

The communicative strategy of sympathy: linguistic means of expression and problems of translation

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DOI: 10.18355/XL.2023.16.01.03

Abstract

The article is devoted to the analysis of linguistic means for describing the communicative strategy of sympathy. The study is based on the interpretation of the communicative strategy as a communication model aimed at planning the speech process. The article describes the linguistic means of expressing the communicative strategy of sympathy in English and the activity of using it. In the list of linguistic means, the following ones are marked with certain productivity: certain lexical items, in particular poor; standardized phrases, clichés, etc. The study analyzes the typical means of expressing sympathy, in particular language constructions, in the Ukrainian language. Some language means of expressing sympathy in the Ukrainian language reinforce the dynamic change of speech dynamics. The specificity of the communicative strategy of sympathy in both English and Ukrainian languages is characterized based on fiction. The techniques during the translation of the communicative strategy of sympathy from English to Ukrainian have been determined.

Key words: sympathy, language pattern, standard cliché phrase, communicative tactic, communicative strategy

Introduction

Any communication enables the speaker to use a set of communicative strategies. In each language, a certain system of communication stereotypes was developed, which implement the main communicative tasks – communicative strategies and tactics. In the process of oral communication, these strategies are carefully thought out and formulated and have a certain speech envelope. Their use can be both purposeful and spontaneous (Lesser, Milroy, 1993: 23).

Strategies as one of the means and mechanisms of interpersonal activity, form a deep connection with the motives governing the speech behavior of the speaker, his needs and desires. Communicative strategies are able to enter into close relations with communicative tactics for the effective implementation of a certain communicative task or goal (Almutairi, Hussain, Dashti, 2020: 278; Müller, 2022).

The study of language in the context of communication, culture, social and natural situations of its use was common for linguistics from the first stages of its development as a science (Halliday, Matthiessen, 2013). Today, language is one of the communicatively significant phenomena of society. It is an integral part of society. Therefore, one of the important places is occupied by the communicative subsystem, that is, an action in the process by which information is transferred from one member of society to another (Batsevych, 2009: 22). The constant exchange of information is an essential condition for their effective interaction, it contributes to the coordination of efforts to jointly perform certain vital tasks. Language is aimed at information flows in communicative subsystems (Hofstede, 2011).

The study of the communicative strategy of *sympathy* is of particular interest to linguists. The relevance of the study is due to the need to determine the list of linguistic means of expression of the communicative strategy of *sympathy* based on

the artistic text and take into account the tendency of colloquialism in the process of communication (Malbois, 2022).

Communicative strategies do not have a single generally accepted classification due to the impracticality of their creation due to the dependence of this phenomenon on the conditions in which the strategies function and the context of their use. Each researcher has his/her own interpretation of this phenomenon. In a broad interpretation, the communicative strategy is considered the intention of speech, which is determined by the practical purpose of communication. The communicative strategy of speech is a way of realizing an idea. It requires the selection and presentation of facts from a certain angle and aims to influence the intellectual, volitional and emotional sphere of the addressee (Nikitchyna, 2010: 198–199). I. Borysova points out that a communicative strategy is a mode of organizing speech behavior depending on the intentions of the speaker (Nikitchyna, 2010: 201–202).

Sometimes the communicative strategy is considered as a sequence of certain resolutions of the addressee, a selection of tactics and means of communication. Communicative strategy is associated with the performance of certain speech tasks. O. Issers notes that a speech strategy is a set of speech actions aimed at achieving communicative goals (Emotive linguoecology, 2013: 38). T. Tolmachova emphasizes the need to supplement the concept of communicative strategy with other concepts of communicative linguistics, namely, the concept of tactics (Tolmacheva, 2009: 11). The researcher interprets communicative tactics as a series of consecutive actions performed in the process of communication, which, unlike a communicative strategy, is not related to the purpose of communication, but to a number of its intentions. The communicative intention is a tactical move that appears as a practical method of achieving relevant communicative goals. A set of such practical methods in the real process of speech interaction creates communicative tactics (Tolmacheva, 2009: 14). O. Skovorodnikov correlates the concepts of communicative and speech tactics. He defines the concepts of *speech strategy* and *speech tactics*. Each speech strategy is characterized by a certain set of speech tactics. A speech tactic is a specific speech course (step, stage) in the process of implementing a speech strategy; a speech action that corresponds to this or that stage in the implementation of a speech strategy and is aimed at solving the communicative task of this stage (Kopnina, Skovorodnikov, 2014: 102).

So, by communicative strategies, we mean:

- step-by-step implementation by the addressee of a communicative plan of speech behavior to achieve the general linguistic/non-linguistic goal of communication (Tarasova, 1992: 120);
- a part of communicative behavior or communicative interaction in which a series of different verbal and non-verbal means are used to achieve a certain communicative goal (Ignatenko, 2005: 151);
- the speaker's chain of decisions, his choice of certain communicative actions and language means or the implementation of a set of goals in the structure of communication, the style of behavior of one of the communicators in a certain situation, which follow the plan of mainly global or local communicative goals within the entire scenario of functional-semantic representation of the interactive type (Ignatenko, 2005: 152).

It is worth noting that these definitions are based on the international nature of the communication strategy and therefore allow considering communication as a whole and not only its individual fragments. Speakers, when communicating with each other, do not convey information for the sake of just communicating something to their interlocutor. Behind each speech, the message is a different, non-verbal task, where the speech message acts as a means of achieving it (Tarasova, 1992: 118).

