

UDC 811.111'255.4

DOI <https://doi.org/10.32782/2410-0927-2022-16-25>

Svitlana OSTAPENKO

PhD in Pedagogy, Associate Professor, Head of the Department of Foreign Philology, Ukrainian Studies and Social and Law Disciplines, Mykhailo Tuhan-Baranovskyi Donetsk National University of Economics and Trade, 16 Tramvaina Str, Kryvyi Rih, Ukraine, 50005

ORCID: 0000-0002-3915-4854

Mariia KUTS

PhD in Pedagogy, Senior Lecturer at the Department of Foreign Philology, Ukrainian Studies and Social and Law Disciplines, Mykhailo Tuhan-Baranovskyi Donetsk National University of Economics and Trade, 16 Tramvaina Str., Kryvyi Rih, Ukraine, 50005

ORCID: 0000-0001-9419-5926

To cite this article: Ostapenko, S., Kuts, M. (2022). Lexico-semantic transformations in the Ukrainian translation of “Matilda” by Roald Dahl. *Current Issues of Foreign Philology*, 16, 172–178, doi: <https://doi.org/10.32782/2410-0927-2022-16-25>

LEXICO-SEMANTIC TRANSFORMATIONS IN THE UKRAINIAN TRANSLATION OF “MATILDA” BY ROALD DAHL

The purpose of the article is to analyze the application of lexical and semantic transformations in the process of translation of “Matilda” by Roald Dahl into Ukrainian, carried out 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 and educational-methodical literature on the problems of translation transformations; theoretical generalization, analysis and synthesis; holistic and integral approaches to the study of linguistic phenomena; comparative, descriptive and analytical methods.

In translation process of “Matilda” V. Morozov applied all types of lexico-semantic transformation: synonymous substitution, calque, descriptive translation, contextual substitution, transcoding, antonymous translation, compression, decompression, permutation, transposition, and concretization of meaning. Most often, the transformation of synonymous substitutions, transposition, permutation and calque were used, less often – antonymous translation, descriptive translation and generalization of meaning. Summing up the carried-out analysis, it’s possible to draw a conclusion that in most cases transformations are justified.

Lexico-semantic transformations play an important role in the process of translation, providing the text with dynamics, enhancing expressivity, serving to enhance the image-expressive functions of a language. It is important in the process of translation to convey not only the content but also the mood with which the work was created. Therefore, most of the transformations were of complex nature: to achieve adequacy – the main goal of translation – the translator applied several transformations simultaneously.

Key words: literary translation, transformation, lexico-semantic transformation, complex nature.

Світлана ОСТАПЕНКО

кандидат педагогічних наук, доцент, завідувач кафедри іноземної філології, українознавства та соціально-правових дисциплін, Донецький національний університет економіки і торгівлі імені Михайла Туган-Барановського, вул. Трамвайна, 16, м. Кривий Ріг, Україна, 50005

ORCID: 0000-0002-3915-4854

Марія КУЦ

кандидат педагогічних наук, старший викладач кафедри іноземної філології, українознавства та соціально-правових дисциплін, Донецький національний університет економіки і торгівлі імені Михайла Туган-Барановського, вул. Трамвайна, 16, м. Кривий Ріг, Україна, 50005

ORCID: 0000-0001-9419-5926

Бібліографічний опис статті: Остапенко, С., Куц, М. (2022). Лексико-семантичні трансформації в перекладі повісті «Матильда» Роалда Дала українською мовою. *Актуальні питання іноземної філології*, 16, 172–178, doi: <https://doi.org/10.32782/2410-0927-2022-16-25>

ЛЕКСИКО-СЕМАНТИЧНІ ТРАНСФОРМАЦІЇ В ПЕРЕКЛАДІ ПОВІСТІ «МАТИЛЬДА» РОАЛДА ДАЛА УКРАЇНСЬКОЮ МОВОЮ

Метою статті є аналіз застосування лексико-семантичних трансформацій у процесі перекладу повісті «Матильда» Роалда Дала українською мовою, здійсненого В. Морозовим, та їх порівняльний аналіз.

Основні наукові результати отримані із застосуванням комплексу загальнонаукових і спеціальних методів дослідження, а саме: аналізу та узагальнення наукової літератури з проблем перекладацьких трансформацій; теоретичного узагальнення, аналізу і синтезу; цілісного підходу до вивчення мовних явищ; порівняльного, описового та аналітичного методів.

