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Department of Theory and Practice of Translation from the English Language

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Stylistic Aspect of Translation of Ukrainian and English Fairy Tales

Yuliia Koshynska

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O.B. Halych

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СТИЛІСТИЧНИЙ АСПЕКТ ПЕРЕКЛАДУ УКРАЇНСЬКИХ ТА АНГЛІЙСЬКИХ КАЗОК

Кошинська Юлія

студентка групи Па 01-19

Керівник курсової роботи _____

(підпис)

кандидат філологічних наук, доцент
Галич Оксана Борисівна

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ЗАВДАННЯ
на курсову роботу з перекладу з англійської мови
для студентів IV курсу

студентки IV курсу, групи Па 01-19, факультету германської філології і перекладу КНЛУ спеціальності 035 Філологія, спеціалізації 035.041 Германські мови та літератури (переклад включно), перша – англійська, освітньо-професійної програми Англійська мова і друга іноземна мова: усний і письмовий переклад
Тема роботи Стилістичний аспект перекладу українських та англійських казок

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2.	Аналіз дискурсу, який досліджується, на матеріалі фрагмента тексту; проведення перекладацького аналізу матеріалу дослідження і написання практичної частини курсової роботи (розділ 2)	7–11 лютого 2023 р.	
3.	Написання вступу і висновків дослідження, оформлення курсової роботи і подача завершеної курсової роботи науковому керівнику для попереднього перегляду	28–31 березня 2023 р.	
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РЕЦЕНЗІЯ НА КУРСОВУ РОБОТУ З ПЕРЕКЛАДУ З АНГЛІЙСЬКОЇ МОВИ

студентки IV курсу групи Па 01-19 факультету германської філології і перекладу КНЛУ спеціальності 035 Філологія, спеціалізації 035.041 Германські мови та літератури (переклад включно), перша – англійська, освітньо-професійної програми Англійська мова і друга іноземна мова: усний і письмовий переклад

Кошинської Юлії Миколаївни

(ПІБ студента)

за темою Стилістичний аспект перекладу українських та англійських казок

	Критерії	Оцінка в балах
1.	Наявність основних компонентів структури роботи — <i>загалом 5 балів</i> (усі компоненти присутні – 5, один або декілька компонентів відсутні – 0)	
2.	Відповідність оформлення роботи, посилань і списку використаних джерел нормативним вимогам до курсової роботи — <i>загалом 10 балів</i> (повна відповідність – 10, незначні помилки в оформленні – 8, значні помилки в оформленні – 4, оформлення переважно невірне – 0)	
3.	Відповідність побудови вступу нормативним вимогам — <i>загалом 10 балів</i> (повна відповідність – 10, відповідність неповна – 8, відповідність часткова – 4, не відповідає вимогам – 0)	
4.	Відповідність огляду наукової літератури нормативним вимогам — <i>загалом 15 балів</i> (повна відповідність – 15, відповідність неповна – 10, відповідність часткова – 5, не відповідає вимогам – 0)	
5.	Відповідність практичної частини дослідження нормативним вимогам — <i>загалом 20 балів</i> (повна відповідність – 20, відповідність неповна – 15, відповідність часткова – 10, не відповідає вимогам – 0)	
6.	Відповідність висновків результатам теоретичної та практичної складових дослідження — <i>загалом 10 балів</i> (повна відповідність – 10, відповідність неповна – 8, відповідність часткова – 4, не відповідає вимогам – 0)	

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INTRODUCTION

The term paper is focused on the study of the peculiarities of the stylistic aspect of the Ukrainian and English fairy tales translation.

The genre of the fairy tale has long attracted the attention of scientists, since the fairy tale is the first literary work with which a child gets acquainted and which, according to many scientists, has a significant impact on his entire subsequent life. If folklore tales reflect the wisdom of the people, their traditions and customs, everyday life, then a literary tale bears the imprint of the author's personality, his unique vision of the world. In this regard, the problem of translating the author's fairy tale appears as a problem of the translator's skill in reproducing the author's style, the problem of the translator's interpretation of the author's fairy-tale world and the limits of this interpretation, which determines the relevance of this work.

The **purpose** of the work is to investigate the stylistic aspect of the translation of Ukrainian and English fairy tales.

To achieve the goal of the study, the following **tasks** were set:

- to characterize fairy tale as a separate literary genre;
- to describe theoretical background of translating fairy tales;
- to determine specifics of fictional discourse text analysis;
- to analyze lexical transformations in the translation of fairy tales;
- to determine grammatical transformations in the translation of fairy tales
- to analyze lexical and grammatical transformations in the translation of fairy tales.

The object of the research – peculiarities of translation of fairy tales.

The investigation subject is stylistic aspect of translation of Ukrainian and English fairy tales.

Outline of the methods used in the research. The following methods are used in the work:

- the historical method, which consists in the study of the emergence and development of objects in chronological order;
- textological method, consisting in the study of special texts;
- analytical method, which involves the analysis of a selected part of the text;
- the method of generalization, which was used during the formation of the general statements given in the main part of the work.

Theoretical and practical value of the research. This research can be used as the references for someone who wants to do a research in stylistic aspect of translation of Ukrainian and English fairy tales. The result of this research will inform the reader about the the importance of taking into account various features when translating fairy tales.

Brief outline of the research paper structure. The coursework consists of an introduction, two chapters, conclusions, references, and annex. The total volume of work is 44 pages.

CHAPTER 1

FAIRY TALE AS A SEPARATE LITERARY GENRE AND TRANSLATION CHALLENGE

1.1 Fairy tale as a separate literary genre

Recently, against the backdrop of increasing attention to the problems of national culture, there has been an increase in interest in one of the main and favorite genres of oral folk art – a fairy tale. A literary fairy tale by its nature is a genre of individual, not collective creativity. Many research papers have been devoted to its study. Tracing the history of the formation of the genre, it is easy to see that fairy tales, including literary ones, often served as visual material for solving pedagogical problems [8]. We will give definitions of such concepts as “fairy tale”, “literary fairy tale”.

“In the terms of modern literary studies, a fairy tale is nothing more than an example of double coding” [2, p. 482].

“A fairy tale is a narrative, usually folk-poetic work about fictitious persons and events, mainly with the participation of magical, fantastic forces” [10].

A literary fairy tale is a narrative genre with a magical and fantastic plot, with real and (or) fictional characters, with real and (or) fabulous reality, in which, at the will of the author, aesthetic, moral, social problems of all times and peoples are raised [7].

The main properties of a fairy tale are fiction, wonder, entertainment, didacticism [4]. A fairy tale can be represented in the form of a story, a novel, a poem, etc. [3]. However, despite such a variety of forms, the fairy tale is perceived as a separate genre with its own characteristics, which have not yet found a definitive interpretation in the scientific space [1].

Literary and artistic translation of fairy tales sets the task of recoding the original, which should be accessible to the understanding of a foreign-language reader and not cause him unclear or complex ideas [5].

The situation with the interpretation of the concept of literary fairy tale can be briefly presented as follows: fairy tales are different, but in science a single classification has not yet been created. There are a large number of definitions of a literary fairy tale as a genre; they are conventionally divided into two types.

The first type of definitions is an enumeration of individual characteristics that are usually inherent in a literary fairy tale: this is an author's, artistic or poetic work based either on folklore sources, or invented by the writer himself, but in any case subordinate to his will. In specific works, these characteristics may be partially absent; such definitions are rather cumbersome and inapplicable to all literary fairy tales [10].

The second type is an attempt at a universal definition. A literary fairy tale is a genre of a literary work in which moral, poetic or aesthetic problems are solved in a magical-fantastic or allegorical development of events, and, as a rule, in original plots and images in prose, poetry or dramaturgy.

A literary fairy tale is a multi-genre type of literature, realized in an infinite variety of works by different authors. Each of the genre types of a literary fairy tale has its own dominant. The poetics of a multi-genre phenomenon – the author's fairy tale as a whole is defined as the poetics of literary and folklore, dialogical, conditionally symbolic.

Often, when defining the genre of a literary fairy tale, it is almost completely identified with folklore. With genre differentiation, which is equally characteristic of folklore and literature, there are some genres that are common to both varieties of poetic art [11].

