

лингвистических процессов, касающихся особенностей становления и развития украинской социолингвистики, научной терминологии и правописания отражено с учетом влияния на них исторических и социокультурных факторов периода идеологического противостояния с проекцией на современность.

Ключевые слова: лингвистическая историография, диаспора, правописание, научная терминология, социолингвистика, лингвоцид.

Hapon Lesia. Yaroslav Bohdan Rudnytsky's Linguistic Research in Canada as a Phenomenon of an Era of Ideological Confrontation. Yaroslav Rudnytsky's works of the Canadian period (1949–1995) of ideological confrontation between the Soviet and Western systems are analyzed.

The purpose of the article is to consider Yaroslav Rudnytsky's academic achievements and to characterize the influence of his ideas on some directions of modern Ukrainian linguistics.

A linguist's contribution to the development of Ukrainian science in Canada is valued. The views of the linguist on the role of Slavic diaspora in the period of totalitarian pressure on Ukrainian studies in the USSR are highlighted.

The efforts of the scholar to preserve literary language standards, orthographic in particular, based on Kharkiv edition of "Ukrainian Spelling" in the environment of emigrants as well as in mainland Ukraine are shown. The facts of Yaroslav Rudnytsky's personal participation in scientific discussions and social and political actions on the need to return the letter "ґ" to the Ukrainian alphabet, restore some distinctive forms and transliteration of foreign language borrowings are presented.

Yaroslav Rudnytsky's contribution to the development of Ukrainian scientific terminology formed on the basis of specific words according to Ukrainian derivative models is highlighted.

Special attention is paid to sociolinguistic part of the linguistic studies of the author. The problems and perspectives of Ukrainian language functioning in mainland Ukraine and in Diaspora in the linguist's interpretation are elucidated. The concept of "linguicide" is analyzed. The "linguicide" factors are highlighted, the importance of using the opportunities of the democratic West in the process of defending the right of the Ukrainian language to independent development and protection by the state is noted.

The author's views are compared with contemporary scholar's investigations. While describing language processes, we reproduce the historical background and socio-cultural approaches, trace positive trends in modern Ukrainian sociolinguistics, scientific terminology and orthography.

Keywords: linguistic historiography, Diaspora, orthography, linguistic terms, sociolinguistics, linguicide.

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RENDERING OF THE PHRASEOLOGICAL UNITS AS MEANS OF CHARACTER DESCRIPTION IN UKRAINIAN AND POLISH TRANSLATIONS OF "ALICE THROUGH THE LOOKING GLASS" BY LEWIS CARROLL

The article deals with the peculiarities of the reproduction of phraseological units as means of character formation in the translations of the novel "Alice Through the Looking Glass" into Ukrainian and Polish. The classification of phraseological units in terms of translation studies is presented. The methods of translation of phraseological units are defined (translation by phraseological equivalent, phraseological analogue, descriptive translation, contextual substitutions and calculations, use of appropriate phraseologism in the target language). The classification of phraseological units by their semantics (common phrases (units where the freedom of choice is limited); phraseological groups (express one but complex concept); phraseological unities (one indivisible unit) is analyzed. It is defined that phraseological fusion is a semantically indivisible phraseological unit and its meaning is never influenced by the meanings of its components; phraseological unity is a semantically indivisible phraseological unit the whole meaning of which is motivated by the meanings of its components; phraseological combination is a semantically divisible phraseological unit in which every word has absolutely independent meaning while one of the components has a bound meaning. Functional classification of phraseologisms in the novel "Alice Through the Looking Glass" (phraseologisms related to the characteristics of characters (both from the positive and the negative side); phraseological units rendering the character's inner state; phraseological units that help to reveal the character's physical state; phraseologisms characterizing the rich spiritual world of a character, his or her wisdom and wit) is given. Phraseologisms that relate to the characteristics of the characters and perform the evaluative function are thematically divided into the following groups: phrases that help to reveal the positive qualities of the characters; phrases that contribute to the disclosure of negative qualities; phrases that complement the portrait characteristics. Ways of translating of the phraseological units into Ukrainian and Polish are investigated. The analysis of 150 phraseological units led to the conclusion that there are several ways to translate a phraseological unit depending on which group it belongs to. There are such ways of translating phraseological units – translation of the phraseological equivalent, phraseological analogue, descriptive translation, contextual replacements, and loan translation.