We interpret the communicative strategy as a communication model aimed at planning the speech process, the result of which is the achievement of a

communicative goal, a complex of speech actions aimed at achieving the goals of the addressee.

The purpose of the article is to analyze the main linguistic means of expressing the communicative strategy of *sympathy* to determine the problems of its translation from English to Ukrainian.

Methodology

We used the main method – descriptive; he made it possible to thoroughly analyze the main linguistic means of expressing the communicative strategy of *sympathy*, and its stylistic equivalents in the Ukrainian language. We use the method of component analysis – for the purpose of describing lexical items and components of language constructions with the semantics of sympathy, and characteristics of communicative tactics in English fiction. The method of comparative analysis makes it possible to determine similar and different features of the communicative strategy of *sympathy* during translation from English into Ukrainian. The transformation method will make it possible to actualize the mechanisms of engaging certain communicative tactics to express the communicative strategy of *sympathy* in English.

Results and discussion

The communicative strategy of *sympathy* functions widely in language. It covers speech acts that express the emotional state of the speaker, namely feelings of pity, understanding and empathy for the addressee in order to change the psycho-emotional state of the interlocutor or to induce him/her to perform some action through manipulation or influence on his/her emotional state. Therefore, the communicative strategy of *sympathy* is addressee-oriented.

Sympathy is a person's attitude to reality, which is expressed in the form of direct experience. From this it can be concluded that the communicative strategy of *sympathy* has a purposeful nature, is an intentional act that demonstrates the speakers' pragmatic intentions to take the place of another person, the desire to understand their personal experiences, to show the intention to influence people's emotions and actions (Chlebodarova, 2015: 8).

The material of the research is fiction in English: Rowling J. K. «Harry Potter and the Goblet of Fire»; Bradbury R. «Fahrenheit 451». In order to emphasize constructions with the meaning of «sympathy» in the Ukrainian language, examples from the world-famous «Kobzar» by Taras Shevchenko were used.

The studied material made it possible to determine the most typical lexical means of expressing the communicative strategy of *sympathy* and to compare them in the English and Ukrainian languages.

According to the activity of use, among the linguistic means of expressing the communicative strategy of *sympathy* in English are:

a) lexical items such as *poor* (*bidnyi*), *pity* (*zhal*, *shkoda*). The authors use the lexical item *poor* in combination with their own names, thereby expressing a subjective attitude towards their characters. For example: «*Like poor Eloise Midgen,*» – said Hannah Abbott, a Hufflepuff, in a hushed voice. «*She tried to curse hers off*» (Rowling J. Harry Potter); «*Poor old Snuffles,* – said Ron, breathing deeply. *He must really like you. Harry. ...Imagine having to live off rats*» (Rowling J. Harry Potter).

«*My wife, my wife. Poor Millie, poor Millie. I can't remember anything. I think of her hands but I don't see them doing anything at all. They just hang there at her sides or they lie there on her lap or there's a cigarette in them, but that's all*»; «*Poor Millie, he thought. Poor Montag, it's mud to you, too. But where do you get help, where do you find a teacher this late?*» (Bradbury R. Fahrenheit 451).

The examples demonstrate the use of the lexical item *poor* as a standard lexical means of expressing pity and sympathy. In the last example, the character Montag uses the

communicative strategy of *sympathy* as a manifestation of pity not only for another person (Millie), but also for himself.

Using the communicative strategy of *sympathy* cannot guarantee that a person actually feels a certain emotion. The confirmation of this fact can be called the phenomenon of mock sympathy, when the addressee does not aim to achieve the usual goals of this strategy, namely manipulation, the emergence of emotional resonance or establishing trust. Instead, the strategy is used for the purpose of mockery, emotional humiliation or for the purpose of devaluing the feelings of the interlocutor.

«**Pity**, Montag, **pity**. Don't haggle and nag them; you were so recently of them yourself. They are so confident that they will run on for ever. But they won't run on. They don't know that this is all one huge big blazing meteor that makes a pretty fire in space, but that some day it'll have to hit. They see only the blaze, the pretty fire, as you saw it» (Bradbury R. Fahrenheit 451); «Oh, **poor** thing, you were scared silly, – said Beatty, – for I was doing a terrible thing in using the very books you clung to, to rebut you on every hand, on every point! What traitors books can be!» (Bradbury R. Fahrenheit 451).

In both examples, typical means of expressing sympathy, namely the lexical items *pity*, *poor thing*, are used ironically, with the aim of scaring and disturbing the emotional balance of the addressee (Montaga's character);

b) standardized phrases, cliches, such as: *I regret to say*; *I fear that*; *Unfortunately*; *My condolences*, *I'm sorry etc.* For example: «You are preoccupied, my dear», – she said mournfully to Harry. «My inner eye sees past your brave face to the troubled soul within. And **I regret to say** that your worries are not baseless. I see difficult times ahead for you, alas... most difficult... **I fear the thing** you dread will indeed come to pass... and perhaps sooner than you think...» (Rowling J. Harry Potter); «The years of Voldemort's ascent to power, – he said, – were marked with disappearances». Bertha Jorkins has vanished without a trace in the place where Voldemort was certainly known to be last. Mr. Crouch too has disappeared... within these very grounds. And there was a third disappearance, one which the Ministry, **I regret to say**, do not consider of any importance, for it concerns a Muggle. His name was Frank Bryce, he lived in the village where Voldemort's father grew up, and he has not been seen since last August. You see, I read the Muggle newspapers, unlike most of my Ministry friends» (Rowling J. Harry Potter).