It is known that a literary fairy tale is a genre that has absorbed the features of folklore and elements of literary genres. Indeed, the fairy tale as an independent

genre exists both in folklore and in literature; the poetry of the people and its wisdom have merged in it. However, the age of literary and folklore tales is not the same.

The origin of the latter is lost in ancient times, while in literature the fairy tale is one of the youngest genres [12].

One of the starting points of children's literature is oral literature as an integral part of folk culture, transmitted by storytellers and singers. The word "fairy tale" is often found as a term denoting those types of oral prose, which are primarily characterized by poetic fiction, it was seen as one fun, worthy of the lower strata of society or children.

The literary fairy tale took the folk tale in the aggregate, in all its genre varieties. The thesis gave grounds for some researchers to identify two different genres. For example, some researchers believe that a literary tale is basically the same as a folk tale, but unlike a folk tale, a literary tale was created by a writer and therefore bears the stamp of the author's unique creative individuality.

However, according to other researches, a literary tale as an author's work has a number of structural distinctive features that are not characteristic of folklore, and carries an individual semantic and poetic load.

One of the most specific features of the modern literary fairy tale is the atmosphere of fabulous reality, that is, the dissolution of the miracle, its normativeness with complete unreality, supported by artistic devices that create the illusion of authenticity.

Let us single out the main features of the literary fairy tale genre:

- a literary tale reflects the worldview and aesthetics of its time in their specifically folk manifestation.

It is typical for it:

- the use of images typical of folk tales, features of poetics and language;

- free combination of elements of reality and fiction;
- the presence of a grotesque world;
- the presence of the game start in one way or another;
- differently carried out aspiration to psychologization of images;
- clearly expressed position of the author, narrator (sometimes – in one person);
- preservation – as in a folk tale – of the social assessment of the depicted [9].

It should be noted that under the literary fairy tale it is customary to mean works of three types of constructions: a prose fairy tale, a poetic fairy tale, a dramatic fairy tale.

From the point of view of generic affiliation, all literary tales can be divided into epic, lyrical and dramatic.

Today, there are already various forms of the latter: fairy tales designed specifically for children, fairy tales that accumulate information about the ritual and folklore traditions of the past, universal fairy tales for children and adults, etc. In addition, a literary fairy tale can not only exist in the form of a separate work, but also be integrated into the structure of the text of another genre. A literary fairy tale is always a fairy tale of its time, and even for the same author its structure can vary significantly.

According to the degree of “remoteness” from the sample of oral literature, a literary fairy tale goes through the following stages:

- record of folk tales;
- processing of folklore records of fairy tales;
- author’s retelling;

- an author's fairy tale (it has its own internal form, folklore is used with a different, artistically original semantics);
- stylization and parody (this is the way from literary reality towards a folklore model with a different artistic and pedagogical task);
- a proper literary fairy tale, it does not contain even a hint of well-known folklore plots, stable images, it is alien to its intonation-speech system.

Fairy tales are a form of folklore that have been passed down through generations. They often involve magical creatures, enchantments, and heroic journeys. In terms of stylistic components, there are several key elements that are commonly found in fairy tales:

1. Clear moral lesson: Fairy tales often have a clear moral lesson or message, which is usually conveyed through the actions and experiences of the characters.
2. Use of archetypes: Fairy tales often feature archetypal characters, such as the hero, the villain, the mentor, or the damsel in distress. These archetypes help to create a sense of familiarity and universality for the reader.
3. Simple language: Fairy tales typically use simple, straightforward language that is easy to understand. This helps to make the stories accessible to a wide range of audiences, including children.
4. Repetition: Fairy tales often use repetition of phrases, motifs, and events to create a sense of rhythm and familiarity. This can help to reinforce the moral lesson and create a sense of cohesion within the story.
5. Magical elements: Fairy tales often feature magical elements, such as spells, curses, and enchanted objects. These elements help to create a sense of wonder and fantasy, and add to the overall charm of the story [17].

Overall, the stylistic components of a fairy tale help to create a sense of enchantment, moral clarity, and universal appeal that have made these stories enduring classics for generations.

1.2 Theoretical background of translating fairy tales

Translation has always played an important role in the life of society, literary experts, ethnographers, psychologists, and linguists dealt with theoretical and practical issues related to the translation process. The purpose of translation is to create, on the basis of the primary text, which is subject to a targeted (translational) analysis, a secondary text that replaces the primary text in another linguistic and cultural environment. The basis of the translation of any text is its interpretation. The interpretation of the text by the translator is not reduced, in our opinion, to understanding the main content of the text, since this is not enough to create an adequate translation, equivalent to the original text. Interpretation in linguistic, pragmatic and cognitive aspects is a justified verbalized understanding of the text, an analytical activity aimed at fully revealing the content of the text.

The translator, perceiving and analyzing the original text, acts as an interpreter, in connection with which semantic shifts are possible, which the reader, perceiving the translated text as a given, does not notice.

Each author has his own style of writing, and by comparing different works of the author written by him in a certain period, one can recognize his original style, and by reading different works, one can recognize the pen of a certain author. In our opinion, the translator's main task is to preserve the author's individual style and to be able to evoke in the reader of the translation the same feelings that the original evokes in the readers of the original. Different readers take from the artistic text semantic and aesthetic information of different volumes. According to him, the perception of artistic information, as well as the interpretation of the content of the work by the reader depends on his erudition, personal tastes and

wishes, and the interpretation of the content of the work by the translator and the reliability of its reproduction during translation depend on the depth of understanding and perception of the author's picture of the world, the ability to feel and convey the author's style, understanding of the perception of the work by the target audience.

Let's consider in more detail the issue of translating a fairy tale in general and the author's fairy tale in particular. As you know, a literary fairy tale arose on the basis of a folk tale, therefore it absorbed the best features of a folk tale (traditions, customs, everyday life, beliefs) and the originality of the author's presentation of the text, all his worldviews, experiences, impressions, ultimately his life experience. Unlike a folk tale, the language of which is simple, the form of transmission of which is oral from generation to generation, in which there is often no indication of the place and time of the action, the action itself, the place of action and the characters are stereotyped (positive and negative), a patterned beginning and end (always a happy ending), a simple picture of the world is presented, the author's fairy tale is written in a literary language, has a specific author, the place and time of the action are specified, the action is original, the characters are characterized by a certain psychologization, they are endowed with positive and negative traits, it is characterized by the absence of formulaic expressions, the end of the literary fairy tale – partially unhappy, and the picture of the world is complex.

It is common knowledge that the approaches to the translation of children's literature are somewhat different from the approaches to the translation of literary texts in general. Each translator, depending on his sense of the world of the author in the fairy tale, can choose between two strategies for translating fairy tales: *alienating* the fairy tale, i.e. bringing it closer to the language and culture of the original or, on the contrary, *domesticating* the fairy tale, i.e. adapting it, bringing it closer to the language and culture of the country translation.

K. Chukovsky in his book “High Art”, expressing his opinion on the translation of fairy tales, singled out the main qualities that a translator should possess, talent and tact, understanding of measure in the transmission of national flavor. He considered it important to bring the language of the fairy tale closer to the language of the country receiving it, but without losing the national identity of the fairy tale. The same can be said about the author’s fairy tales, the basis of which is folklore, folk tradition, which reflect the national consciousness of the author, the immanence of his people, and, in addition, are an expression of the author’s originality and uniqueness of the author’s style.

Thus, after considering some issues of translation and interpretation of the author’s fairy tale, we can conclude, however, that a literary fairy tale built on the basis of a folk tale differs from it in the author’s worldview and author’s intentions, which in the process of translation are reproduced by the translator with the help of his chosen strategy – “enchantment” or adaptation of a fairy tale, an important role is played by the skill of the translator, his ability to see the world through the author’s eyes and reproduce it so that the reader can also feel it.

1.3 Specifics of fictional discourse text analysis

We understand artistic discourse as a mental-communicative interaction between the addresser (the author of a work of art) and the addressee (a potential reader), which takes place in a certain historical and cultural and social context, is based on the ideas, beliefs, worldview orientations of the author-addresser, aims to regulate ideas, beliefs, worldview orientations of the addressee reader and is materialized in the form of texts of artistic works, the open set of which forms the verbal plan of artistic discourse [13].