Key words: phraseologism, translation, character, character formation.

Introduction. The task of any translation of a fictional work is to preserve the meaning and style of the national color, specific realities of the original. Translation of phraseological units is very important and necessary, because phraseologisms implement the author's opinion in the text. However, the question of the phraseology translation is not sufficiently developed in the theory of translation. The difficulties here are connected with the peculiarities of semantics, stylistic color, and figurativeness of artistic turning. The content of phraseologisms is often transmitted at the expense of the destruction of stylistic peculiarities of the phraseological unit, so one of the most urgent tasks is to search for full-fledged equivalents. However, it is necessary not only to convey the meaning of the unit, but also its image. The **aim of the article** is analyze the ways of rendering of the phraseological units used to describe features of character in Ukrainian and Polish translations of “Alice Through the Looking Glass” by Lewis Carroll.

Results and discussions. In terms of translation studies phraseological units can be divided into three groups.

The first group includes phrasemes that have a complete figurative and connotational equivalent in source and target the languages: *cold as ice* – *холодний, як лід* [1, p. 170]; *sweet as honey* – *солодкий як мед* [1, p. 496].

The second group includes phraseological units that express the same idea, but with the help of another image (analogue): *as old as the hills* – *старий, як свім* [5, p. 19]; *as hungry as a hunter* – *голодний як вовк/собака/пес* [1, p. 21].

The third group includes such comparisons that do not have similarities in the Ukrainian language: *as brown as a berry* – *дуже темний/ дуже загорілий/ шоколадного кольору* [1, p. 18].

There are several ways to translate a phraseological unit depending on which group it belongs to. There are such ways of translating phraseological units – translation of the phraseological equivalent, phraseological analogue, descriptive translation, contextual replacements, and loan translation. However, the best way to translate figurative phraseology is to use the appropriate phraseologism in the target language. It will ensure not only the transfer of content, but also the reproduction of the figurative meaning and expressiveness of the English expression.

Semantic classification of phraseological units.

Phraseologisms (phraseological turns) are semantically related combinations of words, which, unlike similar to them in the form of syntactic structures (sentences or sentences), do not arise in the process of speech in accordance with the general grammatical and semantic patterns of a combination of lexical units. They are reproduced in the form established, indivisible, integral structures [2].

The classification of phraseologisms by semantics was first developed by Charles Balli in the “Course in General Linguistics”. The basis of its classification is the principle of relation between the components of phraseologisms. According to this classification there are three groups of phraseological units:

- common phrases (units where the freedom of choice is limited);
- phraseological groups (express one but complex concept);
- phraseological unities (one indivisible unit) [7, p. 10].

The most widespread in modern linguistics is the classification of phraseological units of V. Vinogradov. The scientist classified phraseologisms according to semantics, taking also into account the syntactic ideas of O. Shakhmatov and S. Bali. V. Vinogradov claims that phraseological units are not identical in terms of the connectivity of components and the correlation of the semantics of the whole expression with the semantics of its component parts. According to Vinogradov’s classification all phraseological units are divided into phraseological fusions, phraseological unities and phraseological combinations [7, p. 145–159].

Phraseological fusion is a semantically indivisible phraseological unit and its meaning is never influenced by the meanings of its components.

Phraseological unity is a semantically indivisible phraseological unit the whole meaning of which is motivated by the meanings of its components.

Phraseological combination is a semantically divisible phraseological unit in which every word has absolutely independent meaning while one of the components has a bound meaning.

A wide range of phraseologisms reflects the characters' inner state, their feelings, emotions, experiences. Thematically, they can also be divided into several main groups, taking feelings or experiences that these units render: *peace, joy, surprise, disappointment, fear, hopelessness, insult, pain*.

Phraseological units that represent the characters' physical condition can be divided into the following main groups: *fatigue, health and strength, illness, etc.*

Phraseological units help the translator to convey colorful characters. They often act as elements of an author's characteristic or serve to identify a certain range of problems.

