але одним з найгучніших і впливових захисників консервативних католицьких цінностей і традиційних політичних стандартів.

Their conversations were never about technology; all Kirsch ever wanted to discuss with Langdon was the arts. [1.8]

Їх розмови ніколи не торкалися технологій; все, що Кірш коли-небудь хотів обговорити з Ленгдоном було мистецтво.

Проте Україна й тут іде особливим шляхом: книжковий простір формують не тиражі, а книга, про яку говорять у культурному середовищі, не завжди потрапляє в інформаційний простір. [13]

However, Ukraine is following a special path here as well: the book space is not formed by circulations, and the book that is talked about in the cultural environment does not always fall into the information space.

Such cases are usually not difficult to translate, the location of the theme and rheme in the sourse sentence correspond to their location in the translation.

When comparing the means of expression of the actual division in Ukrainian and English, we found that if the Ukrainian language (language with a synthetic way of expressing grammatical connections) is most characterized by the position of the rhyme at the end of the sentence, then for English (the language whth syntactic features) the expression of rhyme is carried out using certain constructions. It follows that the order of words, which is irrelevant in the Ukrainian language at the level of syntactic structures, is an important means of actual division, a relevant component of the communicative structure of the sentence. In English, with its stable word order, this tool cannot be used for actual division as widely and freely as in Ukrainian. Due to the above features, the biggest problems in translation arise when the rhyme-subject occupies the final position in the Ukrainian sentence [3.15]. The concept of topic-rhematic division is very important in any language. The study of topics and rhymes is an integral part of the study of grammar theory. These elements play a significant role in the translation from one language to another or in the analysis of a literary text, because if we choose the wrong topic and rhyme in the sentence, there may be a misunderstanding of the meaning of the text. The topic of rhematic division is a rather controversial issue, and it is a huge problem in linguistics.

Outside in the garden, in a mass burial pit, are interred the bodies of hundreds of Hungarian Jews who died during the horrors of the Nazi occupation. [1.46]

Зовні в саду, у масовому похованні, поховані тіла сотень угорських євреїв, які загинули під час жахів нацистської окупації.

На хуторі з`являється тендітна міська дівчина Майя. Навіщо вона тут? [1.46]

A fragile city girl Maya appears on the farm. Why is she here?

Among the means of expression of the actual division of the sentence we can distinguish phonetic, syntactic and lexical-grammatical.

Moving the logical emphasis in one sentence gives a different actual division. The position of the rheme at the beginning or in the middle of the sentence may also be due to the need for its positional contact with the corresponding member, which was in the previous sentence; dismemberment of the common rheme; rhythm; the desire of the interlocutor to quickly express the main idea. Researchers of the syntax of modern English believe that the interrogative method of highlighting the topic and rheme of speech is the most formalized procedure. With this approach, the topic of the statement can be identified with the content of the question, the answer to which it serves, and rheme - with the part of the information of the statement, which is a direct answer to the question. Phonetic means include logical (phrasal) stress and other intonation means (pauses, pronunciation tempo, etc.). Sometimes the parameters that distinguish statements from sentences include communicative structure (actual division), which is expressed by word order and intonation. An indispensable component of a sentence is intonation. It performs communicative (aimed at expressiveness of the statement) and modal-emotional (designed to convey shades of different feelings) functions. Logical emphasis always distinguishes rheme.. Intonation is possible only with oral speech.

*"Your host has been very secretive about the purpose of tonight's event. Not even the museum staff knows **what's** happening. [1.49]*

*«Ваш господар дуже приховує мету сьогоднішньої події. Навіть працівники музею не знають, **що** відбувається.*

From a syntactic point of view, each sentence contains some communication and information center, which often transmits some new information about the subject of the message. In any speech, most often the theme is placed at the beginning of the phrase, and the rheme at the end. This sequence is called progressive.

Once a year, when Kirsch returned to Cambridge to speak at the MIT Media Lab, Langdon would join him for a meal at one of the trendy new Boston hot spots that Langdon had never heard of. [1.42]

Раз на рік, коли Кірш повертався в Кембридж, щоб виступити в MIT Media Lab, Ленгдон приєднувались до нього за вечерею в одному з модних нових гарячих точок Бостона, про які Ленгдон ніколи не чув.

Otherwise, the sequence (rheme ⁻ theme) is regressive. This order can be explained by many reasons: the positional compatibility of the rheme with the

member of the sentence in the previous statement, the rhythm, the desire of the speaker to focus on the main thing as soon as possible.