У процесі перекладу повісті «Матильда» В. Морозов застосував усі види лексико-семантичної трансформації: синонімічну заміну, калькування, описовий переклад, контекстну заміну, перекодування, антонімічний переклад, компресію, декомпресію, пермутацію, транспозицію, конкретизацію значення. Найчастіше використовувалися трансформації синонімічної заміни, транспозиції, пермутації та калькування, рідше – антонімічний переклад, описовий переклад та конкретизація значення. Підводячи підсумок проведеного аналізу, можна зробити висновок, що в більшості випадків перетворення є виправданими.

Автори акцентують увагу на тому, що лексико-семантичні трансформації відіграють важливу роль у процесі перекладу, забезпечуючи тексту динаміку, посилюючи експресивність, сприяючи посиленню образно-виражальних функцій мови. У процесі перекладу важливо передати не лише зміст, а й настрій, з яким створено твір. Тому більшість трансформацій носили комплексний характер: для досягнення адекватності – головної мети перекладу – перекладач застосував декілька трансформацій одночасно.

Ключові слова: художній переклад, трансформація, лексико-семантична трансформація, комплексний характер.

Problem statement. Fiction translation is one of the types of authentic artistic creativity, in the process of which a literary work that exists in one language is most fully reproduced in another language with the help of artistic devices.

Today, translators are trying to find a balance and reproduce the text in the language of translation in the unity of content and form without losing the national and cultural component of the original text. Thus, literary translation, which becomes a joint product of at least two authors (the author of the source text and the author of the target text), undoubtedly requires language competence, linguistic and cultural awareness, professionalism, creativity and ingenuity of the last one.

The problem of literary translation is the relationship between the context of the author and the context of the translator. Fiction translation is determined not only by objective factors, but also by subjective ones. No translation can be absolutely accurate, as the language system of the recipient literature itself, according to its objective data, cannot perfectly convey the content of the original, which inevitably leads to partial loss of information. And various translation transformations are entrusted to compensate for these losses.

Transformations must be used when translating lexical, semantic, morphological, grammatical

and other phenomena of the English language that are absent in the Ukrainian language. When lexical equivalents of a word of the original language cannot be used in translation, translation lexical-semantic substitutions are used. Thus, lexical-semantic transformations are inevitable in the process of English-Ukrainian translation of texts, as they are directly related to extralingual factors in the development of language systems, processes and concepts in different nations (Retsker, 2007). Ideas of translation taking into account lexical and semantic transformations are essential in the field of practical translation studies.

Analysis of recent research and publications. Linguists' interest in the problem of translation transformations and their comprehensive study are already traditional in the course of translation theory and practice. Such well-known linguists as L. Barkhudarov, E. Breus, A. Fedorov, V. Komissarov, J. Retsker, and many others have devoted their numerous articles and monographs to the study of translation transformations.

“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. Thus, T. Kushnirova

tracks the evolution of motives, their role in the development of the plot and in revealing the inner world of the characters (Kushnirova, 2014), analyzes chronotopes, their interrelationships and hierarchy, studies the peculiarities of the individual style of the writer within the literary tradition (Kushnirova, 2015). O. Panko emphasizes the specifics of children's perception, uses the achievements of theorists of children's literature in substantiating the phenomenon of reception (Panko, 2015). E. Borisova and E. Kobzeva consider the concept of "artistic image" and the means by which Dahl introduces the image of a character into the children's fairy tale "Matilda" (Borisova, 2018).

M. Sevastiuk, Ya. Panko and Yu. Minsys, S. Ostapenko, T. Mykolyshena investigate stylistic peculiarities of the story translations. M. Sevastyuk emphasizes the individual uniqueness of R. Dahl, expressed in his rebellious and provocative style, subtle use of black humor, grotesque and caricature, explores strategies and tactics for reproducing the stylistic dominants of Roald Dahl in Ukrainian (Sevastiuk, 2019). Ya. Panko and Yu. Minsys investigate the difficulties that arise in the process of translating lexical and stylistic devices, as well as ways to overcome them (Panko, 2016). S. Ostapenko researches ways of emotionally expressive lexical units rendering in the process of "Matilda" translation into Ukrainian (Ostapenko, 2021). T. Mykolyshena offers linguistic and stylistic analysis of translation decisions aimed at adequate transmission of the semantic load and expressiveness of the invective in order to make it the dominant of translation (Mykolyshena, 2016).

Thus, there has been no separate comprehensive study of lexical and semantic 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 lexical and semantic transformations in the process of translation of "Matilda" by Roald Dahl into Ukrainian, carried out by V. Morozov, and carry out their comparative analysis.

To implement the goal, the following research methods are applied in the work: comparative method, descriptive method, continuous sampling method.

The outline of the main research material. The problem of literary texts translation is perhaps

the most difficult in the science of translation. This is a real art, which is associated with many important factors that influence the organisation and creation of a fiction text.

