

## TRANSPOSITION APPLICATION IN THE UKRAINIAN TRANSLATION OF “CORALINE” BY NEIL GAIMAN

### ЗАСТОСУВАННЯ ТРАНСФОРМАЦІЇ ТРАНСПОЗИЦІЇ В УКРАЇНСЬКОМУ ПЕРЕКЛАДІ «КОРАЛІНИ» НІЛА ГЕЙМАНА

Ostapenko S.A.,

[orcid.org/0000-0002-3915-4854](https://orcid.org/0000-0002-3915-4854)

*Candidate of Pedagogical Sciences, Associate Professor,*

*Head of the Department of Foreign Philology, Ukrainian Studies and Social and Law Disciplines  
Mykhailo Tuhon-Baranovskyi Donetsk National University of Economics and Trade*

The objective of the article is to study the transformation of transposition application 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.

Having studied the available literature on this issue, the author states that as a result of transposition in translation, words can either move from one part of speech to another (full transposition) or remain within the same part of speech (partial transposition), changing only certain formal-grammatical functions performed by different grammatical categories of each part of speech.

The analysis made it possible to reveal the different types of full and partial transpositions application in the translation of “Coraline” by Neil Gaiman into Ukrainian. The most frequent are nominalization and adverbialization, which O. Mokrovolskyi uses while adjectives and non-finite forms of verb rendering with the help of a noun and an adverb. It is also stated that the absolute majority of transpositions are interdirectional, when parts of speech of the source language and the target language are interchanged.

It is illustrated that transposition of parts of speech in literary translation is accompanied by transformations of other types: adding or omission of words, concretization and generalization of the meaning of words, restructuring the sentences, etc. Due to the fact that both English and Ukrainian languages contain multifunctional grammatical forms and syntactic constructions, transpositions in their pure form are rare. Adequacy of the translation is achieved thanks to the complex application of translation transformations, including transpositions.

**Key words:** transposition, nominalization, adverbialization, adjectivation, verbalization, interdirectionality.

Метою статті є дослідження застосування трансформації транспозиції, яка дозволяє перекладачеві максимально точно відтворити іншомовний текст з урахуванням принципу подібності та відмінності двох мов.

Дослідження базується на творі «Кораліна» Ніла Геймана та його українському перекладі О. Мокровольського.

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.

Вивчивши наявну літературу з питання дослідження, автор стверджує, що в результаті транспозиції в перекладі слова можуть або переходити з однієї частини мови в іншу (повна транспозиція), або залишатися в межах однієї частини мови (неповна транспозиція), змінюючи лише певні формально-граматичні функції, які виконують різні граматичні категорії кожної частини мови.

Аналіз дав змогу виявити різні типи застосування повних і неповних транспозицій у перекладі «Кораліни» Ніла Геймана українською мовою. Найпоширенішими є номіналізація та адвербалізація, які О. Мокровольський вживає при відтворенні прикметників і неособових формах дієслова за допомогою іменника та прислівника. Також зазначено, що абсолютна більшість транспозицій є взаємоспрямованими, коли частини мови мови оригіналу та мови перекладу взаємозамінюються.

Проілюстровано, що транспозиція частин мови в художньому перекладі супроводжується трансформаціями інших видів: додаванням або вилученням слів, конкретизацією та узагальненням значення слів, перебудовою речень тощо. У зв'язку з тим, що як англійська, так і українська мови містять багатофункціональні граматичні форми і синтаксичні конструкції, транспозиції в чистому вигляді зустрічаються рідко. Адекватність перекладу досягається завдяки комплексному застосуванню перекладацьких трансформацій, у тому числі транспозиції.

**Ключові слова:** транспозиція, номіналізація, адвербалізація, ад'єктивація, вербалізація, взаємоспрямованість.

**Problem statement.** 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 tendency

towards integration. Literary translation is one of the best manifestations of interliterary and intercultural interaction. Fiction translation can be considered 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 means. This type of translation requires a sophisticated artistic taste of the translator, a broad outlook, and perfect command of both foreign and native languages.

One of the main tasks of a translator is the ability to apply translation transformations adequately so that the target text reveals the essence of the original text as accurately as possible. Translation transformations are interlanguage transformations, rearrangement of elements of the source text, operations of re-expression of meaning or paraphrasing in order to achieve a translation equivalent.

Transposition of parts of speech is one of the types of translation transformations, which is used due to the various linguistic and speech differences of the English and Ukrainian languages. It is the transition of a word from one lexical-grammatical class or category to another in the process of translation [2] and is used to achieve translation adequacy. Full transposition of the word in the target sentence determines its transition due to translation to another part of speech. Partial transposition is associated with intercategory transitions within the same part of speech.

