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RAY BRADBURY'S STYLISTIC IDENTITY: THE USE OF LITERARY DEVICES

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The article examines Ray Bradbury's unique literary voice through his novel Dandelion Wine and focuses on analysing the recreation of expressive syntax in the translation done by V. Mytrofanov. The theoretical basis from Ukrainian and foreign scholars in translation studies, stylistics, and linguistics served as a framework for employing contrastive analysis, statistical evaluation, and descriptive methods to assess the adequacy of translation in preserving Ray Bradbury's hypersyntax. The article reveals the results of the research involving 585 examples of syntactical stylistic devices, investigates their functioning and the regularities and peculiarities of their recreation, and presents a statistical analysis based on device classification. The paper's novelty lies in identifying stylistic peculiarities of R. Bradbury's literary expressiveness, tracing relevant components of the text, and recreating them, which is crucially important for adequate translation. The research findings contribute to translation studies, contrastive syntax, and stylistics, offering insights for further research into stylistic devices at the level of sentence, paragraph, or stylistic whole, as well as a basis for looking at expressiveness as a systemic phenomenon. This research highlights the intricacies of Bradbury's prose and sheds light on translation strategies for tackling stylistic nuances, ultimately enriching the discourse on literary translation and stylistic analysis.

Keywords: Ray Bradbury, expressive syntax, stylistic devices, repetition, contrastive analysis, stylistics.

СТИЛІСТИЧНА ІДЕНТИЧНІСТЬ РЕЯ БРЕДБЕРІ: ВИКОРИСТАННЯ ЛІТЕРАТУРНИХ ПРИЙОМІВ

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Старший викладач

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У статті досліджується унікальний літературний стиль Рея Бредбері на прикладі роману «Кульбабове вино». Головна увага приділяється відтворенню експресивного синтаксису у перекладі В. Митрофанова. Для проведення дослідження було використано теоретичну базу українських та зарубіжних дослідників у галузях перекладознавства, стилістики та лінгвістики, та застосовано методи контрастивного аналізу, статистичної оцінки та описовий з метою оцінки адекватності перекладу у збереженні гіперсинтаксису Рея Бредбері. У статті подано вибрані приклади дослідження, у межах якого було проаналізовано вибірку з 585 прикладів синтаксичних стилістичних засобів, їх функціонування, закономірності та особливості відтворення, а також наведено статистичний аналіз на основі класифікації засобів. Новизна роботи полягає у виявленні стилістичних особливостей літературної експресивності Рея Бредбері, а також у простеженні важливих текстових компонентів, відтворення яких є критично важливим для адекватного перекладу. Результати дослідження роблять внесок у перекладознавство, контрастивний синтаксис та стилістику, пропонуючи перспективи для подальшого вивчення стилістичних засобів на рівні речення, абзацу або стилістичної одиниці, а також для розгляду експресивності як системного явища. Це дослідження не лише розкриває складність прози Бредбері, а й висвітлює стратегії перекладу стилістичних нюансів, збагачуючи дискурс літературного перекладу та стилістичного аналізу.

Ключові слова: Рей Бредбері, експресивний синтаксис, стилістичні засоби, повтор, контрастивний аналіз, стилістика.

Introduction

Although Ray Bradbury is described as a science fiction writer, he does not confine himself to any specific categorisation: “*First of all, I don’t write science fiction. I have only done one science fiction book, and that is Fahrenheit 451, based on reality. Science fiction is a depiction of the real. Fantasy is a depiction of the unreal*” [Albert Team, p. 11].

Most science fiction is written in naturalistic prose, but Ray has always been distinctive for his idiosyncratic style. *Dandelion Wine* is a semi-autobiographical novel by Ray Bradbury, published in 1957, and set during the summer of 1928 in the

fictional town of Green Town, Illinois—roughly patterned after Bradbury’s hometown of Waukegan, Illinois [Bloom 2009, p. 14]. *Dandelion Wine* consists of sixteen tales loosely connected to summer occurrences, with Douglas and his family as recurring characters. The novel is a recreation of a boy’s childhood, based upon an intertwining of Bradbury’s experiences and his unique imagination. The main character, Douglas Spaulding, is the protagonist, and the entire summer is portrayed primarily through his eyes as a time of joy and sorrow. Douglas seeks fun and adventure as a typical 12-year-old kid. Yet, occasionally, he lapses into philosophical brooding on topics such as life and death – more mature themes that might be expected for his age. Bradbury has revealed that Douglas is modelled on his own childhood version, and in fact, “Douglas” is Bradbury’s actual middle name.

