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**“CORALINE” BY NEIL GAIMAN IN UKRAINIAN TRANSLATION:
LEXICO-SEMANTIC ASPECT**

The article deals with translation transformations application while fiction text translation.

The purpose of the article is to study lexical-semantic 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.

The research is based on “Coraline” by Neil Gaiman and its Ukrainian translation performed by O. Mokrovolskyi.

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, contrastive, and analytical methods.

The authors consider the translation transformation as a tool, with the help of which it is possible to carry out a transition from units of the original to units of translation; and the essence of lexical-semantic transformations is in the replacement of the translated lexical unit with a word or word combination that realizes the sema of this unit of the source language.

In the process of comparative analysis of the story “Coraline” by Neil Gaiman and its Ukrainian translation performed by O. Mokrovolskyi a lot of lexical-semantic transformation can be identified. Most often, the transformations of synonymous substitution, concretization of meaning, transcoding, transposition and descriptive translation are used, less often – generalization of meaning and compression.

The results of the comparative analysis of the source text and the targeted text allow the authors to state that in order to achieve the closeness of the translation to the original text, it is necessary to find correspondences to the lexemes of the English language using complex translation transformations.

The authors come to the conclusion that the lexical-semantic techniques of different languages have the same basis, but their functioning in the language is different. The same techniques perform different functions, have different degrees of application and different specific role in the system of each individual language, which explains the need for transformations.

Key words: transformation, lexical-semantic transformation, rendering, sema, fiction text.

Introduction. Fiction texts do not become obsolete, as they are carriers of ‘special aesthetic information’ [Tyulenev : 254]. The aesthetic function in the context of a work of art is performed by a word. «The word in a work of art, coinciding in its external form with the word of the corresponding national language system and relying on its meaning, is addressed not only to the national language and the experience of the cognitive activity of the people reflected in it, but also to the world of reality that is created or recreated in a work of art» [Tyulenev : 125]. Translations of literary texts also do not become obsolete, since each translation, no matter how successful it may be, cannot convey the entire variety of stylistic and linguistic shades of the original work; and the reason for this is the author himself, not only as a spokesman for special ideas, but also as a master of translating the latter ones into the text through the means of language and expressive means available. New translations open up new shades of meaning, comprehend new meaningful plans of the original text. The most striking distinguishing feature of a literary text is the active use of a wide variety of expressive techniques and methods in it.

When translating into the native language, the translator needs, if possible, to preserve all the individual stylistic and linguistic features of the author's style, while at the same time taking into account the content of the original work, in order to select the type of translation and the translation transformations corresponding to the latter. The fulfillment of this task presupposes perfect mastery of the source language and a clear idea of the possibility of its expressive and stylistic potential, and requires from the translator to study the personality of the author himself (psycholinguistics) and analyze his most significant works carefully.

The process of literary translation is of interest to explorers for many centuries. The problem of translation remains relevant, since each period in the development of the language is associated with changes in its lexical composition and puts forward new layers of vocabulary, new units of the language. Modern literature actively uses this vocabulary, and it is this very vocabulary creates difficulties in translation. In this way, the relevance of this study is due to the need to translate contemporary texts and make a comprehensive analysis of their lexical units.

The story “Coraline” was not an object of many scientific researches. Such linguists as O. Naumchyk, O. Krekhelieva study it from the literary point of view. O. Mokhnachova investigates artistic features of the story, the study of which should be aimed at increasing the reading level interest of students. L. Cheban analyses strategies of narratology applied by O. Mokrovolskyi in the translation of “Coraline”.

However, the problem of vocabulary rendering in general and lexical-semantic transformations application 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 used in order to improve the level of translation competence.

The **purpose** of the article is to study lexical-semantic 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.

The research is based on “Coraline” by Neil Gaiman and its Ukrainian translation performed by O. Mokrovolskyi.

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, contrastive, and analytical methods.

Results and discussions. In translation studies, it is noted that the object of translation is a specific work (source text), on the basis of which another work is created in another language (targeted text). Achieving "translation adequacy" requires from the translator to perform numerous and qualitatively interlingual changes – the so-called translation transformations – in order for the text of translation to convey all the information contained in the original text.

The large number of words with a broad, abstract meaning in English, differences in the meanings of words, brevity of expression, which is possible in English due to a number of grammatical structures and forms, requires the introduction of additional words during translation and is even sentences. However, some differences in common

usage cause the omission of certain elements of an English sentence when translated into Ukrainian. All this explains the application of lexical transformations in translation.

