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КУРСОВА РОБОТА

З ПЕРЕКЛАДУ

Особливості відтворення в українському перекладі імітації
дитячого мовлення (на матеріалі американських і британських
художніх творів XX – XXI ст.)

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CONTENTS

INTRODUCTION.....	4
CHAPTER 1. THEORETICAL ASPECTS OF THE STUDY OF THE TRANSLATION OF IMITATION OF CHILDREN’S SPEECH IN ARTISTIC WORKS.....	7
1.1. Imitation of children’s speech as a linguistic phenomenon and a literary device..	7
1.2. Peculiarities of translation of children’s speech.....	11
1.3. Peculiarities of artistic discourse as an object of translation.....	17
CHAPTER 2. THE STUDY OF THE PECULIARITIES OF THE TRANSMISSION OF CHILDREN’S SPEECH IMITATION IN THE UKRAINIAN TRANSLATION (CASE STUDY OF THE MATERIAL OF AMERICAN AND BRITISH LITERATURE OF THE XX – XXI CENTURIES).....	21
2.1. Ways of translating the imitation of children’s speech in an artistic text.....	21
2.1.1. Lexical transformations.....	21
2.1.2. Grammatical transformations.....	25
2.1.3. Lexical and grammatical transformations.....	32
2.2. Quantitative indicators.....	35
CONCLUSIONS.....	39
BIBLIOGRAPHY.....	41
LIST OF REFERENCE SOURCES.....	43
LIST OF DATA SOURCES.....	43
ANNEX.....	44

INTRODUCTION

Children's literature was and is one of the most popular subgenres among literature. The main value of which is the upbringing of the child and the development of his worldview. Writers who wrote for children and about children put a lot of effort into public education. Books broadened children's understanding of the world, introduced them to new things and the surrounding nature. They help you feel the beauty of your native language and learn to speak clearly and melodiously.

The main source of children's literature is real reality – people's lives in different periods of time. Every year, outstanding fairy tales and stories, novels, short stories, and poems were published, which in turn were read by parents to their children before bedtime. Children's literature is literature that corresponds to the level of children's knowledge, their psychological development and has its own genre and artistic features, respectively, subject matter and technical design. In children's literature, the same problems are considered as in all fiction. It reflects the true reality.

Any translation process includes certain difficulties that the translator may encounter. For each species these features will be different. A special area of fiction is creativity for children, the translation of which is aggravated by a number of other problems, which will be discussed in this work.

Many studies have been devoted to the study of translations in this direction, but attention is paid to Ukrainian or entirely English-language texts and their analysis. As for the transmission of linguistic-stylistic features of English-language children's literature in translations into other languages, they have been studied only in some places, which explains the relevance of this research topic.

The object of this study is children's speech imitation in the American and British literature of the XX – XXI centuries.

The subject of analysis are the peculiarities of the transmission of children's speech imitation in the Ukrainian translation in American and British literature of the XX – XXI centuries.

The purpose of the work is to clarify the linguistic features of English-language children's prose and the ways of its reproduction into the Ukrainian language.

To achieve this purpose, it is necessary to perform a number of research tasks:

- 1) to consider the imitation of children's speech as a linguistic phenomenon and a literary device;
- 2) to study the peculiarities of translation of children's speech;
- 3) to analyse the peculiarities of artistic discourse as an object of translation;
- 4) to classify the ways of translating the imitation of children's speech in an artistic text;
- 5) to analyse the quantitative indicators of the children's speech imitation translation.

The material of the study was the works of children's prose in English and its translation into Ukrainian. During the research process, 50 contexts containing translation difficulties were identified and examined. In this sample, only those difficulties that are presented in the work in the form of quotes or other examples are counted.

The following research methods were used during the work: component analysis method – to establish the structure of lexical-semantic units; method of stylistic analysis – to determine stylistic features; the method of dictionary definitions – to determine the peculiarities of the functioning of linguistic units; comparative method – to identify common and distinctive linguistic features in children's literature; the method of translation analysis – for the analysis of difficulties that may arise during the translation of these texts and the identification of ways to solve them through the use of translation transformations.

The scientific novelty of this study is that the translation of a children's work of fiction will be considered comprehensively from the point of view of various possible problems that we will encounter in the translation process.

The theoretical significance of this work is that the materials can be used in a number of areas related to translation, for example: educational activities, methodological recommendations for translation.

The practical significance of the work lies in the fact that the materials can be used as part of teaching translation studies – for further research in the field of translation, and possibly for research into the work of this author and translator.

The structure of the work includes an introduction, theoretical and practical chapters, a conclusion, a list of references and annex.

CHAPTER 1. THEORETICAL ASPECTS OF THE STUDY OF THE TRANSLATION OF IMITATION OF CHILDREN'S SPEECH IN ARTISTIC WORKS

1.1. Imitation of children's speech as a linguistic phenomenon and a literary device

One of the current areas of language research in the psycholinguistic aspect is today the study of children's speech. It is believed that the development of speech by a child sheds light on the internal processes of consciousness that accompany the verbal and mental activity of adults. Indeed, understanding the basic patterns of the development of children's speech helps to better understand the nature of the mental processes occurring during the generation and understanding of speech, as well as in the process of language play [10, p. 198].

When creating an image of a child, writers strive to reflect many features of its development: thinking, behaviour, speech, worldview. In order to create the speech characteristics of child characters, the authors consistently imitate children's speech, conveying certain phonetic, word-formation, morphological, lexical-semantic and syntactic features of children's speech, trying in a certain way to contrast the language of little heroes and the language of adult heroes [1, p. 12].

The term "children's speech" means a set of features of the ontogenetic development of a child's speech, determined by his / her age and level of intellectual development [9, p. 36]. When a child masters his / her native language in natural conditions, he / she draws material from daily communication and independently acquires language rules as a result of personal speech experience and analysis of linguistic facts, as well as unconscious metalinguistic activity.

The rules that a child learns directly from the speech of adults are not entirely identical to those rules that govern the speech activity of an adult [10, p. 199]. This is

where numerous children's innovations are born, which are a sure indicator of a productive beginning in language acquisition.

Even in older preschool and school age, when the child has already mastered contextual speech and can consistently talk about events, he / she unconsciously returns to situational speech when, for example, he / she is excited by what is happening. In this case, speech is fragmented, actions that are expressed in verbal forms can be replaced by concrete nouns, their use is determined by a specific picture.

Children's speech is a field for linguistic innovation, spontaneous word creation and deviations from language norms that are unknown to the child due to the lack of speech and mental experience. Researchers of children's speech indicate that children's speech is not the result of simply copying the speech of adults, but "the fruits of independent creativity". The main phenomenon of children's speech is unconscious word creation: children often do not notice their speech mistakes, thinking that they are accurately repeating the words they heard from adults, and applying language norms too straightforwardly. The child freely separates prefixes from roots, uses suffixes and endings in non-standard ways, and changes letters in words to create neologisms, for example: *doed, thinked*.

Conscious, non-pragmatic language play, based on associative connections and distance from the normative meaning of the word and its phonetic form, can also often be seen in children's speech. The child tries to interpret a familiar word in a new way and realize its "game" meaning to create an emotionally expressive effect. The creation of deliberate speech moves is manifested in "playing with diminutive forms of words" ("*meanie*" – "evil", "*roly poly*" – "somersault", "*nanny*" – "grandmother").

The listed mechanisms of children's word formation confirm that the foundations of motivational play are both extra-linguistic knowledge, a picture of the world and the cognitive component of experience, as well as sound, structural and other linguistic similarities between the motivating and motivated word.

It is important to note the special significance of the phonetic aspect of children's speech, the relationship between the sound and rhythmic aspects of the original word or expression and motivated linguistic units formed as a result of language play. Psychologists distinguish two periods in a child's ontogenesis – pre-phonemic (up to 1.5 years) and phonemic, the division of which is determined by the child's ability to distinguish vowels and consonants in the speech of others and compare linguistic units and their sounds. In the initial period of speech development, the child alternately masters first intonation, rhythm, and then the general sound pattern of words. The child gradually masters the phonemic structure of the language, which leads to constant experiments with sounds, the generation of predominantly involuntary linguistic innovations and response to sound distortions of his / her own and others' speech.

