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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

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**GRAMMATICAL TRANSFORMATIONS APPLICATION
IN THE UKRAINIAN TRANSLATION OF “CORALINE” BY NEIL GAIMAN**

The purpose of the article is to analyze the application of grammatical transformations in the process of translation of “Coraline” by Neil Gaiman into Ukrainian, carried out by O. Mokrovolskyi, 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, contrastive, and analytical methods.

The author defines the grammatical transformations as a method of translation by which a grammatical unit in the original is transformed into a unit of the target language with a different grammatical meaning.

In translation process of “Coraline” O. Mokrovolskyi applies all kinds of grammatical transformations both of syntactic and morphological nature. Most often the transformations of replacement, inner and outer partitioning, adjectivation, nominalization and permutation are used, less often – outer integration, compensation and adverbialization. But in most cases transformations are of complex nature. The translator uses several transformations simultaneously in order to achieve adequacy.

Having analyzed the frequency and specificity of translation transformations application, we can draw a general conclusion that in the process of reproducing a work of art from English into Ukrainian, transformations mainly occur at the syntactic level, namely, permutations, replacement, transition from reverse to direct word order, changing predicates during translation, partitioning of sentences, integration of sentences, the type of syntactic connection change. At the morphological level, in turn, the transposition of parts of speech and sometimes word-forming transformations are used.

Key words: fiction translation, grammatical transformation, compensation, partitioning, integration, replacement, transposition, permutation.

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

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**ЗАСТОСУВАННЯ ГРАМАТИЧНИХ ТРАНСФОРМАЦІЙ
В УКРАЇНСЬКОМУ ПЕРЕКЛАДІ «КОРАЛІНИ» НІЛА ГЕЙМАНА**

Мета статті – проаналізувати застосування граматичних трансформацій у процесі перекладу «Кораліни» Ніла Геймана українською мовою, виконаного О. Мокровольським, та здійснити їх порівняльний аналіз.

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.

Автор визначає граматичні трансформації як спосіб перекладу, за допомогою якого граматична одиниця оригіналу перетворюється на одиницю мови перекладу з іншим граматичним значенням.

У процесі перекладу «Кораліни» О. Мокровольський застосовує всі види граматичних трансформацій як синтаксичного, так і морфологічного характеру. Найчастіше використовуються трансформації заміни порядку слів, внутрішнього та зовнішнього поділу, ад'єктивної, номіналізацій та пермутацій, рідше – зовнішньої інтеграції, компенсації та адвербалізації. Але в більшості випадків перетворення носять комплексний характер. Перекладач використовує декілька трансформацій одночасно для досягнення адекватності.

Проаналізувавши частотність та специфіку застосування перекладацьких трансформацій, можна зробити загальний висновок, що в процесі відтворення художнього твору з англійської мови на українську трансформації відбуваються переважно на синтаксичному рівні, а саме перестановки, заміни, перехід від зворотного до прямого порядку слів, зміна предикатів під час перекладу, поділ речень, об'єднання речень, зміна типу синтаксичного зв'язку. На морфологічному рівні, у свою чергу, використовується транспозиція частин мови, а іноді й словотвірні трансформації.

Ключові слова: художній переклад, граматична трансформація, компенсація, поділя, інтеграція, заміна порядку слів, транспозиція, перmutація.

Problem statement. Fiction text translation, as you know, is significantly different from other functional and stylistic translations. Undoubtedly, one of the main tasks of the translator of a literary text is to preserve the writer's individual style – a system of content-related and formal linguistic characteristics specific to the author's works, which make the author's way of language expression embodied in these works unique. Thus, it should be noted that for the translator of a fiction work, not only the primary semantics of the linguistic sign is important, but also the pragmatic meaning, and therefore the author's specificity of vision and reflection of the world and the concept of the original work of art.

The translation process is very complex and multifaceted, so the translator has to overcome a number of obstacles. The main task of the translator in achieving the adequacy of the translation is related to the ability to elicit the translation problem qualitatively and correctly and apply translation transformations, which are necessary so that the target text conveys all the information contained in the source text as accurately as possible, while following the relevant norms of the language of translation.

Due to the differences in the grammatical structure of the English and Ukrainian languages, translation from one language to another is impossible without grammatical transformations. Grammatical transformations are primarily the restructuring of a sentence (changing its structure) and all kinds of substitutions, both syntactic and morphological. Grammatical transformations depend on various reasons – both purely grammatical and lexical, although the main role is played by grammatical factors (Ostapenko, 2021).

Analysis of recent research and publications.

The issue of translation adequacy and related problems are considered in the works of such

scientists as Z. Hetman, A. Hudmanian, V. Demetska, R. Zorivchak, V. Karaban, T. Kyiak, N. Klymenko, S. Maksimov, M. Novikova, O. Cherednychenko and many others.