Despite the fact that until now the concept of transformation is treated ambiguously by linguists, in general, translation transformation is defined as a tool, with the help of which it is possible to carry out a transition from units of the original to units of translation.

From the point of view of I. Korunets, translation transformation is one of the fundamental concepts describing the process of translation, which involves interlanguage transformations, reconstructions of the source text elements, the operation of "re-expression" of the content or paraphrasing to achieve a translation equivalent [Korunets : 91].

To achieve the adequacy of the translation, the translator uses transformations so that the translated text conveys all the information contained in the source text with the maximum possible completeness, while strictly observing the norms of the targeted language.

Another reason that causes transformation in the process of translation is to convey the naturalness of the speech so that the translator's speech corresponds to the speech habits of the native speaker.

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

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

According to Ye. Kolomieitseva & M. Makieieva lexical-semantic transformations are techniques of logical thinking, with the help of which the meaning of a foreign word is revealed in the context and its Ukrainian equivalent is selected. [Kolomieitseva : 67]. The essence of the transformation is in the replacement of the translated lexical unit with a word or word combination that realizes the sema of this unit of the source language.

I. Korunets states that the vocabulary of a language is not just a set of words, but a system that has an infinitely diverse combination of words in the context: individual elements of the vocabulary are connected to each other by certain semantic and stylistic relations [Korunets : 96]. So, lexi-

cal-semantic transformations are used when the dictionary counterparts of a word in the source language cannot be applied in the translation process for reasons of inconsistency from the point of view of meaning and context.

In the process of comparative analysis of the story "Coraline" by Neil Gaiman [Gaiman 2012] and its Ukrainian translation performed by O. Mokrovolskyi [Gaiman 2016] a lot of lexical-semantic transformation can be identified.

The most commonly used transformation is **synonymous substitution** the essence of which is «to choose one of the meanings of a polysemantic word according to the context» [Naumenko : 6]: *it was the last half of a natural history programme about something called protective coloration* [Gaiman 2012]– *зрештою піймала за хвіст другу половину природничої програми про щось таке, як захисне забарвлення* [Gaiman 2016]. The noun *half* has the following dictionary counterparts: *половина, тайм, семестр, частина, сторона*. The translator taking into account the context chose the most suitable one – *половина*. The other examples include: *parted* – *розійшлася*, *rows* – *ряди*, *torch* – *ліхтар*, *floor* – *підлога*, *tights* – *трико*, *call* – *звемо*, *voice* – *голос*.

We can even single out a synonymous substitution chain: *said* – *наполягала, запропонувала, промуркотів, прорік, обізвався, прогавкав, розпорядилася, похвалив, промимрив, розчулився, гмукнула, заперечила, зітхнула, видала, поскаржилася, вигукнула, пліткують*.

Due to the differences in the grammatical structure of the English and Ukrainian languages, the focus should be on the transformation of transposition.

Transposition, i.e. replacement of one part of speech by another one, is manifested in translation of "Coralina" in all its types.

In the following examples: *was black* – *запанувала повна чорнота*, *made me promise* – *взяли мене обіцянку*, *smelled dreadful* – *жахливий сморід*, *experimental* – *експеримент*, *do you think* – *на твою думку*, *tried extra hard* – *зробила особливе зусилля* – different parts of speech are rendered with a noun (**nominatization**).

The **adjectivation** is observed in the following examples: *a man's voice, not a girl's* – *цей голос чоловічий, а не дівчачий*, *Coraline's feet* – *Коралініних ніг*, *importance* – *важливий*,

china – порцеляновий, *kitchen* – кухонний, *Coraline's head* – Коралініній голові, *father's office* – татового кабінету, *rujama bottoms* – ніжамні штани, *winter* – зимовому. This is especially common while nouns in the Possessive Case or noun clusters translating.

In the expressions *from place to place* – туди-сюди, *it won't hurt* – це зовсім не боляче, *Just a crack* – На остілечки! – English nouns are rendered into Ukrainian with the help of adverbs, which justifies such type of transposition as **adverbalszation**.

And in the examples *was a high wooden stage* – височіла дерев'яна сцена, *was closer* – наблизилось, *the light* – світить, *grey* – посивіла, *apparently unaware* – явно забувши, *you're the expert* – ти добре знаєшся, *hissing noise* – засичало, *weren't very good* – не годяться. – **verbalization** is applied (nouns and adjectives are translated by a verb).