Dandelion Wine was translated into Ukrainian in 1988 by one of the most outstanding translators of that time – V. Mytrofanov.

The primary aim of this article is to provide an overview of syntactical stylistic devices used by Ray Bradbury in the novel *Dandelion Wine*, based on the comprehensive analysis of V. Mytrofanov’s translation through the prism of recreating expressive syntax. The key objectives of the study include evaluating the translator’s approach to preserving the author’s stylistic intent—whether the same devices were retained or alternative strategies were employed to achieve comparable effects in the target language, selecting examples illustrating the tendencies used by the translator, conducting a statistical analysis of the use of expressive devices by Ray Bradbury, as well as the analysing the choice of expressive resources made by the translator, and generalising the research results to draw up conclusions. The total number of examples collected for the research is 585, which illustrates the plethora of stylistic devices that are abundant in Ray Bradbury’s works.

The theoretical basis of the article encompasses research on the theory and practice of translation (Cherednychenko O. I., Karaban V. I. [Karaban 2002]), linguistics of the text (Kukhareno V. A., Korunets I. V. [Korunets 2003]), stylistics (Yefimov L. P., Morokhovskiy A. N., Ponomariv O. D. [Ponomariv, 2000] and others.

The style of any work, as well as the style of any author, is substantially defined by the syntax. The syntactic organisation of speech is one of the basic means of the literary art. There are many devices of stylistic syntax in the analysed text fragment. Syntactic units are of a two-fold nature [Sukhorolska, p. 20]:

$$\text{Syntactic unit} = \frac{\text{content side}}{\text{expression side}} = \frac{\text{syntactic meaning}}{\text{syntactic form}}$$

The most prominent place in this group of stylistic devices belongs to **ellipsis**. According to Ukrainian scholar L. P. Yefimov, ellipsis is “the omission of one or more parts of a sentence, typically the subject of the predicate, which is often employed in speech to convey natural pauses or omissions.” Elliptical structures may also reveal speakers' emotions, such as excitement, impatience, delight, etc. As a stylistic device, ellipsis is an effective means of protagonists' portrayal [Yefimov 2004, p. 74].

The omission of certain sentence parts is an ordinary and typical feature of the oral type of speech. In belles-lettres style, the peculiarities of the structure of the oral type of speech are partially reflected in the speech of characters. For example:

Example 1.

“ <i>What you got in there so far?</i> ” “ <i>All the ceremonies.</i> ” [10, p. 7]	— <i>Що там у тебе вже записано?</i> — <i>Усі звичайні справи і події.</i> [Bradbury 1988, p. 391].
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In this example, we have a type of partial elliptical construction. Ellipsis is a typical feature of oral speech, ubiquitous in dialogues. As a means of imitating actual speech, ellipsis is used to economise on language resources and reduce pronunciation effort. This is very apparent from the example. It spares the speaker from needless effort, saves time, and reduces speech redundancy, as short sentences sound more natural in dialogues. In terms of translation, attention must be given to the word “ceremonies,” which was translated as “справи і події.” Although the translation undergoes slight changes, it produces the same effect on the target reader.

Example 2.

<i>Out of the blinding glare, out of the yellow sun, glittering, splendid as a prince's coach...</i> <i>THE GREEN MACHINE!</i> [10, p. 9]	<i>Аж ось із сліпучого сяєва, із золотавого сонячного проміння з'явилася блискуча й прекрасна, наче карета чарівного принца...</i> <i>Зелена машина!</i> [Bradbury 1988, p. 402].
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The example contains an extended elliptical sentence. We observe a capitalised construction in the original, while V. Mytrofanov renders it in italics. Generally, such changes are not preferable in translations, but this concerns only the form; the content and effect of the stylistic device are fully reproduced. We can also identify another kind of stylistic device in the example—aposiopesis, or break-in-the-

narrative [Yefimov 2004, p. 140]. It intensifies the nominative construction, catching the reader's attention, and the translation preserves the same effect.

From the analysis of R. Bradbury's novel, it is evident that the author does not frequently resort to this type of device (3.2 %).