Such researchers as V. Karaban, T. Kyiak, L. Naumenko & A. Hordieieva pay attention to the reasons for using different types of transformation in general and K. Nedbailo, S. Ostapenko, A. Shyshko & H. Lukanska, O. Volchenko & V. Nikishyna, L. Stanislavska, A. Demchenko – grammatical transformations in particular.

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”.

Thus, there has been no separate comprehensive study of translation transformations application in general and grammatical transformations in particular in Ukrainian translation of “Coraline”. 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 “Coraline” by Neil Gaiman into Ukrainian, carried out by O. Mokrovolskyi, 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, contrastive, and analytical methods.

The outline of the main research material. Modern linguistics is aimed at studying

various issues and solving a whole range of linguistic problems, one of the directions being translation and translation activity in general. In order for the translation to be clear, adequate, and understandable, translation transformations are used. Today, our attention is still focused on the study of the application of grammatical transformations, which partially or completely change the structure of the sentences of the original. Without the use of grammatical transformations, translation is practically impossible, because the structure of sentences, the order of words, the inconsistency of grammatical constructions, morphological and syntactic differences cause the need to use one or another grammatical transformation.

Grammatical transformations are a method of translation by which a grammatical unit in the original is transformed into a unit of the target language with a different grammatical meaning. A grammatical unit of any level can be replaced: part of speech, part of a sentence, etc.

According to the classification of L. Naumenko and A. Hordieieva (Naumenko, 2011), grammatical transformations are divided into: compensation, replacement, integration (inner and outer) and partitioning (inner and outer).

In the process of comparative analysis of “Coraline” by Neil Gaiman (Gaiman, 2012) and its Ukrainian translation performed by O. Mokrovolskyi (Gaiman, 2016) 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:

said the cat drily (Gaiman, 2012) – *сухо зазначив кіт* (Gaiman, 2016)

said the dog gloomily (Gaiman, 2012) – *понуру прогавкав дог* (Gaiman, 2016)

said Coraline (Gaiman, 2012) – *попрохала Кораліна* (Gaiman, 2016)

head and tail held high and proud (Gaiman, 2012) – *високо й гордо тримаючи голову й хвоста* (Gaiman, 2016)

The blue and red lights flashed on and off (Gaiman, 2012) – *Там усе так само спалахували й гасли, спалахували й гасали вогні* (Gaiman, 2016).

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 where

in the conversational style it is customary to use inverted word order.

In the following examples, replacement is presupposed by the special rule of translating sentences with the construction *there is / there are* (in reverse order):

There was a sudden hissing noise from behind the stage (Gaiman, 2012) – *Зненацька з-за лаштунків щось люто засичало* (Gaiman, 2016).

There were seats between Coraline and the stage (Gaiman, 2012) – *Поміж Кораліною і сценою виділили сидіння* (Gaiman, 2016).

Rather often O. Mokrovolskyi applies the transformation of **inner partitioning** (rendering a simple sentence with the help of a complex one (Naumenko, 2011, P. 28)):

The new Miss Forcible wore a white dress and had flowers in her long yellow hair (Gaiman, 2012) – *Оновлена міс Форсібїлла красувалася в білій сукні, а її жовті коси були закосичені квітами* (Gaiman, 2016).

Coraline was woken by cold paws batting her face (Gaiman, 2012) – *Розбудили її чийсь холодні лапи, що грабали її лице* (Gaiman, 2016).

Coraline’s mother had spoken occasionally of replacing it with something newer (Gaiman, 2012) – *Мама казала час від часу, що треба б замінити його чимсь модернішим* (Gaiman, 2016).

As we can see, the original sentences are simple ones, expanded by the Infinitive, Participle, or Gerund. O. Mokrovolskyi translates them with the help of complex sentences, which is typical for the Ukrainian language when translating sentences with non-finite forms of verb.

The following sentences are composite – they consist of two parts. In Ukrainian translation they are of complex nature – they consist of three parts each and have homogeneous predicates:

He said it in a tight sort of way, urgently, so I did (Gaiman, 2012) – *Видихнув він ці слова напружено, це був наказ, і я послухалась* (Gaiman, 2016).

But the cat shrugged, in one smooth movement that started at the tip of its tail and ended in a raised movement of its whiskers (Gaiman, 2012) – *Але цей кіт стевув (плечима?) – і то був єдиний рух, що почався від кінчика хвоста, а скінчився підняттям котячих вусів* (Gaiman, 2016).

The transformation, reverse to partitioning, is **integration**.

