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SAVING OF SYNTACTIC STYLISTIC DEVICES FEATURES IN JOURNALISTIC TEXTS TRANSLATION

Abstract

The article considers the peculiarities of saving expressive stylistic devices of syntax in the translation of journalistic texts. An overview of the most common ways of rendering expressive stylistic devices in the Ukrainian language is introduced. The connection between the concepts of "expressiveness" and "journalistic text" is clarified, which means that the speaker conveys his / her attitude to both the message and the addressee through the expressiveness of stylistic means. Such syntactic devices of the text expression as rhetorical question, parcelling, parallel constructions, anaphora and epiphora are determined to be the most common in the studied journalistic texts. In addition, the content of the afore-mentioned expressive stylistic means of syntax and the functions, they perform in journalistic texts, are revealed. Particular attention is paid to the features of syntactic stylistic devices rendering in the Ukrainian language. It is noted that in most cases the translation of such stylistic devices of syntax as rhetorical question and parcellation does not cause difficulties; they can be rendered literally. Such a syntactic stylistic device as parallel constructions, used mainly to focus attention on the main idea of the utterance, in most cases, is fully preserved in translated text. However, regarding the stylistic device of anaphora in the target language, used in the source language, there are the cases when its preservation is completely impossible or only partially possible due to the differences in the syntactic organization of English and Ukrainian. The article also reviews the characteristics of the other stylistic devices reproducing, in the translation of which transformations can be quite significant. The prospects for the further research are also outlined.

Keywords: stylistic device, translation, parcelling, parallelism, anaphora, epiphora.

1. Introduction.

An increased interest to the problem of transmitting expressive stylistic devices of the source language into the target language is predetermined by the need to achieve maximum impact on the reader, which is especially important for journalism. This type of translation often causes difficulties due to the national peculiarities of the stylistic systems organization of different languages as well as differences in the subjective perception of each of them (Карабан, 2003). That is why many linguists and philologists, namely N. V. Glinka (Глінка et ad., 2013), V. I. Karaban (Карабан, 2003), T. A. Lasinska (Ласінська, 2016), N. Ye. Lemish (Lemish et al., 2020), Yu. V. Pavlovska (Павловська, 2010), N. M. Pechko (Печко, 2013), S. V. Radetska (Радецька, 2013), J. C. Catford (Catford, 1969), I. V. Korunets (Korunets, 2001), emphasize the need to preserve the English-language image when translating it into Ukrainian, paying attention to the fact that, first of all, the translator should strive to reproduce the function of the expressive stylistic device.

A necessary element of journalistic style is expressiveness, which is seen as a manifestation of the speaker's individuality that is represented in the feelings, emotions and evaluations of the subject. Expressiveness also occurs in the text as a means of pragmatics, which, on the one hand, in combination with other linguistic means of a context promotes the manifestation of the journalist's positions, his interpretations, emotions and appraisals. On the other hand, it helps to reveal the author's language strategy and makes an influence on the reader (Косоножкина, 2013). According to the levels of the language functioning, I. V. Arnold (Арнольд, 1999); K. I. Bayun (Баюн, 2015); M. P. Brandes (Брандес, 2004); A. V. Prokoichenko (Прокойченко, 2014), I. A. Pulenko (Пуленко et al., 2015), O. M. Turchak (Турчак, 2015), E. Yu. Tchaikovska (Чайковська, 2012) distinguish different types of expressiveness, namely: graphic, phonetic-phonological, lexical, phraseological, word-forming, grammatical (morphological and syntactic), textual. The object of our study is syntactic expressive stylistic devices or expressive syntax, which have always been actively researched by such linguists as: E. M. Beregovska (Береговская, 2004), O. Yu. Ivanova (Иванова, 1999), N. M. Ivkova (Івкова, 2010), O. O. Kostrova (Кострова, 2004), B. Toshovich (Тошович, 2006), P. Braun (Braun, 1998), W. Fleischer (Fleischer, 1975), K.-H. Göttert (Göttert, 2004). Taking into consideration the general tendency, typical of the modern journalistic style, its convergence with colloquial speech and, correspondingly, the use of expressive syntactic constructions, their study remains topical.