Canadian scientist M. Brennan is absolutely sure that language becomes understandable to young children long before they develop the ability to imitate the sounds of speech of the adults around them. Studies on the so-called “fis phenomenon” have shown that there is a big difference between what children hear and what they can reproduce in speech: a child addressed his aquarium fish “fis” and noticed when an adult, imitating a child's speech, mistakenly called the animal “fis”, not “fish”. Having knowledge about language acquisition allows to draw the following conclusion: if children understand more than they are able to say, then they also mean more than they can express verbally. However, without the grammatical and phonological capabilities of adults' speech, they cannot convey their thoughts clearly and completely [14, p. 25].

English philologist Guy Cook in his work “Language play, language learning” notes that adults, for example, use rhymes as a technique of language play at the levels of form, semantics and pragmatics. It cannot be argued, however, that rhyme is consciously perceived by the child and functions at any of these levels, since the

recipient (despite the inherited principles of universal grammar) has not yet mastered the phonology and grammar of the language in which the poems are written.

For the same reason, a child who has not yet mastered the language does not perceive poetry as stories about fictional characters and events. However, even a small child is capable of perceiving two aspects closely related to language and which are examples of paralanguage: rhythm and intonation, on the one hand, and interpersonal interaction, expressed by eye contact, facial expressions and gestures, on the other [16, p. 14].

The language of a writer for children and the language of a child are, of course, extremely close in freedom of analogies, patterns of word and form formation, and semantic load. The language of poetic creativity (not prose) has a particular resemblance to children's speech – rhymed and organized according to a certain rhythmic scheme, implying a variety of interpretations, capable of developing the child's mnemonic abilities. This explains the popularity of children's tongue twisters, humorous miniatures, teasers, counting rhymes and other rhymes based on sound writing.

T. Tanto, in his work “Roald Dahl's Use of Language Play in “Charlie and the Great Glass Elevator,” considers word play in children's literature to be one of the ways to attract the child's attention to the story, add originality and imagery to the story, and, as a result, develop the imagination of the young reader. While learning to read and the process of reading itself can cause boredom and stress in children, the game, on the contrary, is a technique for restoring cognitive flexibility (the ability to switch from one thought to another), as well as developing a positive attitude towards books [19, p. 73–74].

It is the mental characteristics of the child, the lack of language experience and the gradual development of different levels of language in the process of ontogenesis (the first of which is phonetic) that explains the increased interest in children's literature in language play techniques.

When creating works for children, various graphic means are often used, for example, breaking the spelling rules of a word, using symbols or font selection. British philologist D. Crystal in his work “Language Play” gives examples of spelling games that perform informative and expressive functions. The “aura of childhood” that permeates the poems and stories about Winnie the Pooh is partly conveyed by such spellings as “*picknicks*”, “*pigit*”, “*missige*”, “*frends*” and 100 acer wood. The non-standard writing of anthroponyms informs the reader about the character’s traits (for example, Count Smorltork in “Posthumous Papers of the Pickwick Club” and teacher Thwack in “The Story of Tom Jones, a Foundling”) have telling names. However, any spelling joke “works” only if the recipient is familiar with the standard spelling: before breaking the rules of grammar in order to have a certain effect on the reader, it is necessary to master those rules [17, p. 10–12].

Thus, linguistic innovations in a child’s speech are explained by the development of his / her linguo-creative and metalinguistic abilities. Children’s speech is characterized by unconscious word creation, similar to “folk etymology”, expression of the active side of the object, special attention to generic endings, word mergers, homonymous word formation and sensitivity to the sound structure of speech, the creation of their own idioms and hostility to existing phraseological units that “violate”, according to in the child’s opinion, the rules of language. Sometimes children resort to conscious play with a linguistic form for hedonistic purposes, relying on associations they know and changing the semantics and sound form of a word.

1.2. Peculiarities of translation of children’s speech

The success of interlingual communication, without a doubt, depends on the completeness and accuracy of the transmission of the original. Translating children’s literature, on the one hand, is not particularly difficult for the translator, who,

according to the Israeli linguist Z. Shavit, has greater freedom in correcting the original text than a translator of adult literature. On the other hand, any translation “manipulations” are possible only if two important principles are observed: an emphasis on the didactic nature of children’s literature and adaptation of the plot and language of the work in accordance with the level of understanding of the child reader [18, p. 112–113].

The terms “equivalence” and “adequacy”, widely used in modern translation studies, are interpreted ambiguously by linguists. Equivalence is a relative concept, since it presupposes not absolute, but possible only in a certain respect, equivalence of compared objects. It is interesting that J.-P. Vinet and J. Darbelne give a narrower definition of “equivalence” (description of one situation using different structural and stylistic devices), considering it one of the indirect translation techniques along with adaptation, transposition, modulation, etc. [22, p. 8].

Puns are extremely popular in the English language due to the abundance of paronyms and homonyms in it. The main strategies for translating puns include omission, compensation, literal translation with or without commentary, translation-exposition, free translation, which can be either pragmatically conditioned and retain a comic effect, or pragmatically unconditioned, and quasi-translation, which reproduces semantic, syntactic and pragmatic characteristics text [23, p. 75–76].

The play on words refers to the phenomena of partial translatability: often it is not reflected in the translation into Ukrainian or is conveyed only to a certain extent by substituting a play technique, literal translation or simple transliteration. Successful translations of a language game meet the translation studies categories of equivalence (semantic equivalence) and adequacy (correspondence to the communicative situation). Moreover, to express the adequacy of the original, the author often resorts to semantic shifts and compensation (replacing a gaming device).

The translation of intralinguistic meanings, determined by the belonging of a unit of a certain language to a specific word-formation or lexical paradigm, often

requires a violation of semantics. The pun technique is an example of a hybrid game of a high level of complexity, which involves the translator carrying out linguistic and creative activities to create an individual language game based on the signs of the target language, similar in game functionality to the signs of the original language.

Successful translation of a language game, which is not always possible, allows the child reader to decipher the game code laid down by the original author in its entirety. This translation reflects the key categories of translation theory, equivalence and adequacy, ensuring the semantic and pragmatic identity of the target text and the source text. At the same time, the translation of semantically ambiguous language games and puns in which lexemes that do not have equivalents in the target language are particularly difficult. The main methods of translating a language game are literal translation, translation-exposition, free translation, quasi-translation, as well as compensation or complete omission of wordplay.

Translators need to pay attention to the author's style and the characteristics of his / her culture (since these will somehow influence the writer's narrative and the text itself) and to the reader's age, cultural knowledge and experience in general [21, p. 72].

Any work uses a large number of linguistic and stylistic tropes, words in literal and figurative meaning. However, in children's literature, all descriptions are presented more emotionally, which challenges the translator to express ideas, events, and describe characters as clearly as possible. Let us take an example from A. A. Milne's "Winnie the Pooh":

"So Owl wrote... and this is what he wrote: HIPY PAPY BTHUTHDTHUTHDA BTHUTHDY.

Well, actually, of course, I'm saying «A Very Happy Birthday with love from Pooh»" [30].

This is a clear example that uses deviant language to show Owl's level of literacy. The translator cannot simply leave the words untranslated, since children will

not understand, but it is absolutely impossible to translate this passage word for word. We also see clear transitions from the narrator's literary language to the distorted language of the note and the spoken language of the Owl.

Emotional coloring is especially clearly used in children's literature to make it more interesting and exciting for the reader. This coloring can be both positive and negative. Accordingly, when translating, it is extremely important to accurately convey these features, because children need to experience emotions during the reading process. This component allows the reader to form an attitude towards the characters and events that the author puts into the work.

In order to convey an emotional attitude, we can use linguistic units with expressive and stylistic overtones. The use of syntactic devices or even exclamatory sentences is also suitable for these purposes. At the same time, in the translation process, the main thing is not always the preservation of the entire phrase – sometimes just the purpose of communication is enough [21, p. 65].

For example, the hero's exclamation during the fall: "*Oh, help!*" can be translated as "*Матінко!*". In this case, this phrase is an indicator of a combination of feelings: there is fear, helplessness, confusion, and a request for help – and all this can be conveyed by an exclamation with a similar meaning in Ukrainian.

Comic situations or eccentric behavior of characters are often used in children's books, even the most serious ones. This may be a distortion of logical connections, a non-standard reaction, or other types of situations. This phenomenon is quite understandable, because children themselves can often behave in a similar way (mainly due to their ignorance of some things that are logical for an adult or because they want to play). As readers, they also need to see the characters in their books as like-minded people, so the characters will also have similar traits.