An important role in this process is given not only to the knowledge, experience and skills of the translator, but also to the peculiarities of the literary text itself.

Among the features that most vividly illustrate the author's style of R. Dahl, we can highlight the figurativeness of his language. R. Dahl enjoys playing with words, creating numerous puns, neologisms, occasionalisms, expressing his authorial style with hyperbole, onomatopoeia, exclamations and repetitions.

"Matilda" is characterized by the vast majority of simple colloquial language units, comprehensive and understandable to the child. However, it is not devoid of stylistic means. Most often, in the fairy tale the author uses comparisons, epithets, metaphors, irony, slang, vulgarities, phraseological units and words that have emotional colouring.

Translating colloquial language is always a challenge for the translator. The vocabulary of colloquial speech is represented by a large number of expressive and emotionally coloured elements, for which it is important to choose an adequate counterpart that would not lose their meaning. Therefore, when translating a literary text there is a need to use lexical-semantic translation transformations, which are "techniques of logical thinking, through which we reveal the meaning of a foreign word in context and find a counterpart that does not match the dictionary one" (Retsker, 2007, p. 45).

A. Fedorov identifies the following reasons for the use of lexical transformations: absence in the target language of the equivalent of a word of the original; availability of a counterpart that only partially conveys the meaning of the word of the source language; availability of different correspondences to the polysemantic word of the original in the language of translation (Fedorov, 2002, pp. 182–183).

Many translators have studied the problem of classification of lexical transformations. L. Naumenko and A. Hordieieva (Naumenko, 2011) distinguish such lexical and semantic transformations: synonymous and contextual substitutions, calque, descriptive translation, antonymous translation, transposition, permutation, concretization

of meaning, generalization of meaning, transcoding, compression, decompression.

In the process of working on translation of “Matilda” by Roald Dahl (Dahl, 2016), made by V. Morozov (Dahl, 2018) in Ukrainian, we extracted and processed the use of various lexical and semantic transformations. The most commonly used transformation was **synonymous substitution** the essence of which is “to choose one of the meanings of a polysemantic word according to the context” (Naumenko, 2011, p. 6): *to call the beauty parlour* (Dahl, 2016) – *дзвонити в косметичний салон* (Dahl, 2018). In this phrase there are two polysemantic words – *call* and *parlour*. The verb *to call* has the following dictionary counterparts: *зукати, запрошувати, потребувати, дзвонити, називати, пригадувати*. The translator taking into account the context chose the most suitable one – *дзвонити*. The noun *parlour* can be translated as *зал, маленьке кафе, кімната відпочинку, салон*. According to the context the option *салон* was chosen.

We can even single out a synonymous substitution chain: *said* – *буркнула, втішала, заскіглив, ренетував, озвалася, просичав, порадила, заперечила, відповіла* (Dahl, 2016; Dahl, 2018).

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 (Naumenko, 2011, p. 21), is manifested in translation of “Matilda” in all its types.

In the following examples: *after going through all the names* – *після переключки за прізвисьцем, sign of showing off* – *ознака хизування* (Dahl, 2016; Dahl, 2018) – 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* – *Матильдіна парта, children’s books* – *дитячі книжки, circus season* – *цирковий сезон, breakfast room* – *сніданкова кімната, mother’s handbag* – *материна сумочка* (Dahl, 2016; Dahl, 2018), 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, be careful* – *обережно* (Dahl, 2016; Dahl, 2018) – English nouns are rendered into Ukrainian with the help of adverbs, which justifies such type of transposition as **adverbalszation**.

And in the examples *give a good wash* – *добре б помила, was no doubt* – *не сумнівалася* (Dahl, 2016; Dahl, 2018) – **verbalization** is applied (a noun is 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, 2011, p. 15): *the muscles were still clear in evidence* – *важко було не помітити її могутніх м’язів, hardly ever spoke* – *майже ніколи не розмовляла, to watch her* – *не зводить з неї очей, I’ll bet* – *немає сумніву, I shall have her for that* – *їй це так не минеться* (Dahl, 2016; Dahl, 2018). 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 example we can observe the reverse situation – *there had not been time yet* – *було дуже мало часу* (Dahl, 2016; Dahl, 2018) – the transformation of **positivation**.

The transformation of **permutation** (replacement of places of tokens in a phrase or elements in a phrase (Naumenko, 2011, p. 19)) is exemplified by the following word combinations: *sigh deeply* – *важко зітхнути, 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* (Dahl, 2016; Dahl, 2018). 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.

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, 2011, p. 7): *the colour of sour apples* – *мов кислиця, held it* – *підніс її,*

was building up nicely – набирала непоганих обертів, *barked* – урвав, *interfere* – надокучати, *demanded* – заскучив (Dahl, 2016; Dahl, 2018).

