

## EMPHATIC CONSTRUCTIONS: THEIR PECULIARITIES AND TRANSLATION INTO RUSSIAN

*V.A. Drobysh, Y.N. Galitskaya, 2<sup>nd</sup> year of studies*

*Scientific supervisor – Y.N. Rusina, Candidate of Science (Philology)*

*Polessky State University*

Emotional colour and expressiveness of English texts can be created by a wide variety of emphatic means.

The objective of our work is to analyze various models of emphatic constructions with the aim of understanding and, consequently, creating communicatively equivalent statements in the language of translation.

An emphatic construction is a syntactical structure that serves to isolate a part of a sentence which is semantically significant, in order to emphasize some information, highlight its importance and attract the attention of the companion [1, p. 99; 2].

A lot of linguists say that emphatic models can be divided into lexical, using certain lexical means to express emotional colouring; grammatical, using grammatical means for this purpose, and lexico-grammatical, simultaneously using different kinds of means [1, p.99; 3].

1. The main lexical emphatic structures are the following:

1.1. The construction *It is/was + word or phrase + who/which/that* [1, p.100]. It is often translated into Russian with the help of the phrase ‘*именно/никто(ничто) иной(е) + объект*’: *It is the rainy weather that makes me depressed.* – *Именно дождливая погода делает меня подавленным* [4].

1.2. Emphatic model 1.1 is often used with a negative verb in combination with conjunctions *not till/until* [1, p.100–101]. In this case it has a positive meaning and is usually translated into Russian with the help of the phrase ‘*только после/только когда*’: *It was not until about 1911 that a first successful theory of atomic structure was suggested by Rutherford.* – *Только после 1911 года...* [3].

1.3. The construction *What + clause*. It helps to isolate the object and make words more emotional: *What I don't like is his character.* – *Что мне не нравится, так это его характер.*

1.4. A method of double negation *Negative verb + word with a negative prefix* [1, p.102]. A negative statement in the original language often becomes affirmative in the language of translation: *The crisis has been attributed, not unreasonably, to the Prime Minister's weakness.* – *Кризис вполне обоснованно списывают на слабость премьер-министра.* [5].

2. The most common grammatical means of expressing the emphasis is the reverse order of words (inversion) which is widely used to give prominence to some parts of the sentence: *So awesome was his speech that I asked him to read it one more time.* – *Так великолепно была его речь, что я попросил прочитать ее еще раз.*

2.1. The reverse order of words can be caused by some adverbs and conjunctions: *Perhaps nowhere have been achieved better results as in this field of science.* – *Может быть, нигде не были достигнуты лучшие результаты, чем в этой области науки.*

2.2. Emphatic constructions can be introduced by conjunctions *so/neither/nor*: *He was late and so was his friend.* – Он опоздал так же, как и его друг.

2.3. Complex sentences with conjunctions *not only but also/hardly when/no sooner than*. The variants of translation of these structures are 'едва, как только, сразу': *Hardly had I come, Jack entered the room.* – Едва я появился, как Джек вошёл в комнату [2].

2.4. The construction *Do/does/did + verb*. In this case words 'действительно, несомненно, безусловно, на самом деле' are added to the Russian translation: *I do like coffee.* – Я действительно люблю кофе [4; 5].

Linguists say that some other emphatic constructions can also be distinguished: *It's time you did smth*, *Question word + ever*, *It's high/about time somebody + past verb*, *All that/the only thing, if any/if anything* [1, p.104; 2; 5].

The object of our study is 19 emphatic constructions selected from works by Oskar Wilde [6]. The analysis has shown that inversion is the most widely used emphatic construction in his works (more than half of the constructions). Some examples of the reverse order of words in his works are the following:

1. *And one evening he came to the gate of a strong-walled city that stood by a river, and, weary and footsore though he was, he made to enter in.* – Был поздний вечер, когда он увидел впереди крепостные стены какого-то города. И каким бы изможденным ни был, он подошел к воротам.

2. *And the carlots would not suffer him even to sleep in the byres lest he might bring mildew on the stored corn, so foul was he to look at.* – А крестьяне не пускали его переночевать даже в хлев, чтобы он не принес порчу на коров или на заготовленное зерно – так мерзок был его вид.