2. Aim and Objectives.

Thus, the **aim** of the article is to state the features and methods of syntactic expressive stylistic devices in the translation of journalistic texts from English into Ukrainian. According to the general aim, the following **objectives** of the article are defined:

- to consider the characteristics of stylistic devices reproducing in English;
- to single out the main syntactic expressive stylistic devices used in the journalistic style;
- to find out the peculiarities of preserving syntactic expressive stylistic devices in the translation of English journalistic texts into Ukrainian.

3. Methodology.

The aim and objectives of the article have predetermined the choice of the main research methods. *The method of linguistic and stylistic observation* is used to analyze the journalistic style and find out its pragmatic orientation; *a linguistic and stylistic analysis* is used to identify stylistic devices in journalistic texts, which serve as stylistic means of expression and perform certain stylistic functions; *a comprehensive translation analysis* is used to describe the features of expressive stylistic devices preserving in the translated text.

In this article, English-language examples are taken from such journal sources as *BMC Medical Ethics*, *Discover, National Geographic, The Economist, Traveler* and their original translation is provided.

4. Results.

Expressive devices function mainly to describe and, as a rule, they do not create new images but intensify the emotionality of the work by means of a special syntactic construction of sentences, such as the use of rhetorical questions, parallel constructions or oppositions. Stylistic devices are diverse and numerous. However, they are based on the same linguistic principle, on which the whole mechanism of language is based, i.e. the comparison of phenomena and search for similarities and differences between them, contrast and equivalence (Арнольд, 2002).

The presence of expressive stylistic devices as the main distinguishing feature of English journalistic texts causes a number of problems when translated into Ukrainian, concerning the proper conveyance of their meaning. The last notion, first of all, requires mastery of the "stylistic correspondence" and "stylistic equivalent" concepts. According to the linguist, the first of these concepts is achieved by taking into account the peculiarities of the text styles in the source language and the target one and adequate conveyance of all stylistic characteristics of the source text. The stylistic equivalent, in turn, is defined as a stylistic device of the target language, equal to the corresponding means of the source language (Карабан, 2003).

The translation of stylistic devices, which introduce the figurative style of a journalistic text, often results in difficulties within the target text due to the national characteristics of stylistic systems of different languages. However, most translators emphasize the importance of preserving the image used in the source language when translating into the target language, noting that the translator should first and foremost tend to reproduce the function of a stylistic device. To translate an expressive stylistic device, it is necessary to determine its information content and semantic structure. An expressive device includes a certain subjective appraisal, nomination and aesthetic information (Косоножкина, 2013). The new meaning that the expressive device acquires in the context becomes an element of its semantic structure and a certain word or expression in the literal meaning used in the interpretation of this technique, as a rule, corresponds to the given element.

That is why when it is impossible to fully convey the meaning of a stylistic device in the target language with the help of a language equivalent, there is compensation for the image achieved by transmitting its conceptual content, in other words through descriptive translation. The linguist L. V. Kosonozhkina identifies the following parameters of the equivalent translation of expressive stylistic devices in terms of their content: the conveyance of semantic information of the source language image into the target language; the conveyance of emotional and evaluative information; the equivalent translation of expressive information and adequacy of conveying the aesthetic information. If the semantic basis of the expressive stylistic device of the source language is preserved, then the equal language image will be formed with the appropriate content in the target language (ibid., p. 196).

Among the stylistic devices, which are mostly used in journalistic texts, are the rhetorical questions. They are quite easy to be found out in the article because the authors often use this device after a certain statement. Rhetorical question is understood as "a stylistic figure in which the question being asked needs no answer, but only draws the reader's / listener's attention to one or another phenomenon" (Conrad, 1983). The aim of using rhetorical questions is to involve the reader into thinking about the topic, to turn him from a passive reader to an active one, to encourage him to draw a certain conclusion. Therefore, a rhetorical question creates a certain enthusiasm in the article (Єфімов et al., 2004), for example: *Does the squabble matter then? – Чи взагалі сварка має якесь значення?; Was this the infrastructure that supplied the legendary Hanging Gardens of Babylon? – Чи була інфраструктура тим фактором, що підтримував легендарні Висячі Сади Семіраміди?; What happens to these stars when they die? – Що відбувається із цими зірками, коли вони помирають?* (National Geographic, 2013 URL: https://www.nationalgeographic.com/science/article/130531-babylon-hanging-gardens-nineveh-seven-wonders).