Inner integration (a way of translating of a complex or compound sentence with a simple one (Naumenko, 2011, p. 30)) is also applied when translating the story into Ukrainian:

If that's what you want (Gaiman, 2012) – *Якщо ти цього бажаєш* (Gaiman, 2016).

The new Miss Spink was wearing green tights and high brown boots that went most of the way up her legs (Gaiman, 2012) – *Оновлена міс Примула була вбрана в зелене трико й високі коричневі чоботи з халявками мало не на все стегно* (Gaiman, 2016).

Both 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 (Naumenko, 2011, p. 26) – O. Mokrovolskyi applies to bring the structure of translated sentences closer to the norms of the Ukrainian language:

We could be friends, you know (Gaiman, 2012) – *Знаєш, ми... ми могли б стати друзями* (Gaiman, 2016)

It wasn't the best place to go for a walk, really (Gaiman, 2012) – *Як по правді, то було не найкраще місце для прогулянки* (Gaiman, 2016)

I haven't got all day, you know (Gaiman, 2012) – *Знаєш, не можу я цілий день простовбичити перед тобою* (Gaiman, 2016).

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 (Naumenko, 2011, p. 28)) is illustrated by the following examples from “Caroline”:

Then it went down into a low crouch and moved slowly forward, two or three steps. (Gaiman, 2012) – *Тоді низько пригнувся і потихеньку почав скрадатися. Ступив два чи три кроки.* (Gaiman, 2016).

She stood blinking on the other side of the velvet curtains, in a poorly lit theatre. (Gaiman, 2012) – *Кораліна стала, видивляючись туди, за оксамитові завіси. Це був ледь освітлений театр.* (Gaiman, 2016).

She told me she was my other mamma, but I never saw my true mamma again. (Gaiman, 2012) – *Сказала мені, буцім вона – моя «інша мама». Але я більш ніколи не бачив моєї справжньої матері.* (Gaiman, 2016).

To make the translated text easier for the Ukrainian recipient to understand, O. Mokrovolskyi resorts to simplification and applies outer partitioning.

Outer integration (a method of translation by which two or more simple sentences are combined into one complex one (Naumenko, 2011, p. 30)) is applied in the translation of “Coraline” very rarely but we can single out some examples:

Miss Forcible skipped on behind her, holding a basket of flowers. She scattered the flower petals across the stage as she went. (Gaiman, 2012) – *Міс Форсібілла скоком-боком виступала слідком за нею, несучи кошика з квітами й засипаючи сцену квітковими пелюстками* (Gaiman, 2016).

In the given example, O. Mokrovolskyi combines two sentences into one complex one, while also applying inner integration in the second part, thus simplifying the expression and making it more concise.

In the process of translation from English into Ukrainian, for various reasons, a 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 target language.

In the process of analysis of “Coraline” its Ukrainian translation, a significant number of morphological substitutions, caused by various factors, are 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 O. Mokrovolskyi is **transposition** (replacement of one part of speech by another one (Nedbailo, 2007)), which is manifested in translation of “Coraline” in all its types.

In the following examples: *she was exploring the Arctic* – *уявляла себе дослідницею Арктики*, *I am going exploring* – *я піду на свої розвідки*, *she was sure* – *дівчинка мала певність*, *strange-smelling furniture* – *меблі з їхнім чудним духом*, *carried on looking* – *продовжила пошуки*, *what do you think* – *на твою думку*, (Gaiman, 2012; Gaiman, 2016) – gerund and participle are rendered with a noun (**nominatization**), which

is typical for non-finite forms of verb translation into Ukrainian.

The **adjectivation** is observed in the following examples: *green and pinkness of the room* – *зелено-рожева гама кімнати*, *paper butterfly* – *паперового метелика*, *grandmother's furniture* – *бабусині меблі*, *with the lion's feet* – *на лев'ячих лапах*, *performed their show for ever* – *ставили свою вічну виставу*, *tennis court* – *тенісний корт*, *May morning* – *травневого ранку*, *the morning sun* – *ранкове сонце*, *winter's evening* – *зимового вечора*, *daytime sky* – *на денному небі*, *scullery door* – *кухонні двері* (Gaiman, 2012; Gaiman, 2016), where nouns are translated by adjectives. This is especially common while nouns in the Possessive Case and noun groups translating.

In the expressions *Out* – *Надворі*, *to one side* – *набік*, *unimpressed* – *байдуже*, *very long time* – *віддавна*, *дуже давно* (Gaiman, 2012; Gaiman, 2016) – English adjectives, nouns and prepositions are rendered into Ukrainian with the help of adverbs, which justifies such type of transposition as **adverbialization**.