#### **Analysis of recent research and publications.**

Comparing the texts of the source language and target language, it can be noted that some fragments of the source text are translated word-for-word, and some – with a significant deviation from the literal correspondences. Particularly attention-grabbing are those places where the target text is not at all similar to the derivative in terms of its linguistic characteristics. So, in our linguistic consciousness there are some possible correspondences, deviations from which we perceive as interlanguage transformations. Transposition, as one of the common types of transformations, plays an important role in the structuring of sentences and the formation of categories of the translated text and expands the expressive possibilities of the target language, since the semantic and stylistic structure of the sentence is often enriched as a result of transposition. Transposition technique is applied in order to achieve the adequacy of the translation. The issue of translation adequacy and related problems are researched 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 – transposition in particular.

The need to transpose parts of speech when translating from English to Ukrainian is due, first of all, to differences in the systems of the two languages, which are explained by a number of factors, namely: the Ukrainian language may lack a grammatical category characteristic of the English language; linguistic categories that exist in both languages do not completely coincide in terms of meaning; the norms of combining units in two languages are often different; the syntactic structures of the English and Ukrainian languages is often different. So, due to objective reasons, transpositions occur because of differences in the grammatical structure of two languages.

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 grammatical transformations in general and transposition 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 the transformation of transposition application that allows 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 outline of the main research material.** In translation studies, it is stated that the object of translation is a specific work (original text), on the basis of which another work is created in another language (translated text). Achieving the "translation adequacy" requires from the translator to perform numerous and qualitatively interlingual transformations – the so-called translation

transformations – in order for the translation text to convey all the information contained in the source text.

Despite the fact that until now the concept of transformation is interpreted by linguists ambiguously, in general terms, translation transformation is defined as a transformation that can be used to make the transition from original units to translation units.

All the transformations, despite the existing variety of classifications, most linguists divide into two main ones: grammatical and lexical ones. Moreover, one must take into account the fact that often these two types of transformations are combined with each other. The distinguishing of these translational transformations is carried out on the basis of various reasons that cause these transformations.

The need for grammatical transformations is caused, first of all, by the difference in the structure of two languages, which manifests itself in full or partial discrepancies.

The notion of transposition is considered as one of the different types of translation transformations. In our study, the transposition in the process of literary translation is understood as the replacement of the word forms of the source language with the word forms of the target language, which differ in grammatical meaning, part of speech characteristics and/or lexical-grammatical categories. As a result of transposition in translation, words can either move from one part of speech to another or remain within the same part of speech, changing only certain formal-grammatical functions performed by different grammatical categories of each part of speech. Various types of transpositions are applied in order to transfer the semantic and stylistic features of the corresponding source language lexemes with target language lexemes adequately, taking into account their speech features, norms and traditions of communication.

In the case of full transposition, the word of the original sentence is replaced in the translation with a word of another part of speech. In the case of partial transposition, there is a replacement of grammatical forms characteristic of certain grammatical categories, in particular, the categories of gender, number, tense, and the syntactic function of the derived unit may change without changing its part of speech.

The classification of words by parts of speech cannot be considered only grammatical, but also has its own lexical side. The meaning of each word is associated in our consciousness with belonging to one of the lexical-grammatical classes (parts of speech), since the categorical meaning of a part of speech is present in the content of any word [5].

Transposition proves that each part of speech has its own categorical meaning, which, despite the transition to another part of speech, is usually preserved in the semantic structure of the word of the translated sentence. By establishing connections between separate parts of speech, the process of transposition contributes to the selection of the general meaning of the class of units that are translated into another class, as well as the general meaning of the class into which the derived sentence of the source language is transposed. The main role in the translated text is played by the meaning of the transposed word of the target language text. Thus, transposition into the class of nouns leads to the dominant position of the meaning of objectivity, transposition into the class of adjectives leads to the focus of the characteristic, attributive meaning, and transposition into the class of verbs – to the emphasis of the meaning of the process or action. As a rule, the semantic connection between the original and transposed language units is preserved, only some partial semantic shifts occur, which are of a different nature and are caused by the categorical meaning of the corresponding part of speech [3].

Depending on the category to which or the function of which the word (its base) is transferred, K. Nedbailo [4] notes specific processes of transition: substantivation (that is, transition to the class of nouns); adjectivation (transition to the class of adjectives); verbalization (transition to the verb class); adverbialization (transition to the class of adverbs); pronominalization (transition to the class of pronouns).

Let's consider in detail the application of various types of transposition on an example of "Coraline" by Neil Gaiman [7] and its Ukrainian translation performed by O. Mokrovolskyi [1].