The effect in question can be achieved using wordplay, hyperbole, oxymoron, neologisms and other stylistic means. More complex techniques such as irony, satire and sarcasm will only be understood by teenage readers. Typically, when using puns,

comic effect is achieved by playing on multiple meanings of the word. The difficulty with this is that in the target language a similar word can carry different meanings. The main indicator of how adequate the translation of a play on words in a literary text is the transfer of the function of the original device [20, p. 250]. The same can be said about other techniques used to create a comic effect.

An equally important task of a translator when working with a literary text is to preserve imagery, that is, to convey the image of the hero as accurately as possible and interpret his / her actions and remarks. The character image includes not only the image of the character with all its details, completeness and individuality, which determine the type of behavior of the hero, but also what the author includes in this image.

Phonographic stylization of speech anomalies (hereinafter also “graphon”) is one of the least researched stylistic tools in the arsenal of children’s literature in the binary English-Ukrainian juxtaposition. In our opinion, this can be explained by the fact that the Ukrainian language almost does not use graphons, giving preference to lexical-grammatical means of stylistic characterization of characters. Thus, the majority of phonographic stylizations in English-Ukrainian translations were traditionally lost, as evidenced, for example, by a comparative analysis of five translations of M. Twain’s novel “The Adventures of Huckleberry Finn” [12, p. 138].

It is advisable to study graphically recorded speech deviations from pronunciation norms from the theoretical platform of one of the “eternal” problems of translation studies, namely the problem of translatability / untranslatability. The question of the translatability of the graphon quite often raised doubts among both theorists and practitioners of translation. The fact is that for a long time in Soviet translation studies there was an authoritarian point of view that graphons are untranslatable, because they are a reflection of dialects and sociolects that cannot be translated [10, p. 198].

Achieving the adequacy of the translation of phonographic speech stylizations is difficult not only due to formal differences between the source and target languages, but also due to the socio-cultural factor caused by different traditions of using graphemes in English and Ukrainian literature. In the Ukrainian-language literature, such stylizations are used quite rarely, in contrast to the English-language literature, in which the systematicity of the phonetic complexes of everyday speech can be traced, which allows to talk about an established system of means of phonographic stylization in the English language and its absence in the Ukrainian language, as a result of which important semantics may be lost during translation components.

The position of the opponents of the parallel reproduction of graphemes in translation is based on the postulate of “partial” translatability, according to which certain untranslatable elements may appear in texts, but at the same time there are no texts that cannot be translated at all. From a linguistic point of view, these particularities go beyond normalized speech and cannot be adequately reproduced during translation [16, p. 44].

Thus, even if the grapheme is not translated, its loss during translation is not significant. In addition, an effective means of solving this problem can be the technique of compensation, according to which elements of meaning, pragmatic values, as well as stylistic nuances, the identical transmission of which is impossible, are transmitted in the translated text by elements of a different order, and not necessarily in the same place of the text, as in the original [10, p. 200]. Thus, the reception of compensation of phonographic stylizations at the expense of lexical-grammatical means prevailed in the domestic science of translation and, as a result, in translation practice.

At the same time, another point of view was presented abroad, especially represented by J. Catford, who argued that such phonographic stylizations as sociolects and dialects can be adequately reproduced during translation: “Even if there

is no equivalent unmarked dialect in the target language, the translator has to choose a special dialect of the target language, create a new “literary” dialect or resort to other means” [15, p. 170]. According to our observations, such a strategy, directed at the creative reproduction of phonographic stylizations in the original language with parallel means of the translation language, is becoming more and more attractive for Ukrainian translators, who actively use the rich resources of their native language for this.

1.3. Peculiarities of artistic discourse as an object of translation

Considering the peculiarities of the text of a work of art as an object of translation, it is worth paying attention to its characteristic features. In particular, children’s literature and literature that imitates children’s speech should be distinguished and the peculiarities of such works should be clarified.

Fiction is a component of literature, a collection of written and printed works of a certain people, era, humanity; a kind of word art that describes reality with artistic images. Fiction is primarily a part of all texts in the general system of culture. In the Oxford dictionary of literary terms, the definition of “fiction” has another meaning: “this subtype of literature has a special status in contrast to scientific, religious and technical texts” [25]. In literary studies, such a concept as “artistic fiction” is most often used today.

A text is called artistic or fiction when it performs an aesthetic function. But it tends to change over time. The peculiarity of fiction lies in its comparison with such types of art as music, theatre, visual arts, cinema, etc. They, in turn, combine verbal and linguistic material with their own. It should also be noted that fiction is a collection of author’s works, unlike folklore.

The artistic style is focused specifically on artistic creativity. Its leading task is to influence the reader, his / her feelings, thoughts through the images created by the author in poetry or prose. In the artistic style, a variety of linguistic means are widespread, the rich lexical composition of the language.

The main features of artistic style are imagery, poetic description of events, aesthetics of speech, expression and intensity of expression. Imagery is represented in the works by various characters and symbols that carry a certain hidden message. The aesthetics of speech is designed to awaken a sense of beauty and pleasure in readers. Thoughts in artistic texts can be expressed in different ways: solemn, gentle, sublime, humorous, ironic, etc. It is also mandatory to use a large number of artistic means: epithets, metaphors, similes, allegories, hyperbole.

Reality is described sensually, there are no norms in it. A defining feature is subjectivism in the understanding and reflection of the surrounding world. The main language means are rich emotional and expressive vocabulary, author's new formations, individual style, sentences of various types and syntactic connections, peculiarities of intonation and rhythm and melody, stylistic figures.

Children's literature is a type of general literature that has always interested literary critics and scientists. Its peculiarity lies in the educational principles, the age of the audience of readers and the combination of the art of words with pedagogical tasks. Today, children's literature is a full-fledged component of the literary process.

Each work of art is intended for a separate readership of a certain age. In children's literature, texts are divided into: works for younger and preschool age groups (3–5 years); works for the junior school group (5–11 years old); and works for middle school (from 11 to 14–15 years) and senior school groups (from 15 to 17–18 years). If we focus on English-language literature, there are separate categories of books for teenagers, such as “teen fiction” (for readers 10–14 years old) and “young adult” (for older readers – 14–18 years old).

Ukraine has its own equivalent for this case – “adolescent or youth prose”. The theme and plot reflect the life experience, preferences of teenagers, depict their usual problems. The main character in such books is, of course, a teenager, who is sometimes the narrator at the same time. In his work “Young Adult Literature: From Romance to Realism”, researcher M. Kart wrote that “adolescent literature is completely independent and has its own specificity since the 90s of the XX century” [3].

As for genres, they are no different from literature in general. With the development of people, literature developed, and such genres as fairy tales, biblical legends, parables, tales, fables, instructive stories, novels, short stories and myths were added to children’s texts. Now new genres have appeared in children’s literature, which were formed by mixing already existing ones.

Dialogues in children’s texts differ from dialogues in literature intended for adult readers. There are much more artistic means, jargonisms that create a lively and rich conversation. Quite often, slang can be found in children's dialogues. This can be explained by the natural need of children to try to look like adults, separate their own circle of communication or create a certain interest group. From middle school age to adolescence, children's interests change, so thanks to other dialogues, the reader’s vocabulary and horizons expand.

There are also examples of certain misunderstandings between children and adults. In children’s texts, small characters often appear smarter and smarter than their parents or teachers. An example of such a confrontation is Matilda’s dialogue with her father and the offer to buy a book:

“Daddy,” she said, “do you think you could buy me a book?”. “A book?” – he said. “What d’you want a flaming book for?”. “To read, Daddy”.

“What’s wrong with the telly, for heaven’s sake? We’ve got a lovely telly with a twelve-inch screen and now you come asking for a book! You’re getting spoiled, my girl!”.

When we read works to children, we also notice incorrect use of tenses, many homogeneous clauses, incorrect spelling of words and some grammatical errors. This is called a grammatical anomaly. The reasons for using these elements can be different. This is both to show an unreasonable character and separate him from others, and to create a tense atmosphere (for example, when a character is very anxious, sad or happy), or to show a relaxed atmosphere. In the novel “The Adventures of Tom Sawyer” we, again, find several interesting examples:

“Miss Charlotte she held her head up like a queen”; “We seen a light...”; “She done gone...”; “I been to the circus three or four times”; “Why I can’t do that”; “Shepherdson a-linkin after him with his gun in his hand and his white hair a- flying in the wind” [32].