The next stylistic device, which is used quite often by Ray Bradbury, is the **nominal sentence**.

Example 3.

<i>The town. The wideness. The houses. The ravine. Douglas blinked back and forth. But how to relate the two, make sense of the interchange when... [10, p. 3]</i>	<i>Місто. Зелений простір...Будинки. Яр...Дуглас розгублено позирав то туди, то туди. Як же поєднати між собою цих двох суперників, як збагнути взаємозв'язок між ними, коли... [Bradbury 1988, p. 340].</i>
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A sequence of nominative sentences creates a dynamic description of what is happening. Here, we observe the depiction of the emotional and psychological state of the character, primarily uncertainty mixed with excitement. The translator preserves the device while enhancing the effect of the situation through aposiopesis. In fact, these two devices often go together, reflecting an outburst of emotions. Therefore, it is likely that this combination was deliberate. Nominative sentences comprise 3.9 % of the author's usage in the book.

As compared to ellipsis, nominative sentences are more common in R. Bradbury.

One of the most typical phenomena in Ray Bradbury's writing is **aposiopesis**.

Like ellipsis, **aposiopesis** (the interruption of a sentence can indicate strong emotion or anger [Cambridge Dictionary]) is realised through incomplete sentence structure. However, this incompleteness differs in both structural and semantic nature. The essence of this stylistic device is that the speaker cannot continue because emotions deprive him of the ability to express himself in terms of language. Stylistically, aposiopesis definitely serves as an intensifier of the utterance. A sudden break in the narrative will inevitably directs the reader's attention to what remains unsaid, as in:

Example 4.

<i>Douglas walked backward, watching the tennis shoes in the midnight window left behind. "It was a nice movie," said Mother.</i>	<i>Дуглас задкував між ними не відриваючи очей від тенісних туфель в опівнічній вітрині, яку вони щойно поминули.</i>
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<p><i>Douglas murmured, “<u>It was...</u>” [10, p. 3]</i></p>	<p>— <i>Гарна була картина, – сказала мати.</i> — <i>Еге ж, – промимрив Дуглас. [Bradbury 1988, p. 341].</i></p>
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In this example, it is clear that the character is sad due to the situation. This conveys the speaker’s feelings as well as fury and irritation. As a result, the character is unwilling to keep up the conversation. The use of interjections in the translation is particularly interesting, as it was not present in the English text. However, interjections are more typical in Ukrainian and fully render the strong emotional effect of the original.

Aposiopesis should not be confused with an unintentional break in the narrative, where the speaker simply does not know what to say. An unintentional break has no stylistic significance, although it can indirectly suggest the speaker’s confusion or inability to find words [Yefimov 2004, p. 75].

Ray Bradbury uses aposiopesis in his novel very often (29 %) compared to other devices.

Asyndeton is a typical device used in emotive prose and thus quite often appears in Ray Bradbury’s novels. Reducing sentence structure involves eliminating various connections used within or between sentences. The connection of sentences, phrases or words without conjunction is called asyndetic [Kukharenko 2000, p. 92]. The deliberate omission of such structurally significant conjunctions and connectives is named asyndeton. Asyndeton makes speech dynamic and expressive. Sometimes, it implies the speaker’s haste, nervousness, and impatience [Yefimov 2004, p. 76], [Kukharenko 2000, p. 89]. Asyndeton creates a rhythmic impact that contributes to terse, energetic, and active prose by cutting off connecting words. Ray Bradbury often employs this device in his novels as shown in the example.

Example 5.

<p><i>He noticed Mom’s eye <u>sliding, blinking</u>; the way she stood undecided and was nervous. All of these things. [10, p. 4]</i></p>	<p><i>Він бачив, як мати роззирається навсібіч <u>і кліпає очима</u>, яка вона розгублена й стривожена. Усе те одразу впадало в око. [Bradbury 1988, p. 357].</i></p>
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Asyndeton makes the speech dynamic and expressive, often conveying emotions and behaviour. This example reflects deep emotions such as uncertainty, worry, and impatience. In this case, the translator did not preserve asyndetic relationships between words nor the device of parcelling, which serves as a strong intensifier of the utterance, making it sound more significant. V. Mytrofanov uses

connectives such as ‘i’ and ‘яка,’ which add more rhythm and smoothness to the utterance but fail to reproduce the same stylistic effect as the original.