This general definition should be supplemented by a number of more specific essential provisions, namely:

- within the framework of artistic discourse, it is advisable to distinguish two basic subtypes: prose and poetic artistic discourses;

- secondaryness or fictitiousness is characteristic mainly of prose artistic discourse, where the speech of characters is a secondary communicative activity [6, p. 103].

Artistic discourse is a mental-communicative interaction between the addressee-writer and the addressee-reader, immersed in the context of the era, culture, society, rooted in the ideas, beliefs, and worldview orientations of the addressee, oriented to the regulation of the ideas, beliefs, and worldview orientations of the addressee and objectified by artistic texts works.

The analysis of the artistic discourse based on the study of the work of art gives access only to its target segment, since the reader's interpretations, which are multiple and difficult to predict, remain outside the scope of such an analysis.

The leading aspects of artistic discourse are cognitive and communicative, which are closely related to each other and to the cultural and social aspect.

In the cognitive aspect, priority is given to the "image of the author", under which it is reasonable to understand the mental world of the writer, his artistic picture of the world, his author's artistic conceptual sphere, which is a reflection of the individual consciousness of the general linguistic and cultural knowledge of a certain historical period and a certain literary direction. In each sample of artistic discourse – a work of art – there is also a more specific mental structure that forms its foundation, namely: the concept of the text, which appears as a condensate of the author's idea and determines the scope and content of that part of the author's conceptual sphere that is actualized in a separate artistic text.

The conceptual picture of the world of the addressee of the artistic discourse has regulatory potential; discourse strategies act as a tool for implementing their influence.

In prose artistic discourse, global strategies correspond to the discourse zones of the narrator and the character: the narrator's zone presents a global narrative strategy, specified in local strategies – object-analytical and subject-analytical; in the zone of characters – a global representative strategy, which is a reproduction of the strategies of participants in real interpersonal dialogic interaction. Between the discursive zones of the narrator and the character there is an intermediate zone in which the roles of the author-narrator and the character are combined and a secondary narrative strategy is implemented.

CHAPTER 2

LINGUISTIC FEATURES AND TRANSLATION OPTIONS OF FICTIONAL DISCOURSE IN FAIRY TALES

2.1 Lexical transformations in the translation of fairy tales

Important components of lexical transformations are **transcription and transliteration**.

Transcription and transliteration are often used when translating proper names and non-equivalent vocabulary. When transcribed with the help of the target language, the sound form of a foreign word is transmitted. Transliteration is used to convey the spelling of a foreign word. Sometimes there are words transmitted partly by transcription, partly by transliteration.

In fairy tales, proper names can have a special meaning, since names are endowed with deep semantics and can convey character traits and serve as one of the key means of expression in creating an image. This is especially noticeable in fairy tales oriented to preschool age. For example, in the cycle of tales by Beatrix Potter about Benjamin Bunny [15], most of the names are significant to one degree or another. Benjamin Bunny himself may not be the most successful example of transcription, because “Bunny” in English means both the character’s surname and his species (rabbit), and in Ukrainian translation “Баґні” [16] sounds just like a surname. Calque is used more often because it sounds easier to understand.

When translating a literary fairy tale, transcription, in addition to proper names, may be needed when translating non-equivalent concepts from the field of fairy tales that are not found in Ukrainian. For example, the fairy-tale concept *fairies* is transcribed as *феїри* (Фейрі Тейл / Казка про Хвіст Феї (2009)). In this case, the transcription is more preferable than the traditional translation of *fairy* as

фея, because in English culture the idea of the fairy is different from what arises in the mind of a Ukrainian reader with the word *фея*.

There is an opinion that lexical transformations are most often used to transfer proper names into another language, but sometimes they are also used when translating common names. However, we should not focus too much attention on it. Thus, in the course of exploration, in a lot of cases we came across lexical transformations of transcription and transliteration, designed to translate proper names (*Winnie the-Pooh* [17] – *Вінні-Пух* [18], *Christopher Robin* – *Крістофер Робін*, etc.).

The main characters of Beatrix Potter are various animals, which is why her fairy tales contain a large number of sound imitations (onomatopoeia). A comparison of translations proved that such translational transformations as transliteration and transcription were used to reproduce onomatopoeia. For example:... and shout – *Cuck-cuck-cuck-cur-r-r-cuck-k!* [19]– крик *Чок-чок-чок-кук-курркук-к!* [20], when translating, the translator used analog translation. *Hum-a-boom! buzz! buzz! Hum-a-bum, buzz!* дзижчать бджоли: *Бззз-з*; in this example, analog translation was used.

In the fairy tale *The Tale of Mrs Tittlemouse* – onomatopoeia *Zizz, Wizz, Wizz!* – said the bumble-bee is translated as *Z-zz* in the same way using analog translation.

In the fairy tale Cecily Parsley's *Nursery-Rhymes* the following lines are found: this little pig cried, *Wee! wee! wee!* [19] – which convey to us the sounds made when crying: «*Маленька свинка плакала*» [20].

In *The Tale of Little Pig Robinson*, the main character at the beginning of each phrase utters: *Wee! Wee! Wee!*, which is translated as *хрю-хрю-хрю* using analog translation [20].

In all examples of translation above, the onomatopoeic equivalent is given.

Another component of lexical transformations in the translation of fairy tales is **calquing**.

Calque is commonly used to translate cultural realities, events and terms. This transformation technique is not very common in the translation of fairy tales, since it is mainly used to translate neologisms, which are practically not found in fairy tale texts. However, with the help of calque, for example, proper names are sometimes translated, which carry a certain semantic load in the original, since both form elements and semantics are preserved during calquing.

Calquing as a translation technique served as the basis for a large number of different types of borrowing in intercultural communication in cases where transliteration was unacceptable for aesthetic, semantic or other reasons. For example: *the three sillies* [21] – *три дурні*; *Cinderella* [22] – *Попелюшка* [23]; *Little Red Riding Hood* [24] – *Червона Шапочка* [25]. The task of the translator is to find and reveal the textual and intertextual meanings of the anthroponymicon and convey them to the reader in the translated language. Most of the considered types of proper names carry subtextual information and carry a coded expressive meaning. In the fairy tales of one series «*Mercy Watson Goes for a Ride*» [26] and «*Mercy Watson to the Rescue*», when the name of the heroine Baby Lincoln was translated to *Бейбі Лінкольн* [27], the intertextual meaning of the name clearly expressed in the original was lost. In our opinion, the calquing method would be more appropriate, namely *Крихітка Лінкольн*.

In the tale of “Winnie the Pooh” we found calquing only in one case – during the translation of the phrase *birthday balloon* [17], not of a specific, but of a general nature, with the epithet *деньнародженнєвий дарунок* [18].

Modification is an important part of lexical transformations in the translation of fairy tales. It includes constriction, generalization, emphasis, and modulation.

Constriction. Meaning narrowing (concretization) is used in translation when the measure of the information orderliness of the source unit is lower than

the measure of the orderliness of the unit corresponding to it in terms of meaning in the target language. This means that if the meaning of a concept in the original language is wide enough, it may have different correspondences in the target language, depending on the context, and some of the meanings may be narrower in meaning than the meaning of the word in the original.

The use of narrowing may be due, for example, to cultural differences. So, in “Peter Pan” by J. Barry there is a phrase “*Our sons will die like English gentlemen*” [28], which sounds with heroic pathos. The meaning “like English gentlemen” is very broad, but for British readers it is easily explained by the context – to die “like a gentleman” means not to be afraid, to face death boldly. It is not so obvious to the Ukrainian reader that “like a gentleman” means exactly this, and not some other aspect of “gentlemanship” like a noble appearance or respect for women. Therefore, the translation uses a narrower meaning – “*помруть мужньо і гордо*” [29].

The narrowing is used, for example, in “The Tale of Mrs. Tiggy Meagle” by Beatrix Potter: “*I’m going to air some clothes*” [30] was translated as: *Тенеп відсушу, що залишилося* [31]. “To air” is a multi-valued verb, one of the less frequently used meanings of which is “to expose to the air in order to dry”. Therefore, in translation, the main broad meaning of “ventilate” is replaced by “hang out to dry.”