Thus, we can see that children’s literature has its own distinctive features and differences from texts for adults. Children’s works are characterized by lively, bright and rich expressions, a variety of artistic images and syntactic constructions, slang and certain innovations. Highlighting the most important, emphasizing events, feelings and thoughts, fully conveying feelings and character – these are the main tasks performed by these features, which help to best convey information to a small reader.

Thus, we came to the conclusion that fiction is a kind of literature, various author’s texts with a rich vocabulary, artistic means and various techniques, which contain not so much a cognitive function, but rather influence the thoughts, feelings, emotions of the reader and bring aesthetic pleasure.

CHAPTER 2. THE STUDY OF THE PECULIARITIES OF THE TRANSMISSION OF CHILDREN’S SPEECH IMITATION IN THE UKRAINIAN TRANSLATION (CASE STUDY OF THE MATERIAL OF AMERICAN AND BRITISH LITERATURE OF THE XX – XXI CENTURIES)

2.1. Ways of translating the imitation of children’s speech in an artistic text

2.1.1. Lexical transformations

Lexical transformations are specific changes of lexical elements of the original language in order to ensure the adequacy of the translation. They are used when dictionary counterparts in the translation language are either absent or do not adequately convey the semantic, stylistic and pragmatic characteristics of the translation. Lexical transformations include concretization, generalization, addition or removal of words, modulation, explication (descriptive method), transcription and transliteration, loan translation, etc.

Let us consider the examples of the use of such lexical transformations as concretization and generalization. Concretization is a lexical transformation, as a result of which a word of broader semantics is replaced by a word of narrower semantics. In the following example, the concretization method is used to translate the social and political realia of *the Pledge of Allegiance*:

“Which is why I could tell everyone right in the middle of the Pledge of Allegiance that the lunchroom lady was sitting in the janitor’s car and they were kissing” [31].

“Саме тому я змогла сказати всім прямо посеред Клятви вірності прапора США, що буфетниця сидить у машині двірника і вони цілуються”.

The translation was made with the expansion of the original phrase in order to specify the meaning of reality. This method of translation is useful for the reader who

does not have background knowledge about the US political system and related concepts.

In some examples, the use of generalization, or generalization and specification at the same time, may occur. For example, the following excerpt from S. Pennypacker's work "Clementine" has two translation options:

"If they had a special class for gifted kids in art, I would definitely be in it. But they don't, which is also unfair – only for math and English. I am not so good at English, okay, fine" [31].

"Якби був клас для обдарованих у малюванні дітей, я точно була б у ньому. Але його немає, а це теж несправедливо – є лише для обдарованих у математиці та рідній мові. Ну й нехай, я не така вже й вправна в рідній мові".

In this version of the translation, it is not specified which language is meant, therefore, the technique of generalization is used, which consists in changing a word of narrower semantics to a word of broader semantics.

The second version of the translation is somewhat different, it partly uses a generalization of the meaning, but also partly specifies it, because literature is also added to the language. Although it is not specified which language is meant:

"Якби у нас у школі були окремі уроки з малювання для особливо обдарованих, мене б туди взяли. Але у нас таких уроків немає – лише математика та література. Гаразд, з літературою та рідною мовою у мене так собі".

Generalization is often used when there is no need to accurately convey the meaning of the original phrase, as in the following example:

"Then she let me stir grape jelly into my milk to make me feel better" [31].

"І вона дозволила мені розбовтати в молоці варення, аби полегшало".

In Ukrainian realities, grape jam is not very common, so the translator chose not to focus on it. However, a strategy of foreignization is also possible here, which involves leaving an unfamiliar (nevertheless existing) delicacy in our country,

although we do not rule out the possibility of excessive focus on details that are not important for the plot:

“Потім мама дозволила мені додати до молока виноградного джему, щоб мені стало краще”.

The following example also uses the technique of generalization of the meaning of the original statement. A more informal style is used and a generalized translation is given:

“Every time I see her she hands me a five-dollar bill and says [...]” [31].

“Щоразу вона сує мені п'ятірку і говорить [...]”.

In the following example, the translator used a generalized version with a replacement for a more common type of breakfast:

“Run to the store and get me a box of Cheerios, dearie” [31].

“Люба, збігай до магазину, купи мені коробку пластівців”.

A common way of translating lexical elements of children's speech is also a functional analogue as an element of the final utterance, which causes a similar reaction in the reader. For example, the dynamic American game with the ball “*dodgeball*” has a counterpart in the Ukrainian language – it is the game of “*вибивали*”. The use of a functional analogue here is due to the fact that “*вибивали*” is similar in rules to the game specified in the original:

“I ordered some new school pets, and I told the gym teacher we are never going to play dodgeball again [...]” [31].

“Я замовила кілька нових тварин у шкільний куточок і сказала вчителю фізкультури, що ми більше не гратимемо у вибивали [...]”.

In Ukrainian realities a lobby is a rather rare occurrence in apartment buildings, so *хол* or *вестибюль* is a more understandable functional analogue. This determines the use of such a lexical translation transformation in the following example:

“Margaret was waiting for me in the lobby of our apartment building when I got off the bus after school” [31].

“Маргарет чекала на мене в холі нашого будинку, коли я вийшла з автобуса після школи”.

Another example of the use of functional analysis is observed in the translation of another name of an American children’s game:

“I was paying attention out the window where the fourth-graders were playing Pickle in the Middle” [31].

“Я спостерігала за чотирикласниками, які грають у вишибали”.

An interesting case is when several realities were used in one sentence: a type of gummies, the name of a children’s television program, healthy sweets. For *Gummi Worms*, the options were *мармеладні черв’ячки* (literal translation, as there also are these sweets in Ukraine) and *жувальні мармеладки* (generalization). “*The Sesame Street*” is translated as “*Вулиця Сезам*” due to the fact that the program was quite popular in Ukraine at one time. The next realia is *carrot sticks* – a fairly common healthy snack that can be translated using a substitution (*сухофрукти*) and literally (*морквяні палички*).

“Socks, a really crunchy Easter Peep [...]” [31].

“Шкарпетки, дуже черстве великоднє печиво [...]”.

This realia and all the ones that follow are given by the author in the chain of listing the things that Clementine took out of the “Black Hole” (otherwise from under the bed); accordingly, it is more important to show the numerousness of these objects than to accurately convey their meaning. *Easter Peeps* are coloured Easter marshmallows in the shape of birds or bunnies that are not produced in our country. The translation retained the connection with the Easter delicacy, but replaced it with cookies.

2.1.2. Grammatical transformations

Grammatical translation transformations include: syntactic assimilation / literal translation; sentence division; combining sentences; grammatical substitutions: word forms; parts of speech; member of the sentence. Let us consider an example of the use of grammatical substitution in the following passage:

“Principal Rice rolled her eyes to the ceiling then, like she was looking for something up there. Ceiling snakes maybe [...]” [31].

“Директорка закотила свої очі до стелі, ніби вона там щось шукала. Стельових змій, наприклад [...]”.

Grammatical substitution here allows to convey the creative formations of children’s speech, reproducing the word-forming possibilities of the English language in Ukrainian. In the following example, a grammatical substitution is used, in particular, the participle *cracked* is reproduced with the help of a verb phrase in the Ukrainian language:

“I have cracked toes” [31].

“У мене пальці на ногах потріскалися”.

The clarification “*пальці на ногах*” is also added here – this is a linguistic reality that is conveyed using concretization. In the following example, the context is the same as in the previous example, while the translation option is strikingly different. A literal translation was chosen to preserve the absurdity of the disease name:

“I also have the heartbreak of sore irises” [31].

“У мене ще й серцевий розрив хворих райдужок”.

The next interesting phenomenon found in the speech of the main character was the emphasis on any thoughts or ideas by highlighting them as headings: each

word with a capital letter. In the Ukrainian language, a similar technique is not used either in headings or in the text itself, so its full transfer in the translated version is possible. Let us consider the options that seemed most acceptable to the translator:

“This is called Changing the Subject” [31].

“Це називається зміна теми”.

In this example, we see that two options were used to transfer the technique into the Ukrainian language: the use of quotation marks, due to which the phrase becomes a quotation from adults or an adjective, transfer using an infinitive.