One more transformation which is necessary to overcome the differences of the morphological layer of the comparative languages is the **antonymous translation** – «replacement of the word form in source language with the opposite in meaning one in target language (positive meaning – to negative and vice versa)» [Naumenko : 15]: *keep ourselves together* – не роздвоюються, *faded* – не випарувалася, *was cold* – не нагрівався, *things* – непотріб, *to stop anyone falling in* – щоб ніхто знеобачки не шугнув туди, *they thought* – ці двоє не тямлять *if she'd dreamed it* – чи не приверзлося їй, *said Coraline* – не повірила Кораліна. In these examples we can observe the transformation of **negativation**, where a word without a clearly expressed seme of negation was translated by a word with such a seme. In the next examples we can observe the reverse situation – *there's nothing like* – ось найкращий засіб, *uncomfortable* – моторошно, *unbuttoned* – порозцібали – the transformation of **positivation**.

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: *Coraline's existence* – існування Кораліни, *parents' room* – спальні батьків, *Miss Spink's niece* – небогою міс Примули, *police station* – відділок поліції, *her other mother's hand* – рука «іншої матері». It is one more way to render a noun in the Pos-

sessive Case alongside with Ukrainian possessive adjectives.

Rather often the translator applies transformation of **contextual substitution**, the essence of which is in «translation of a word or phrase of the source language by a word that is not its vocabulary meaning and is selected taking into account the context and language norms of the target language» [Naumenko : 7]: *overgrown garden* – здичавілий сад, *in one smooth movement* – і то був єдиний рух. *leapt smoothly* – легко зіскочив, *slowly* – поважно, *record* – голка, *sat down* – вмостилаь, *wore* – красувалася, *start* – ушкварять.

For proper names, nationally biased lexicon and internationalisms rendering, the transformation of **transcoding** («method of translation by reproducing the sound / graphic form of the word of the original language by means of the target language» [Naumenko : 13] is applied.

In most cases for proper names translating O. Mokrovolskyi uses **transcribing**: *Glasgow Empire press* – Глазго Емпайр прес, *Royal Tunbridge Wells* – Роял Танбридж Велс, *police-man* – полісмен, *Jones* – Джонс; but there are some cases of **transliteration**: *dog* – дог, *supermarket* – супермаркет. **Adaptive transcoding** («adaptation of word form to phonetic or grammatical norms of the target language» [Naumenko : 13]) can be observed in the following examples: *sweater* – светр, *stream* – струмок, *jeans* – джинсів, *batteries* – батареїки, *officer* – офіцер, *corridor* – коридор, *expedition* – експедиції, *pizza* – піцу, *television* – телевізор, *programmes* – програми, *spaghetti* – спагеті, *album* – альбом.

Calque is «a way of transmitting the denotative meaning of the lexical unit of the original language without preserving the sound or spelling form, but with the reproduction of its structural model» [Naumenko : 9]: *invisible* – невидиму, *a single child family* – одно-дитинною родиною, *April's niece* – у Квітневої небоги, *phone book* – телефонну книгу, *daylight* – денного світла, *nightmares* – нічних кошмарів.

If the language of translation lacks the correspondence to a lexical unit, its meaning is conveyed with a phrase or sentence, i.e. descriptively (**descriptive translation**) [Naumenko : 19]: *tetanus* – схопить судома, *give a hug* – обійняти, *full-length mirror* – дзеркало, що показувало мешканців на повен зріст, *microwaved* – спекла

в мікрохвильовці, "I'm starving." – Я помираю з голоду, list everything blue – задокументуй усе чорним по білому, pursed – склала трубочкою, curtseyed – зробила кніксерверанс.

Concretization of meaning, i.e. «replacement of a word with broader semantics in the original language with a word with narrower semantics in the language of translation» [Naumenko : 22] can be observed in the following examples: *cookers* – кастрюльки, *there were* – там валялося, *fur* – кожушинку, *put down the telephone* – поклала слухавку, *they are* – вони перебувають, *we could be* – ми могли б виявитися, *it was the cat* – кіт повернувся, *in its mouth* – зубами, *seat* – крісло, *plants* – водорослини. *ate* – поснідала.

The reverse to concretization transformation – **generalization** of meaning – can be exemplified by the following words and word combinations: *plate* – таця, *to buy clothes* – обновити гардероб, *fog* – волога.