In the same episode of the tale, there is another example of narrowing:

Look how it’s stained with currant wine! It’s very bad to wash! [30]

Поглянь, вона вся в плямах від смородинової настоянки. Просто неможливо відіпрати! [31]

Here, in the original, the broad verb “to wash” is used, the choice of one of its meanings is determined by the context, since the episode is about washing. Thanks to the context, one can be sure that the choice of the semantically narrow verb “to wash” in the translation is justified and appropriate.

There are also examples where the narrowing of the meaning during translation is not justified and one could do without it. For example, in the fairy tale “About Benjamin Bunny” there is a concretization “on a bank” [1] – *на березі струмка* [2], although it does not follow from the context of the original text that it is precisely the bank of the stream that is meant, and there are no grounds for this clarification, since the word “bank” is semantically rather narrow.

Extension, or **generalization**, of meaning is used in translation when the corresponding word in the target language has a broader meaning than the word in the original language. It consists in replacing a semantically narrow word from the source text with a semantically broader word, the specific meaning of which must be restored from the context.

In the translation of English literary tales, generalization is used quite rarely, and not in all situations the use of this transformation is justified. For example, Winnie-the-Pooh contains generalization.

Noticeably less often, the translator used the technique of generalization (13,6%), so as not to overemphasize the transmission of secondary elements of the plot, and also used hyperboles characteristic of the Ukrainian language, formed by complex words that have a common root. We also encountered generalization in reproduced epithets, alogism, paraphrase, etc. For example:

Eeyore was very glad to be able to stop thinking for a little, in order to say “How do you do?” in a gloomy manner to him. [17]

І тому, зачувши важкеньку ходу Вінні-Пуха, ослик дуже зрадів, адже тепер можна було хоч якусь хвильку не думати і просто привітатися. [18]

Another example can be seen in “The Tale of Mrs. Tiggy Meagle” where a generalization is used:

The pots and pans were small, and so was everything there. [30]

А посуд на полиці зовсім крихітний. [31]

In this example, one can refer to the fact that for the readers of the translation, the listing of specific dishes may not be important, since these pots and saucepans do not carry any plot meaning. However, the literal translation of “pots and pans” (or even rather “pots and saucepans”) will not make the translated text heavier, will not interfere with perception and will not destroy the image of the heroine – rather, on the contrary, diminutive suffixes with the words “pots and saucepans” will contribute to the formation of the image little and sweet Mrs. Tiggy Meagle.

Emphasis. When translating, one word may have correspondences with different levels of emphatization, so amplification or, conversely, neutralization of emphasis can be used. In the translation of literary fairy tales, emphatization is often used to emphasize the “fabulousness” of what is happening.

An example from the same fairy tale: “a nice clean kitchen” [30] is translated not with the help of a direct correspondence “kitchen”, but with a more emotionally evaluative word: *“Вона побачила чарівну чистеньку кухоньку”* [31]. This transformation is caused by the fact that the fairy tale describes a hedgehog aunt, small and cute, and all her surroundings are as small and cute as herself. The word *“кухонька”* carries, in addition to the meaning of small size, a touch of comfort and pleasant atmosphere. Exactly this image of Mrs. Tiggy Mingle’s economy is created in the original.

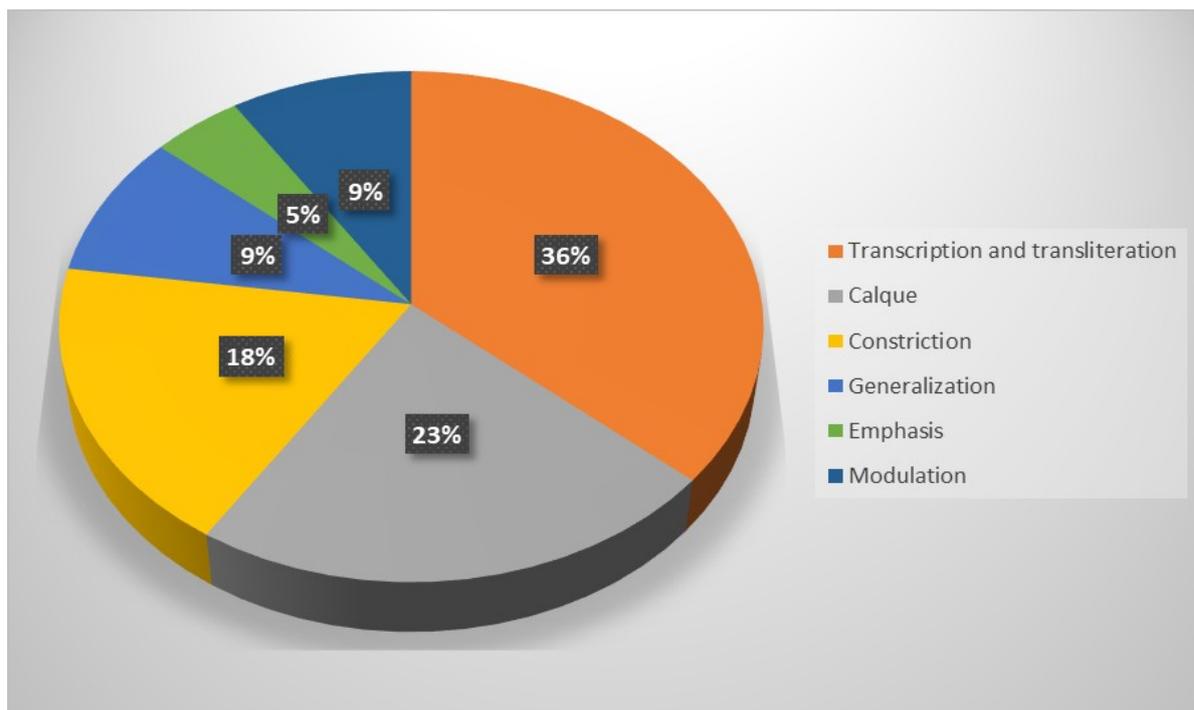
Neutralization of emphases is practically not used in the translation of author’s fairy tales since the emotional-evaluative component of meaning is very important. In a literary fairy tale, there is usually an author’s position, which can be traced by paying attention just to the emotional-evaluative vocabulary. It is one of the main parts in the description of characters, places of action, etc., so the neutralization of this vocabulary would deprive the fairy tale of some of the images.

Modulation is used in translation when a direct match cannot be used, for example, due to incompatibility with other words. In such cases, the translator needs to find a variant that can be used as a match in this context, and at the same time is suitable in terms of lexical and grammatical combination with surrounding words.

The use of modulation in the translation of literary tales has the same functions as in other types of translation. An example is the phrase from “The Tale of Jemima Puddle-Duck”: *until the eggs are hatched* [32]. The problem is that in English the verb “to hatch” is used in relation to an egg, and this does not correspond to lexical compatibility in Ukrainian, where the protagonist for the verb “to hatch” can be a chick or another cub, but not the egg itself. Therefore, the translator uses modulation, replacing the subject of the action: *Поки каченята не вилупляться* [33]. This helps to accurately convey the original meaning, despite the change.

Thus, during our analysis we got the following results:

<i>Methods of translation</i>	<i>Results</i>
Transcription and transliteration	8
Calque	5
Constriction	4
Generalization	2
Emphasis	1
Modulation	2



2.2 Grammatical transformations in the translation of fairy tales

Omission is an important component of grammatical transformations in the translation of fairy tales.

Omission is such grammatical transformation, which is resulted in removing a certain speech element (not rarely this is a *pleonastic word*, word form, member of a sentence or a part of a sentence).

Zero translation is a common grammatical transformation. It is an omission of one or another non-equivalent grammatical form or some of the elements of this form in the translation text. Its use is due to the fact that the traditional level of explication of the content of grammatical forms may not coincide in the source and target languages, as well as the fact that there are non-equivalent grammatical units that do not affect the semantics and have only a grammatical character.

