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**TRANSLATION OF “MATILDA” BY ROALD DAHL INTO UKRAINIAN:
GRAMMATICAL ASPECT**

The authors of the article consider the translation of fiction text as one of the most effective forms of intercultural communication of a foreign author and reader, a way to convey his creative ideas by linguistic and psychological means. It is emphasized that in the process of translating a fiction text from English into Ukrainian there is a high probability of a number of difficulties due to numerous divergences, which are primarily because of the belonging of two languages to different groups and, consequently, the existence of different grammatical categories. Therefore, the need to overcome the barrier of divergences in the original language and the language of translation, to achieve adequacy and maximum reliability determines the need for translation transformations, including grammatical ones.

Analysis of the factual material makes it possible to conclude that in most cases the transformations used by V. Morozov in the process of translating Roald Dahl's "Matilda" are justified. The translator uses all kinds of grammatical transformations. Transformations of internal division, replacement, permutation and transposition are most often used; less often, there are integrations and compensations. At the same time, it can be argued that the volume of grammatical transformations aimed at achieving the adequacy and semantic equivalence of literary translation, in addition to subjective and objective factors is also significantly influenced by the norms of the Ukrainian language. Therefore, a key component of a translator's professional competence and a guarantee of quality is a thorough knowledge of the native language, its basics, features and subtleties, as well as awareness of current trends, changes and innovations.

Key words: translation, fiction text, translation transformations, grammatical transformations.

Introduction. Fiction translation is one of the most effective forms of intercultural communication between a foreign author and a reader, a way of rendering his creative ideas through

linguistic and psychological means. According to A. Shyshko and H. Lukanska, any work of art is a certain conceptual sphere that creates a corresponding artistic world [Shyshko : 125].

N. Hryshkova defines the conceptosphere as a set of concepts, which, as a musical canvas, consists of the worldview of the native speaker [Hryshkova : 187–193]. Therefore, it is extremely important to find new facets of the culture of translation of a work of art, because the translator in this case has a double responsibility to both the author and the reader for the accuracy and quality of translation of the original text. The main task in the process of working with a literary text is to reproduce the individual originality of the source text, which is manifested mainly in the lexical system and semantically significant grammatical categories of the original language.

However, in the process of fiction text translating from English into Ukrainian there is a high probability of a number of difficulties due to numerous differences, which are explained primarily by the two languages belonging to different groups and, consequently, the existence of different grammatical categories. Therefore, it is the need to overcome the barrier of differences in the source language and the target language, to achieve adequacy and maximum reliability, determines the need of translation transformations, including grammatical, application.

Many linguists have studied various aspects of literary translation, including N. Hryshkova, A. Martyniuk, V. Maslova, M. Shishkov, L. Yarova, and others. Problems of translation transformations, in turn, have been researched by numerous domestic and foreign scientists, namely: V. Karaban, I. Korunets, A. Mamrak, L. Naumenko, A. Shveytser, E. Breus, I. Retsker, and many others. However, the problem of translation transformations in general and grammatical transformations in particular remains relevant, as transformations at any level are an integral part of translation activities and any professionally performed literary translation includes certain types of transformations, features and expediency of which require constant research in order to improve the level of translation competence.

The **purpose** of the article is to study translation transformations and their combinations which allow the translator to reproduce a foreign text as accurate as possible, taking into account the principle of similarities and differences of two languages at the grammatical level, and to achieve the highest degree of adequacy while being translated into Ukrainian.

The research is based on “Matilda” by Roald Dahl and its Ukrainian translation performed by V. Morozov.

The main scientific results are obtained applying a set of general scientific and special methods of research, namely: analysis and generalization of scientific literature on the problems of translation transformations; theoretical generalization, analysis and synthesis; comparative, descriptive and analytical methods.

Results and discussions. Translation is firstly a language-based activity, and a translator works with the language. Language is the foundation and the main means of translation. The translation cannot be understood unless its ability to display and re-create the original is revealed; it is a reflection of the original. The more accurate, the more holistic this reflection, the higher the quality of the translation.

The most important task of a translator is to achieve semantic equivalence between source and target texts. To achieve it, various translation transformations connected with the grammatical structure of the utterance are required. The reason for grammatical transformations is in the fact that each language has its own peculiar structure, and the translator must take this into account. It is the differences in the structures of the source and target languages that force the translator to use different transformations. But, in addition to objective reasons for using grammatical transformations, there are also subjective ones: lack of time in terms of interpretation, the translator’s own style, whether the translator is a native speaker of the source language or the target language, etc.