When translating rhetorical questions, there are no special problems compared to other means of expression. In the process of translating them, one should only take into account the stylistic and grammatical norms of the target language, for example: *Could it be, then, that the famous gardens were in Nineveh all along? – Чи могли відомі сади увесь цей час бути у Ніневії?* (National Geographic, 2013 URL: https://www.nationalgeographic.com/science/article/130531-babylon-hanging-gardens-nineveh-seven-wonders).

Another common syntactic stylistic device is parcelling, by which "the representation of a sentence in the form of two or more phrases for expressive purposes" or a stylistic device that "divides syntactically coherent text into intonationally split pieces, separated by a dot" is understood (Геллер, 1991). The point concerns conferring the status of independent expression to separate parts of a sentence which are out of brackets or separated. It does not concern truncated constructions (Апалат, 2002, p. 306; Береговская, 2004, p. 11). Parcelling is a phenomenon of the dynamic aspect of a sentence, which is determined by the functional perspective of speech (Брандес, 2004, p. 12).

Parcelling is sometimes considered as one of the occasional (speech) ellipse cases, typical of a personally coloured speech within distant communication and a spontaneous speech within direct communication (Даштамирова, 1973, p. 60). However, this definition of parcelling is unique, compared to its traditional interpretation (Иванова, 1999), so parcelling is the method of expressive syntax, which involves dividing of the sentence structure into several intonationally separated parts to create certain stylistic effects (Геллер, 1991, p. 25).

Because of the parcelling use, the stated information is more compressed, but at the same time it remains clear to the reader (Радецька, 2013, p. 269), for example: *Europe is beautiful. Beautiful but strange. – Європа – прекрасна. Прекрасна, але дивна* (Traveler,

2016 URL: https://www.cntraveler.com/galleries/2016-03-31/the-50-most-beautiful-places-in-europe). In this example, in addition to parcelling, the syntactic device of repetition of the word *beautiful* is also used.

The journalistic text is characterized by a high frequency of using the stylistic device of parcelling, which at the level of a simple sentence performs the function of highlighting and emphasizing, supplementing and clarifying, as well as the emotional emphasis of the information contained in it. The use of stylistic parcelling at the level of a complex sentence is more typical of the publicist style and is conditioned by the documentary and factual accuracy and information content of this style of speech (Назар, 2012, p. 216), for example: *Even if a team wanted to push past that marker. It couldn't. – Навіть якщо команда хотіла відкинути цей показник. Вона не могла; The UN would fall into disuse. Countless treaties and conventions would be undermined. – ООН може стати непотрібною. Численні угоди та конвенції стануть у такому випадку недійсними* (The Economist, 2017 URL: https://www.economist.com).

As a rule, parcelling is preserved when translating, except the cases when the use of such syntactic device in translation does not violate language norms and the general meaning of expression, for example: *Fourteen days. That's how long experts can study human embryos. – 14 днів. Це той час, який мають експерти на дослідження людських ембріонів* (Discover, 2016 URL: https://www.discovermagazine.com/health/pushing-the-limits-of-life-in-the-lab). The expressive syntactic device is completely preserved when translated into Ukrainian.

Syntactic parallelism is defined as a certain segment of speech, which consists of syntactically identical constructions united by a common idea. Such a segment of speech can have different values, i.e. both small forms (micro-parallelism), that are a certain member of the sentence, and large forms (macro-parallelism), that are several independent or additional clauses, can be in the role of parallelism (Кобзєв, 2010 URL: http: // litmisto.org.ua/?p=19731), e.g.: *They need to pathologise me. They need to give me a disease. They need to say I'm self-loathing. – Їм життєво необхідно виявити в мене певну патологію. Їм життєво необхідно вказати на наявність певної хвороби. Їм життєво необхідно сказати, що я маю ненависть до самого себе* (BMC Medical Ethics, 2017 URL: https://bmcmedethics.biomedcentral.com/articles/10.1186/s12910-017-0198-5). Here the function of syntactic parallelism is performed by the construction *They need to + Infinitive*, which is preserved in translation by means of an appropriate construction *Їм життєво необхідно+дієслово*, i.e. the English equivalent of which is *They vitally need + verb*. In this case the manifestation of macro-parallelism can be observed, because it is not a certain part of the sentence that is repeated, but the corresponding syntactic construction.