The specificity of children’s literature is manifested not only in the careful selection of lexical units that are close to children’s perception of the world, but also in the use of specific syntactic means. The sentences in such works are usually simple, unencumbered by excessive descriptions of characters and locations, unlike sentences in works for older readers. R. Dahl followed this rule – most of the sentences in the story “Charlie and the Chocolate Factory” are simple.

Sometimes there are also complex sentences, when the author shows the pressure of the situation or prepares the reader for an unexpected turn of the plot. Here, for example, such a fragment:

“Veruca struggled furiously, but the squirrels held her tight and she couldn’t move” [27].

In V. Morozov’s translation, the sentence has not undergone any changes, its structure has remained completely preserved, the atmosphere of the situation corresponds to the original:

“Верука люто боронилася, але білки міцно її тримали й не давали поворухнутися”.

In addition to the descriptions of events and locations, an interesting element is the expression of thoughts by the characters. It can be surprise, confusion, anger, etc. For example, in the original text, the author prescribes confusion as follows:

“Good heavens, child, I really don’t know ... I suppose it could ... yes. I’m pretty sure it could ... of course it could ... I wouldn’t like to risk it, though...it might have some very nasty results...” [27].

The thought is incomplete, there are interjections, addresses that quite accurately convey the speech of a person in difficult, unexpected situations. As for the Ukrainian translation, here we see the following option:

“О Господи, дитино, я справді не знаю... думаю, що можна було б... так, я майже впевнений, що можна... авжеж, можна... хоч я волів би не ризикувати... бо це могло б призвести до дуже неприємних наслідків...”

The translator managed to convey the same uncertainty and confusion of the Willy Wonka character, completely preserving the original structure of the sentence without resorting to other transformations.

Another interesting syntactic device present in the story is parcellation. Parcellation is used to express a character’s thoughts, to single out a specific thought and focus attention on it. Thus, in the story of R. Dal, we find the following example of the use of this tool: *“THEY ... USED TO ... READ!” [27].*

This is a fragment from the Oompa Loomps’ song about books, which emphasizes the fact that children used to read instead of watching TV all the time. This line is a kind of answer to parents who do not know what to do with their child in their free time. The opinion is expressed clearly and slowly so that the parents understand the extreme importance of the problem. V. Morozov focuses our attention on this problem even more. Moreover, he divides words into syllables, that is, he explains to adults the importance of reading, as if to children, by syllables: *“Во- ни... ЧИ-ТА-ЛИ... КНИ-ЖЕЧ-КИ!”*

An important place in the story is given to the exclamatory sentence. Together with interrogative sentences, they create the same atmosphere of children’s curiosity, bickering and sincere emotions. The vast majority of the lines of children’s characters in the story are represented by exclamatory sentences. The author focused

the most attention on Charlie and his passion for chocolate and Wonka's factory. The child dreams of trying the most delicious sweets in the world, getting into the production and learning all the secrets of the chocolate master:

“Oh, how he loved that smell! And oh, how he wished he could go inside the factory and see what it was like!” [27].

In the Ukrainian translation, we observe almost the same situation:

“Ох, як же йому подобався цей запах! І як же він прагнув потрапити на фабрику й побачити, що ж там усередині”.

However, the translator only partially reproduced the author's idea. Only the first sentence is exclamatory, which seems to indicate that the boy's most cherished desire was to taste chocolate, and not to get to the factory.

Thus, all available syntactic means in the text make it interesting not only for reading, but also for research. Simple sentences, not overloaded with descriptions, in combination with complex ones with a tense atmosphere make the text easy to read. Written thoughts of the characters in different moods will contribute to replenishing the vocabulary due to numerous interjections. Plotted constructions make the main thoughts of the characters important and focus on the important things. The same can be observed in the Ukrainian translation of V. Morozov. The translator successfully preserves the structure of sentences, thoughts of the characters, interestingly plays with them and gives the text expressiveness and brightness.

The texts of children's works are often characterized by a violation of the grammatical rules of the language, which is due to the imitation of children's speech, in which mistakes are often found, because the child has not yet mastered all the norms of the language. Violations of morphological and syntactic norms can be systematized as follows:

- 1) inconsistency of subject and predicate;
- 2) unjustified use of tense forms.

“Teachers is all rrrushing and rrrunning out and getting mouse trrraps and baiting them vith cheese and putting them down all over school!” [29].

“Учителі щодуху біжать по мишоловки, кладуть туди для прриманки сирр і ррозссставляють їх по всій школі!”

Reproducing grammatical violations of language norms, V. Morozov resorts to various methods. In particular, it reproduces grammatical violations of any verb with an indefinite form of the verb, or reproduces grammatical violations using occasionalisms and wordplay. Sometimes he reproduces grammatical violations by adding the word-forming suffix *-ува-*, *-юва-* (*чувати*) to verbs, or he resorts to grammatical violations by forming the wrong form of inverted verbs (*себе прокидаєте* instead of *прокидаєтесь*).

The peculiarity of parting questions is that they perform not only the function of requesting additional information, but can also be perceived as a prompt, which leads to a change of the interrogative construction in the source language to an imperative one in the target language. They can serve an emotional function, expressing politeness or disdain, irony or support, confidence or excitement, approval or condemnation. Acting as a sign of oral speech, parting questions in the studied children’s literature works are characteristic of the characters’ speech, which is due to the writer’s desire to bring the characters closer to the everyday and usual life of the potential recipient of the work of art. It is customary to analyze divisional questions holistically, since in an isolated position their components lose either their expressiveness or their content.

Occupying an intermediate place between a narrative and an interrogative sentence in terms of form and content, interrogative questions are mostly reproduced by general questions using transformations of various types, which is appropriate, since they are direct forms of expressing the speech act of a question. At the same time, the adequate reproduction of dividing questions is determined by a number of pragmatic factors: the emotional state of the subject of speech, the attitude of the

speaker to the object, the familiarity of the subject with the object. Among the identified ways of translating the selected units:

1) interrogative question → general question:

“You’re the one who found your ticket only yesterday, aren’t you?” [27].

“Це ти знайшов квитка щойно вчора?”.

2) interrogative question → general question with a part of truth:

“You did dream that, didn’t you, Your Majesty?” [29].

“Ви усе це бачили уві сні, правда, ваша величносте?”.

3) interrogative question → affirmative sentence:

“A large overdose might even have an instant effect, and you wouldn’t want that, would you?” [29].

“А ще більша дозза може спричинити миттєвий ефект, однак я не думаю, що вас це втішить”.

4) interrogative question → a general question with the participle *га, так, чи не так, хіба, хіба ні, справді, правду кажу, невже*:

“And that isn’t what you want at all, is it, my dear?” [28].

“А ти ж, дороженький, цього аж ніяк не хочеш, га?”.

As one of the means of explication of intratextual content, repetition is designed to emphasize language and emphasize its expressive and pictorial properties. In combination with linguistic means of other levels, repetition ensures the coherence of the entire text.

R. Dal’s children’s works are characterized by repetitions of lexemes and syntactic constructions, the main task of which is not the accumulation of content elements, but their artistic organization. The writer uses repetitions mainly to depict the character's emotional state and highlight the most important information in the context of the described events. The repetition of lexemes is usually expressed by a two- or three-member combination of words that emphasize the emotional and evaluative tone of the statement. Of all the available types of lexical repetition for

children's works are characterized by identical lexical repetition, the components of which belong to different parts of speech.

The reproduction of lexical repetition in the target language, regardless of which part of the language its components belong to, does not cause significant difficulties, since it does not require significant structural transformations and the adoption of complex translation decisions. However, a significant number of repetitions were omitted in the translation of the studied works. Available repetitions are reproduced as follows:

1) identical lexical repetition:

“Every day of the week, hundreds and hundreds of children from far and near came pouring into the City to see the marvelous peach stone in the Park” [28].

“Кожнісінького дня сотні й сотні дітей зблизька і здалека прибували в це місто, щоб побачити у Центральному парку розкішну персикову кісточку”.

2) lexical repetition based on other components:

“They is taking me years and years to collect and I is not wanting to lose them” [29].

“Я їх збиравати багато-пребагато років і не хотіти їх пропасти”.

3) lack of lexical repetition without adding lexical components:

“On the table, there were mounds and mounds of walnuts, and the squirrels were all working away like mad, shelling the walnuts at a tremendous speed” [27].