The description of a character in a fictional work with the use of phraseologisms to a certain extent has cognitive, social and cultural aspects. This is extremely important when we talk about children's literature, because these expressions enrich the vocabulary, develop logical thinking, help children to get acquainted with the world and better understand the actions of the hero. The use of the phraseologisms also has emotional, pragmatic and aesthetic aspects of the perception and evaluation of a character by the reader.

In the studies on issues of human appearance, scientists N. Amosova, K. Barantsev, L. Smith, O. Kunin proved that phraseologisms which translators most often use to describe a character, as a rule, based on folk jokes and irony. In the figurative basis of such phraseologisms the peculiarities of life and everyday life of a certain nation are usually revealed. For example, let us compare the origin of phraseologism, which indicates the height of a person in different languages. People in France grow grapes, a plant that wriggles in and for which a footing is needed. Therefore, a very high man here is said to be a "big supporter". From ancient times people in German villages had been growing hops. This is also a plant that wriggles, however, tall people here described as "something that never ends". In England a tall person is said to be "head and shoulders above" which means "one head higher than somebody"; "mushroom growth" is "very rapid growth", and in Ukraine they say «Бор його мірку загубив» [8, p. 40].

Estimation of the appearance is sometimes border on fierce sarcasm. For example, a fat person is described "as fat as a pig" – "товстий, як свиня", a thin one «as dry as a bone» – «сухий, мов кістка»; «as flat as a pancake» – «плаский, як млинець»; «walking corpse» – «живий скелет, шкіра та кістки»; «thin as a lath» – «худий, як щепка» [8, p. 41].

In order to adequately describe the appearance of a character, a translator should pay attention to the appearance, behavior, and state of mind of the character when translating for children. These criteria are the basis of a portrait characterization of the character, that is, they are components of the character building process. Let us consider phraseologisms, formed on the basis of these characteristics of appearance, by studying the Ukrainian translation of the novel "Alice Through the Looking Glass" by Valentyn Kornienko and the Polish translation by Robert Stiller.

Valentyn Kornienko's picturesque translation immediately draws attention of a reader. The researchers of his work note that his highly-artistic translation texts are internally connected with the "energy of speech", testify to the ability to "hear the language". Set phrases provide the writing with special originality.

Valentyn Kornienko is a person with an excellent command of the Ukrainian language. The translator uses a lot of phraseological units in descriptions, characterization, and in the speech of the characters. There are 155 phraseological units in the translation of the novel "Alice Through the Looking Glass". We distinguished the following groups of the phraseological units depending on the functions they perform in the text:

1. Phraseologisms related to the characteristics of characters (both from the positive and the negative side) – 36 % of the total amount;
2. Phraseological units rendering the character's inner state – 38 % of the total amount;
3. Phraseological units that help to reveal the character's physical state – 16 % of the total amount;
4. Phraseologisms characterizing the rich spiritual world of a character, his or her wisdom and wittiness – 10 % of the total number.

Phraseologisms which are related to the characteristics and perform the evaluation function, thematically can be divided into the following groups:

- phraseological units that help to reveal the positive qualities of characters, such as *skill, wisdom, love of nature* etc. (27 %);
- phraseological units that promote the disclosure of negative qualities, such as *hypocrisy, self-interest, idleness, falsehood*, etc. (49 %);
- phraseological units that complement the portrait characterization (24 %).

A person may have attractive facial features or not. A beautiful person may be described as “good as a pie” – “very beautiful”; “good looks” – “nice face features”; about the ugly face they say “poor looks” – “unpretty face”; “pudding face” – “a large fat face” or more neutral “the same as everybody” is used in the text. It was translated into Ukrainian as “на один копил” which means “like everyone else”. Humpty Dumpty characterized Alice with this phrase because he thinks that all people are the same and it’s very difficult to distinguish them.

In Polish translation, Robert Stiller decided not further away from the original text and we have “*jak wszyscy*” (literally “like all”).

When it comes to the eyes, it is difficult not to mention that phrases connected with eyes or the look are often used to describe the negative characters or the negative actions of characters.