When translating literary fairy tales, zero translation is most often encountered in cases common to translation from English into Ukrainian. The most

obvious and common example is the zero translation of articles. In Ukrainian, the function that articles perform in English is the word order in a sentence (and in some special cases, pronouns or other parts of speech). Examples can be found in any fairy tale:

Once upon a time there was a little girl called Lucie, who lived at a farm called Little-town. [30]

Жила собі дівчинка, яку звали Люсі. Вона жила на хуторі Літтлтаун, що англійською означає «Маленьке містечко». [31]

The Kitten went on washing her white paws; so Lucie asked a speckled hen

—

“Sally Henny-penny, have you found three pocket-handkins?”

But the speckled hen ran into a barn, clucking—

“I go barefoot, barefoot, barefoot!” [30]

Але смугастий кіт мив свої білі лапки та нічого не відповів.

Тоді Люсі спитала в курочки:

— Скажи, мила Рябушко, чи не бачила ти мої хусточки та фартух?

Але курочка проквохтала:

— Я біжу босоніж! Босоніж! Ко-ко-ко! — і втекла до сараю. [31]

It happened that the king's son gave a ball, and invited all persons of fashion to it. [22]

Якось син короля, молодий та гожий принц, улаштував бал і запросив на нього всіх знатних людей королівства. [23]

Our young misses were also invited, for they cut a very grand figure among those of quality. [22]

Наші дві панночки теж дістали запрошення, бо їх мали за поважних осіб у тій країні. [23]

*They were mightily delighted at this invitation, and wonderfully busy in selecting **the** gowns, petticoats, and hair dressing that would best become them. [22]*

Почалися клопоти й турботи — треба ж було приготувати сукні й оздоби та вибрати зачіски, які їм були б найбільше до лиця. [23]

*They talked **a** whole day of nothing but how they should be dressed. [22]*

Сестри тільки про те й говорили, як би краще вбратися, і без упину крутилися перед дзеркалами, вибираючи й примірюючи свої сукні. [23]

All the above examples show that zero translation is the only possible way in relation to articles since this grammatical form does not exist in Ukrainian.

Another common example is the zero translation of possessive pronouns:

*There was a nice hot singey smell; and at the table, with an iron in **her** hand stood a very stout short person staring anxiously at Lucie. [30]*

Біля прасувальної дошки, тримаючи праску, стояла кругленька коротулька та перелякано дивилася на Люсі. [31]

Here are more examples:

*Once there was a gentleman who married, for **his** second wife, the proudest and most haughty woman that was ever seen. [22]*

В одного чоловіка померла дружина, й він одружився вдруге з удовою, такою чванливою та гоноровитою, якої, відколи світ світом, ніхто й не бачив. [23]

*She had, by a former husband, two daughters of **her** own, who were, indeed, exactly like her in all things. [22]*

Вона мала двох дочок, теж чванливих і гоноровитих. [23]

*He had likewise, by another wife, a young daughter, but of unparalleled goodness and sweetness of temper, which she took from **her** mother, who was the best creature in the world. [22]*

А в чоловіка була своя дочка, надзвичайно добра та ніжна — вся в матір, найкращу жінку в світі. [23]

*This was a new difficulty for Cinderella; for it was she who ironed **her** sister's linen and pleated their ruffles. [22]*

А Попелюшці додалося роботи — прати й прасувати білизну для сестер, крохмалити їм комірці та манжети. [23]

*For **my** part, said the eldest, " I will wear my red velvet suit with French trimming. [22]*

Я, — сказала старша, — вберуся в сукню з червоного оксамиту й почеплю оздобу, які мені привезли з Англії. [23]

*They sent for the best hairdresser they could get to make up their headpieces and adjust their hairdos, and they had **their** red brushes and patches from Mademoiselle de la Poche. [22]*

Вони замовили наймодніші капелюшки, накупили найдорожчих парфумів і пудри. [23]

From the examples given, it can be seen that in English, belonging (especially body parts) is explicated, while in Ukrainian such an explication would be redundant and would be a translation error.

Addition is another component of grammatical transformations in the translation of fairy tales.

Both lexical and grammatical transformations often require the introduction of additional words. The introduction of additional words is due to a number of

reasons: differences in the structure of the sentence and the fact that more concise English sentences require a more detailed expression of thought in Ukrainian. The absence of the corresponding word or the corresponding lexical-semantic variant of the given word is also the reason for the introduction of additional words in the translation.

The addition consists in revealing certain semantic units by increasing the number of words in the sentence. Since English is much more concise than Ukrainian, when translating from English into Ukrainian, the addition is quite common. It is used when there is a subtext in the source text, an implied component of the utterance, or some kind of implied meaning, but there is no way to convey it in the translation, and, according to the speech tradition of the target language, requires explication.

In the translation of literary fairy tales, the addition is often used to reveal details that in Ukrainian could slip away even if there was a context. For example, in the tale “About Benjamin Bunny” we find the phrase “*And old Mrs. Rabbit strung up the onions*” [1], translated as “*А мама Крольчиха заплела цибулю в косичку*” [2]. The object here is “in a pigtail”, it is used because the verb “to string” does not have a direct correspondence that would be used in relation to a bow. There are options for “hanging” and “stringing”, but they do not accurately convey the process when onions or garlic are woven into a pigtail to dry. At the same time, in our example, the verb “to string” implied exactly this meaning, to braid to hang to dry. Therefore, in order to convey this meaning in translation, it is necessary to supplement the sentence with the words “в косичку”, clarifying which process is meant.

In addition to the situation described in the previous example, the addition is used in cases where translation using direct correspondence is possible and the implied meaning is not lost, but due to the difference in grammatical structure and speech traditions, the addition is preferable to the literal translation. For example,

in *The Tale of Mrs. Tiggy Meagle*, the addition is used when translating the phrase:

Have you seen my pocket-handkins? [30]

Скажіть, будь ласка, чи ви не бачили моїх носових хустинок? [31]

In the example given above, we can see the addition of the words “*Скажіть, будь ласка...*” in order to make the sentence more polite.

The use of the addition in this case is explained by the fact that in the Ukrainian literary language several incomplete sentences in a row are usually used to create dynamism or tension in the narrative, which are not in the original text. In order to maintain the regularity of the narrative, it is necessary to increase the number of words in the second sentence by returning the missing subject and predicate to it.

Some additions in the translation of literary fairy tales are not mandatory from the point of view of linguistic norms and were most likely dictated by the desire to make the phrase a little more “literary”. So, for example, in *The Tale of Benjamin Bunny*, the sentence “*And certainly for the day*” [1] unfolds into “*І напевно вони пробудуть у гостях цілий день*” [2], although out of context and without the addition, it is quite clear what “all day” refers to.

Sentence partitioning is one more component of grammatical transformations in the translation of fairy tales.

Sentence splitting, or parcelling, is a technique whose essence is to replace one long or complex sentence with two or more sentences of a simpler structure. The use of division of sentences can occur in cases of grammatical differences in the use of certain turns and constructions, or be used for pragmatic reasons so as not to overload sentences.

In literary fairy tales, there are very few difficult grammatical constructions and overcomplicated sentences since the authors initially rely on a children's

audience. However, sometimes when translating, even not too overloaded complex sentences are sometimes split into simple ones for greater ease of perception. For example, the cycle of fairy tales by Beatrix Potter is obviously designed for the smallest. Therefore, when translating her fairy tales, parceling of complex sentences is quite common:

Once upon a time there was a little girl called Lucie, who lived at a farm called Little-town. She was a good little girl—only she was always losing her pocket-handkerchiefs! [30]

Жила собі дівчинка, яку звали Люсі. Вона жила на хуторі Літтлтаун, що англійською означає «Маленьке містечко». Люсі була доброю дівчинкою, тільки вона чомусь завжди губила свої носові хусточки. [31]

In the example above, we can see the sentence partitioning in the Ukrainian translation. For example, in the original version, after the name “Lucie”, there is a comma while in the Ukrainian version, there is a dot.

