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GRAMMATICAL TRANSFORMATIONS APPLICATION IN THE TRANSLATION OF “MATILDA” BY ROALD DAHL INTO UKRAINIAN

Summary. The article deals with the comparative analysis of grammatical transformations application in the process of translation of “Matilda” by Roald Dahl into Ukrainian, 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.

The authors argue that translation of a work of art is a complex task, for the solution of which translators resort to various translation transformations, which completely or partially change the structure of the sentences of the targeted text. Translation from one language to another is impossible without grammatical transformations, which, first of all, should include the restructuring of the sentence (changing its structure) and substitutions – both at the syntactic and morphological levels. The main motives for using grammatical replacements of parts of speech are mainly the desire to overcome the differences between the system and the norm of the source language and the targeted one.

In the process of comparative analysis of the story “Matilda” and its Ukrainian translation all kinds of grammatical transformations can be identified, both of syntactic and morphological nature. Most often, the transformations of inner partitioning, replacement, inner integration and transposition are used, less often – permutation and compensation. At the same time, it can be stated that the scope of grammatical transformations is significantly influenced by the norms of the Ukrainian language. However, in order to achieve the accuracy of source language information transfer and to give translation adequacy and specificity there is the need for comprehensive application of different types of transformations.

Key words: literary translation, transformation, grammatical transformation, complex nature.

Introduction. In recent years, intensive development has been observed in the field of translation studies. The reasons for this are the development of international relations, globalization, and the tendency towards integration. Literary translation is one of the best manifestations of interliterary and intercultural interaction. Literary translation can be considered as an art, because

the aesthetic effect of the translated text is achieved by painstaking creative work, which consists in the successful selection and apt application of linguistic devices. This type of translation requires a refined artistic taste of the translator, a broad outlook, and perfect command of both foreign and native languages. In addition, one of the main tasks of a translator is the ability to apply translation transformations adequately so that the targeted text most accurately reveals the plot of the original text.

That is why the issue of using translation transformations in the process of translating works of fiction always does not lose its significance and determines the relevance of our research.

At the beginning of the 21st century, the problem of literary translation is increasingly becoming the subject of research in modern domestic translation studies. Literary aspects of literary translation (M. Lanovyk), current theoretical concepts and models of poetic translation (L. Kolomiets), as well as cross-cultural and general translation problems, namely the theory of interpretation (V. Demetska) fall into the scope of important issues of scientific research in recent times. Works where literary translation is considered as an important factor of nation-building (M. Strikha, R. Zorivchak) and as a cultural phenomenon (N. Bevs) are becoming relevant. It should be noted that the object of scientific research in recent times is not only individual problems of literary translation, but also the figure of the translator himself as a multifunctional, cultural mediator, whose activity is considered in a broad sociocultural and personal context (M. Ivanytska), as well as creativity as a comprehensive component of translation activity, which characterizes both its procedural and productive aspects (O. Rebrii).

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.

“Matilda” by Roald Dahl is not an object of many scientific researches. Studies of the novel are conducted both from a literary and a linguistic points of view. Such linguists as T. Kushnirova, O. Panko, E. Borisova and E. Kobzeva study it from the literary point of view. M. Sevastiuk, Ya. Panko and Yu. Minsys, S. Ostapenko and M. Kuts, T. Mykolyshena investigate stylistic

peculiarities of the story translations. S. Ostapenko and M. Kuts in their researches of the story also analyse application of lexico-semantic transformations [1]. Thus, there has been no separate comprehensive study of grammatical transformations application in Ukrainian translation of “Matilda”. This is the reason for the choice of our study.

The **purpose** of the article is to analyze the application of grammatical transformations in the process of translation of “Matilda” by Roald Dahl into Ukrainian, performed by V. Morozov, and carry out their comparative analysis.

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. One of the important problems of literary translation is the problem of accuracy, correctness and adequacy. As everyone knows, the language systems of the original and the translation can differ significantly, which leads to the impossibility of reproducing the lexical, grammatical, stylistic, and sometimes content features of the original. It should be emphasized that for the translator of a work of art, the most important task is to approximate in intensity and quality the effect felt by the reader of the original text. In this context, the Ukrainian researcher O. Cherednychenko notes that for an adequate reproduction of the artistic whole, the translator must compare, at least in imagination, the possible aesthetic reactions to it of both the readers of the original and the readers of the translation, and do everything possible so that these reactions are at least approximately the same [2, p. 21]. Therefore, the translator must understand the internal system of the original language and the structure of the text in this language and build such a textual space that will affect the reader of the translated text the similar way, and in all aspects, content, structure and function, which means – to create the emotional impact that the source text intends to create.