To overcome the barrier of differences in the original language and the target language and achieve adequacy in translation, a number of translation transformations are applied at the grammatical level of the language.

A. Shveytser defines translation transformations as interlingual transmissions, rearrangement of elements of the source text, actions of re-expression of meaning or paraphrasing in order to achieve the translation equivalent [Shveytser : 118].

In translation studies, there are many classifications of types of translation transformations. L. Naumenko and A. Hordieieva [Naumenko] divide them into three main groups: lexico-semantic, grammatical and stylistic.

The story “Matilda” was not an object of many scientific researches. Such linguists as T. Kushnirova, O. Panko, E. Borisova and E. Kobzeva study it from the literary point of view. M. Sevastyuk, Ya. Panko and Yu. Minsys investigate lexico-semantic peculiarities of the story translations. S. Ostapenko researches emotionally expressive lexical units rendering in the process of “Matilda” translation into Ukrainian [Ostapenko].

This very research is devoted to grammatical transformations, so it is necessary to define this type of translation transformations.

According to V. Komissarov, grammatical transformations (grammatical substitutions) are a method of translation in which a grammatical unit in the original is transformed into target language unit with a different grammatical meaning. A grammatical unit of any level can be replaced: word form, part of speech, sentence member, sentence of a certain type. It is clear that when translating, the forms of source language are always replaced by the forms of target language. Grammatical substitution as a special way of translation involves not just the use of target language forms in translation, but the refusal to use forms of target language, similar to the original, replacement of such forms with others different from them in content (grammatical meaning) [Komissarov : 54].

In the process of comparative analysis of the story “Matilda” by Roald Dahl [Dahl 2016] and its Ukrainian translation performed by V. Morozov [Dahl 2018] a lot of grammatical transformation can be identified, both of syntactic and morphological nature.

The most common is the transformation of **replacement** of word order:

There are no funny bits in his books [Dahl 2016]. – *У його книжках немає смішних сцен* [Dahl 2018].

All of us are likely to come across at least one of them in a lifetime [Dahl 2016]. – *В своєму житті ми всі хоч раз наткнемося на таких* [Dahl 2018].

Three hands went up [Dahl 2016]. – *Угору злетіло три руки* [Dahl 2018].

Matilda said immediately [Dahl 2016]. – *Миттю відповіла Матильда* [Dahl 2018].

She said to the class [Dahl 2016]. – *Звернулася вона до класу* [Dahl 2018].

Matilda said truthfully [Dahl 2016]. – *Чесно зізналася Матильда* [Dahl 2018].

In all these examples, we can observe the transformation of replacement of word order that is caused

by the need to bring the sentences to the norms of the Ukrainian language syntax.

Rather often V. Morozov applies the transformation of **compensation** – a method of translation by which the loss of meaning in one part of a sentence or text is compensated in another part [Naumenko : 26]:

You have all brought your own pencils, I hope [Dahl 2016]. – *Ви всі, сподіваюся, принесли з собою олівці* [Dahl 2018].

You must have a great father then [Dahl 2016]. – *Тоді в тебе, мабуть, прекрасний батько* [Dahl 2018].

For quite a long way, I think [Dahl 2016]. – *Мабуть, довго* [Dahl 2018].

But of course multiplying by two is a lot easier than some of the biggest numbers [Dahl 2016]. – *Але множити на два, зрозуміло, значно легше, ніж на більші цифри* [Dahl 2018].

In the examples given, the translator applies the transformation of compensation, which brought the structure of translated sentences closer to the norms of the Ukrainian language. The Ukrainian language is characterized by the use of an introductory construction at the beginning or in the first part of a sentence to reinforce certain information.

Another transformation which rather often can be observed in the target text is the transformation of **inner partitioning** (rendering a simple sentence with the help of a complex one [Naumenko : 28]):

Miss Honey looked carefully at the tiny girl sitting in the second row [Dahl 2016]. – *Міс Гані уважно глянула на крихітну дівчинку, що сиділа в другому ряду* [Dahl 2018].

The class was silent, all listening [Dahl 2016]. – *У класі панувала тиша, всі прислухалися* [Dahl 2018].