The communicative strategy of *sympathy* in English is traditionally expressed with the help of apology tactics because it involves not only sympathy, but also the recognition of a certain fault, the readiness of the addressee to bear responsibility, and the validation of the emotional state of the addressee, which contributes to the strengthening of the emotional, and, therefore, communicative filling the compassion strategy. With this in mind, cliché phrases with the meaning of sympathy include the phrase *I'm sorry*. For example: «Then his eyes touched on the book under Montag's arm and he did not look so old any more and not quite as fragile. Slowly, his fear went. «**I'm sorry**. One has to be careful» (Bradbury R. Fahrenheit 451); «Oh!» – said Cho, and she went red too. «Oh Harry, **I'm really sorry**», – and she truly looked it. «I've already said I'll go with someone else». «**I'm really sorry**», – she said again (Bradbury R. Fahrenheit 451); «**I'm sorry**», – he said. «I didn't really think. But now it looks as if we're in this together» (Bradbury R. Fahrenheit 451); «**Sorry** about this, Molly, – it said, more calmly, – bothering you so early and everything... but Arthur's the only one who can get Mad-Eye off, and Mad-Eye's supposed to be starting his new job today. Why he had to choose last night» (Rowling J. Harry Potter); «It's that dandelion, – he said. You've used it all up on yourself. That's why it won't work for me»; «Of course, that must be it. Oh, **now I've upset you, I can see I have; I'm sorry, really I am. She touched his elbow**» (Bradbury R. Fahrenheit 451).

In the last example, the strategy of sympathy is embodied by the tactics of admitting guilt and apologizing: *now I've upset you, I can see I have; I'm sorry, really I am.*

Lexical items and language pattern with the meaning of sympathy in Ukrainian language

In the Ukrainian language, typical means of expressing sympathy are such lexical items and language patterns such as: *bidna* (poor thing); *hore* (it is awful!); *lukho/lyshenko* (oh, no!); *meni zhal* (I'm sorry), *meni shkoda* (I'm so sorry). The expression of sympathy is accompanied by an address to the subject or object to which it is directed with the help of simple and complex addresses, in the structure of which lexical items with the meaning of caressing, gentleness are used, for example: *serdenko* (heart), *serdeshna* (sweatheart), *sertse* (heart).

Bidna moia Ukraino,

Stoptana liiakhamy!

Ukraino, Ukraino!

Sertse moie, nenko!

Yak zhadaiu tvoiu doliu,

Zaplache serdenko!

Mariie! Horenko z toboiu!

Molysia, serdenko, molys!

Kateryno, sertse moie!

Lyshenko z toboiu!

De ty v sviti podineshsia

Z malym syrotoi?

I dosi merly by. O, muko!

O, tiazhkaia dushi pechal!

Ne vas meni, serdeshnykh, zhal,

Slipi i malyie dushoiu,

A tykh, shcho bachat nad soboiu

Sokyru, molot i kuut

Kaidany novyie.

Niby v khati,

Na kholodi serdeshna maty

Pid tynom, znai sobi, sydyt.

Stara nenache odurila.

O hore, horenko meni!

Shcho ia robytymu na sviti?

Yak zhe ioho? Shcho diiaty?

Hore moie! Hore!

Therefore, one of the approaches to the study of sympathy in the language is the interpretation of discourse empathizing strategies.

Empathy and compassion become a means of influencing people in fiction, not to mention their functioning in everyday communication. Having analyzed the fields of existence and use of the communicative strategy of *sympathy*, it is possible to deductively deduce a number of typical difficulties of translating certain types of functional vocabulary, and, therefore, it is possible to determine possible standardized strategies for solving such translation problems (Tatsenko, 2014: 12).

The comparative aspect of the study of the means of expressing sympathy in English and Ukrainian language made it possible to identify certain translation problems.

We chose fiction as the basis of the research, which will allow us to identify problems in the process of translating the communicative strategy of *sympathy* from English to Ukrainian. The fiction text in English by Hawkins P. *The Girl on the Train* and its Ukrainian translation Hawkins P. *The Girl on the Train*, translated by Inna Panenko, and published in 2016, Kharkiv: Book Club Family Leisure Club, was analyzed.

Problems of translating communicative strategy of sympathy from English into Ukrainian.

In the process of translation, the most difficult problem is the relationship between *the context of the author and the translator*. Solving this problem requires special attention to translation methods, and understanding the semantic, stylistic and functional features of the language means of the original text and the translated text.

One of the features of the translation of works of art is the combination of objective and subjective factors. The language system of the recipient literature objectively cannot convey the content of the original message with absolute accuracy, which may lead to a partial loss of certain information data or to their distortion. In addition, the associativeness of certain attributes of the original message may be destroyed in the process of transfer to another language (Kozak, 2012: 71). That is why the translator creates new associative attributes that are typical for the language system and socio-cultural environment of the recipient's language.

During the translation from English to Ukrainian, the translator uses techniques and linguistic means. The most active of them are the following:

a) reception of emphasis. The essence of the technique is the replacement of stylistically neutral lexical units with emotionally colored ones. This is clearly presented in the following example: «*She's lonely, – Cathy was saying. – I really worry about her. It doesn't help, her being alone all the time*» (Hawkins P. *The Girl on the Train*).