In this case, it is important to analyze thoroughly the methods of translation transformations, which contribute to the achievement of the appropriate degree of adequacy and equivalence of the literary translation, which should have an aesthetic effect on the reader.

In domestic translation studies, the problem of translation transformations at the present stage remains one of the debatable ones, especially this concerns the definition of the very concept of “translation transformation”, as well as the classification of the main techniques of transformations and the creation of their uncontroversial typology.

In the scientific literature, there are numerous interpretations of this term and various attempts to classify this phenomenon. In order to define translation transformations, scientists choose different keywords, qualifying them depending on their scientific views, on understanding the essence of the translation process itself and its modeling.

Thus, Ukrainian researchers T. Kyiak, A. Naumenko and O. Ohui consider translation transformations as ways and techniques of translation that help preserve the features of the author’s style with adequate reproduction of the content of the source text [3, p. 532]. The opinion of domestic scientists about the fact that the text in the process of translation undergoes as interlanguage substitutions (pseudo-transformations using formal and functional counterparts), as well as certain translation changes (transformations) that can

be observed at different language levels (phonetic, morphological, lexical, syntactic and textual) is quite fair.

L. Naumenko and A. Hordieieva [4] divide all transformations into three main groups: lexico-semantic, grammatical and stylistic.

According to V. Komissarov, grammatical transformations (grammatical substitutions) are a method of translation in which a grammatical unit in the original is transformed into targeted 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 [5, p. 54].

The use of grammatical transformations is due to various reasons of both grammatical and lexical nature, but, undoubtedly, the grammatical ones are in the priority. After all, as we know, the English language is analytical, and therefore the connections between words are expressed in it mainly by the order of words, that is, by syntactic means, and morphological means are not used so often. This priority of syntax is manifested in a whole series of phenomena that do not always have their counterparts in the Ukrainian language. This makes it necessary to apply grammatical transformations in the process of translation.

It should be noted that in the process of works of art translation from English into Ukrainian significant problems related to differences in language pictures of the world and grammatical structures arise. These very differences in the structure of languages, in the set of their grammatical categories, forms and syntactic constructions cause difficulties in translation and should be taken into account when considering and understanding the text.

In the process of comparative analysis of the story “Matilda” by Roald Dahl [6] and its Ukrainian translation performed by V. Morozov [7] 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:

The Trunchbull marched on to the platform [6]. – *На сцену вийшла Транчбул* [7].

None of the other teachers came in with her [6]. – *З нею не прийшов жоден інший учитель* [7].

She was carrying a riding-crop in her right hand [6]. – *У правій руці вона тримала короткий вершницький батіг* [7].

A hand shot up among the seated children [6]. – *Серед юрби дітлахів здійнялася рука* [7].

Hortensia asked [6] – *поцікавилася Гортензія* [7].

Lavender said [6] – *відповіла Лаванда* [7].

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 **inner partitioning** (rendering a simple sentence with the help of a complex one [4, p. 28]):

He had a mountain to climb and he was jolly well going to reach the top or die in the attempt [6]. – *Перед ним була гора, на яку він дряпався, й усе йшло до того, що він успішно сягне вершини або загине під час цієї спроби* [7].

Your story would sound too ridiculous to be believed [6]. – *Твоя розповідь здавалася б такою безглуздою, що в неї неможливо було б повірити* [7].

While she stood waiting she could hear the television blaring inside [6]. – *Поки чекала, слухала, як гримить у домі телевізор* [7].

From now on, anybody caught eating in class goes straight out of the window [6]. – Тепер кожен, хто їстиме в класі, вилетить крізь вікно [7].

But instead of going there, I sneaked into the Trunchbull's room [6]. – Але замість того, щоб іти туди, я нишком прокралася в її кабінет [7].

Mrs Wormwood said, ratty about missing her programme [6]. – Гаркнула місис Вормвуд, роздратована тим, що пропускає програму [7].

It was therefore easy for Matilda to make friends with other children [6]. – Саме тому Матильді легко було приятелювати з іншими дітьми [7].

Do you wish me to explain why I came? [6] – Ви хочете, щоб я пояснила, чого сюди прийшла? [7].

As we can see, the original sentences are simple ones, expanded by the Infinitive, Participle, Gerund, Prepositional and Objective Infinitive Constructions. V. Morozov translates them with 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**.

Inner integration (a way of translating of a complex or compound sentence with a simple one [4, p. 30]) is also applied when translating the story into Ukrainian:

She simply refused to let the matter rest where it was [6]. – Вона просто не бажала кидати цю справу напризволяще [7].

And this is precisely what she did [6]. – Так вона і вчинила [7].

It is important I have a word with you and your wife [6]. – Мені дуже важливо порозмовляти з вами й вашою дружиною [7].