For example, Alice asks a kitten who was playing around: “What have you got to say for yourself?” (literally – “How will you explain this?”, “What is your excuse?”) is translated by Valentyn Kornienko as “не знаєш, де подіти очі?” which testifies to the feeling of guilt and shame that a kitten could not feel because it doesn't come naturally to the animals. However, it's worth remembering that the target audience is children and they perceive the world in a completely different way. That is why the translation with the help of this phraseologism we consider to be successful. Polish translation does not differ from the original: “*Co masz na swoje usprawiedliwienie*”.

Sometimes the author of the translation makes use of phrases to distinguish someone: “All eyes were fixed upon her” is translated into Ukrainian “Очі гостей прикипають до неї”. We consider it expedient because in the situation that was described with the help of this phrase Alice was distinguished from other people and therefore she drew too much attention to herself. However, in the Polish language, the translation is not distinguished by the use of a phrasem: “*wszystkie oczy skierowały się na nią*”.

Alice’s desire to see the world on the other side of the mirror “I do so wish I could see THAT” [6, p. 8] translated into Ukrainian “Кортить же на нього оком кинути” [4, p. 15] and into Polish “*Jak ja bym chciała tam zajrzeć*” [5, p. 8]. The phrasem “*кинути оком*” means “quickly look at someone, something”.

“Lost sight of her” [6, p. 13] which means to be no longer able to see someone is translated by Valentyn Kornitnko as “збути з очей” [4, p. 28] and by Robert Stiller as “*straciła ją z oczu*” [5, p. 16]. As we can see both translators used the phrasems indicating the act and the character’s action.

A judgmental look of the Queen who looked at Alice “from head to foot” [6, p. 9] – “з голови до н’ят” [4, p. 17] – “od stóp do głów” [5, p. 9] was transmitted with a phrasem in all three texts to enhance the description of this action. The more successful, in our opinion, is Ukrainian translation, since the direction of view is conveyed. The author condemns the meticulous look of a negative character, a person of higher social status. However, he does not speak clearly about it, it is concealed. So the readers have to understand this by themselves. When describing the nose, usually the attention is focused on its shape and color: «*aquiline nose*» – «горбоватий ніс»; «*blue noses*» – «посинілі носи»; «*nose to light candles at*» – «червоний ніс»; «*button nose*» – «ніс гудзиком, кирпа»; «*Roman nose*» – «римський ніс з горбочком» [8, p. 18].

About the person, that has no hair on their head we say: «*bald as a coot*» – «зовсім лисий»; *про неохайно зачесану людину*: «*hell of hair*» – «нечесане волосся, патли»; «*crow’s lick*» – «зализане волосся» [8, p. 19].

On the first glance Lilly’s impolite statement “hold your tongues” [6, p. 12] is translated into Ukrainian by a diminutive «*прикусить язички*» [4, p. 25], which drastically changes the attitude of the reader towards this hero, as well as to Alice. In Polish translation we may also find the phraseme with the same meaning and they also use a diminutive: “*Buzie na klódkę*” [5, p. 13].

Valentin Korniyenko translates shyness, timidity and nervousness in the way the hero describes his thoughts by such phrasemes as: «*i naru z vust ne puskala*» [4, p. 26] (*hadn't spoken before* [6, p. 13]) та «*з вуст не зірвалося й слова*» (*not a word would he say*), But Robert Stiller does not use them as frequently “*się wcale nie odzywał*”, “*nie powiedział ani słowa*” [5, p. 12].

Fear and shock of a little girl Alice is translated using a phraseme in both languages «*втратила дар мови*», “*ją zamurowało*”, but in the source language we often read “*she could not speak*” [6, p. 94]. And a King was so scared that he «*похолов аж до кінчиків вусів* [4, p. 18]», “*zdrętwiałem aż po czubki wąsów*” [5, p. 10] (“*turned cold to the very ends of my whiskers*” [6, p. 10]) it is important to point, that in both target languages translators use author's neologism, and the vocabularies give us such phrasemes with the words to turn cold: *похолонути до глибини душі, похолонуло у грудях, на серці, в животі*.

The Knight, the Lion and Humpty Dumpty “lacked breath”, when talking about some nobel deeds or fight with someone: “*had no more breath*” [6, p. 57] – «*збракло духу*» [4, p. 93] – “*brakowało tchu*” [5, p. 58], “*did not dare*” [6, p. 57] – «*не стало духу*» [4, p. 93] – “*nie odwazyłaby się*” [5, p. 58].