The percentage of asyndetic constructions in the original is **9 %**.

Similar to Asyndeton, Ray Bradbury frequently uses parcelling **constructions in his writing**. Parcelling is the intentional splitting of sentences into smaller parts separated by full stops or their equivalents. It is typical of spontaneous speech, where the pauses often replace punctuation marks. While parcelling can occur non-stylistically in speech as a result of the psychological process of forming and verbalising human thoughts, in writing, it serves distinct functions: reflects the atmosphere of informal communication and spontaneous speech, and conveys the speaker’s emotional state, such as nervousness, irritation, excitement, or confusion, as well as the psychological state of the character. The following example illustrates this use effectively:

Example 6.

<i>Fern was first down the steps onto the double seat. <u>She sat apprehensively. Her hand itched. She raised it. She dared tweak the rubber bulb horn.</u> [10, p. 9]</i>	<i>Ферн перша зійшла з веранди й сіла на м'яке подвійне сидіння. <u>Вигляд вона мала трохи зляканий. Але руки в неї свербіли. І ось вона звела руку і зважилась натиснути гумову грушу сигналу.</u> [Bradbury 1988, p. 404].</i>
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This example of parcellation highlights the emotional and psychological state of the character, conveying deep uncertainty and confusion. Parcelling typically adds detail to parts of the utterance, drawing the reader’s attention and creating what is known as ‘the effect of presence’. In this case, while the form of parcelling is not fully preserved, the device's function remains intact. However, the parcelling is not always preserved, as demonstrated in the following example.

Example 7.

<i>“Savory...that’s a swell word. <u>And Basil and Betel. Capsicum. Curry. All great. But Relish, now, Relish with the capital R. No argument, that’s the best.</u>” [10, p. 20]</i>	<i>Прянощі... Теж чудове слово. <u>Та й базилік, і бетель. І естрагон. І кері. Все дуже гарні слова. Але смакота...ні, Смакота, з великої літери, — безперечно, найкраще!</u> [Bradbury 1988, p. 521].</i>
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The example combines parcellation and enumeration to reflect the character’s inner state of mind and emotions. Parcelling constructions add rhythm to prose, while the aposiopesis at the beginning marks a break to achieve the spontaneous nature of

the character's thoughts. The device increases expressiveness by highlighting the most important elements and stressing the enumerated parts. The translation, though abundant in connectives, successfully preserves the function of this stylistic device.

Parcelling constructions appear in **5.5 %** of Ray Bradbury's work, indicating frequent use.

Much science fiction attempts to generate a sense of wonder, awe, or other human emotions. Repetitions are the best devices to express feelings and emotions. Thus, no wonder **repetition** is the second most frequently used stylistic device in Ray Bradbury's works.

The effect of most syntactical stylistic devices depends on either the *completeness of the structure* or on *the arrangement of its members*. The order in which words (clauses) follow each other is of extreme importance not only for the logical coherence of the sentence but also for its connotational meanings [41, p. 78-79].

Repetition is a figure of speech that consists of repeating sounds, words, morphemes, synonyms, or syntactical constructions in a specific sequence to achieve a definite expressive or descriptive effect. The device of repetition aims to emphasise a certain component of the utterance. Being repeated, a language unit obtains additional stylistic information.

According to the compositional patterns, repetitions are classified into consecutive contact or successive repetition, phonetic, thematic, stylistic anaphora according to A. Tkachenko [Tkachenko 1997, p. 271], epiphora, framing, linking or reduplication, and chiasmus.

Example 8.

<i>Her calling floated out into the summer warm dark and never came back. The echoes paid no attention.</i> <u>Douglas. Douglas. Douglas.</u> <u>Douglas!</u> [10, p. 4]	<i>Її голос линув у теплу літню темряву й пропадав без вороття. Навіть луна не озивалася.</i> <u>Дугласе! Дугласе!..Ду-у-гла-а-се!</u> [Bradbury 1988, p. 357].
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The variety of repetition used in this instance is known as consecutive contact or successive repetition and conveys the speaker's emotions—worry, uncertainty, and nervousness. Successive repetition is distinct, being both visual and conceptual, and appears in the original text almost like a rhyme, even if the word order is slightly altered. The sequence of closely reiterated units adds more stylistic value, making it the most emphatic type of repetition, highlighting the speaker's heightened emotional state. In the original, the repetition is emphasised by full stops and consists of four identical reiterated units. V. Mytrofanov's translation reduces them to three,

replacing full stops with exclamation marks and adding aposiopesis, which conveys the effect of anticipation and waiting.