Miss Honey could hardly believe what she was hearing [6]. – Міс Гані не вірила власним вухам [7].

Matilda liked her because she was gusty and adventurous [6]. – Матильді вона сподобалася за відважність та серйозність [7].

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

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 [4, p. 26] – V. Morozov applies to bring the structure of translated sentences closer to the norms of the Ukrainian language:

I shall be here as well, of course, but only as a silent witness [6]. – Звичайно, я теж тут буду, але тільки як мовчазний спостерігач [7].

She seemed to have learned her lines by heart [6]. – а. Здавалося, що вона вивчила свої фрази назубок [7].

She therefore loathes the bottom class and everyone in it [6]. – Тому терпіти не може першокласників [7].

I'm sure you know [6] – Ви, зрозуміло, знаєте [7].

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.

Outer partitioning (a method of translation by which one complex sentence is rendered with two or more simple ones [4, p. 28]) is applied in the translation of “Matilda” very rarely but we can single out some examples:

Matilda and Lavender, standing in a corner of the playground during morning-break on the third day, were approached by a ten-year-old with a boil on her nose, called Hortensia [6]. – Коли на третій день навчання Матильда на перерві стояла

з Лавандою в куточку шкільного майданчика, до них підійшла кремезна десятилітня дівчина з фурункулом на носі. Звали її Гортензія [7].

That idiot Amanda has let her long hair grow even longer during the hols and her mother has plaited it into pigtails [6]. – Та ідіотка Аманда відпустила собі на канікулах волосся. Воно й так було довге, а мати ще й заплела її коси [7].

In the process of translation from English into Ukrainian, for various reasons, the translator has to replace one part of speech with another one. Such a replacement can be caused by the desire to make the translated text adequate, avoiding constructions that are not characteristic of the targeted language.

In the process of comparative analysis of Roald Dahl's “Matilda” and its Ukrainian translation, a significant number of morphological substitutions, caused by various factors, was revealed. Among the most important ones is the desire to overcome the differences between the system and the norm of the English and Ukrainian languages.

The most common morphological transformation applied by V. Morozov is **transposition** (replacement of one part of speech by another one), which is manifested in translation of “Matilda” in all its types.

In the examples: *playing with words* – гра слів, *flagging or giving up* – утоми чи зневіри, *silently rooting* – мовчазні симпатії, *at loosing the sound* – відсутність звуку, *to spell* – читання, *smiling* – з усмішкою, *admired* – захоплення, *determined* – з наміром, *sensed* – відчуття – Gerund, Infinitive and Participle are rendered with a noun (**nominatization**), which is typical for non-finite forms of verb translation into Ukrainian.

And in the following examples: *her first move* – насамперед вона підійшла, *performance* – зіграла, *meal* – їсти, *were unaware* – не усвідомлюють, *felt confident* – не сумнівалася, *ratty* – драгувала, *enough* – вистачає, *breathless* – затамувала дух, *is often right* – часто вгадує, *nervous* – нервувавася, *be funny* – жартувати, *is angry* – лютує, *be responsible* – взяти на себе відповідальність – **verbalization** is applied (a noun or an adjective is translated with a verb).

The **adjectivation** can be observed in the following examples: *Amanda's mother* – Амандина мати, *Matilda's teacher* – Матильдіна вчителька, *Lavender's mind* – Лавандиний голові, *wasp's nest* – осиний рій, *school records* – шкільні реєстри, *brick* – цегляний, *stripe* – смугастий, *raffle* – лотерейні, *TV screen* – телевізійний екран, *adult novels* – дорослі романи, *university standard* – університетський рівень, *gym knickers* – тренувальні штани, *school hat* – шкільний капелюшок – where nouns are translated by adjectives. This is especially common while nouns in the Possessive Case translating.

In the expressions *in wonder* – зачудовано, *at attention* – струнко, *a guess* – навімання, *to one side* – збоку, *by halves* – абияк, *like lightening* – блискавично, *at the double* – миттєво, *with hardly any weapons* – мало не голіруч, *Silence!* – Тихо!, *cautious* – боязко, *great* – майстерно, *important* – важливо – English nouns and adjectives are rendered into Ukrainian with the help of adverbs, which justifies such type of transposition as **adverbialization**.

The replacement of places of tokens in a phrase or elements in a phrase is called **permutation** [4, p. 19]. This transformation can be exemplified by the following word combinations: *inching-powder* – порошок-сверблячка, *book-reading* – читання книжок, *a grin of triumph* – переможна усмішка, *Day of Judgement* –

смертний час, *silent as the grave* – *могильна тиша*. At the same time in the first two examples the transformation of nominalization is observed, and in the next three examples – the transformation of adjectivation.