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, 2011, p. 13)) is applied.

In most cases for proper names translating V. Morozov uses **transcribing**: *Miss Honey* – міс Гані, *Trunchbull* – Транчбул, *Plimsoll* – міс Плімсол, *Maximilian* – Максиміліан, *Mrs Phelps* – пані Фелпс, *Miss Havisham* – міс Гевішем, *Aylesbury* – Уйлсбері, *Michael* – Майкл (Dahl, 2016; Dahl, 2018); but there are some cases of **transliteration**: *Fiona* – Фіона, *motor* – мотор, *madam* – мадам, *algebra* – алгебра, *organ* – орган, *bingo* – бінго, *Pip* – Пін (Dahl, 2016; Dahl, 2018); **mixed transcoding** (transcribing with elements of transliteration): *Wormwood* – Вормвуд, *iceberg* – айсберг (Dahl, 2016; Dahl, 2018).

Adaptive transcoding (“adaptation of word form to phonetic or grammatical norms of the target language” Naumenko, 2011, p. 13)) can be observed in the following examples: *eccentric* – ексцентрична, *class* – клас, *Matilda* – Матильда, *genius* – геній, *arithmetic* – арифметика, *effect* – ефект, *group* – група, *geometry* – геометрія, *literature* – література, *lyrical* – ліричний, *periodical* – періодична, *Wilfred* – Вільфред, *interest* – інтерес, *normal* – нормальний, *recipe* – рецепт, *telly* – телік (Dahl, 2016; Dahl, 2018).

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, 2011, p. 9): *nasty habit* – огидна звичка, *burst into floods of tears* – вибухнути морем сліз, *dreaded box* – дурний ящик, *what is this trash?* – що це за сміття? (Dahl, 2016; Dahl, 2018).

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, 2011, p. 11): *springing into action* – починаючи діяти, *you'll have to do without it* – обійдешся без нього, *stag-hounds* – оленячі лови, *curled up* – сиділа, підібравши ноги, *spitballs* – панперові кульки (Dahl, 2016; Dahl, 2018).

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, 2011, p. 22) can be observed in the following examples: *with that* – з цими словами, *basin* – тазик, *dashed out of the room* – вибіг з їдальні, *there was comparative calm* – панував відносний спокій, *the stuff* – розчин, *use* – виливаю (Dahl, 2016; Dahl, 2018).

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, 2011, p. 18): *he struck again* – йому знову щось стрільнуло в голову, *to hope* – плекати надію, *are interested in education* – виявляють значну зацікавленість до питань освіти, *the first on her list* – першою жертвою мав стати батько (Dahl, 2016; Dahl, 2018).

Reverse to decompression is **compression** transformation – “reducing the number of characters to omit unnecessary details” (Naumenko, 2011, p. 16): *as they think they are* – як їм здається, *It looks absolutely frightful!* – Це просто жахливо!, *What is it you want?* – Що тобі треба? (Dahl, 2016; Dahl, 2018).

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 *Elizabeth Arden face powder* (Dahl, 2016) – пудра Елізабет Арден (Dahl, 2018), V. Morozov applies synonymous substitution while the word *powder* rendering, permutation and transliteration for proper name reproducing.

Mother's bottle of hair stuff (Dahl, 2016) – мамина фарба для волосся (Dahl, 2018). For this phrase rendering the translator uses transposition (adjectivation) while translating the noun *mother's* with help of the adjective, compression (the word *bottle* is omitted) and concretization of the meaning (*stuff* (засіб) – фарба).

To translate the expression *it was certain to be his daughter who did it* (Dahl, 2016) – то це, поза сумнівом, утне не хто інший, як його дочка (Dahl, 2018), the following transformations are applied: concretization of the meaning (*to be* – утне), transposition (nominalization)

when rendering adjective *certain* with a noun, and decompression.

Conclusions. The necessary and important condition of equivalent translation there must be a preservation of the purpose of communication. To achieve it the translator needs to make formal changes, which in translation studies are called “translation transformations”. Consequently, in the process of fiction text translation there is a need for lexical transformations application.

Summing up the analysis, we conclude that in most cases the transformations are justified. The translator applied all kinds of lexical

and semantic transformations. Most often, the transformation of synonymous substitutions, transposition, permutation and calque were used, less often – antonymous translation, descriptive translation and generalization of meaning.

Based on the research, we conclude that literary translation is two-sided: on the one hand, it is the result of interliterary communication, and on the other – in many ways determines it. Fiction translation is the reproduction of the peculiarities of a foreign literary text by means of the native language in the inseparable unity of content and form.

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