In journalistic texts syntactic parallelism serves to combine semantically related elements into polynomial syntactic units, which helps to convey the overall picture of events. Parallel constructions are used at the beginning of the paragraphs to emphasize the main idea of the utterance, give the text an official, solemn tone and convince the reader of the absolute correctness, soundness of the main ideas and positions highlighted in the article (Ярова, 2015, p. 161), for example: *And as he approaches a feisty white stallion called Napoleon in the paddock, he clicks and shushes and utters hushed reassurances; this quiet man talking and talking in the language he loves best. – Поступово наближаючись до загону, білий жеребець із запальним характером з кличкою Наполеон клацає зубами і втихомирюється, і видає мовчазне підтвердження; це той тихий чоловік, що розмовляє його улюбленою мовою* (National Geographic, 2013 URL: https://www.nationalgeographic.co.uk/travel/2017/03/chile-wild-rolling-eyed-beast-route). In

this example, when translating into Ukrainian, the method of syntactic parallelism is partially omitted, as it makes the statement too complex and incomprehensible to the reader.

In the journalistic style, parallel constructions are used in order to highlight the main idea of the statement, to convince the reader or listener of the correctness of the author's viewpoint (Мороховский, 1991, p. 147). Parallel constructions are often used in enumeration, antitheses and intensification. All parallel constructions are divided into absolute and partial. With complete parallelism, the structure of one sentence is entirely repeated in the following one (Гальперин, 1958, p. 233), for example: *It is the company <u>that has dozens of staff</u> in quality engineering and testing, <u>that conducts 130 different tests</u> on phones before they are released to the market. Company <u>that makes relatively inexpensive handsets</u> for the local market. – Це компанія, <u>яка має десятки співробітників</u> у сфері розробки методів забезпечення якості продукції та тестування, <u>яка проводить 130 різних тестів</u> на телефонах, перед тим як випустити їх на ринок. Компанія, <u>яка випускає відносно недорогі телефони</u> на місцевому ринку* (Discover, 2016 URL: https://www.discovermagazine.com).

Partial parallelism is a repetition of some syntactic units which accompany each other, for example: *And <u>you still</u> smile every time you check it, because you remember that you almost didn't buy it. <u>You still</u> turned the page without a second thought, figuring that the Stauer Metropolitan Watch for only $29 was just too good to be true. – І <u>ти досі</u> посміхаєшся кожного разу, коли перевіряєш її, тому що пам'ятаєш, що вона дісталась тобі майже задарма. <u>Ти досі</u> перегортаєш сторінку без зайвих думок, виявляючи, що 29 доларів за наручний годинник фірми Штауер Метрополітен Вотч – це занадто заманлива пропозиція, щоб в неї повірити* (Discover, 2016 URL: https://www.discovermagazine.com).

Lexical repetition in English journalistic texts is represented by such devices as anaphora and epiphora. Anaphora is a stylistic device which consists in repeating the initial element (one or more) of the first sentence in the next one (Мороховский, 1991, p. 148), for example: *<u>Our goal</u> isn't to sell you a single watch. <u>Our goal</u> is to help you fall in love with Stauer's entire line of vintage-inspired luxury timepieces and jewelry. – Нашою метою не є продаж лише годинника. <u>Нашою метою є</u> Ваше захоплення цілою серією годинників фірми Штауер, натхненною хронометрами та прикрасами у стилі вінтаж* (Discover, 2016 URL: https://www.discovermagazine.com).

Epiphora, which, unlike anaphora, is a stylistic device based on the repetition of the last word or words of the first sentence in the following one (ibid, p. 149), introduces the new colouring of meaning in journalistic speech, and promotes accentuation of repetitive elements, such as: *When it's you <u>against the society.</u> And you're the only person who can go <u>against the society.</u> – Коли ти проти суспільства. І ти – єдина людина, що спроможна йти <u>проти суспільства</u>* (Discover, 2016 URL: https://www.discovermagazine.com).