3. *And there came to him the little daughter of the Woodcutter...* – Сзади тихонько подошла младшая дочка дровосека...

4. *High above the city, on a tall column, stood the statue of the Happy Prince.* – На высокой колонне, над городом, стояла статуя Счастливого Принца.

5. *I pray thee send for him quickly, for in search of him have I wandered over the whole world.* – Умоляю, позовите его быстрее сюда. Уже давно я ищу его по всему свету.

6. *No pity had he for the poor...* – В нем не было ни капли жалости к нищим...

7. *Now there passed one day through the village a poor beggar-woman.* – Однажды через их деревню проходила бедная нищенка.

8. *On and on went the two Woodcutters* – Дровосеки упрямо продолжали свой путь.

9. *So cold was it that even the animals and the birds did not know what to make of it.* – Было так холодно, что даже звери и птицы замерзли, и никак не могли согреться.

10. *Terribly cold it certainly was.* – Действительно, было ужасно холодно.

Also Oscar Wilde uses such emphatic constructions as *Do/does/did + verb* (1–4), *It is/was + word or phrase + who/which/that* (5–6); constructions introduced by conjunctions *so/neither/nor* (7–8); constructions with *the only* (9):

1. *Often did the old priest send for him, and seek to teach him the love of living things.* – Старый деревенский священник часто посылал за ним и снова и снова старался научить его любить.

2. *Yet did his beauty work him evil. For he grew proud, and cruel, and selfish.* – Но красота не сделала его добрым. Совсем наоборот, мальчик рос гордым и жестоким.

3. *Often did the Woodcutter and his wife chide him, and say...* – И не раз добрый дровосек и его жена корили его ...

4. *When we meet – we do meet occasionally...* – При встречах, – а мы с ней иногда встречаемся...

5. *If it were I who was to be always young, and the picture that was to grow old!* – Если бы старел этот портрет, а именно я навсегда остался молодым!

6. *It is not he who is revealed by the painter; it is rather the painter who, on the coloured canvas, reveals himself.* – Не его, а самого себя раскрывает на полотне художник.

7. *Injustice has parcelled out the world, nor is there equal division of aught save of sorrow.* – Вокруг одна ложь, и все, кроме горя, делится несправедливо.

8. *She looked at him with terror in her eyes, nor did she move her gaze from him.* – Она только взглянула на него, и точно застыла, не в силах отвести от него взгляд.

9. *The only thing he considers of any importance is whether one believes it oneself.* – Его интересует только одно: убежден ли ты сам в том, что говоришь.

Thus, our analysis has shown that Oscar Wilde's works are abound with emphatic constructions which are translated into Russian with the help of different translation techniques: *addition* of special lexical items to convey the meaning of this or that emphatic construction, *sentence segmentation*, *change of word order*, *antonymic translation* and others.

To get an adequate translation of English emphatic constructions it is necessary to have an ability to see and understand the emotional colouring of English texts and to be able to use both lexical and grammatical expressive means in accordance with the norms of the Russian language.

### **References**

1. Golikova, Zh.A. Learn to Translate by Translating from English into Russian / Zh.A. Golikova. – М.: Новое знание, 2005. – 227 с.
2. Эмфатические конструкции [Электронный ресурс]. – Режим доступа: <https://english.ru/>. – Дата доступа: 25.03.2018.
3. Особенности перевода эмфатических конструкций английского языка [Электронный ресурс]. – Режим доступа: <http://fridge.com.ua/>. – Дата доступа: 25.03.2018.
4. Эмфатические конструкции в английском: как привлечь внимание [Электронный ресурс]. – Режим доступа: <https://www.englishdom.com/>. – Дата доступа: 25.03.2018.
5. Конструкции для усиления выразительности устной английской речи [Электронный ресурс]. – Режим доступа: <http://engblog.ru/>. – Дата доступа: 25.03.2018.
6. Оскар Уайльд [Электронный ресурс] / Произведения Оскара Уайльда. – Режим доступа: <http://oscar-wilde.ru/>. – Дата доступа: 26.03.2018.