Another type of repetition is **chiasmus**, which belongs to the category of stylistic devices based on the repetition of syntactical patterns but features a cross arrangement of words and phrases. The structure of two successive sentences or parts of a sentence is characterised by reversed parallel construction, where the word order in one sentence is inverted compared to the other.

The primary syntactical function of the chiasmus is to enrich the utterance with additional meaning while enhancing its rhythmical quality. The following example illustrates the use of chiasmus.

Example 9.

<p><i>The rocking chairs sounded like crickets, the crickets sounded like rocking chairs, and the moss-covered rain barrel by the dining-room window produced another generation of mosquitoes to provide a topic of conversation through endless summers ahead. [10, p. 4]</i></p>	<p><i>Порипування крісел-гойдалок скидалося на сюрчання цвіркунів, сюрчання цвіркунів скидалося на порипування крісел-гойдалок, а замуїла бочка під ринвою біля вікна їдальні плодили вже котре покоління москітів, обіцяючи поживу для розмов ще на багато літ надалі. [Bradbury 1988, p. 351].</i></p>
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The example demonstrates a cross-order of words and phrases, characteristic of chiasmus. This structure, described as reversed parallel construction, involves the inversion of word order in one sentence compared to the other. Chiasmus helps lay stress on the second part of the utterance and enhances its rhythmical quality. In the Ukrainian translation, the chiasmus is faithfully preserved, with one notable feature: the word “sounded” which is translated as “скидалося на” in Ukrainian.

Repetition, including chiasmus, accounts for **13.5 %** of the stylistic devices in Bradbury’s novels.

Another stylistic device integral to the writer’s expressive syntax is **enumeration (10 %)**. Enumeration is a stylistic device that makes homogeneous parts of an utterance appear semantically heterogeneous. A long chain of enumerated words creates the impression of a large quantity of objects. If the objects being enumerated are heterogeneous, enumeration raises speech’s expressiveness, making it more dynamic and informative [Yefimov 2004, p. 78].

The use of repetition and enumeration in Bradbury’s works is deliberate and conscious. However, repetition may sometimes appear unintentional, involuntary or

tautological. Regarding translation, enumeration is fully conveyed; however, the polysyndeton device is not preserved.

Example 10.

<p><i>“Lena?” He glanced at the dictionary. “Are you ‘pleased, contented, joyful, delighted’? Do you feel ‘Lucky, fortunate’? Are things ‘clever and fitting,’ ‘successful and suitable’ for you?” [10, p. 5]</i></p>	<p><i>– Ліно! – Він зазирнув у словник. – Чи ти «вдоволена, потішена, рада, весела»? Чи тобі «щастить, таланить, фортунить»? Чи все, потвоєму, йде «гарзд, як слід, добре, чудово»? [Bradbury 1988, p. 368].</i></p>
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Polysyndeton is a stylistic device that connects sentences, phrases, syntagmas, or words by inserting connectives (mostly conjunctions and prepositions) before each component. In essence, there is an abundance (excessive use) of connectives.

Polysyndeton is quite often met in Ray Bradbury’s novel as in the example.

Example 11.

<p><i>Sitting on a summer-night porch was <u>so good, so easy, and so reassuring</u> that it could never be done away with. [10, p. 4]</i></p>	<p><i>Так хороше було сидіти літнього вечора на веранді, <u>так безтурботно й спокійно</u>, аж хотілося, щоб він тривав без кінця. [Bradbury 1988, p. 351].</i></p>
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It is evident that polysyndeton serves as a means for the rhythmical organisation of an utterance. This quality makes it a widely used feature in poetry and narration. However, in the translation, the omission of the final part of the polysyndeton construction diminishes its overall impact. As a result, the translated version lacks the stylistic intensity of the original, carrying much less stylistic saturation.

The analysis concludes that the percentage of polysyndeton use in Ray Bradbury’s novels constitutes **4.4 %**.