«*Vona **duzhe** samotnia, – hovoryla Keti, – ya po-spravzhniomu cherez nei nepokoiusia. Vona postiino sama – u samotnist nikhto ne rozradyt*» (Houkinz P. *Divchyna u potiahu*).

The author of the translation used the emphasis on the character's language (*She's lonely. – Vona **duzhe** samotnia*). In the Ukrainian translation, the emphatic lexical item *very* is introduced. The author also transferred the associative attributes of the message with the construction. *It doesn't help*, replacing the attributive series with one that is understandable and acceptable in the Ukrainian language system, in particular...*her being alone all the time*.

During the translation of prose, the dissonance of the semantic load or stylistic expressiveness of words and phrases in languages may also occur. Since in fiction, a word or phrase carries not only content but also stylistic load, the adequate transfer of which is no less important than the exact transfer of the content, the translator must choose the exact counterparts. For example: «*Rachel, it's me. – His voice is leaden, he sounds worn out. – Listen, you have to stop this, OK? – I don't say anything. The train is slowing, and we are almost opposite the house, my old house. I want to say to him, Come outside, go and stand on the lawn. Let me see you. – Please, Rachel, you can't call me like this all the time. You've got to sort yourself out. – There is a lump in my throat as hard as a pebble, smooth and obstinate. I cannot swallow. I cannot speak. – Rachel? Are you there? I know things aren't good with you, and I'm sorry for you, I really am, but. I can't help you, and these constant calls are really upsetting Anna. OK? I can't help you anymore. Go to AA or something. Please, Rachel. Go to an AA meeting after work today*» (Hawkins P. *The Girl on the Train*).

«*Reichel, tse ya. – Holos u noho vazhkyi, vtomlenyi. – Poslukhai, ty maiesh tse oblyshyty, domovylys? – Ya ne vidpovidaiu. Potiah zatrymuie khid, i my zupyniaemosia maizhe navproty budynku, moho staroho budynku. Meni kortyt skazaty yomu: "Vykhod na vulytsiu, stan na hazoni*».

«Reichel, ty ne povynna postiino meni telefonuvaty. Ty maiesh opanuvaty sebe. – U horli vstav klubok, mov hladkyi kaminets, yakyi ne mozna omynuty. Ne mozhu rozmovliaty. – Reichel? Ty mene chuiesh? Znau, shcho v tebe ne vse dobre, **meni shkoda naspravdi**, ale... ya ne v zmozi tobi dopomohty. A tvoji postiini dzvinky pospravzhnomu zasmuchuiut Annu. Domovylys? Bilshe ya ne mozhu tobi dopomahaty. Zvernysia do Spilky anonimnykh alkoholikov chy shehe kudys. Bud laska, Reichel. Zavitai sohodni na zbory anonimnykh alkoholikov pislia roboty» (Houkinz P. Divchyna u potiahu).

The syntactic construction *I'm sorry for you* has a pronounced emotional coloring and a certain emotional shade not only of *sympathy* but also of support, the addressee becoming the addressee, his identification with the interlocutor's problem. This type of expression of sympathy is not typical for the Ukrainian cultural space, so the translator applied a certain generalization, changing the expression to a more typical lexical item with a wider content and stylistic use.

The Ukrainian communicative space is characterized by a relatively higher emotional load. If we compare the identical communicative situation in the English and Ukrainian language spaces, it can be traced that in order to obtain the same emotional impact on English-speaking and Ukrainian-speaking readers, according to the intention of the authors, the translator, in order to comply with the stylistic correspondence of the translation, should apply emphasis, or increase the emotionality of the lexical unit with other means.

«She couldn't meet my eye. I felt sorry for her, I honestly did, though not quite as sorry as for myself. She gave me a sad smile and said, – **I hate to do this to you, Rachel, I honestly do**. – The whole thing felt very awkward. We were standing in the hallway, which, despite my best efforts with the bleach, still smelled a bit of sick. I felt like crying, but I didn't want to make her feel worse than she already did, so I just smiled cheerily and said, – Not at all, it's honestly no problem, – as though she'd just asked me to do her a small favour» (Hawkins P. The Girl on the Train).

«**Vona ne mohla dyvytysia meni v ochi. Meni shkoda yii, vidverto skazhu, shkoda, odnak ne nastilky shkoda, yak samu sebe. Vona sumno do mene posmikhnulasia i dodala: – Ya sama sebe nenavydzhu cherez te, shcho z mushena tak z toboiu vchyniaty, Reichel, chesno, nenavydzhu.** – Usia tsia sytuatsiia sklalasia nadto dynno. My stoyal v korydori, de, popry vsi moi zusyllia z khlorkoiu, dosi tkhulo bliuvotynoiu. Khotilosia riumsaty, ale ya vsiliako namahalasia ne uskladniuvaty shehe bilshe vse dlia Keti, tozh ya lyshe veselo do nei posmikhnulasia y vidpovila: – Nichoho strashnoho, vidverto kazhuchy, zhodnoi problemy, – niby vona prosto poprosyla mene zrobyty yii nevelychku posluhu» (Houkinz P. Divchyna u potiahu).

We observe the emphasis of the translation, namely the phrase «**I hate to do this to you, Rachel, I honestly do**» was translated as «**I hate myself for being forced to do this to you, Rachel, honestly, I hate**» that is, I hate to do this to you, which is literally translated as *I hate to do this to you*, where certain negative feelings of the addressee belong to the situation that has developed, and not to the situation itself, conveyed as ***I hate myself because I am forced to do this to you***, thanks to which the expression has a greater emotional impact on the reader, which corresponds to the communicative features of the Ukrainian language space.