Negligence and indifference of the Hatter appears in his manner of speech and authors description “*said carelessly*” [6, p. 59] – «*кинув мимохідь*» [4, p. 95] – “*odpowiedział niedbale*” [5, p. 58].

Clumsiness and inability of the hero to catch a right timing to say something is transmitted by phrasemes in original text as well as in the analyzed translations “*opened her lips*” [6, p. 59] – «*розтулила рот*» [4, p. 95] – “*otwarła usta*” [5, p. 58].

The part where the Queen thinks about the solution to the hard riddle is translated by Valentin Korniyenko using a phraseme «*сушила собі голову*» [4, p. 96] (“*puzzled over this*” [6, p. 59]) “*zastanawiała się nad tym*” [5, p. 60], this means that the riddle, which Alice asked her was really extraordinary.

Absurdity of the situations, which happen with our heroes is also translated into Ukrainian using a phraseme: “*It's too ridiculous*” [6, p. 61] – «*курям насміх*» [4, p. 107] – “*To po prostu śmieszne!*” [5, p. 63]. And the cold attitude of the character by: “*not choosing to notice*” [6, p. 13] – «*пускати новз вуха*» [4, p. 26] – “*postanawiając, że nie usłyszysz ostatnich słów*” [5, p. 12].

The feelings of the heroes is also translated by Valentin Korniyenko using a phraseme: “*she had heard a good deal of poetry*” [6, p. 64] – «*сита по саму зав'язку*» [4, p. 111] – “*nasłuchwała się już tego dnia co niemiara poezji*” [5, p. 65], as well as the attitude of the hero to something: “*What dreadful nonsense we ARE talking!*” [6, p. 68] – «*просто вуха в'януть*» [4, p. 122] – “*co za okropne bzdury ty wygadujemy*” [5, p. 67], and the disapproval: “*how you'd like it*” [6, p. 68] – «*якої б ти заснівала*» [4, p. 122] – “*jak by ci się podobało*” [5, p. 67].

Such trait as hard working is translated in one case by a phraseme, which is often used in Ukrainian oral speech: “*she was hard at work*” [6, p. 6] – «*працювала в поті чола*» [4, p. 11] – “*trudziła się*” [5, p. 6], and in the other case: «*хліб їсти не дурно*» [4, p. 6] (“*they'll soon bring the white bread and the brown*” [6, p. 11]) “*To chyba ju niedługo przyniosą białe i czarne ciasto?*” [5, p. 7]. The knight, that didn't know how to ride a horse (“*was NOT a good rider*” [6, p. 66]), «*не вродився для верхової їзди*» [4, p. 106] – “*nie był za dobrym jeźdźcem*” [5, p. 64].

The seriousness of the character without any hint on jokes is also translated by a phraseme: “*very seriously*” [6, p. 35] – «*без тіні посмішки*» [4, p. 78] – “*rzekł z największą powagą*” [5, p. 36], a в іншому випадку: “*of course*” [6, p. 49] – «*нічого зріха мати*» [4, p. 88] – “*oczywiście*” [5, p. 50], and the antonymic idioms is used to show a happy mood of a characters: “*said in a trembling voice*” [6, p. 25] – «*тамувати сміх*» [4, p. 53] – “*wypowiedziała drżącym głosem*” [5, p. 26].

Conclusions. As we can see, phraseologisms can create antonymic pairs. During the process of character creation major part of attention is concentrated on the face. However, most of it's parts are described ironically and funny. So, after conducting a research on phraseologisms that have been used to describe the character, we can make a conclusion that they were used accurately. They describe character's appearance and realia at the same time.