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

Thus, in the sentence

Miss Honey, meanwhile, was making another decision. He was deciding that she would go herself and have a secret talk with Matilda's mother and father as soon as possible [6]. – *Міс Гані тим часом вирішила, що мусить якнайшвидше побалакати тишком-нишком з Матильдиними батьками* [7] V. Morozov applies outer intergration (two sentences are translated by a complex one), replacement of word order (construction *as soon as possible* – *якнайшвидше* is put before the predicate), adjectivation (when noun in the possessive case translating) and adverbialization (adjective *secret* is rendered with an adverb *тишком-нишком*).

One more example:

The prospect of coaching a child as bright as this appealed enormously to her professional instinct as a teacher [6]. – *Її професійна вчительська інтуїція підказувала надзвичайну важливість перспективи стати репетитором такої обдарованої дитини* [7]. The translator uses the following transformations: replacement of word order, adjectivation (noun *teacher* is reproduced as *вчительська*) and nominalization (while *grund* translating).

In the next sentence

The door was opened by a small ratty-looking man with a thin ratty moustache who was wearing a sports-coat that had an orange and red stripe in the material [6]. – *Двері відчинив щуроподібний коротун з тоненькими щурячими вусиками, одягнений у домашній оранжево-червоний смугастий жакет* [7] the following transformations are applied: inner integration (a complex sentence with two predications is rendered with a simple one complicated by Participle), adjectivation (a noun *stripe* is translated with an adjective *смугастий*) and replacement.

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. Translation of a work of art is a complex task, for the solution of which translators resort to various translation transformations, which completely or partially change the structure of the sentences of the targeted text. Translation from one language to another is impossible without grammatical transformations, which, first of all, should include the restructuring of the sentence (changing its structure) and substitutions – both at the syntactic and morphological levels.

The main motives for using grammatical replacements of parts of speech are mainly the desire to overcome the differences between the system and the norm of the source language and the translation, to avoid literalisms, the unnaturalness of some combinations, and to use grammatical constructions that correspond to the norms of the Ukrainian language.

Having carried out a comparative analysis of Roald Dahl's "Matilda" and its Ukrainian translation, made by the famous Ukrainian translator V. Morozov, we came to the conclusion that the translator uses a significant amount of grammatical substitutions.

The translator applies all kinds of grammatical transformations. Most often, the transformations of inner partitioning, replacement, inner integration and transposition are used, less often – permutation and compensation. At the same time, it can be argued that the scope of grammatical transformations is also significantly influenced by the norms of the Ukrainian language. However, in order to achieve the accuracy of source language information transfer and to give translation adequacy and specificity there is the need for comprehensive application of different types of transformations.

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Дмитрук Л., Остапенко С. Застосування граматичних трансформацій в процесі перекладу повісті Роальда Дала «Матильда» українською мовою

Анотація. У статті проведено порівняльний аналіз застосування граматичних трансформацій у процесі перекладу повісті «Матильда» Роальда Дала українською мовою, виконаного В. Морозовим. Основні наукові результати отримано із застосуванням комплексу загальнонаукових та спеціальних методів дослідження, а саме: аналізу та узагальнення наукової літератури з проблем перекладацьких трансформацій; теоретичного узагальнення, аналізу і синтезу; порівняльного, описового та аналітичного методів.

Автори зазначають, що переклад художнього твору є складним завданням, для вирішення якого перекладачі вдаються до різноманітних перекладацьких трансформацій, які повністю або частково змінюють структуру речень тексту перекладу. Переклад з однієї мови на іншу неможливий без граматичних трансформацій, які, насамперед, повинні містити перебудову речення (зміну його структури) і заміни – як на синтаксичному, так і на морфологічному рівнях. Основними мотивами використання граматичних заміни частин мови є переважно прагнення подолати відмінності між системою і нормою вихідної мови та цільової.

У процесі порівняльного аналізу повісті «Матильда» та її українського перекладу можна виявити всі види граматичних трансформацій як синтаксичного, так і морфологічного характеру. Найчастіше використовуються трансформації внутрішнього поділу, заміни порядку слів, внутрішньої інтеграції та транспозиції, рідше – пермута-

ції та компенсації. Водночас можна констатувати, що на обсяг граматичних трансформацій суттєвий вплив мають норми української мови. Автори зазначають, що здебільшого трансформації носять комплексний характер – задля досягнення адекватності перекладач застосував декілька трансформацій одночасно – і ілюструють це прикладами

з повісті. Проте для досягнення точності передачі інформації вихідною мовою та надання конкретності перекладу необхідне комплексне застосування різних видів трансформацій.

Ключові слова: художній переклад, трансформація, граматична трансформація, комплексний характер.