Parallel constructions also play a significant role in shaping the author’s individual style, being a stylistic device of producing two or more syntactic structures according to the same syntactic pattern [Yefimov, p. 80]:

Example 12.

<p><i>The trolley, with a bump and a sailing glide, swept past the city limits, turned off the street, and <u>swooped downhill through intervals of odorous sunlight</u></i></p>	<p><i>Трамвай шарпнувся, плавно виїхав за околицю міста, а там звернув з вулиці й покотився далі, <u>то вихоплюючись на духмяні сонячні галявини, то пірнаючи в густу тінь</u></i></p>
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<i>and vast acreages of shadow that smelled of toadstools. [10, p. 9]</i>	<i>дерева, де пахло мухоморами. [Bradbury 1988, p. 409].</i>
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Parallel construction is a powerful tool for expressing the dynamics of action in this example, shaping the rhythmical structure of the sentence. In the translation, the first part of parallelism is rendered through asyndetic relations, whereas it also incorporates a lot of particles that effectively contribute to the rhythmic and melodic qualities of the device.

Parallel construction, like polysyndeton, occurs in Ray Bradbury's works, comprising **4.8 %** of his stylistic devices.

In some instances, **inversion** can also be found in the novels by Ray Bradbury. Inversion is the syntactic phenomenon of intentionally changing the word order of the initial sentence model. It is often used as an independent stylistic device, where the direct word order is changed entirely so that the predicate (predicative) precedes the subject or partially so that the object precedes the subject-predicate pair. These variations are categorised as partial and complete inversions [Kukhareno 2000, p. 82].

There are two main types of inversion: grammatical and stylistic. The stylistic device of inversion should not be confused with grammatical inversion, a standard feature of interrogative sentences that lacks any stylistic connotation. Grammatical inversion serves purely as a structural tool for forming questions.

In the Ukrainian language, where sentence word order is inherently flexible, specific intonation patterns further reinforce inversion as an expressive means [Yefimov 2004, p. 81]. Compared to other stylistic devices, Ray Bradbury uses inversion less frequently, but it is remarkably vivid and impactful when he does. The following example demonstrates the use of inversion.

Example 13.

<i>And down the street in the light of a risen moon came the horse pulling the wagon and the wagon riding the lean body of Mr. Jonas easy and casual on the high seat. [10, p. 20]</i>	<i>І ось на залитій місячним світлом вулиці показався кінь, що тяг за собою фургон, а на високих козлах звично похитувалась худа постать містера Джонаса. [Bradbury 1988, p. 516].</i>
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The device of inversion is employed to emphasise key information by placing it in an unconventional syntactic position. In Ray Bradbury's works, inversion is a recurring stylistic device, appearing frequently in narratives and occasionally in

dialogues. In Ukrainian, where sentence word order is inherently flexible, inversion tends to lose some of its vividness compared to the original text.

Inverted constructions account for only **2.2 %** of stylistic devices in Ray Bradbury's novels.

The frequent encounters of **detachments (13 %)** in Ray Bradbury's works make it logical to explore these stylistic constructions in detail. Isolated members of the sentence are regarded as a special kind of inversion. Isolated members are syntactically separated from other members of the sentence with which they are grammatically and logically connected [Kukharenko 2000, p. 25]. When placed in a particular syntactic position, a sentence component may seem formally independent of the word it refers to. Such parts of structures are called detached [Yefimov 2004, p. 82].

Example 14.

<i>And quite suddenly Mrs. Goodwater was there, fresh and as a stick of peppermint, <u>behind the screen.</u> [10, p. 11]</i>	<i>І за сітчастими дверима на раз з'явилася місіс Гудвотер, свіжа, як м'ятна цукерка. [Bradbury 1988, p. 424].</i>
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In this instance, the detached construction highlights the place of action. Combined with the asyndetic relations between words in the sentence, detachment attaches significant stress to this detail of the scene. However, the translator does not preserve the place of this stylistic device. Additionally, the case is interesting from the viewpoint of recreating the sense of the words. The translation of “*Behind the screen*” as “*І за сітчастими дверима*” employs a descriptive paraphrase that fails to produce the same effect. The essence of the original phrase lies in its logical and, more importantly, laconic emphasis of the isolated phrase, demanding intonational stress. On the other hand, V. Mytrofanov was more successful with the translation of the isolated phrase “*fresh and as a stick of peppermint*”, recreating the stylistic effect of this part of the sentence.