Transposition is manifested in translation of "Coralina" in all its types. The most frequent is **nominalization**: *ridiculous* – *безглуздя*, *over-enthusiastic* – *надмірний ентузіазм*, *uncomfortable* – *дискомфорт*, *to be able to read* – *вміння читати*, *being brainy* – *завдяки розуму*, *coaching* – *вишкіл*, *show off* – *позерство*, *gusty and adventurous* – *відважність та серйозність*, *dark* – *темрява*, *to raise* – *поява*, *silly* – *дурість*, *guilty* – *вина*, *grateful* – *вдячність*. In most examples adjectives and non-finite forms of verb are rendered into Ukrainian with the help of a noun.

The **adjectivation** is observed in the following examples: *Matilda's mother and father* – *Матильдиними батьками*, *any difference* – *даремні*, *wire fence* – *дротяним парканом*, *morning* – *вранішня*, *china* – *порцеляновий*, *father's office* – *тато-*

вого кабінету, *pyjama bottoms* – піжамні штани. This is especially common while nouns in the Possessive Case or noun clusters translating.

In the expressions *very good* – дуже смачно, *reverse* – навпаки, *no difficulty* – не важко, *first day at school* – вперше прийшла до школи, *straight* – навв'язку, *wonderful* – чудово, *speedy* – швиденько, *spellbound* – приголомшено, *the trouble* – найгірше, *second* – вдруге, *whispered* – пошепки, *by halves* – абияк, *slowing down* – повільніше – English nouns and adjectives are rendered into Ukrainian with the help of adverbs, which justifies such type of transposition as **adverbialization**.

And in the examples *into trouble* – устругнути, *don't be daft* – не дурійте, *the suspect* – занідозрили, *softer, quieter* – стих, зм'як, *silent* – мовчав, *breaths* – віддихатися, *a word of warning* – попередити, *hissing noise* – засичало, *the light* – світить, *wrong* – помиляєшся, *grey* – посивіла – **verbalization** is applied (nouns and adjectives are translated by a verb).

In the process of transposition application, the lexical-grammatical class and categorial status of the word and its structural-semantic characteristics change. So, for example, turning into a verb, a noun loses the meaning of objectivity and acquires the meaning of a process, state or action, which is accompanied by a change in the corresponding grammatical categories: it acquires categories of aspect, tense, voice, etc., characteristic of a verb, and its syntactic functions also change. Let's compare:

*but the rats in this place are all spies for her* – але ці щури в цьому місці всі **шпигують** для неї

The noun *spies* is transposed into the verb *шпигують*. *Spies* in an English sentence is a part of a nominal predicate, in Ukrainian *шпигують* is a simple verbal predicate.

In the next example: *She looked around the room.* – *Дівчинка роззирнулася по кімнаті.* – the pronoun *she* is transposed into the noun *дівчинка*. Differences between a noun and a pronoun – the name of specific objects, phenomena – make the translated sentence more specific than the original sentence: the translator names the character.

Thus, the consequences of transpositions are reflected both on the lexical-semantic, as well as on the morphological and syntactic levels, which function in constant interaction in each national language, as well as when translating from one language to another. The interrelationship of different levels of language in the process of transposition shows that the word does not “live a separate life”, but exists in the full range of its forms and associative connections.

It should be noted that there are many examples of partial transposition application – the use of non-finite forms of verbs in the novel, which are reproduced in translation by finite forms of the verb. In this case, we can state changes at the morphological level:

*you will not even think about ever going back* – ти й думати забудеш про те, щоб колись **повернутися** туди до себе; *she did not remember seeing before* – вона не могла пригадати, що **бачила** доци; *set the snow flying* – і **полетів** сніг; *nothing to find here* – нічого ти тут не **знайдеши**; *cat let the rat go* – кіт **відпустив** пацюка; *while holding it down* – це й **придавив**.

In all the examples gerund, participle and infinitive are rendered by finite forms of the verb.

There are also cases when verbs in Passive Voice are rendered into Ukrainian by the Active Voice:

*Coraline was woken by the mid-morning sun, full on her face.* – **Розбудило** Кораліну сонце – вдарило просто в обличчя.

And vice versa (Active Voice is rendered by Passive):

*a pair of bright-orange boots she found at the bottom of the cupboard* – ясно-жовтогарячі черевики, які **знайшлися** на дні гардеробу

K. Nedbailo [4] states that transposition in the process of translation can be irreversible, when there is a regular process of transposition of one specific part of the speech to another, and not vice versa. For example, adverbs in translation can be transposed into particles: *they seemed very approximate* – дерева ставали **геть** приблизні, *now you're back from your walk* – коли ти **саме** повернулася з прогулянки; *her long white fingers fluttered gently* – її довгі білі пальці **ледь** затріпотіли.