In this regard, the text can be understood correctly, and the translation is considered adequate if it correctly conveys not only the meaning of words, their grammatical forms and syntactic relations, but also when it correctly reflects the actual (topic-rhetorical) sentence structure. When translating, the principles of syntax cannot be ignored, as this leads to the loss of nuances and peculiarities that can be semantically important.

Письменники з квитками Компартії України очолили національно-визвольний рух та пішли в політику, не ставши в ній авторитетами. Натомість лідерами думок у царині культури бути перестали. [13]

"Writers with tickets from the Communist Party of Ukraine led the national liberation movement and entered politics without becoming authorities in it. Instead, they ceased to be leaders of thought in tsarist culture.

Among the lexical and grammatical ways of distinguishing rheme, remodeling constructions occupy a significant place. These can be passive constructions for underlining the object, the use of an indefinite article, the permutation of the main and subordinate clauses.

Due to the fixed order of words, the English subject can be both a subject and a rheme of the sentence, as well as the predicate, an object and circumstance can be included in both thematic and rhematic groups of a sentence. The translator must show flexibility, if necessary, replace verbs with nouns, omit some words, use impersonal constructions, change the members of the sentence. As a result, there are difficulties in translating from English into Ukrainian and vice versa. Thus, when translating from Ukrainian, the translator is faced with the limited possibilities of the English word order, when translating from Ukrainian into English, the opposite problem arises: which word order of the large number of options to choose.

Цей детективний трилер фахівці охрестили окультним, еротичним, містичним, філософським і навіть магічним. [13]

Specialists have dubbed this detective thriller occult, erotic, mystical, philosophical and even magical.

До 2011 року в Україні розмітали, мов гарячі пиріжки, лише українську версію «Гаррі Поттера». [13]

Until 2011, only the Ukrainian version of Harry Potter was swept away like hot cakes in Ukraine.

In the Ukrainian language neutral statements, which, according to various estimations make up about 70% of all statements, are built according to thematic progression: each subsequent sentence in the text is based on the previous one, advancing the statement from the given to the new one. In English the position of the rheme and theme does not directly affect the order of words in the sentence and does not change it so dramatically. However, the language units that determine the actual structure of the utterance may change the position in the utterance depending on its type. Exclusive-restrictive adverbs are often used to highlight the rheme.

Nonetheless, that's what the rabbi had been doing this week, and the notepad on his desk looked to have been assaulted by a wild torrent of hand-scrawled notes, so messy that Köves could barely make them out himself. [1.48]

Тим не менш, саме цим займався рабин цього тижня, і блокнот на його столі виглядав так, як ніби на нього напав дикий потік рукописних поміток, таких неохайних, що Кевес ледве міг їх розібрати.

Бо тільки безгрішна душа зможе побачити двох вояків гетьмана Петра Дорошенка, які пробудилися через 340 років, щоб відшукати рай. [13]

Because only a sinless soul will be able to see two soldiers of Hetman Petro Doroshenko, who woke up 340 years later to find paradise.

Such a means of accentuating one or another part of the information can be various lexical and syntactic markers - highlighting particles, adverbs that act as intensifiers in both Ukrainian and English. The main function of these words in the text is to emphasize the rheme and related lexical items:

I just slept badly last night, that's all, don't make a fuss about it. [9.61]

Я просто погано спав, от і все ... Не роби проблем.

*Предки заповіли йому не **лише** скарб, а й родинне прокляття... [13]*

*His ancestors bequeathed him not **only** a treasure but also a family curse.*

In English emphatic syntactic structures *nothing...but*, *it is he who, can't help (doing)* are widely used. which are usually translated by emphatic particles *лише, тільки, хоча, те, що... .*

*Потім Василь Шкляр своїм «Чорним вороном» задав найвищу на сьогодні тиражну планку – 300 тисяч проданих копій. Її дотепер не подолав навіть **той, кого** вважають модним та популярним. [13]*

*"Then Vasyl Shklyar set the highest circulation mark for his" Black Crow "- 300 thousand copies sold. It has not yet been overcome even by **those who** are considered fashionable and popular.*

It was that same evening that she sat high on the ridge of the hill, watching two plumes of clouds drift across the western sky. [9.69]

Того ж вечора вона сиділа високо на хребті пагорба і дивилася, як дві хмарини пливуть по небу на заході.

It was along this stage of my somewhat sordid road to truth that I discovered the Dice Man [8.16]

Саме на цьому етапі моєї дещо жахливого шляху до істини я відкрив для себе цю людину.

In bars, restaurants, theaters, taxis, stores – whenever out of sight of those who knew me – I was soon never myself, my old normal self. [8.112]

У барах, ресторанах, театрах, таксі, магазинах - коли б я не був поза увагою тих, хто мене знав - я скоро ніколи не був собою, яким я був, тим самим, нормальним.