Some one had stood a tin can upon a stone to catch the water—but the water was already running over, for the can was no bigger than an egg-cup! And where the sand upon the path was wet—there were foot-marks of a very small person. [30]

Хтось поставив на камінь відерце, щоб набрати води. Воно було не більше за яєчну шкаралупу, і вода переливалася через край. А на мокрому піску виднілися сліди чийхось малесеньких ніжок. [31]

In this example, in addition to dividing the sentence, to simplify children’s perception, the semicolon (not a very common punctuation mark) is replaced with a more “simple” comma. Apparently, the translator considers the semicolon an obstacle for children reading a fairy tale, because she gets rid of it wherever it occurs in the text:

The Kitten went on washing her white paws; so Lucie asked a speckled hen — “Sally Henny-penny, have you found three pocket-handkins?” [30]

Але смугастий кіт мив свої білі лапки та нічого не відповів. Тоді Люсі спитала в курочки: — Скажи, мила Рябушко, чи не бачила ти мої хусточки та фартук? [31]

In addition to simplifying punctuation marks, in the translation of literary fairy tales there are many examples of segmentation of sentences to simplify perception, breaking complex sentences into very short simple ones, for example:

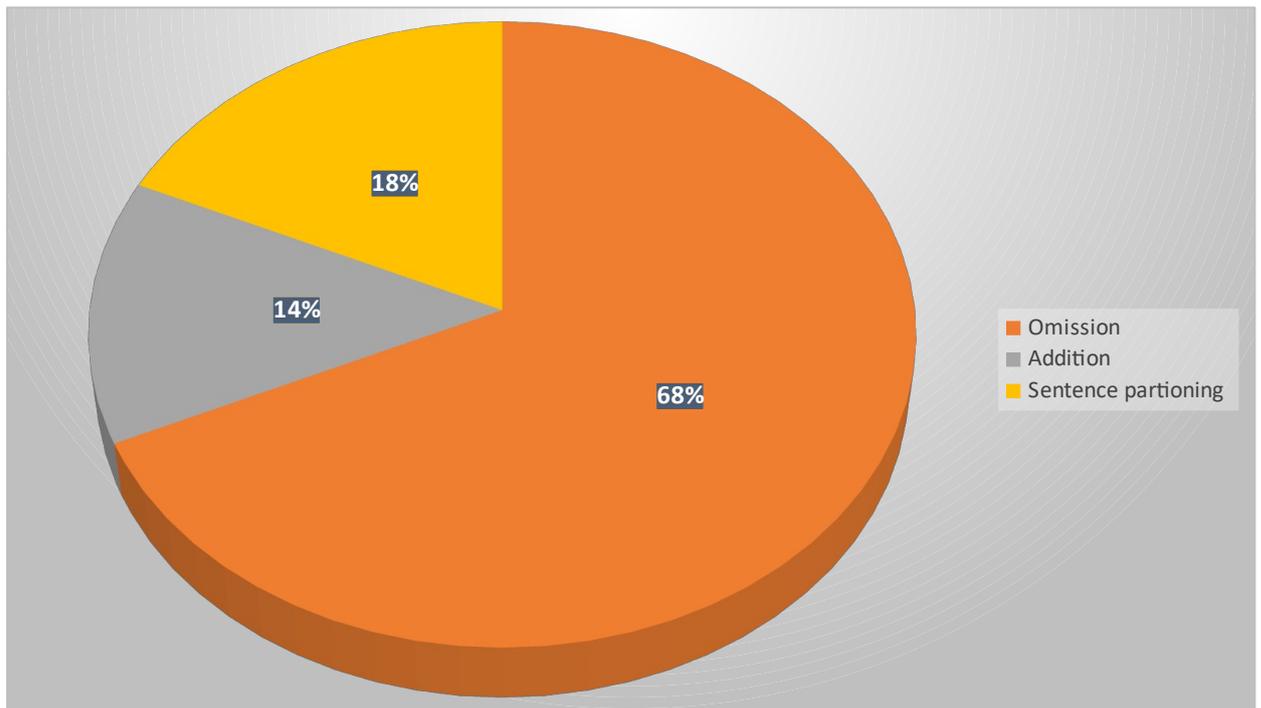
Benjamin, on the contrary, was perfectly at home, and ate a lettuce leaf. [1]

Бенджамін, навпаки, почував себе чудово. Він з'їв салатний лист. [2]

In this example, just like in the previous ones, parcelling is used to make the text easier for young children to understand.

Thus, during our analysis we got the following results:

<i>Methods of translation</i>	<i>Results</i>
Omission	15
Addition	3
Sentence partitioning	4



2.3 Lexical and grammatical transformations in the translation of fairy tales

Antonymic translation is usually referred to as grammatical or lexico-grammatical transformations. It consists in replacing the affirmative form of a sentence with a negative or interrogative one, and vice versa. Antonymic translation is used to remove the conflict between the lexical and grammatical components in the target language, if for some reason the language units do not match. In this case, in order to remove the contradiction between grammatical form and lexical compatibility and not to burden the text, the grammatical structure changes.

So, for example, an antonymous translation is used when translating the fairy tale “Dymchurch Flit” by R. Kipling: “*You ain't lost none of your grip*” is translated as “*сили у тебе попередні*” [34]. Here an antonymous translation is

necessary, since the phrase resulting from a literal translation, “*ти нітрохи не втрапив хватку,*” in Ukrainian, as a rule, is more often used in relation to skills, and not physical strength, as was meant in the original. Such cases of traditional inconsistency are often circumvented by antonymic translation.

Another example of an antonymous translation is the phrase “*I’m no foreigner*”. When translating from English into Ukrainian, due to the peculiarities of the structure of the language, constructions are more often replaced from negative to affirmative, so in translation we can read “*Я з місцевих*”.

However, sometimes the opposite occurs. For example, in the fairy tale “The Tale of Benjamin Bunny” there is a phrase:

His mother forgave him. [1]

Мама на нього не розсердилася. [2]

In this case, the antonymic translation is not necessary, and with a literal translation “mother forgave him”, there is no conflict between the lexical and grammatical components. However, the translator still uses an antonymous translation, probably guided by her own aesthetic considerations, because the verb “forgive” most likely implies the addition “why?” after himself, and the verb “get angry” – a little less.

Another example of an antonymous translation can be found in the fairy tale “The Tale of Jemima Puddle-Duck”:

I would teach it to mind its own business! [32]

... я б їм показав, як лізти не у свої справи. [33]

In this example, the affirmative construction is replaced by a negative one. This happens because in Ukrainian and English idioms corresponding to each other in meaning are constructed differently grammatically. The optimal way in the case of the translation of idioms is to find a similar idiom in the target language, which

in this case implies the replacement of a grammatical construction with an antonymous one, that is, an antonymous translation.

Compensation. Most translation transformations are not purely lexical or purely grammatical, but to some extent affect both vocabulary and syntactic structures. However, the classification still singles out lexical, grammatical and lexico-grammatical transformations separately. Lexico-grammatical, according to the classification, includes those transformations that significantly affect both vocabulary and syntax, and cannot be applied without changes in any of these.