The absolute majority of transpositions are interdirectional, when parts of speech of the source language and the target language are interchanged. So, on the one hand, pronouns are usually transposed into nouns: *Then he looked embarrassed* – Тут «**інший тато**» збентежився; *she kept walking* – **Кораліна** йшла все далі; *it ran for almost a metre* – **гризун** забіг десь на метр; *even her footsteps* – навіть **Коралініні** кроки.

On the other hand, nouns can be transposed into pronouns: *and then the cat picked the rat* – тым **він** хан пацюка в пащечку; *the girl could see herself* – **вона** бачила себе.

It should be noted that interdirectionality of transposition of parts of speech in the process of translation is one of its main principles, therefore it is more common than irreversible transposition. Interdirectional transposition is determined by the communicative and nominative requirements of

the language, which is reflected in the fiction texts translations.

Transposition in translations of literary texts differs in many ways from transposition in the texts of other styles. This is primarily due to the fact that fiction has not only the function of a message, but also the function of expressive and emotional impact on the reader. Using the technique of transposition, the translator of a literary text often makes various types of deviations from the original text, which is confirmed by the following example: *its tail was down and between its legs – хвіст телінався скоцюрблений між його задніх ніг*.

In the original, there is no counterparts of the words *скоцюрблений* and *задніх* and the translator introduces them into the text in order to convey the meaning of the sentence more emotionally. The expression *was down* is transposed into the finite form of the verb *телінався*, which is much more expressive than its counterpart in the original text.

The same we can observe in the following examples: *was black – запанувала повна чорнота, a complete nitwit – тупе, мов колода, as if he had just said too much – ніби похопився, що занадто розбазікався і вибовкав зайве*.

Since it is precisely in translations of fiction that the rejection of literalism is most observed, transpositions are often accompanied by other changes in the linguistic design of the translation compared to the original, for example: *The other mother stared down at Coraline. – «Інша мати» згори вниз видивлялася на дівчинку*. Particle of the phrasal verb *down* was rendered with help of characteristic of the Ukrainian language adverb *згори вниз*.

In the next examples: *went up on tiptoes – зп'ялася навшипиньки, either way – хай там як, all was quiet – тут панував спокій* – transpositions facilitate the reader's perception of the text due to the use of the usual expressive features of the native language in the translated text.

Experienced translators, avoiding literalism, try to preserve both the content and stylistic characteristics of the original. In order to “solve this task”, the grammatical means in the translated text that differ from those used in the source text are applied. Because of this, there are often cases of transposition of several parts of speech in one small context in order to convey the content and stylistic features of the original sentence adequately. The application of transpositions is also explained by the fact that there are cases when a word of a certain part of speech of the English sentence, although it has a formal counterpart in the Ukrainian language, is still not used by the

translator. Instead, the translator deliberately uses in the translation a word of another part of speech, formally different, specific in this function for the Ukrainian artistic context. A kind of “stringing” [4] of transpositions of different types takes place:

*A ball of glass, up on the mantelpiece. – На коминковій полиці стояла якась скляна куля*.

The noun *glass* is translated by the adjective *скляна*, preposition *up* is rendered with help of the verb *стояла*. The mentioned transformations are accompanied by the lexical transformation of **concretization** of meaning and syntactic transformation of **replacement**. At the same time the translator applies **decompression** (an article *a* is rendered by indefinite pronoun *якась*). These details of translation are explained by the fact of the incomplete correspondence of English and Ukrainian syntactic units.

In the next example: *kept a watchful silence – сторожко мовчали* – O. Mokravol'skyi applies verbalization (the noun *silence* is translated by the verb *мовчали*) alongside with adverbialization (the adjective *watchful* is translated by the adverb *сторожко*).

In the expression *snuffing noise – голосно чвакнуло* – the noun *noise* is rendered with help of the adverb *голосно* and the participle *snuffing* – by the finite form *чвакнуло* (partial transposition).

Partial transpositions can also be observed in the following word combination translation: *my meaning – мене зрозумів* – possessive pronoun *my* is translated by objective pronoun *мене*, and gerund *meaning* (non-finite form of verb) – by the finite form *зрозумів*.

The translator's application of different types of translation transformations at the same time involves his use of various types of transposition of parts of speech both in relation to words and in relation to word combinations and individual sentences.

**Conclusions.** Summing up all of the above, we can conclude that transposition application proves once again that literary translation is freer than the translation of texts of other genres. Transposition is used to make the target text easier for the reader to understand. The result of correctly performed transpositions is that the translated text is not comprehended as foreign, but is close to the language system which is native to the addressees of the translation.