To place accents properly is fundamental when translating any text, especially fiction. Emphatic words and structures are strong means of emphasizing,

but they are not used in all cases. In the Ukrainian language, the rheme is most often marked by the position in a sentence. When translated into English, it may not manifest at all.

4. Conclusions

The results of the research show that, except in cases where the above differences are determined by the grammatical structure, the translation should always reproduce the thematic structure created by the author's idea. It is safe to say that awareness of the thematic structure can be a valuable tool for determining the quality of translation. The analysis of the source text involves taking into account all linguistic aspects: semantic, syntactic, and pragmatic. In contrast to scientific and socio-political texts, the literary text appears as a multilayered inhomogeneous structure in terms of composition and in terms of plot and semantic connections, which is reflected in the ways of arranging the elements of the actual division. Learning to recognize and distinguish the theme and rheme is necessary for the logically correct construction of the text, because one of the criteria for the correct transfer of the text in translation is its structure, and hence coherence, logic, integrity. Therefore, in order to perform an adequate translation, the ability to analyze the text and find the theme and rheme is important.

We can claim that the adequacy of the translation of the entire text may depend on the identifying the logical emphasis of the utterance. Often inexperienced translators do not pay attention to the communicative center of the sentence, making a literal translation which contradict the theory of actual division of the sentence. In the process of translation one should take into account the specifics of the target language, and preserve the semantic aspect while fully or partially preserving the syntactic aspect. To achieve the adequacy of translations it is necessary to make some modifications to the syntactic structure of the source text in a way that the communicative functions of the relevant fragments of the text are preserved.

In most cases - if not all - the structure of the topic is deliberately formed by the writer. And the translator must be able to convey its hidden meaning, otherwise the accuracy of the translation will be doubtful.

Thus, the awareness of the thematic structure can be a valuable tool for determining the quality of translation. Analysis of the source text takes into account at least three aspects: semantic, which is the selection of semantic correspondences in the language of translation, syntactic, i.e. analysis of sentence structure and functions of its components, and pragmatic, which takes into account the intention of the speaker. Learning to recognize and distinguish the theme and the rheme is necessary for the logically correct construction of the text, because one of the criteria of the text is its structure, and hence coherence, logic and integrity. In contrast to the formal division, the actual division is related to the implementation of the sentence in the language practice as a unit of information, which must be designed in accordance with the communicative tasks.

REFERENCES

1. Brown Den (2017). Origin. - NewYork: Anchor books.

2. Firbas, J. (1994). Round table on functional linguistics. Vienna: University of Vienna: English Working papers, Vol.3, No.1, Retrieved from https://en.wikipedia.org/wiki/Jan_Firbas

3. Karaman S.O., Karaman V.O. (2011). Suchasna ukrayins′ka literaturna mova. K.: Litera LTD (in Ukrainian)

4. Kiyak T.R. (1989). Linhvistychni aspekty terminolohiyi. Kyiv: UMKVO Publishing House, (in Ukrainian)

5. Kochergan M.P. (2002). Introduction to Linguistics: A textbook for students of philological specialties of higher education. - Kyiv: Publishing Center "Academia".

6. Linguistic encyclopedic dictionary. Retrieved from prvrn.ru/uk/lingvisticheskii-enciklopedicheskii-slovar-1990-skachat-pdf/

7. Modern Ukrainian literary language. Syntax: [col. monograph] / Labor. Red. the Institute of Linguisticsnamed after O.O. Potebnya, Academy of Sciences of the USSR; ed. I.K. Bilodid. - Kyiv: Naukova Dumka, 1972. (in Ukrainian)

8. Rhinehart Luke. (2007). The Dice Man. London: Harper Collins Publishers.

9. Samarin D.A. Grammatical concepts of V. Matezius and L.V. Shcherba (comparative aspect) Retrieved from https://cyberleninka.ru/article/n/grammaticheskie-kontseptsii-v-mateziusa-i-l-v-scherby-sravnitelnyy-aspekt

10. Sheldon Sidney (1993) A Stranger in the Mirror Harper. London: Collins Publishers.

11. Thornsen Lynn K. (1989). Miss Emily Martin and Other Stories. Boston: The Four Seas by Branden Publishing Company.

12. Vykhovanets′ I. R. (1992). Narysy z funktsional′noho syntaksysu ukrayins′koyi movy / I. R. Vykhovanets′. – K.: Naukova dumka.

13. http://nk-online.com.ua/kultovi-knigi-ukrayinskih-avtoriv/