Do any of you happen to have learnt the two-times table already? [Dahl 2016] – *А чи хтось із вас уже знає, як множити цифри на два?* [Dahl 2018]

As we can see, the original sentences are simple ones, expanded by a Participle, Nominative Participle Construction, and Subjective Infinitive Construction. V. Morozov translates them by complex sentences, which is typical for the Ukrainian language when translating sentences with non-finite forms of verb.

The transformation, reverse to partitioning, is **integration**. There are two types of integration: outer and inner.

Inner integration (a way of translating when a complex or compound sentence is rendered with a simple sentence [Naumenko : 30]) is also applied when translating the story into Ukrainian:

Matilda's parents, who weren't very concerned one way or the other about their daughter's education, had forgotten to make the proper arrangements in advance [Dahl 2016]. – *Матильдині батьки, не дуже переймаючись освітою своєї рідної дочки, забули заздалегідь про все домовитись* [Dahl 2018].

As we can see, the complex sentence is translated with a simple one expanded by a Participle. But, at the same time the V. Morozov applies the transformation of replacement putting the word *заздалегідь* after the verb it modifies.

She had a lovely pale oval madonna face with blue eyes and her hair was light-brown [Dahl 2016]. – *Вона мала привабливо біде овальне лице мадонни, блакитні очі та світло-каштанове волосся* [Dahl 2018].

It is the beginning of at least eleven long years of schooling that all of you are going to have to go through [Dahl 2016]. – *Попереду – одинадцять довгих років навчання* [Dahl 2018].

Was it your mother, Matilda, who taught you? [Dahl 2016] – *Матильдо, тебе навчила мама?* [Dahl 2018]

All the sentences above are rendered with the help of inner integration in order to make them easier to comprehend by a Ukrainian reader.

Outer integration (a method of translation by which two or more simple sentences are combined into one complex [Naumenko : 30]) is applied in the translation of “Matilda” only once:

'Stop!' Miss Honey said. She had been listening slightly spellbound to this smooth recital [Dahl 2016]. – *Стій! – урвала її міс Гані, що трохи приголомшено слухала цей бездоганний переказ* [Dahl 2018].

If take into account syntactic nature of the sentences, we can't but mention the fact of using colloquial (elliptical) syntactic constructions in translation which are typical for the Ukrainian language:

You'll have to have it dyed black [Dahl 2016]. – *Доведеться пофарбувати на чорне* [Dahl 2018].

What is it? [Dahl 2016] – *І скільки ж?* [Dahl 2018]

Are you sure? [Dahl 2016] – *Справді?* [Dahl 2018]

It's two hundred and sixty-six [Dahl 2016]. – *Двісті шістдесят шість* [Dahl 2018].

That's all a calculator is [Dahl 2016]. – *Тобто за калькулятор* [Dahl 2018].

That is correct [Dahl 2016]. – *Правильно* [Dahl 2018].

As it was mentioned earlier, grammatical transformations can be of morphological nature. The most common morphological transformations applied by V. Morozov are transposition and permutation.

Transposition, i.e. replacement of one part of speech by another one, is manifested in translation of “Matilda” in all its types.

In the following examples: *after going through all the names – після переключки за прізвиськом, sign of showing off – ознака хизування* – gerund is rendered with a noun (**nominatization**), which is typical for gerund translation into Ukrainian.

The **adjectivation** is observed in the following examples: *Matilda's desk – Матильдина парта, children's books – дитячі книжки, the tiny girl with dark hair – крихітна темноволоса дівчинка, pocket calculator – кишеньковий калькулятор*, where nouns are translated by adjectives. This is especially common while nouns in the Possessive Case translating.

In the expressions *with absolute amazement – вражено, in wonder – зачудовано* – English nouns are rendered into Ukrainian with the help of adverbs, which justifies such type of transposition as **adverbalszation**.

And in the example *was no doubt – не сумнівалася* – **verbalization** is applied (a noun is translated by a verb).

The transformation of **permutation** (replacement of places of tokens in a phrase or elements in a phrase [Naumenko : 19]) is exemplified by the following word combinations: *like a porcelain figure – як статуетка з порцеляни, in Miss Honey's class – в класі міс Гані, Miss Honey's face – лице міс Гані, headmistress's study – кабінет директорки, qualities of brilliance – розумові здібності*. It is one more way to render a noun in the Possessive Case alongside with Ukrainian possessive adjectives. At the same time in the last example the transformation of adjectivation is also observed.