Anaphora is a stylistic figure, which is a repetition of the initial parts of a certain segment of speech. As a syntactic stylistic device anaphora is often found in the journalistic style of speech and performs a number of functions, it is used to emotionally highlight a certain part of the statement, to create the effect of preceding events or climax in particular (Кобзєв, 2010 URL: http://litmisto. org.ua/?p=19731), for example: *<u>Cities have a lot of</u> wealthy folks and artists. <u>Cities have a lot of</u> people who were born in other countries. – <u>У містах є багато</u> заможних людей та митців. <u>У містах є багато</u> людей, які народились в інших країнах* (Traveler, 2016. URL: https://www.cntraveler.com /galleries/2014-09-19/the-world-s-best-cities-for-arts-and-culture-lovers). In this example, the English anaphora *cities have a lot of* is used to emotionally highlight a part of the

statement. When translated into Ukrainian, the anaphora is completely preserved and conveyed with the help of the equivalent *у містах є багато*.

Anaphora, as one of the types of a lexical repetition, is usually preserved in translation, for example: *The teams, one British and one American, developed techniques that would have enabled embryos to surpass that 14-day hurdle. The teams published their findings in May, raising a slew of questions. – Команди, одна британська та одна американська, розвинули техніки, які б змогли допомогти ембріонам подолати 14-денний бар'єр. Команди опублікували отримані результати у травні, тим самим спровокувавши безліч питань* (Discover, 2016 URL: https://www.discovermagazine.com /health/pushing-the-limits-of-life-in-the-lab). The above-mentioned anaphora is used in order to focus on the performers and the stylistic device is fully preserved in translation.

There are also some cases when the preservation of anaphora in the target language, used in the source language, is impossible or partially possible due to the differences in the syntactic structure of English and Ukrainian, as well as the possibility that the text, preserving anaphora, can become incomprehensible to the reader, for example: *The more president used his stump speeches. The more president was convinced to evict elite from Washington salons. – Чим більше президент використовував у своїх промовах штамповані вирази, тим більше людей переконувались, що він вижене еліту із салонів Вашингтона* (The Economist, 2017 URL: https://www.economist.com). In this example, when translated into Ukrainian, the English anaphora *the more president* is conveyed using an expression typical of the Ukrainian language *чим…тим*, which only partially retains anaphora of the source language expression.

In turn, epiphora as a repetition of the final element in a few expressions, more than anaphora, helps to create a certain rhythm in publicist prose, owing to the identity of the final parts of the sentence, and makes the text more coherent. In the journalistic style, epiphora performs the following functions: 1) it can put an emphasis on the parts of expression; 2) it can contribute to the creation of a climax or assumption effect (Кобзєв, 2010 URL: http://litmisto.org.ua/?p=19731), for example: *But that scraps could not confirm the origins and fates of Philistines. Nothing actually could confirm the origins and fates of Philistines. – Але ці археологічні знахідки не могли підтвердити здогадки про походження та долю філістимлян. Насправді, ніщо не могло підтвердити їхнє походження та долю* (National Geographic, 2013 URL: https://www.nationalgeographic.com/science/article /130531-babylon-hanging-gardens-nineveh-seven-wonders). Epiphora in the target language is used with focusing the reader's attention on the impossibility of confirming a certain assumption. When translated into Ukrainian, epiphora was not fully preserved, so in the second sentence the word *філістимлян* was replaced by the pronoun *їхнє*, because the repetition of the noun could be regarded as excessive and inappropriate.

Epiphora, as well as anaphora, is preserved in translation, for example: *He wouldn't steal our data or harm our systems. And other countries can't also be smart enough to harm our systems. – Він не став би красти нашу інформацію або шкодити нашим системам. Й інші країни також не настільки розумні, щоб шкодити нашим системам* (BMC Medical Ethics, 2017 URL: https://bmcmedethics.biomedcentral.com/articles/10.1186 /s12910-017-0198-5).

In some cases, it is possible to use both stylistic devices (anaphora and epiphora) within one syntactic structure, when it is necessary to focus on several aspects of the story, for example: *The king exiled the Hebrews to Babylon. The king also stole sacred objects from the Jewish temple and took them back to Babylon. – Король вигнав іудеїв до Вавилона. Король також викрав святині з Єврейського храму та повернув їх до Вавилона* (National Geographic, 2013 URL: https://www.nationalgeographic.com/science

/article/130531-babylon-hanging-gardens-nineveh-seven-wonders). Thus, in this example, anaphora focuses on the doer of the action, while the epiphora is used to deal with the scene.

5. Discussion.

The main expressive stylistic devices used in journalistic style are singled out, namely the use of such expressive stylistic devices as rhetorical question, parcelling, parallelism, anaphora and epiphora at the syntactic level.