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Головацкая Юлия. Перевод фразеологизмов как средств создания характеров персонажей в украинском и польском переводах произведения Льюиса Кэрролла «Алиса в Зазеркалье». В статье освещены особенности воспроизведения фразеологических единиц как средств характеров персонажей в переводах произведения «Алиса в Зазеркалье» на украинском и польском языках. Представлена классификация фразеологических единиц с точки зрения переводоведения. Определены способы перевода фразеологических единиц (перевод фразеологическим эквивалентом, фразеологическим аналогом, описательным переводом, контекстуальными заменами и калькирование, использование соответствующего фразеологизма в целевой языке). Проанализированы классификацию фразеологических единиц по их семантике (обычные словосочетания (обороты), свобода выбора которых ограничена) фразеологические ряды (обороты, выражающие одно, но сложное понятие) фразеологические единства (обороты, является одним неразрывным целым). Определено, что фразеологическое сращение – это семантически неделима фразеологическая единица, и на значение которой никогда не влияют значения ее компонентов; фразеологическая единство – это семантически неделима фразеологическая единица, целое значение которой мотивировано значениями ее компонентов; фразеологическая комбинация – это семантически делимая фразеологическая единица, в которой каждое слово имеет совершенно независимое значение. Подано функциональную классификацию фразеологизмов в произведении «Алиса в Зазеркалье» (фразеологизмы, касающиеся характеристики персонажей; фразеологические единицы, передают внутреннее состояние героя; фразеологические единицы, помогают раскрыть физическое состояние персонажа; фразеологизмы, характеризующие богатый духовный мир героя, мудрость, остроумие). Фразеологизмы, касающиеся характеристики героев и выполняют оценочную функцию, тематически разделены на следующие группы: фраземи, помогающие раскрыть достоинства персонажей; фраземи, способствующие раскрытию негативных качеств; фраземи, дополняющие портретную характеристику. Исследованы способы перевода фразеологических единиц украинском и польском языках. Анализ 150 фразеологических единиц привел к выводу, что существует несколько способов перевода ФЕ в зависимости от того, к какой группе он принадлежит. Существуют такие способы перевода фразеологических единиц – перевод фразеологического эквивалента, фразеологический аналог, описательный перевод, контекстуальные замены.

Ключевые слова: фразеологизм, перевод, персонаж, создания характеров.

Головацька Юлія. Відтворення фразеологічних одиниць як засобів характеротворення в українському та польському перекладах твору Л. Керролла «Аліса в Задзеркаллі». У статті висвітлено особливості відтворення фразеологічних одиниць як засобів характеротворення персонажів у перекладах твору «Аліса в Задзеркаллі» українською та польською мовами. Подано класифікацію фразеологічних одиниць з точки зору перекладознавства. Визначено способи перекладу фразеологічних одиниць (переклад фразеологічним еквівалентом, фразеологічним аналогом, описовим перекладом, контекстуальними замінами та калькуванням, використання відповідного фразеологізму в цільовій мові). Проаналізовано класифікацію фразеологічних одиниць за їх семантикою (звичайні словосполучення (звороти, свобода вибору яких обмежена); фразеологічні ряди (звороти, що виражають одне, але складне поняття); фразеологічні єдності (звороти, що є одним нерозривним цілим)). Визначено, що фразеологічне зрощення – це семантично неподільна фразеологічна одиниця, і на значення якої ніколи не впливають значення її компонентів; фразеологічна єдність – це семантично неподільна фразеологічна одиниця, ціле значення якої мотивоване значеннями її компонентів; фразеологічна комбінація – це семантично подільна фразеологічна одиниця, в якій кожне слово має абсолютно незалежне значення. Подано функціональну класифікацію фразеологізмів у творі «Аліса в Задзеркаллі» (фразеологізми, що стосуються характеристики персонажів; фразеологічні одиниці, що передають внутрішній стан героя; фразеологічні одиниці, що допомагають розкрити фізичний стан персонажа; фразеологізми, що характеризують багатий духовний світ героя, мудрість, дотепність). Фразеологізми, що стосуються характеристики героїв і виконують оцінну функцію, тематично поділено на такі групи: фраземи, що допомагають розкрити позитивні якості персонажів; фраземи, що сприяють розкриттю негативних якостей; фраземи, що доповнюють портретну характеристику. Досліджено способи перекладу фразеологічних одиниць українською та польською мовами. Аналіз 150 фразеологічних одиниць привів до висновку, що існує кілька способів перекладу фразеологічної одиниці залежно від того, до якої групи вона належить. Існують такі способи перекладу фразеологічних одиниць – переклад фразеологічного еквівалента, фразеологічний аналог, описовий переклад, контекстуальні заміни.

Ключові слова: фразеологізм, переклад, персонаж, характеротворення.