But in most cases, as we mentioned earlier, the transformations are mostly of **complex nature**: in order to achieve adequacy – the main goal of translation – translator applies several transformations simultaneously.

Thus, in the sentence

Miss Jennifer Honey was a mild and quiet person who never raised her voice and was seldom seen to smile, but there is no doubt she possessed that rare gift for being adored by every small child under her care [Dahl 2016]. – *Міс Дженифер Гані була делікатна й тиха, вона ніколи не кричала й зрідка всміхалася, однак, поза сумнівом, мала рідкісний хист – її обожнювали всі діти, якими вона опікувалась* [Dahl 2018] V. Morozov applies inner integration (the clause *there is no doubt* is rendered with the expletive construction *поза сумнівом*), two inner partitionings (when translating gerund construction and prepositional phrase with the help of clauses), and verbalization (the noun *care* was rendered with a verb).

In the next sentence

There was an aura of menace about her even at a distance, and when she came up close you could almost feel the dangerous heat radiating from her as from a red-hot rod of metal [Dahl 2016]. – *Навіть звіддала можна було помітити навколо неї ауру жорстокості, а зблизька відчувався небезпечний жар, який вона випромінювала, мов розігртий до червоного металевий прут* [Dahl 2018] the following transformations can be mentioned: replacement in the first part of the sentence, inner integration in the second part, inner partitioning

while Participle Construction translation, and permutation when word combination *red-hot rod of metal* rendering, and adjectivation (the noun *metal* is translated by adjective *металевий*).

All these examples indicate the need for comprehensive application of different types of transformations to achieve the accuracy of source language information transfer and to give translation adequacy and specificity.

Conclusions. Summing up the analysis, we can conclude that in most cases the transformations used by V. Morozov in the process of “Matilda” by Roald Dahl translation are justified. The translator applies all kinds of grammatical transformations. Most often, the transformations of inner partitioning, replacement, permutation, and transposition are used, less often – integration and compensation.

At the same time, it can be argued that the scope of grammatical transformations aimed at achieving the adequacy and semantic equivalence of literary translation, in addition to subjective and objective factors, is also significantly influenced by the norms of the Ukrainian language. Therefore, a key component of the professional competence of the translator and the key to quality is a thorough knowledge of the native language, its basics, features and subtleties, as well as awareness of current trends, changes and innovations.

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«МАТИЛЬДА» РОАЛДА ДАЛЯ В УКРАЇНСЬКОМУ ПЕРЕКЛАДІ: ГРАМАТИЧНИЙ АСПЕКТ

Автори статті розглядають переклад художньої літератури як одну з найефективніших форм міжкультурної комунікації іноземного автора та читача, спосіб передачі його творчих задумів лінгвістичними та психологічними засобами. Наголошують що у процесі перекладу художнього тексту з англійської українською мовою існує велика ймовірність виникнення низки труднощів через численні відмінності, які пояснюються насамперед приналежністю двох мов до різних груп, а отже, і існуванням різних граматичних категорій. Тому саме необхідність подолання бар'єру відмінностей у мові оригіналу та мові перекладу, досягнення адекватності та максимальної надійності визначає необхідність застосування перекладацьких трансформацій, у тому числі й граматичних. У процесі порівняльного аналізу повісті «Матильда» Роальда Даля та її перекладу на українську мову у виконанні В. Морозова можна виявити чимало граматичних трансформацій як синтаксичного, так і морфологічного характеру.

Аналіз фактичного матеріалу дає можливість зробити висновок про те, що в більшості випадків трансформації, використані В. Морозовим у процесі перекладу «Матильди» Роальда Даля є виправданими. Перекладач застосовує всі види граматичних трансформацій. Найчастіше використовуються перетворення внутрішнього поділу, заміни, перестановки та транспозиції, рідше – інтеграції та компенсації. Водночас можна стверджувати, що на обсяг

граматичних трансформацій, спрямованих на досягнення адекватності та семантичної еквівалентності художнього перекладу, окрім суб'єктивних та об'єктивних факторів, істотний вплив також мають норми української мови. Тому ключовою складовою професійної компетентності перекладача і запорукою якості є ґрунтовне знання рідної мови, її основ, особливостей та тонкощів, а також усвідомлення актуальних тенденцій, змін та інновацій.

Ключові слова: переклад, художній текст, перекладацькі трансформації, граматичні трансформації.