In order to explicate the implicit information of the source text, clarifying it at the lexical level, translators resort to the transformation of **decompression**, i.e. «increase the language characters in the phrase of the translated work» [Naumenko : 18]: *how can you talk* – як це ти навчився розмовляти, *paused* – урвав свою мову, *it was too big* – надто вже він був великий, *kept away from it* – обходити те місце десятою дорогою, *found* – піймала за хвіст, *added* – докинула і свої п'ять копійок.

Reverse to decompression is **compression** transformation – «reducing the number of characters to omit unnecessary details» [Naumenko : 16]: *big round of applause* – велику овацію, *the dogs went wild* – собаки шаленіли.

But, in order to achieve adequacy – the main goal of translation – translator applies several transformations simultaneously, so we can speak about the **complex nature** of translation transformations:

Thus, when translating *African dancing elephants* – африканських слонів-танцюристів, O. Mokrovolskyi applies adaptive transcoding

while the word *African* rendering, permutation and nominalization for word *dancing* reproducing.

The next example: *astounding pinkness* – дивовижно рожевого. For this phrase rendering the translator uses adverbialization and synonymous substitution while translating the adjective *astounding* with help of the adverb; and adjectivation – the noun *pinkness* is rendered with adjective.

All these emphasize the complexity of transformations application and the necessity of their comprehensive study.

Conclusions. Summing up the analysis, we can conclude that in most cases the transformations used by O. Mokrovolskyi in the process of “Coraline” by Neil Gaiman translation are justified. The translator applies all kinds of lexical-semantic transformations. Most often, the transformations of synonymous substitution, concretization of meaning, transcoding, transposition and descriptive translation are used, less often – generalization of meaning and compression.

The results of the comparative analysis of the source text and the targeted text allow us to state that in order to achieve the closeness of the translation to the original text, it is necessary to find correspondences to the lexemes of the English language using complex translation transformations.

It should be noted that the lexical-semantic techniques of different languages have the same basis, but their functioning in the language is different. The same techniques perform different functions, have different degrees of application and different specific role in the system of each individual language, which explains the need for transformations. When making translation decisions, O. Mokrovolskyi preserved the communicative function of the translated text, its conformity with the norms of the Ukrainian language.

It has been practically proven that the translation process is not a simple replacement of units of one language by units of another language, but is a complex process containing a number of difficulties that the translator must overcome.

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«КОРАЛІНА» НЕЙЛА ГЕЙМАНА В УКРАЇНСЬКОМУ ПЕРЕКЛАДІ: ЛЕКСИКО-СЕМАНТИЧНИЙ АСПЕКТ

У статті розглядається застосування перекладацьких трансформацій у процесі перекладу художнього тексту.

Метою статті є дослідження лексико-семантичних трансформацій та їх комбінацій, які дозволяють перекладачеві максимально точно відтворити іншомовний текст з урахуванням принципу подібності та відмінності двох мов.

Дослідження базується на повісті «Кораліна» Ніла Геймана та її українському перекладі, виконаному О. Мокровольським.

Основні наукові результати отримано із застосуванням комплексу загальнонаукових і спеціальних методів дослідження, а саме: аналізу та узагальнення наукової літератури з проблем перекладацьких трансформацій; теоретичного узагальнення, аналізу і синтезу; порівняльного, описового, порівняльного та аналітичного методів.

Автори розглядають перекладацьку трансформацію як інструмент, за допомогою якого можна здійснити перехід від одиниць оригіналу до одиниць перекладу; а суть лексико-семантичних трансформацій – у заміні перекладної лексичної одиниці словом чи словосполученням, що реалізує сему цієї одиниці вихідної мови.

У процесі порівняльного аналізу повісті «Кораліна» Ніла Геймана та його українського перекладу О. Мокровольського можна виявити чимало лексико-семантичних трансформацій. Найчастіше це трансформації синонімічної заміни, конкретизації значення, транскодування, транспозиції та описового перекладу, рідше – генералізації значення та компресії.

Результати порівняльного аналізу вихідного та цільового тексту дозволяють авторам стверджувати, що для досягнення наближеності перекладу до оригінального тексту необхідно знайти відповідники лексемам англійської мови за допомогою комплексних перекладацьких перетворень.

Автори приходять до висновку, що лексико-семантичні прийоми різних мов мають однакову основу, але їх функціонування в мові різне. Одні і ті ж прийоми виконують різні функції, мають різний ступінь застосування і різну специфічну роль у системі кожної окремої мови, що й пояснює необхідність трансформацій.

Ключові слова: трансформація, лексико-семантична трансформація, відтворення, сема, художній текст.