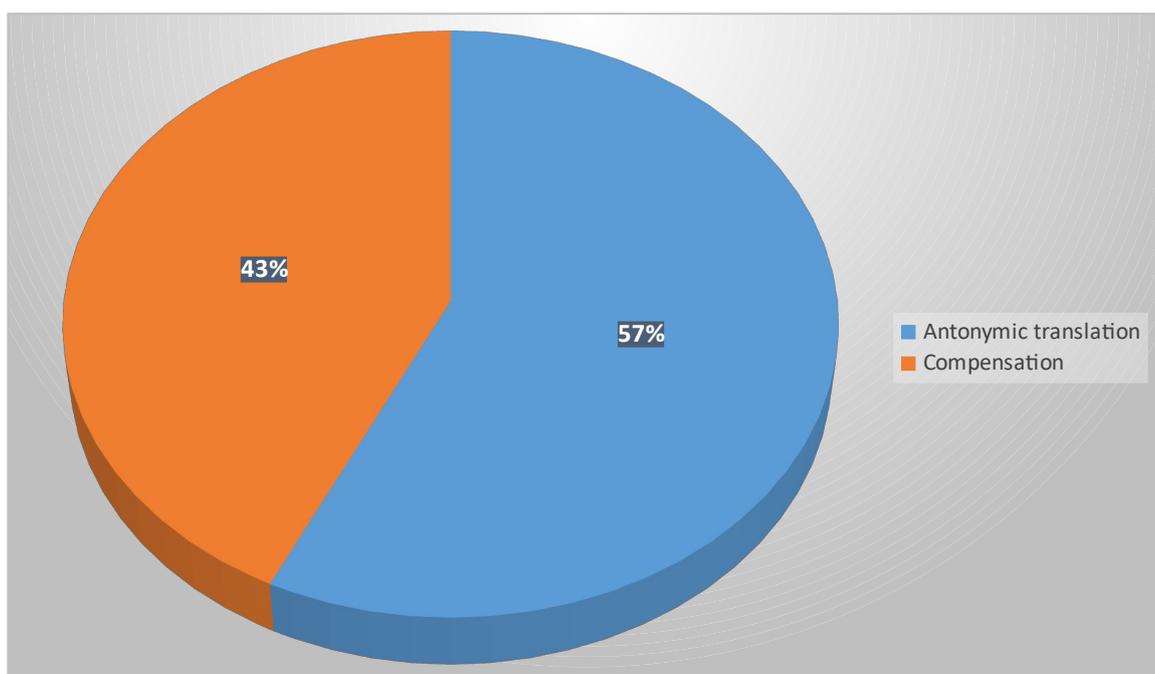
Compensation, or compensatory translation, is used when certain elements of the text in the source language do not have equivalents in the target language and cannot be transmitted by its means. To compensate for the loss of semantics due to the fact that some element was not translated or not completely translated, not conveying some part of the meaning, the translator needs to convey in some other way the same aspect of the meaning. It does not have to be in the same place in the text as in the original.

In the translation of literary fairy tales, compensation is usually used to convey equivalently a stylistic characteristic (usually the speech of characters) or to convey linguistic features that are played out in the text. For example, in Peter Pan, Captain Hook swears: “*Sdeath and odds fish*”. This is a simplified abbreviation for the curse “God's death and god's fish”, which was already obsolete at the time of the writing of the tale. This curse is an important speech characteristic of Captain Hook, but there are no similar old curses that mention God and at the same time sound appropriate for a children's fairy tale in Ukrainian. Therefore, the translator uses the phrase “*Тисяча чортів і смола пекельна!*” [35] to compensate for Hook's scolding.

Thus, during our analysis we got the following results:

<i>Methods of translation</i>	<i>Results</i>
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Antonymic translation	4
Compensation	3



Therefore, in relation to lexical transformations, transcription and transliteration prevails (36%). Regarding grammatical transformations, omission prevails (68%). Regarding lexical and grammatical transformations, antonymic translation prevails (57%).

CONCLUSIONS

Therefore, a literary fairy tale is a narrative genre with a magical and fantastic plot, with real and fictional characters, with real and fabulous reality, in which, at the will of the author, aesthetic, moral, social problems of all times and peoples are raised. In conclusion, fairy tales are a timeless form of storytelling that have captivated audiences for generations. Their simple language, archetypal characters, clear moral lessons, and use of magical elements all contribute to their enduring popularity. From the heroic journeys of characters like Cinderella and Snow White to the enchanting worlds of wizards, witches, and dragons, fairy tales offer us a glimpse into the limitless possibilities of our imaginations. Whether we are children or adults, we continue to find meaning and inspiration in these stories, which remind us of the power of hope, love, and courage in the face of adversity. In a world that is often filled with darkness and uncertainty, fairy tales offer us a glimmer of light and a reminder of the enduring power of the human spirit.

The issue of translating a fairy tale is very important as the approaches to the translation of children's literature are somewhat different from the approaches to the translation of literary texts in general. Each translator, depending on his sense of the world of the author in the fairy tale, can choose between two strategies for translating fairy tales: "alienating" and "domesticating" the fairy tale. An important role is played by the skill of the translator, his ability to see the world through the author's eyes and reproduce it so that the reader can also feel it. The issue of translating a fairy tale is a complex one, as it involves not only a literal translation of the text but also a consideration of cultural context, linguistic nuances, and literary style. Translating a fairy tale requires a deep understanding of the original language and culture in which it was written, as well as the target language and culture to which it is being translated.

One of the main challenges of translating a fairy tale is capturing the essence and tone of the original story. Fairy tales often rely heavily on language, imagery, and symbolism that are deeply embedded in the cultural context of the original language. A skilled translator must therefore be able to not only translate the

words, but also convey the underlying meanings and emotions of the story in a way that resonates with readers in the target language.

Another challenge of translating fairy tales is finding appropriate equivalents for cultural references and idiomatic expressions. These elements are often specific to the culture in which the original story was written, and may not have exact equivalents in the target language. Translators must therefore be able to identify the underlying meanings and intentions of these references and find creative solutions to convey them effectively in the target language.

In addition, translators must also consider the literary style and conventions of both the original and target languages. This includes factors such as rhythm, rhyme, and syntax, which can have a significant impact on the tone and mood of the story. A skilled translator must be able to navigate these stylistic differences and create a translation that captures the spirit and style of the original while remaining faithful to the target language.

In the work, linguistic features and translation options of fictional discourse in fairy tales were studied. Therefore, during the investigation, it is concluded that in relation to lexical transformations, transcription and transliteration prevails (36%). Regarding grammatical transformations, omission prevails (68%). Regarding lexical and grammatical transformations, antonymic translation prevails (57%).

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ANNEX

Original	Translation
1. <i>Little Benjamin Bunny</i> . [15]	1. <i>Маленький Бенджамін Банні</i> .
2. <i>Fairy</i> . [2]	[16]
3. <i>Winnie-the-Poh</i> . [17]	2. <i>Фейрі</i> . [2]
4. <i>Christopher Robin</i> .	3. <i>Вінні-Пух</i> . [18]
5. <i>And shout – “Cuck-cuck-cuck-cur-r-rcuck-k!”</i> . [19]	4. <i>Крістофер Робін</i> .
6. <i>“Hum-a-bum! buzz! buzz! Hum-a-bum, buzz!”</i> .	5. <i>Крик «Чок-чок-чок-кук-курркук-к!»</i> [20]
7. <i>Zizz, Wizz, Wizz!</i>	6. <i>Дзижчать бджоли: «Бззз-з»</i>
8. <i>This little pig cried</i> . [19]	7. <i>«З-зз»</i>
9. <i>Wee! Wee! Wee!</i> [19]	8. <i>Маленька свинка плакала</i> [20]
10. <i>The three sillies</i> [21]	9. <i>Хрю-хрю-хрю</i> [20]
11. <i>Cinderella</i> [22]	10. <i>три дурні</i>
12. <i>Little Red Riding Hood</i> [24]	11. <i>Попелюшка</i> [23]
13. <i>birthday balloon</i> [17]	12. <i>Червона шапочка</i> [25]
14. <i>Our sons will die like English gentlemen</i> . [30]	13. <i>День народженнявий дарунок</i> [18]
15. <i>I’m going to air some clothes</i> . [30]	14. <i>Наші сини помруть, як англійські джентльмени</i> . [31]
16. <i>Look how it’s stained with currant wine! It’s very bad to wash!</i> [30]	15. <i>Тепер підсушу, що залишилося</i> . [31]
17. <i>Eeyore was very glad to be able to stop thinking for a little, in order to say “How do you do?” in a gloomy manner to</i>	16. <i>Поглянь, вона вся в плямах від смородинової настоянки. Просто неможливо відіпрати!</i> [31]
	17. <i>І тому, зачувши важкеньку ходу Вінні-Пуха, ослик дуже зрадів, адже тепер можна було</i>