The identical use of emphasis can be traced in the following examples: «*Reading this, I know that things look bad for Scott*» (Hawkins P. The Girl on the Train). «*Koly chytaiu statti, rozumiui, shcho maizhe vse proty Skotta*» (Houkinz P. Divchyna u potiahu).

«*I wanted. I thought you wouldn't want to be alone*» (Hawkins P. The Girl on the Train).. – «*Khotila... dumala, shcho vam vazhko zalyshatysia samomu*» (Houkinz P. Divchyna u potiahu);

b) the equivalence of the English phrase *I'm sorry* in fiction of Ukrainian discourse.

For the English language and culture, it is typical, even traditional, to express sympathy through apologies. The syntactic construction *I'm sorry* is a means of creating sympathy and, accordingly, a communicative strategy of sympathy much more often than any other established expression in English. This manner of using communicative tactics of apologies is not typical for the Ukrainian language. Therefore, during translation, it is worth choosing stylistic equivalents of such expressions, as demonstrated in the material of our study.

«... **I'm sorry**. – *She's red in the face, flustered. – I shouldn't have ... She was pregnant when she died. Megan was pregnant. I'm so sorry. But she's not sorry at all, I'm sure of it, and I don't want to go to pieces in front of her. But I look down then, I look down at Evie, and I feel a sadness unlike anything I've ever felt before crashing over me like a wave, crushing the breath right out of me. Evie's brother, Evie's sister. Gone. Rachel sits at my side and puts her arm around my shoulders*»; «**I'm sorry**, – she says again, and I want to hit her. The feeling of her skin against mine makes my flesh crawl. I want to push her away, I want to scream at her, but I can't. She lets me cry for a while and then she says in a clear, determined voice. “Anna, I think we should go. I think you should pack some things, for you and Evie, and then we should go. You can come to my place for now. Until... until we sort all this out. I dry my eyes and pull away from her» (Hawkins P. *The Girl on the Train*).

«... **Probach**. – Vona chervoniie, niakoviie. – Ne slid bulo... Vona bula vahitnoi, koly pomerla. Megan bula vahitnoi. **Meni shkoda**. Ale yii vzhali ne shkoda. Ya v tsomu vpevnena. Ne khochu pered neiu vtrachaty oblychchia. Odnak ya opuskaiu ochi, dyluiusia na Evi i vidchuvaiu sum, yakyi dosi nikoly shche ne vidchuvava. Vin nakochuie, mov khvyliia, perekhopliuiuchy podykh. Brat Evi chy sestra Evi. Pomer chy pomerla. **Reichel sidaie poriad zi mnoiu ta obiiamaie mene za plechi**»; «**Meni duzhe shkoda**, – znovu povtoriuie vona, i meni khochetsia yii stuknuty. Vid dotyku yii shkiry v mene murakhy po vsomu tilu. Ya khochu vidstovkhnuty yii, nakrychaty, prote ne mozhu. Vona daie meni doskhochu poplakaty, a potim kazhe chitkym, spovnenym rishuchosti holosom. – Anno, meni zdaietsia, nam chas yty. Hadaiu, ty maiesh zibraty rechi, svoi ta Evi, i potim my pidemo. Mozhesh na yakys shche oselytysia u mene. Doky... doky vse ne vladnaietsia. Ya vytyraiu ochi ta vidstoroniuiusia vid neii» (Houkinz P. *Divchyna u potiahu*).

«Mrs. Hipwell, **I am so sorry to have kept you waiting**, – he says, and I just smile at him and tell him it's all right, and I feel, in this moment, that it will be all right, because I've only been in his company for a moment or two and already I feel soothed» (Hawkins P. *The Girl on the Train*).

«Misis Hipvell, **meni duzhe prykro, shcho zmusyv vas chekaty**, – vybachaietsia vin, a ya lyshe posmikhaiusia y vidpovidaiu, shcho vse harazd, i sama odrazu zh vidchuvaiu, shcho vse tak i bude, bo ya poriad z nym lyshe sekundu, a vzhe meni lehshe» (Houkinz P. *Divchyna u potiahu*).

«She leaves a message: – Hi, Rachel, just phoning to make sure you're OK. – She's worried about me, because of the thing with the taxi. – I just wanted to say **that I'm sorry**, you know, about the other day, what I said about moving out. I shouldn't have. I overreacted. You can stay as long as you want to» (Hawkins P. *The Girl on the Train*).

«Vona zalyshaie povidomlennia: «Pryvit, Reichel. Telefonuii, shchob perekonatysia, shcho z toboiu vse harazd. – Vona khvyliuietsia za mene cherez toi vypadok z taksi. – Ia lyshe khotila skazaty, **shcho meni shkoda**, nu, ty rozumiiesh, za vchorashnie. Shcho ya napoliahala na tomu, shchob ty zizhdzhala. Ne slid bulo. Ya perenervuvalasia. Mozhesh zalyshatysia skilky zavhodno» (Houkinz P. *Divchyna u potiahu*).

«**I'm sorry**, – I say, and I mean it, because although I'm shocked to hear the words, to imagine that he could speak to her like that, I know what it is to love someone and to say the most terrible things to them, in anger or anguish. “A text message, – I say. – It's not enough. If that's all they have...» (Hawkins P. *The Girl on the Train*).