And in the examples *with his tail high* – *задерши хвоста*, *Silence!* – *Мовчати!*, *she might have gone blind* – *а що, як вона осліпла*, *You were wrong!* – *Ти помилився!*, *it gave a shiver and a leap* – *мурлика як здригнеться, як стрибне*, *the breath has gone* – *перестанеш дихати*, *there was a pause* – *співрозмовник помовчав* (Gaiman, 2012; Gaiman, 2016) – **verbalization** is applied (a noun or an adjective is translated by a verb).

The replacement of places of tokens in a phrase or elements in a phrase is called **permutation** (Naumenko, 2011, p. 19). This transformation can be exemplified by the following word combinations: *Amazon rainforest* – *дощового лісу Амазонії*, *other Coraline's clothes* – *одяг «іної Кораліни»*, *future-warrior costume* – *костюм воїна з майбутнього*, *broom cupboard* – *ящик для віника*, *her father's study* – *кабінету свого «ішого тата»*, *snow-globe* – *кругла забавка зі снігом*, *flashing-lights door* – *двері з блискотливими вогнями*, *spiders' webs* – *павутина у павука* (Gaiman, 2012; Gaiman, 2016).

It is one more way to render a noun in the Possessive Case and noun group alongside with Ukrainian possessive adjectives.

But, in order to achieve adequacy – the main goal of translation – the translator applies several

transformations simultaneously, so we can speak about the **complex nature** of translation transformations. Thus, to translate the sentence *There were no proper clothes in the cupboard, though.* (Gaiman, 2012) – *Однак в гардеробі не було підходяжого вбрання.* (Gaiman, 2016) O. Mokrovolskyi applies the following grammatical transformations: compensation (the word *though* is replaces to the very beginning of the sentence) and replacement (inversed word order).

In the next example: *Coraline could hear the smile in his voice, and she tried extra hard to sound like an adult might sound, to make him take her seriously.* (Gaiman, 2012) – *Кораліна відчула глузливу посмішку в його голосі, й зробила особливе зусилля, щоб її слова звучали серйозно, як заява дорослого, – аби її сприйняли всерйоз.* (Gaiman, 2016) – the following transformations are applied: inner integration and two inner partitionings simultaneously while rendering infinitive into Ukrainian, two transpositions (nominalizations) while translating the adjective *hard* and the verb *sound* with nouns.

Let's analyse the next example:

When it was closer she saw the light was coming from a torch being carried in the mouth of a large black Scottie dog, its muzzle grey with age. (Gaiman, 2012) – *Коли те світельце досить наблизилось, дівчинка розгледіла: то світить ліхтарик, а несе його в пащі великий шотландський дог, чий писок посивів од віку.* (Gaiman, 2016)

In the process of the above sentence translation, O. Mokrovolskyi resorts to two inner integrations while participle constructions translating, three transpositions (verbalizations) when rendering adjectives *closer* and *grey* and the noun *light* with verbs, and replacement in the second part.

The translation of the next sentence: *She had the feeling that the door was looking back at her, which she knew was silly, and knew on a deeper level was somehow true.* (Gaiman, 2012) – *Мала відчуття: двері й собі дивляться на неї! Знала, що це дурниці, але відчувала, на якомусь глибшому рівні розуміння: якась правда в тім відчутті є!* (Gaiman, 2016) – is accompanied by outer partitioning, replacement in the last clause of the sentence, two nominalizations (adjectives *silly* and *true* are translated by nouns).

Conclusions. The problem of translation transformations in general and grammatical

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.

Summing up the analysis, we can conclude that in most cases the transformations are justified. The translator applies all kinds of grammatical transformations both of syntactic and morphological nature. Most often the transformations of replacement, inner and outer partitioning, adjectivation, nominalization and permutation are used, less often – outer integration, compensation and adverbialization. But in most cases transformations are of complex nature. The translator uses several transformations simultaneously in order to achieve adequacy.

Having analyzed the frequency and specificity of translation transformations application, we can draw a general conclusion that in the process of reproducing a work of art from English

to Ukrainian, transformations mainly occur at the syntactic level, namely, permutations, replacement, transition from reverse to direct word order, changing predicates during translation, partitioning of sentences, integration of sentences, the type of syntactic connection change. At the morphological level, in turn, the transposition of parts of speech and sometimes word-forming transformations are used.

At the same time, it can be asserted that, in addition to subjective and objective factors, the number of grammatical transformations aimed at achieving adequacy and semantic equivalence of literary translation is also significantly influenced by the current norms of the Ukrainian language. Therefore, a key component of a translator's professional competence and a guarantee of quality remains a perfect knowledge of the native language, its basics, features and subtleties, as well as awareness of modern trends, changes and innovations, which all together ensure the creation of a high-quality and adequate translation of any fiction work.

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