“На столі лежали гори волоських горіхів, що їх з величезною швидкістю лущили білки. Вони працювали, мов скажені”.

The loss of imagery is observed at the level of reproduction of violations of grammatical norms in the characters' speech, repetitions of language units of different levels, which indicates the leveling of the author's individual style by the translator.

2.1.3. Lexical and grammatical transformations

Lexical-grammatical translation transformations include antonymic translation; descriptive translation; compensation. One of these transformations is antonymic translation – the replacement of an affirmative unit of the original with a negative one in translation or a reverse, for example:

“She never returned home without buying some presents for the kids” [31].

“Возвращаясь домой, она всегда покупала подарки детям”.

Descriptive translation is the transfer of the original unit using an explanation or definition in the translation text. The following translation used descriptive translation to convey Margaret’s condition:

“Margaret had been excused to go to the girls’ room, and when she left she had scrunched-up don’t-cry eyes and a pressed-down don’t-cry mouth” [31].

“Маргарет відпросилася до жіночої кімнати, а коли виходила, скорчила обличчя, ніби намагалася не заплакати”.

In the following case, two translations are an illustration of the use of two strategies: foreignization – in the first version (we decided to preserve the attributive group; although it is not characteristic of the Ukrainian language, in our opinion, it is quite appropriate here, especially since the narrator is a junior schoolgirl; except the description becomes a name), domestication – in the second version of the translation, which chose to convey the chain using descriptive translation and modulation:

“Principal Rice said in her I’m-trying-to-be-patient-but-it’s-getting-harder voice” [31].

“Сказала директор Райс у своїй манері «я-намагаюсь-бути-терплячою-але-це-стає-все-важче»”.

“Сказала директорка рівним-рівним, терплячим-терплячим, але вже трохи загрозливим тоном”.

Descriptive translation is also used in the following example:

“Margaret had been excused to go to the girls’ room, and when she left she had *scrunched-up don’t-cry eyes and a pressed-down don’t-cry mouth*”.

“Маргарет відпросилася в жіночу кімнату, а коли виходила, скорчила обличчя, ніби намагалася не заплакати”.

As you can see, descriptive translation is often used to translate compound adjectives or nouns formed by hyphenating a number of words that form a common meaning. A similar method of translation is used in the following passage, which also combines the grammatical and lexical difficulties of children’s literature:

“*Inside was a brand-new, not-sat-on, Sparkle-Glitter Paint Set*” [31].

“*Всередині була зовсім нова, не використана упаковка блискучих фарб*”.

Compensation is a technique in which lexical or semantic units lost during the translation process are restored using other elements of the text or elsewhere in the translation. This technique is often used by translators of literary texts when it is necessary to convey violations of grammatical or any other rules in speech: *she don’t – хочуть*. The use of one or another type of transformation is determined by the goals of the text and the translator, as well as the difficulties for the translation of which these techniques are used.

When translating the work “Clementine”, the translator decided to abandon most of the graphic techniques: only the words written in capital letters were partially retained. The translator also used italics, but this emphasis coincided with the original only in two cases, the rest were either added or used to convey a chain of words combined into one. However, despite the omission of italics, using compensation, the translator emphasized information in other ways, for example:

1) “Which was unfair because each time, I was the only person in the whole art room who was paying attention [...]. Again” [31].

“Жахливо нечесно, я ж єдина в класі, хто завжди дуже уважний. [...] Не вперше, між іншим!”.

2) “And just like the other times, I was paying attention” [31].

“Ну ось, знову. А я що? Я дуже уважна. Усі помічаю”.

3) “Clementine! What are you doing?” [31].

“Клементино! Що ти витворюєш?” (lower case of vocabulary).

4) “That’s what I thought” [31].

“...Тобто це я так думала”.

5) “They’re a special kind of braces. They’re jewelry” [31].

“Це брекети, але особливі. Вони дорогоцінні!”.

6) “But he has the keys to everything so I think that makes him the boss” [31].

“При цьому він має ключі від усіх дверей, так що я вважаю, що начальство – це він”.

7) “Well, that is insulting. There is absolutely nothing common about Clementine!” [31].

“Так, оце образили так образили. У Клементині немає нічого типового!”.

We see that in these examples attention was also focused on italic words, but with the help of other techniques: the use of emphatic lexical units (як, між іншим, дуже), repetition (образили так образили), lowering the case, adding an ellipsis at the beginning of the sentence, syntactic restructuring of sentences, etc. Some of the techniques used by the authors were omitted without using compensation:

“This time I did take the elevator, because I was hoping I’d run into Mrs. Jacobi [...].” [31].

“Назад поїхала ліфтом. Я сподівалася натрапити на місис Джейкобі”.

Based on all these examples, we see that in some cases it is not possible to preserve the original stylistic device, as a result of which translators use

compensating means that also allow the reader to focus on some information. At the same time, we can notice that, by considering the chosen techniques, it is possible to determine what strategy the translator adheres to: foreignization or domestication. In most translations, the domestication strategy dominates (most of the examples are conveyed using descriptions, literal translations with the omission of punctuation features, and also using modulation), however, there were also cases of preserving attributive chains with appropriate punctuation.

In the following case, the admission was compensated. Quotes were used, chosen as an analogue to the original *thoughtful*:

“This is called Being Thoughtful” [31].

“Це означає «бути продуманою»”.

In the next version, the translator compensated for the stylistic device by highlighting words in italics:

“I will Think About the Consequences before I do stuff” [31].

“Думатиму про наслідки, перш ніж щось робити”.

Thus, we see that in the process of working on the text, a number of ways were chosen to convey (or otherwise compensate for) the original technique into the Ukrainian language: the use of quotation marks, italics.

2.2. Quantitative indicators

It is also important to consider the quantitative indicators of the use of lexical, grammatical and lexical-grammatical translation transformations to reproduce the linguistic features of children’s speech in children’s fiction in the Ukrainian language.

In particular, at the lexical level of translation, the selection of a functional analogue was most often used (49%), followed by literal translation (loan translation, 18%), substitution (11%). The least used techniques were generalization (13%) and

concretization (9%). More results are given at Fig. 2.1. If we look at it from the point of view of following a certain strategy, it turned out to be 50/50: foreignization and domestication were used the same number of times. At the same time, we noted that in some variants domestication options would be more understandable for children's reading.

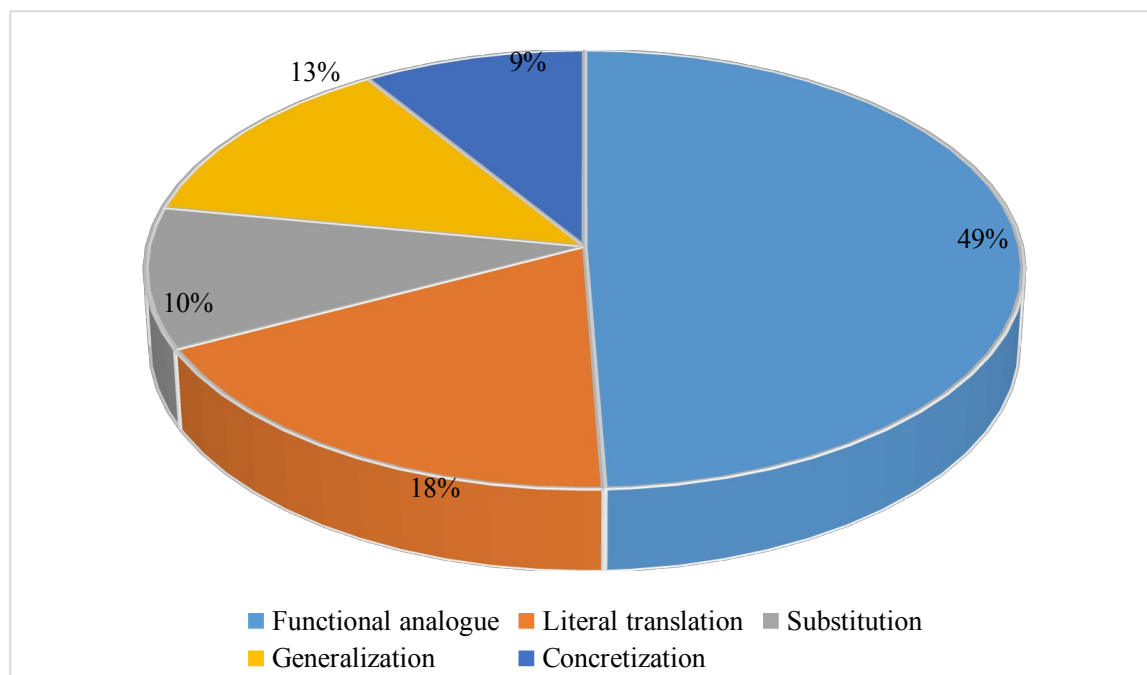


Fig. 2.1. Quantitative ratio of lexical transformations

Grammatical transformations refer to the translation of grammatical categories as well as syntactic structures. In the course of the study, such translation techniques were recorded at the grammatical level as sentence division; combining sentences; grammatical substitutions.