«**Meni duzhe shkoda**, – spivchuvaiu ya, robliu tse shchyro, popry te, shcho ya shokovana yoho slovamy, tym, shcho vin mih tak iz neiu povodytysia, meni nadto dobre vidomo, yak mozna kokhaty liudnyu ta kazaty yii naizhakhlyvishi slova cherez liut abo dushevnyi bil. – *Odne povidomlennia*, – kazhu ya. – *Tsoho nedostatno. Yakshcho v nykh ye tilky povidomlennia...*» (Houkinz P. Divchyna u potiahu).

«*I phoned Scott this morning when I saw the news. He didn't answer, so I left a message, telling him I was sorry. He called back this afternoon.*

- **Are you all right? – I asked him.**

- **Not really.– His voice was thick with drink.**

- **I'm so sorry... do you need anything?»** (Hawkins P. The Girl on the Train).

«*Koly vrantsi ya pobachyla tsi novyny, odrazu zh zatelefonovala Skottu. Vin ne vidpoviv, ya zalyshyla povidomlennia, vyslovyla spivchuttia. Uden vin **peredzvonyv.***

- **Z vamy vse harazd? – zapytala ya.**

- **Ne zovsim. – Holos piany.**

- **Spivchuvaiu... vam shchos potribno?»** (Houkinz P. Divchyna u potiahu).

Despite the fact that the apology tactic is uncharacteristic for Ukrainian speech, depending on the situation, its use is appropriate. For example, in combination with defense tactics:

«*I back away from him, holding my hands up. – I'm sorry, – I say. – I'm sorry. I just wanted to apologize, to explain*» (Hawkins P. The Girl on the Train).

«*Ya vidkhodzhu vid noho, trymaiuchy ruky dohory.*

- **Pereproshuii, – kazhu ya. – Meni shkoda. Prosto khotila vybachytysia, poiasnyty...»** (Houkinz P. Divchyna u potiahu).

Also, its use is justified in the case when sympathy is produced by a feeling of guilt.

«*I'm so sorry about what happened, – I say*» (Hawkins P. The Girl on the Train).

«**Meni shkoda, shcho tak stalosia, – vybachaiusia ya**» (Houkinz P. Divchyna u potiahu).

Table 1

Syntactic structure (English)	Stylistic equivalents in the Ukrainian language
<i>I'm sorry</i>	<i>Probach</i>
	<i>Meni shkoda</i>
	<i>Meni duzhe shkoda</i>
	<i>Meni duzhe prykro</i>
	<i>Spivchuvaiu</i>
	<i>Pereproshuii</i>
	<i>Khotila vybachytysia</i>
	<i>Meni shkoda, shcho tak stalosia</i>
	<i>Vybachaiusia ya</i>

Sometimes there are communicative situations in which three communicative tactics are combined – sympathy, defense and guilt: «*He nods again.*

– *We were trying for a baby,– I say, and my voice catches. Still, after all this time, every time I talk about it the tears come to my eyes. – Sorry.*

– *It's all right.*

He gets to his feet, goes over to the sink and pours me a glass of water.

He puts it on the table in front of me.

I clear my throat, try to be as matter-of-fact as possible. – We were trying for a baby and it didn't happen. I became very depressed, and I started to drink. I was extremely difficult to live with, and Tom sought solace elsewhere. And she was all too happy to provide it.

- I'm really sorry, that's awful. I know... I wanted to have a child. Megan kept saying she wasn't ready yet. – Now it's his turn to wipe the tears away. –It's one of the things... we argued about it sometimes» (Hawkins P. *The Girl on the Train*).

«*Vin znovu kyvaie.*

– *My vse namahalyisia narodyty dytnu, – ziznaiusia ya, ale holos mene pidvodyt. Popry vsi tsi roky, shchorazu, koly ya zghaduii pro tse, na ochakh trentiat slozy. – Vybachte.*

– *Use harazd. – Vin pidiimaietsia, yde do zlyvnyka, napovniue dlia mene sklianku vody. Stavyt na stil peredi mnoiu.*

Ya vidkashliuiusia, namahaiuchys povodytysia, niby nichoho ne stalosia.

– *My namahalyisia narodyty dytnu, ale ne sklalosia. Ya vpala v depresiiu, pochala pyty. Zhyttia zi mnoiu stalo nesterpnym, i Tom pochav shukaty vtikhy v inshomu misti. A vona z radistiu yoho vtishyla.*

– ***Meni duzhe shkoda, pravda, tse zhakhlyvo. Ya znaiu... ya tezh bazhav maty dytnu. A Megan postiino vidpovidala, shcho shche do tsoho ne hotova. – Nastaie yoho cherha vytyraty slozy. – Same cherez tse... my inodi y svarylysia»*** (Houkinz P. *Divchyna u potiahu*).

