

## **THE LEXICAL AND IRONIC EFFECT OF PROSE FABLES AND THE TECHNIQUES OF THEIR TRANSLATION**

Fable – one of the kinds of the lyre-epic genre, a small allegorical, mostly poetic work of instructive content, with an expressed moral.

Historically, the fable originated from folklore sources – fairy tales, proverbs, etc. Initially, it was a fable in prose, which had mostly instructive character. Another source of fables was the collection of Indian fairy tales, parables, fables of the 3rd-4th centuries AD "Panchatantra" («П'ятикнижжя»), which was distributed in legends in East and in Europe. Right then the characteristic features of the genre were born.

It is believed that the fable originated in Ancient Greece. Its first authors were called Stesichorus and Hesiod. However, the greatest popularity was achieved by Aesop, whose works later were used by famous fabulists as the basis to create works of this genre. Less popular were Demetrius of Falera (300 BC) and Babrius (2nd century AD).

Among the English-speaking authors of fables, the most famous are: Ambros Bierce, James Thurber, Thomas Carlyle, Edwin Friedman, Arnold Lobel, William Saroyan and others. In Ukrainian literature – these are L. I. Hlibov, M. P. Hodovanets, E. P. Hrebinka, L. I. Borovykovsky, P. P. Hulak-Artemovsky.

The fable structure is:

1) exposition; 2) dialogue and actions of characters; 3) moral.

Moral is the most important part of the fable. This is an instructive conclusion, which is usually found at the end of the fable. This is what the writer wanted to convey to his readers, what he wanted to teach them with this fable.

The presence or absence of moral in a fable is an extremely important feature. Placing it in front of the fable or at the end changes the structure of the fable and the impression that the fable makes on the reader. The nature of moral and its place in the text of fables provide an opportunity to classify fables clearly, but this is just one of many possible fable classification by their compositional structure.

The aim of our research is to determine the structure, the lexical peculiarities and the techniques of translation of the prose fables by James Thurber.

Let's have a look at the examples. These examples are divided into 2 groups:

1) several idioms taken from the fables and their translation;

2) morals from the fables and their translation.

The first group:

1. *"Let us not split hairs," said the third fox, and he took his share of the stag as a withholding tax. ("The Lion and the Foxes")*

*Split hairs – to argue about small details of something.*

Translation:

"Давай не сваритися через дрібниці", – сказав третій лис і забрав свою частину оленя в якості прибуткового податку.

The analogue is used and compensation is performed.

2. *"Any three things your heart desires." ("The Godfather and His Godchild")*

*Heart's desire or heart desires – the thing you most want.*

Translation:

"Будь-які три речі, які забажає твоє серце".

The equivalent is used.

3. MORAL: *It is not as easy to get the lion's share nowadays as it used to be. ("The Lion and the Foxes")*

*Lion's share – the largest part or most of something.*

Translation:

МОРАЛЬ: тепер не так легко привласнити левову частку, як раніше.

The equivalent is used.

It's also one of the morals, so it's necessary to point out the used transformation:

Concretization: "to get – привласнити".

The second group:

1. MORAL: *Though statisticians in our time have never kept the score, Man wants a great deal here below and Woman even more. ("The Godfather and His Godchild")*

Translation:

МОРАЛЬ: хоча статисти в наш час ніколи не вели підрахунок, але чоловік хоче багато чого, а жінка – ще більше.

Transformations:

Replacement: "never kept – ніколи не вели".

Generalization: "a great deal here below – багато чого".

2. MORAL: *If life went along like a popular song, every man's marriage would surely go wrong. ("Tea for One")*

Translation:

МОРАЛЬ: Якщо спільне життя схоже на ідеал із популярних пісень, кожен шлюб, безсумнівно, зазнає краху.

Transformations:

Replacement: "If ... went along – Якщо ... схоже", "would go wrong – зазнає краху" and "a popular song – популярних пісень".

3. MORAL: *He who lives another's life another's death must die. ("The Rose, the Fountain, and the Dove")*

Translation:

МОРАЛЬ: Той, хто живе чужим життям, має померти не своєю смертю.

Transformations:

Antonymic translation: "another's – не своєю".

Transposition: "another's death must die – має померти не своєю смертю".

4. MORAL: *You can't very well be king of beasts if there aren't any. ("The Tiger Who Would Be King")*

Translation:

МОРАЛЬ: Неможливо бути царем звірів, якщо немає над ким царювати.

Transformations:

Replacement: "You can't – Неможливо".

Replacement + addition: "if there aren't any – якщо немає над ким царювати".

In conclusion, I'd like to say all fables have an ironic sense and a message to readers. Taking into consideration these one's morals, we can state that life is complicated, not everything goes in the best way: marriages not always are ideal, people not always are honest and the strongest often get the largest part of something. We should not just read the fables but also pay attention to messages given in them and try to take things easy.

## **REFERENCES**

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