Substitutions are considered the most common way of transforming text and can be lexical and grammatical. For example, word forms, parts of speech, types of sentences or their connections, and much more can be replaced. Grammatical substitutions are one of the most used translation transformations in research.

Grammatical substitutions account for 76% of the total number of grammatical translational transformations studied. In turn, such transformations as sentence

division and combining sentences occur much less frequently (15% and 9%, respectively).

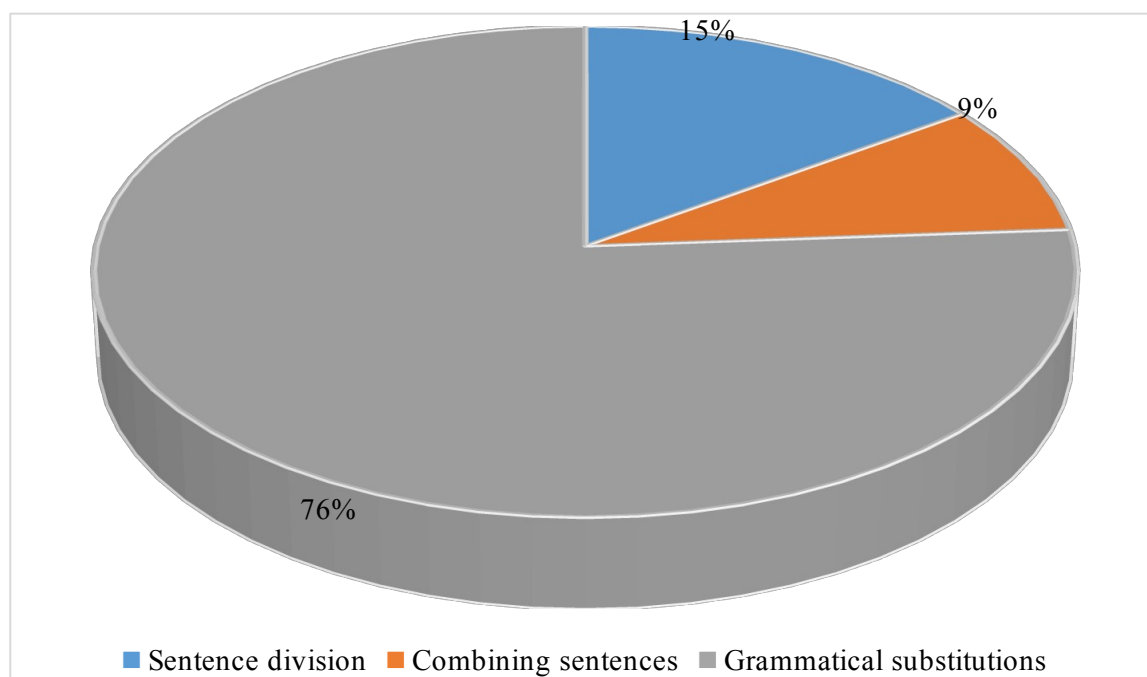


Fig. 2.2. Quantitative ratio of grammar transformations

In addition, the work used lexical and grammatical translation transformations, including antonymic translation, descriptive translation and compensation. Quantitative indicators of the frequency of use of such techniques for translating children's speech are presented in Fig. 2.3.

Descriptive translation turned out to be one of the most frequently used lexical-grammatical methods of translation. It was often used to translate vocabulary and grammatical constructions that do not have complete and sometimes even partial counterparts in the target language.

The study of lexical, grammatical and lexical-grammatical transformations showed that the most frequent methods of translating children's speech are functional analog, grammatical substitutions and descriptive translation. It is with the help of

these translation techniques that the stylistic, semantic and grammatical features of children's speech are mostly reproduced in artistic texts.

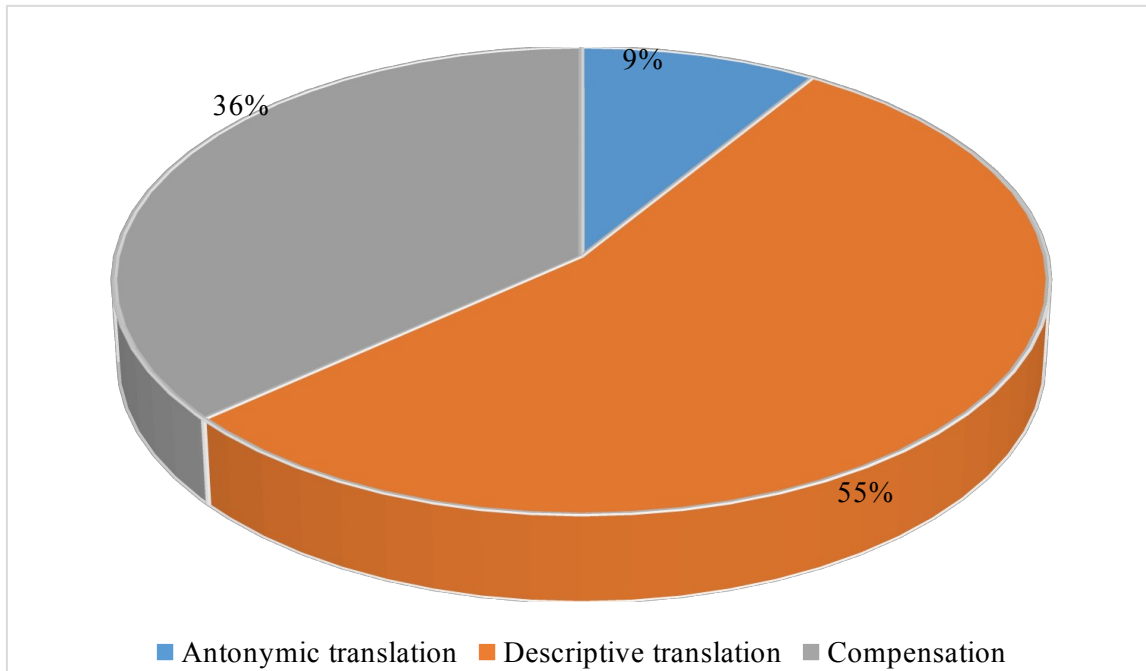


Fig. 2.3. Quantitative ratio of lexical and grammatical transformations

In general, conveying the imagery of the original is the most comprehensive way of analyzing a work, which allows to determine the difficulties that a translator may encounter. At this point, we mainly looked at the features of Clementine's speech and the techniques that S. Pennypacker often uses in the words of this heroine. These include speech errors (there is a tendency to preserve or compensate for them), visual highlighting of ideas as headings (the least preserved technique; when translated, it can be conveyed by enclosing the idea in quotation marks or highlighting it in italics), as well as repetition of phrases and syntactic structures (preserved, except for cases when the selected analogue is not built into the logic of the work).

CONCLUSIONS

Children's literature is an interesting object of research for scientists of various fields: psychologists, literary critics, and translators. Each children's book performs not only an educational and entertaining function. In particular, it connects the adult and children's worlds, helps people of different generations understand each other better. Children's literature, or more precisely, translated literature, also contributes to the development of fantasy and imagination.

Children's literature is works written specifically for children of different age categories or works written by children themselves. Children's literature is characterized by the presence in it of different linguistic features. Phonetic is the very first level at which a child gets to know the world without being able to read and speak. For any children's work, the most important components are melodiousness and rhythm. Thanks to them, the little reader perceives and understands the text much better and without problems. It is worth paying attention to the fact that, in addition to melody, children's works must have a certain entertaining character, which is manifested by means of alliteration, assonance, phonetic nonsense and sound imitation.