The analysis made it possible to reveal the different types of full and partial transpositions application in the translation of “Coraline” by Neil Gaiman into Ukrainian. The most frequent are nominalization and adverbialization, which

O. Mokrovolskyi uses while adjectives and non-finite forms of verb rendering with the help of a noun and an adverb. It is also stated that the absolute majority of transpositions are interdirectional, when parts of speech of the source language and the target language are interchanged.

Transposition of parts of speech in literary translation is accompanied by transformations of other types: adding or omission of words, concretization and generalization of the meaning of words, restructuring

the sentences, etc. Due to the fact that both English and Ukrainian languages contain multifunctional grammatical forms and syntactic constructions, translational transpositions in their pure form are rare. Adequacy of the translation is achieved thanks to the complex application of translation transformations, including transpositions. The study of transposition application in the translation of texts of other styles and genres is the object for further research of the transformation of transposition.

#### BIBLIOGRAPHY:

1. Гейман, Ніл. Кораліна / переклад з англ.: Олександр Мокровольський. Київ: KM Publishing, 2016. 192 с. URL: <https://coollib.com/b/500449-nil-geyman-koralina/read>
2. Науменко Л. П., Гордєєва А. Й. Практичний курс перекладу з англійської мови на українську: навч. посібник. Вінниця: Нова книга, 2011. 136 с.
3. Недбайло К. М. Причини та наслідки транспозиції в англо-українському перекладі. *Нова філологія*. Вип. 28. Запоріжжя: Вид-во Запорізького нац. ун-ту, 2007. С. 235–239.
4. Недбайло К. М. Транспозиції частин мови в перекладі з англійської мови на українську: (на матеріалі художніх текстів): автореферат дисертації на здобуття наукового ступеня канд. філ. наук: 10.02.16. Київський національний університет ім. Тараса Шевченка. URL: [https://otherreferats.allbest.ru/languages/00600610\\_0.html](https://otherreferats.allbest.ru/languages/00600610_0.html)
5. Недбайло К. М. Транспозиція іменних частин мови у перекладі англійських художніх текстів українською мовою. *Науковий вісник Херсонського державного університету. Серія "Лінгвістика"*. Вип. 2. 2005. С. 147–150.
6. Остапенко С. А. Застосування трансформіації транспозиції в українських перекладах роману Вальтера Скотта «Айвенго». *Нова філологія. Збірник наукових праць*. № 83. 2021. С. 195–199.
7. Neil Gaiman. *Coraline*. HarperCollins, 2012. 208 p. URL: <https://books-library.net/files/books-library.online-12292249Ms7Q9.pdf>

УДК 81'25:791.2

DOI <https://doi.org/10.32782/tps2663-4880/2022.25.2.20>

### МОВНІ ТА ПОЗАМОВНІ АСПЕКТИ ЛОКАЛІЗАЦІЇ МУЛЬТСЕРІАЛІВ УКРАЇНСЬКОЮ МОВОЮ (НА ПРИКЛАДІ АНГЛОМОВНОГО МУЛЬТСЕРІАЛУ MY LITTLE PONY: FRIENDSHIP IS MAGIC)

#### LINGUISTIC AND EXTRALINGUISTIC ASPECTS OF ENGLISH ANIMATION SERIES LOCALIZATION IN UKRAINIAN (BASED ON "MY LITTLE PONY: FRIENDSHIP IS MAGIC")

Підгрушна О.Г.,

*orcid.org/0000-0001-6407-4322*

кандидат філологічних наук,

асистент кафедри теорії і практики перекладу з англійської мови

Навчально-наукового інституту філології

Київського національного університету імені Тараса Шевченка

У статті надано комплексне висвітлення проблеми відтворення аудіовізуальної продукції, а саме, анімаційного мультсеріалу, та досліджено як мовні, так і позамовні труднощі перекладацького процесу. Мультсеріал розглядається як мультимодальний текст, сенс якого формує взаємодія та взаємозалежність двох каналів комунікації (вербального та невербального) та двох семіотичних модальностей (візуальної та аудіальної). Визначальними рисами, що впливають на процес перекладу сучасного мультсеріалу визначено: залучення подвійної (дитячої та дорослої) аудиторії, мовна гра, алюзивний потенціал та інтертекстуальність, взаємодія вербального та візуального планів вираження, формальні обмеження обраного різновиду кіноперекладу. У статті запропоновано категоризувати різні проблеми перекладу аудіовізуальних творів на лінгвістичні, синематичні, жанрові та технічні аспекти, що