The research has shown that the most commonly used stylistic devices at the syntax level are rhetorical questions (18 – 12%), parallelism (9 – 6%), anaphora (9 – 6%) and epiphora (5 – 3.4%).

The peculiarities of saving expressive stylistic devices in the translation of English journalistic texts into Ukrainian have been clarified. First of all, to translate an expressive stylistic device, it is necessary to determine its information content and semantic structure. It is also important to remember that each expressive device contains a certain subjective assessment, nomination and aesthetic information.

According to linguists, metaphorical units create a peculiar problem in translation, the principle of construction of which is different in the source and target languages. In such cases, the transformations can be quite significant, they may be accompanied by a replacement of the stylistic status of the unit in particular. In addition, when translating archaisms, author's expressive words etc., which do not have direct equivalents in the target language, the translator faces the difficulties in reproducing them in translation.

In contrast to the above-mentioned, the translation of most of the considered expressive stylistic devices of syntax does not cause significant difficulties.

The most commonly used stylistic devices in English journalistic texts are rhetorical questions and parallel constructions at the syntactic level, each of which requires a separate translation method. In turn, rhetorical questions are translated by a corresponding rhetorical question or by replacing a rhetorical question with an assertion, i.e. a statement. Stylistic and grammatical norms of the target language should also be taken into account when translating rhetorical questions. In journalistic texts syntactic parallelism serves to combine semantically related elements into polynomial syntactic units, which helps to convey the overall picture of events. Parallel constructions are used mainly to focus attention on the main idea of the statement that is why they are fully preserved in translation in the vast majority of cases.

6. Conclusions.

Thus, our research has established the expressive stylistic devices of syntax used in English-language journalistic texts and the peculiarities of their preservation when translated into Ukrainian. In accordance with the set tasks, the paper considers the peculiarities of reproducing stylistic devices in English. We have found that such syntactic expressive stylistic devices as rhetorical question, parcelling, parallel constructions, anaphora and epiphora are the most common ones in the analyzed journalistic texts.

Particular attention is paid to the disclosure of the content of these syntactic stylistic devices and the functions they perform in journalistic texts. In addition, we conclude that the above-mentioned expressive stylistic devices of syntax are one of the important factors in forming a certain subtext that can affect the recipient, and their proper reproduction in translation is a necessary condition to ensure full restoration of the whole idea structure of the journalistic style through the means of another language. To recreate emotionality and emphatic phrases, the translator should adhere to all stylistic and grammatical norms of the target language, using lexical, grammatical and graphic means of reproduction.

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Бібліографічний опис:

Анотація

У статті розглянуто особливості збереження виразних стилістичних прийомів синтаксису при перекладі публіцистичних текстів. Зроблено огляд найбільш уживаних способів відтворення виразних стилістичних прийомів українською мовою. З'ясовано зв'язок між поняттями "експресивність" та "публіцистичний текст", який полягає в тому, що через експресивність виразних засобів мовець передає своє ставлення і до повідомлення, і до адресата. Визначено, що такі синтаксичні прийоми увиразнення в тексті, як риторичне питання, парцеляція, паралельні конструкції, анафора та епіфора, найчастіше зустрічаються в розглянутих публіцистичних текстах. Крім того, розкрито зміст вищенаведених виразних стилістичних прийомів синтаксису та функції, які вони виконують у публіцистичних текстах. Особлива увага приділена особливостям відтворення виразних стилістичних прийомів синтаксису українською мовою. Встановлено, що переклад таких стилістичних прийомів синтаксису, як риторичне питання та парцеляція, здебільшого не викликає труднощів; їх вдається передати дослівно. Такий стилістичний прийом синтаксису, як паралельні конструкції, що використовується загалом з метою акцентування уваги на головній думці висловлювання, у переважній більшості випадків повністю зберігається при перекладі. Однак, що стосується стилістичного прийому анафори в мові-перекладу, вжитого в мові-оригіналу, існують випадки, коли його збереження зовсім неможливе або лише частково можливе, що пояснюється розбіжностями в синтаксичній організації англійської та української мов. У статті також зроблено огляд особливостей відтворення інших виразних стилістичних прийомів, при перекладі яких перетворення можуть бути досить значними, та намічено перспективи подальших досліджень.

Ключові слова: стилістичний прийом, переклад, парцеляція, паралелізм, анафора, епіфора.