<p><i>him. [17]</i></p> <p><i>18. The pots and pans were small, and so was everything there. [30]</i></p> <p><i>19. A nice clean kitchen. [30]</i></p> <p><i>20. Until the eggs are hatched. [32]</i></p> <p><i>21. Once upon a time there was a little girl called Lucie, who lived at a farm called Little-town. [32]</i></p> <p><i>22. The Kitten went on washing her white paws; so Lucie asked a speckled hen – “Sally Henny-penny, have you found three pocket-handkins?” But the speckled hen ran into a barn, clucking – “I go barefoot, barefoot, barefoot!” [32]</i></p> <p><i>23. There was a nice hot singey smell; and at the table, with an iron in her hand stood a very stout short person staring anxiously at Lucie.</i></p> <p><i>24. And old Mrs. Rabbit strung up the onions.</i></p> <p><i>25. Have you seen my pocket-handkins?</i></p> <p><i>26. And certainly for the day.</i></p> <p><i>27. Once upon a time there was</i></p>	<p><i>хоч якусь хвильку не думати і просто привітатися. [18]</i></p> <p><i>18. А посуд на полиці зовсім крихітний. [31]</i></p> <p><i>19. Вона побачила чарівну чистеньку кухоньку. [31]</i></p> <p><i>20. Поки каченята не вилупляться. [33]</i></p> <p><i>21. Жила собі дівчинка, яку звали Люсі. Вона жила на хуторі Літтлтаун, що англійською означає «Маленьке містечко». [31]</i></p> <p><i>22. Але смугастий кіт мив свої білі лапки та нічого не відповів. Тоді Люсі спитала в курочки: — Скажи, мила Рябушко, чи не бачила ти мої хусточки та фартух?</i></p> <p><i>Але курочка проквохтала: — Я біжу босоніж! Босоніж! Ко-ко-ко! — і втекла до сараю. [31]</i></p> <p><i>23. Біля прасувальної дошки, тримаючи праску, стояла кругленька коротулька та перелякано дивилася на Люсі.</i></p> <p><i>24. А мама Крольчиха заплела цибулю в косичку.</i></p> <p><i>25. Скажіть, будь ласка, чи ви не</i></p>
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a little girl called Lucie, who lived at a farm called Little-town. She was a good little girl – only she was always losing her pocket-handkerchiefs! [30]

28. Some one had stood a tin can upon a stone to catch the water – but the water was already running over, for the can was no bigger than an egg-cup! And where the sand upon the path was wet – there were foot-marks of a very small person. [30]

29. The Kitten went on washing her white paws; so Lucie asked a speckled hen – “Sally Henny-penny, have you found three pocket-handkins?” [30]

30. Benjamin, on the contrary, was perfectly at home, and ate a lettuce leaf. [15]

31. You ain't lost none of your grip.

32. I'm no foreigner.

33. His mother forgave him. [15]

34. I would teach it to mind its own business! ... [32]

35. Sdeath and odds fish.

36. Anyone but Cinderella would have fixed their hair awry, but

бачили моїх носових хустинок?

26. І, напевно, вони пробудуть у гостях цілий день.

27. Жила собі дівчинка, яку звали Люсі. Вона жила на хуторі Літллтаун, що англійською означає «Маленьке містечко». Люсі була доброю дівчинкою, тільки вона чомусь завжди губила свої носові хусточки. [31]

28. Хтось поставив на камінь відерце, щоб набрати води. Воно було не більше за яєчну шкаралупу, і вода переливалася через край. А на мокрому піску виднілися сліди чийхось малесеньких ніжок. [31]

29. Але смугастий кіт мив свої білі лапки та нічого не відповів. Тоді Люсі спитала в курочки: — Скажи, мила Рябушко, чи не бачила ти мої хусточки та фартух? [31]

30. Бенджамін, навпаки, почував себе чудово. Він з'їв салатний лист. [16]

31. Сили в тебе колишні. [34]

32. Я з місцевих.

33. Мама на нього не

she was very good, and dressed them perfectly well. [22]

37. "Yes", cried Cinderella, with a great sigh. [22]

38. "You are quite right", they replied. "It would make the people laugh to see a Cinderwench at a ball". [22]

39. Cinderella went immediately to gather the finest she could get, and brought it to her godmother, not being able to imagine how this pumpkin could help her go to the ball. [22]

40. He had Cinderella sit down, and, putting the slipper to her foot, he found that it went on very easily, fitting her as if it had been made of wax. [22]

41. Once there was a gentleman who married, for his second wife, the proudest and most haughty woman that was ever seen. [22]

42. She had, by a former husband, two daughters of her own, who were, indeed, exactly like her in all things. [22]

43. He had likewise, by another wife, a young daughter, but of

розгнівалася. [16]

34. я б їм показав, як лізти не до своїх справ. [33]

35. Тисяча чортів і смола пекельна! [34]

36. Якась інша дівчина за такі слова, певно, зіпсувала б злим сестрам зачіски. Але Попелюшка була добра та незлостива і зачесала їх так гарно, що кращого годі було й бажати. [23]

37. — Авжеж! — відповіла Попелюшка, схлипуючи. — Дуже, дуже хотіла б. [23]

38. Ай справді, всі сміялися б, якби побачили на балі Чорногузку! [23]

39. Попелюшка побігла на город, знайшла найкращий гарбуз, зірвала його та принесла хрещеній матері, й гадки не маючи, як цей гарбуз допоможе їй поїхати на бал. [23]

40. Принц посадовив Попелюшку на почесне місце, а потім запросив до танцю. [23]

41. В одного чоловіка померла дружина, й він одружився вдруге з удовою, такою чванливою та гоноровитою, якої, відколи світ

<p><i>unparalleled goodness and sweetness of temper, which she took from her mother, who was the best creature in the world.</i> [22]</p> <p>44. <i>It happened that the king's son gave a ball, and invited all persons of fashion to it.</i> [22]</p> <p>45. <i>Our young misses were also invited, for they cut a very grand figure among those of quality.</i> [22]</p> <p>46. <i>They were mightily delighted at this invitation, and wonderfully busy in selecting the gowns, petticoats, and hair dressing that would best become them.</i> [22]</p> <p>47. <i>This was a new difficulty for Cinderella; for it was she who ironed her sister's linen and pleated their ruffles.</i> [22]</p> <p>48. <i>They talked all day long of nothing but how they should be dressed.</i> [22]</p> <p>49. <i>"For my part", said the eldest, "I will wear my red velvet suit with French trimming".</i></p> <p>50. <i>They sent for the best</i></p>	<p><i>світом, ніхто й не бачив.</i> [23]</p> <p>42. <i>Вона мала двох дочок, теж чванливих і гоноровитих.</i> [23]</p> <p>43. <i>А в чоловіка була своя дочка, надзвичайно добра та ніжна — вся в матір, найкращу жінку в світі.</i> [23]</p> <p>44. <i>Якось син короля, молодий та гожий принц, улаштував бал і запросив на нього всіх знатних людей королівства.</i> [23]</p> <p>45. <i>Наші дві панночки теж дістали запрошення, бо їх мали за поважних осіб у тій країні.</i> [23]</p> <p>46. <i>Почалися клопоти й турботи — треба ж було приготувати сукні й оздоби та вибрати зачіски, які їм були б найбільше до лиця.</i> [23]</p> <p>47. <i>А Попелюшці додалося роботи — прати й прасувати білизну для сестер, крохмалити їм комірці та манжети.</i> [23]</p> <p>48. <i>Сестри тільки про те й говорили, як би краще вбратися, і без упину крутилися перед дзеркалами, вибираючи й примірюючи свої сукні.</i> [23]</p> <p>49. — <i>Я, — сказала старша, — вберуся в сукню з червоного</i></p>
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<p><i>hairdresser they could get to make up their headpieces and adjust their hairdos, and they had their red brushes and patches from Mademoiselle de la Poche. [22]</i></p>	<p><i>оксамиту й почеплю оздоби, які мені привезли з Англії. [23]</i></p> <p><i>50. Вони замовили наймодніші капелюшки, накупили найдорожчих парфумів і пудри. [23]</i></p>
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РЕЗЮМЕ

Курсова робота присвячена дослідженню стилістичного аспекту перекладу українських та англійських казок. У роботі автор аналізує казку як окремий літературний жанр, описує теоретичні основи перекладу казок. Окрім цього, визначається специфіка аналізу художнього дискурсного

тексту. У дослідженні проаналізовано лексичні, граматичні та лексико-граматичні трансформації при перекладі казок.

Ключові слова: казка, переклад, стилістика, перекладацькі трансформації.