The final stylistic device occasionally found in Ray Bradbury's works, albeit not frequently, is the **rhetorical question**.

Example 15.

<i>Douglas squinted. <u>Who could say where town or wideness began? Who could say which owned what and what owned which?</u> [10, p. 2]</i>	<i>Дуглас звернув очі туди. <u>Хто б міг сказати, де кінчалося місто й починався той обшир чи навпаки?</u> [Bradbury 1988, p. 339].</i>
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Rhetorical questions are often used as a depiction of the inner state of the character, reflecting their thoughts, meditations, and emotions. Such questions draw attention to the speaker's personality, a particular state of his or her mind, and feelings. The intensity of the speaker's emotions often correlates with the use of repetitions, gradations, and exaggerations. When comparing the original and the translation, a noticeable deviation emerges. V. Mytrofanov omitted the second rhetorical question present in the original. In the source text, the two successive sentences are connected through anaphora, enhancing the emotional depth and coherence. However, in the translation, this omission reduces the expressiveness and impact of the text.

In the selected work, inverted questions constitute only **1.2 %**.

The table below presents a comparative analysis of the stylistic devices used in Ray Bradbury's *Dandelion Wine* and the corresponding translation strategies applied by V. Mytrofanov.

Table 1: Syntactical stylistic devices in V. Mytrofanov's translation

№	Device	Total number	Full equivalent	Partial equivalent	Compensation	Omission
1	Ellipsis	19(3.2 %)	15(4.2 %)	-	4(6.9 %)	-
2.	Nominative sentences	23(3.9 %)	19(5.3 %)	-	4(6.9 %)	-
3.	Aposiopesis	170(29 %)	161(45 %)	-	-	9(25 %)
4.	Asyndeton	53(9 %)	9(2.5 %)	28(21 %)	16(28 %)	-
5.	Parcelling	32(5.5 %)	21(5.8 %)	7(5.4 %)	-	4(11 %)
6.	Repetition	79(13.5 %)	34(9.4 %)	28(21 %)	9(16 %)	8(22 %)
7.	Enumeration	59(10 %)	47(13 %)	9(6.9 %)	3(5 %)	-
8.	Polysyndeton	26(4.4 %)	4(1.1 %)	16(12 %)	6(10.3 %)	-
9.	Parallel construction	28(4.8 %)	19(5.3 %)	7(5.4 %)	2(3.4 %)	-
10.	Inversion	13(2.2 %)	1(0.3 %)	5(3.9 %)	2(3.4 %)	5(14 %)
11.	Detachment of sentence members	76(13 %)	23(6.4 %)	31(24 %)	12(21 %)	10(28 %)
12.	Rhetoric questions	7(1.2 %)	7(2 %)	-	-	-

The author developed the table based on the study's findings. The classification of syntactical stylistic devices follows the framework established by L. P. Yefimov [Yefimov 2004, p. 73].

Syntactical stylistic devices are integral to Ray Bradbury's literary style, and the contrastive analysis of the original *Dandelion Wine* and its translation by V. Mytrofanov reveals key findings. The present study provides a thorough examination of the syntactical stylistic devices through an in-depth contrastive analysis of 585 instances, highlighting both the challenges and successes in maintaining literary expressiveness. The translation demonstrates that V. Mytrofanov predominantly employs full equivalent (62 %) while also resorting to partial equivalents, compensation, and occasional omissions, particularly with asyndeton, repetition, polysyndeton, and detachment. The analysis indicates that while certain stylistic elements were faithfully retained, others necessitated innovative translational strategies to achieve equivalent aesthetic effects in the target language. Thus, the translator played a dual role as both a linguistic mediator and a creative writer, preserving the stylistic integrity of the source text within the constraints of the target language.

In conclusion, this research advances the scholarly discourse on literary translation by highlighting the complexities inherent in translating stylistic devices. The investigation contributes to the broader fields of translation studies, contrastive syntax, and stylistics. Future research may expand upon this framework by analysing stylistic devices at the level of the sentence, paragraph, or stylistic whole, furthering the understanding of expressiveness as a multifaceted phenomenon in literary translation. Solely repetition, with its numerous types, is worth separate analysis, alongside a broader study of Ray Bradbury's literary voice across all his works.

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