The peculiarity of the analysis of the communicative strategy of *sympathy* based on literary material is markedly different from their consideration in the process of live communication. These differences become noticeable due to certain features of the fiction, namely the ability to trace the thoughts and hidden emotions of the participants of communication, the subjective presentation of information from the person of the narrator and the frequent use of non-verbal communication strategies;

c) expression of *sympathy* in combination with non-verbal means. Among the non-verbal means, the following are actively used: changing the intonation of the voice, such as the tonality of the voice, the timbre of the voice, the pace of speech, softening the tone, lowering the volume of the voice, slowing down the pace of speech, pitch and force of sound, or the appearance of additional vocal elements, for example: crying, coughing, etc.; revealed tactile sensations; fussy, restless or unbalanced behavior, etc. For example: «***Like poor Eloise Midgen», – said Hannah Abbott, a Hufflepuff, in a hushed voice. – She tried to curse hers off»*** (Rowling. *Harry Potter*). In this example, we observe a combination of non-verbal expression of the communicative strategy of *sympathy* as a result of a change in speech dynamics (in a hushed voice) together with a typical language means of expression with the adjective *poor*.

An example of this is the course of thoughts and emotions of communicators, open to readers, in which one can trace the allegorical use of the communicative strategy of *sympathy*. For example: «***There's a reporter on screen now, dark hair slick against his skull. I turn up the volume and listen to him tell me what I already know, what I can feel – that it wasn't me who couldn't breathe, it was Megan»*** (Hawkins P. *The Girl on the Train*).

«***Na ekrani zivliaietsia reporter, temne volossia lypne do holovy. Ya vmykaiu huchnist, slukhaiu te, shcho y bez noho znaiu, shcho ya vzhe vidchuvaiu – to ne meni nesyla dykhaty, to Megan uzhe ne dykhaie»*** (Houkinz P. *Divchyna u potiahu*).

This way of expressing *sympathy* is sometimes physically confirmed in the behavior of this or that character: «***He starts to cry, and I am choking, too, crying for an infant who never existed, the child of a woman I never knew. But the horror of it is almost too much to bear. I cannot understand how Scott is still breathing. It should have killed him, should have sucked the life right out of him. Somehow, though, he is still here»*** (Hawkins P. *The Girl on the Train*).

«Vin pochynaie plakaty, mene takozh dushat rydannia, ya plachu cherez dytnu, yaka tak i ne narodylasia, cherez dytnu zhinky, z yakoiu navit i znaioma ne bula. Uves zhakh maizhe nemozhlyvo vytrymaty. Ne rozumiiu, yak Skott shche mozhe dykhaty. Tsia novyna mala b yoho vbyty, vysmoktaty vse zhyttia do krapli. Odnak chomus vin dosi tut, zhyvyi» (Houkinz P. Divchyna u potiahu).

The content and meaning of certain ways of expressing non-verbal communication strategies may differ in different cultures. Facial expressions, gestures, speech dynamics may have different stylistic or content differences in different cultures. The language dynamics of Ukrainians are characterized by frequent tone changes, emotional exclamations and shouts, active facial expressions and gesticulations. The English language space is characterized by restraint both in speech dynamics and in facial expressions and gestures (Tatsenko, 2014: 13). Despite certain differences, the main indicators of non-verbal expression of regret in both languages converge, so the process of adequate translation of such communicative situations is not complicated by substitutions or selection of equivalents and can be transmitted without changes.

«Please, Rachel? It's important. – He sounded desperate and, despite myself, I felt bad for him. I was trying to think of an excuse when he said it again. –Please? – So I said yes, and I regretted it the second the word came out of my mouth» (Hawkins P. The Girl on the Train).

«Reichel, bud laska. Tse duzhe vazhlyvo. – U holosi lunav vidchai, i, popry vse, meni stalo yoho shkoda. Ya namahalasia vyhadaty vypravdannia, koly vin zнову pochav blahaty: Bud laska! Tozh ya pohodylasia y pozhalkovala pro tse, tilky-no zghoda zletila z moikh vust».

In this example, we observe a non-verbal expression of the communicative strategy of *sympathy* by means of changing the speech dynamics, namely, providing the voice with the appropriate tempo and sound in order to evoke sympathy for the addressee in the addressed.

«Martin put his hand on my forearm and said. – It's great to see you, Rachel. – His pity was almost palpable. I'd never realized, not until the last year or two of my life, how shaming it is to be pitied» (Hawkins P. The Girl on the Train).

«Martyn poklav ruku meni na pleche. – Radyi buv tebe bachyty, Reichel. – Ya maizhe vidchuvala yoho spivchuttia na dotyk. Ya nikoly ne usvidomliuvala do ostamikh roku-dvokh svoho zhyttia, naskilky tse prynyzlyvo, koly tebe zhaliuu» (Houkinz P. Divchyna u potiahu).

«Why didn't you tell me? – She approaches me, placing her hands on my shoulders. – You should have told me.

– I was ashamed, – I say, and I start to cry. It's awful, cringeworthy, but I start to weep. I sob and sob, and poor Cathy holds me, strokes my hair, tells me I'll be all right, that everything will be all right. I feel wretched. I hate myself almost more than I ever have» (Hawkins P. The Girl on the Train).

«Chomu ty meni ne ziznalasia? – Vona nablyzhaietsia do mene, klade ruky na plechi. – Ty mala meni skazaty».

«Meni bulo soromno, – vidpovidaiu ya y pochynaiu plakaty. Zhakhlyvo, nezgrabno, odnak ya pochynaiu riumsaty. Skhlypuiiu y skhlypuiiu, a bidolashna Keti obiiamaie mene, hlyadyt po holovi, zapevniaie, shcho vse zi mnoiu bude harazd. Vidchuvaiu sebe zhaliuhidno. Shche nikoly nastilky ne bula sobi ohydnoi» (Houkinz P. Divchyna u potiahu).

«He doesn't say a word. He puts his arm around my shoulder and pulls me to him, my face against his chest. I breathe him in and I wait to feel different, to feel lighter, to feel better or worse now that there is another living soul who knows...» (Hawkins P. The Girl on the Train).

«Na myt zhoden z nas ne rukhaietsia. Meni nesyla dyvytysia na noho, prote, koly pidvodzhu ochi, vin ne zhakhaietsia mene. Ne kazhe ani slova. Obiiamaie mene za

pleche, prytytskaie do sebe, ya oblychchiam zanuriuiusia yomu v hrudy. Vdykhaiu yoho zapakh, ochikuiu, koly vidchuvatymu sebe inakshe, khoch yake polehshennia, na krashche chy to na hirshe, ale teper pro moiu taiemnytsiu znaie shche odna zhyva dusha» (Houkinz P. Divchyna u potiahu).

«*I can't speak, can't move. The living room is hot, airless despite the open windows. I can hear noises from the street below: a police siren, young girls shouting and laughing, bass booming from a passing car. Normal life. But in here, the world is ending. For Scott, the world is ending, and I can't speak. I stand there, mute, helpless, useless*» (Hawkins P. The Girl on the Train).

«*Meni nesyla ani rozmovliaty, ani dykhaty. U vitalni zharko, zadushlyvo popry vidkryti vikna. Chuiiu halas, yakyi dolitaie z vulytsi: politseisku syrenu, kryky ta smikh yunykh divchat, huchnu muzyky z avtivky, shcho proizhdzhaie vulytseiu. Zvychaine zhyttia. Ale tut sviit zakinchuietsia. Dlia Skotta zhyttia skincheno, i ya ne v zmozi rozmovliaty. Tak i stoii — nima, bezporadna, nepotribna*» (Houkinz P. Divchyna u potiahu).

«*I know, – I say, putting my hand on his arm. – I used to see her there sometimes. – I keep hearing her voice, – he says. – I keep hearing her calling me. I lie in bed and I can hear her calling me from outside. I keep thinking she's out there. He's trembling. – Lie down, – I say, taking the mug from his hand. – Rest*» (Hawkins P. The Girl on the Train).

«*Znaiu, – zapevniaiu ya, poklavshy ruku yomu na pleche. – Inodi ya tam yii bachyla. – Postiino chuiiu yii holos, – dodaie vin. – Postiino chuiiu, yak vona mene klyche. Lezhu v lizhku ta chuiiu, yak vona klyche mene z vulytsi. Uves chas dumaiiu, shcho vona tam. – Skott uves tremtyt.*

- *Liahaite, — nakazuiiu ya y zabyraiu chashku v noho z ruk. – Vidpochyvaite*» (Houkinz P. Divchyna u potiahu).

Conclusion

The expression of the communicative strategy of *sympathy* in English and Ukrainian language does not have pronounced differences. Among the linguistic means – certain lexical items, standard cliché phrases – and non-verbal means of expressing sympathy in the context has a rather similar character in both languages. The most typical means of expressing the communicative strategy of *sympathy* is the use of cliché phrases, such as: *I regret to say, I fear that, Unfortunately, My condolences, I regret to say*. The typically established cliché *I'm sorry* in the Ukrainian character language has a dozen stylistic equivalents. The differences in the expression of sympathy in English and Ukrainian languages lie in the characteristic feature of English language space to express sympathy with the help of apology tactics, which is quite rare in the Ukrainian language. The apology tactic concentrates the subtext not only on *sympathy* but also on the recognition of a certain fault, the addressee's willingness to bear responsibility, and the validation of the addressee's emotional state, which contributes to the strengthening of the emotional and, therefore, communicative importance of the strategy of sympathy. Instead, the dynamic and more open resonance of the addressee is inherent in the Ukrainian language, which is expressed in the use of emotionally colored vocabulary, dynamic changes in speech dynamics, etc. In the Ukrainian language, typical means of expressing sympathy are such expressions as *bidna* (poor thing); *hore* (it is awful!); *lukho/lyshenko* (oh, no!); *meni zhal* (I'm sorry), *meni shkoda* (I'm so sorry). To strengthen sympathy, they use an appeal to the subject or object to which it is directed, with the help of caressing, gentle appeals, for example: *serdenko* (heart), *serdeshna* (sweatheart), *sertse* (heart).

The communicative strategy of *sympathy* is marked by the involvement of certain communicative tactics, the most prominent of which are: *tactics of causing pity, concern, imposing emotional resonances, validation, devaluation of emotional reactions*.

The main problem of the translation of the communicative strategy of *sympathy* is the problem of the relationship between the context of the author and the translator, certain differences in the functional and stylistic load of the two languages. When translating the communicative strategy of *sympathy*, the translator must competently select certain functionally and stylistically adequate counterparts that meet the requirements of the text. The Ukrainian communicative space is characterized by a relatively higher emotional load. That is why, in order to obtain the same emotional resonance for English-speaking and Ukrainian-speaking readers, in accordance with the level of the emotional impact of the situation laid down by the author, the translator, in order to maintain the stylistic correspondence of the translation, applies emphasis, or must increase the emotionality of the lexical unit in certain ways.

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Tolmacheva, T. 2009. *Methodology of Teaching Students Communicative Strategies of Foreign Language Speech Behavior: dissertation candidate of ped. sciences: 13.00.02*

Words: 7677

Characters: 48 559 (27,1 standard pages)

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