The second level is lexical and stylistic one. Children's literature, in particular English-language literature, is characterized by the presence of tropes, similes, slang, exclamations and other lexical and stylistic means to create vivid images. Sometimes such texts contain "eloquent" names of heroes that characterize them from a positive or negative side. The presence of the author's neologisms makes the works richer and contributes to the development of the reader's worldview.

Linguistic units of the syntactic level in children's literature are somewhat different from those used in literature for adults. Sentences in works for children are simple; excessive descriptions, as a rule, are absent so that the reading process is not too complicated. Instead, such interesting phenomena as parcellation and incorrect

use of tense forms are observed. Plotting is used to emphasize a specific idea, to focus attention on it. Incorrect use of tenses, in turn, is used to bring the reader as close as possible to the characters – the same children who bicker, joke and can also make mistakes. Thanks to this method, the language looks natural. Dialogues also attract attention. In texts for children, they are often the personification of children's arguments with their parents or with each other. Thanks to such dialogues, the difference between generations and worldviews becomes noticeable, which helps people of different age groups to understand each other better.

Transmitting a work of art into another language, especially for very young readers of primary school age, is of particular interest, since there are no certain universal methods, techniques and approaches that could automate the process and make it easy for the translator. However, considering the difficulties of the original text and how to solve them in translation helps to orient the translator in this work and give him / her certain points from which to build, which will greatly facilitate the entire process.

The study of lexical, grammatical and lexical-grammatical transformations showed that the most frequent methods of translating children's speech are functional analog, grammatical substitutions and descriptive translation. It is with the help of these translation techniques that the stylistic, semantic and grammatical features of children's speech are mostly reproduced in artistic texts.

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ANNEX

Examples of translation of children's speech in literary texts

№	English text	Translation
1.	<i>Lying on the sink, next to a pair of <u>Do-Not-Remove-from-the-Art-Room</u> scissors, was a chunk of straight brown hair. Uh-oh [31].</i>	<i>Поруч із <u>ножицями, які «не можна виносити з класної кімнати»</u>, лежало пасмо прямого каштанового волосся. Ой-ой.</i>
2.	<i>Actually, I think I have arthritis,” I said. “Mrs. Jacobi was breathing on me in the elevator the other day, and I must have caught it.” “<u>Oh, please,</u>” she said, but this time she opened one eye [31].</i>	<i>«Якщо чесно, думаю, у мене артрит. Місіс Джейкобі дихала на мене в ліфті нещодавно, я мабуть заразилася». «<u>Ой, та обличч!</u>» – сказала вона, відкривши одне око.</i>
3.	<i>And then she made exactly the sound Polka Dottie used to make when she had a hairball [31].</i>	<i>А потім вона видала такий звук, який зазвичай видавала Полька Дотті, коли випльовувала грудку вовни.</i>
4.	<i>“You’ve cut off all your hair!” she said. “You’ve cut off all your beautiful hair! What on earth were you thinking, Clementine?” [31].</i>	<i>Ти відрізала все своє волосся! Ти відрізала все своє прекрасне волосся! Про що, чорт забирай, ти думала, Клементина?</i>
5.	<i>“Plus,” I explained, “if my brother eats even one tiny peanut he might have to go to the hospital with the ambulance and sirens and everything! [31].</i>	<i>«Плюс, – пояснила я, – якщо мій брат з’їсть навіть один крихітний горішок, він відразу ж вирушає до лікарні на швидкій, з сиренами та іншим!</i>
6.	<i>So if I sit still for even one minute... Uh-oh!” I gave my body an extra little</i>	<i>Тому якщо я просиджу ще хоч хвилину... Ой-ой! Про всяк</i>

	<i>jiggle just to stay safe. “Phew!” I said. “That was close!” [31].</i>	<i>випадок, я почала тремтіти. «Фух! Це було близько».</i>
7.	<i>“Oh,” said Principal Rice. And then she didn’t say anything at all, just looked at me, which is the worst thing of all that can happen to you in the principal’s office [31].</i>	<i>«О», – сказала директор Райс. І більше вона не промовила жодного слова, тільки дивилася на мене, а це найгірше з усього, що може статися в кабінеті директора.</i>
8.	<i>Then I got busy working on my project so I wouldn’t have to hear any “Clementine-pay-attention!”s [31].</i>	<i>– Ну а потім я почала старанно працювати над своїм проектом, щоб мені не довелося чути безкінечні «Клементіна, будь уважніше!».</i>
9.	<i>Margaret had been excused to go to the girls’ room, and when she left she had scrunched-up don’t-cry eyes and a pressed-down don’t-cry mouth [31].</i>	<i>Маргарет відпросилася в дамську кімнату, а коли виходила, скривила обличчя, ніби намагалася не заплакати.</i>
10.	<i>Principal Rice said in her I’m-trying-to-be-patient-but-it’s-getting-harder voice [31].</i>	<i>Сказала директор Райс у своїй манері «я-намагаюся-бути-терплячою-але-це-стає-все-важче».</i>
11.	<i>Which is why I could tell everyone right in the middle of <u>the Pledge of Allegiance</u> that the lunchroom lady was sitting in the janitor’s car and they were kissing [31].</i>	<i>Саме тому я змогла сказати всім прямо посеред <u>Клятви вірності прапору США</u>, що буфетниця сидить у машині двірника і вони цілуються.</i>
12.	<i>If they had a special class for gifted kids in art, I would definitely be in it.</i>	<i>Якби був клас для обдарованих у малюванні дітей, я точно була б</i>

	<i>But they don't, which is also unfair – only for math and <u>English</u>. I am not so good at <u>English</u>, okay, fine [31].</i>	<i>у ньому. Але його немає, а це теж несправедливо – є лише для обдарованих у математиці та <u>рідній мові</u>. Ну й нехай, я не така вже й вправна в <u>рідній мові</u>.</i>
13.	<i>Then she let me stir <u>grape jelly</u> into my milk to make me feel better [31].</i>	<i>І вона дозволила мені розбовтати в молоці <u>варення</u>, аби полегшало.</i>
14.	<i>Every time I see her she hands me a <u>five-dollar bill</u> and says [...] [31].</i>	<i>Щоразу вона сує мені <u>п'ятірку</u> і говорить [...].</i>
15.	<i>Run to the store and get me a <u>box of Cheerios</u>, dearie [31].</i>	<i>Люба, збігай до магазину, купи мені <u>коробку пластівців</u>.</i>
16.	<i>I ordered some new school pets, and I told the gym teacher we are never going to play <u>dodgeball</u> again [...] [31].</i>	<i>Я замовила кілька нових тварин у шкільний куточок і сказала вчителю фізкультури, що ми більше не гратимемо у <u>вибивали</u> [...].</i>
17.	<i>Margaret was waiting for me in the <u>lobby</u> of our apartment building when I got off the bus after school [31].</i>	<i>Маргарет чекала на мене <u>в холі</u> нашого будинку, коли я вийшла з автобуса після школи.</i>
18.	<i>I was paying attention out the window where the fourth-graders were playing <u>Pickle in the Middle</u> [31].</i>	<i>Маргарет чекала на мене <u>в холі</u> нашого будинку, коли я вийшла з автобуса після школи.</i>
19.	<i>I was paying attention out the window where the fourth-graders were playing <u>Pickle in the Middle</u> [31].</i>	<i>Я спостерігала за чотирикласниками, які грають у <u>вишибали</u>.</i>
20.	<i>Socks, a really crunchy <u>Easter Peep</u> [...] [31].</i>	<i>Шкарпетки, дуже черстве <u>великоднє печиво</u> [...].</i>

21.	<i>Principal Rice rolled her eyes to the ceiling then, like she was looking for something up there. Ceiling snakes maybe [...] [31].</i>	<i>Директорка закотила свої очі до стелі, ніби вона там щось шукала. Стельових змій, наприклад [...].</i>
22.	<i>I have <u>cracked</u> toes [31].</i>	<i>У мене пальці на ногах <u>потріскалися</u>.</i>
23.	<i>I also have <u>the heartbreak of sore irises</u> [31].</i>	<i>У мене ще й <u>серцевий розрив</u> <u>хворих райдужок</u>.</i>
24.	<i>This is called <u>Changing the Subject</u> [31].</i>	<i>Це називається <u>зміна теми</u>.</i>
25.	<i>Veruca struggled furiously, but the squirrels held her tight and she couldn't move [31].</i>	<i>Верука люто боронилася, але білки міцно її тримали й не давали поворухнутися.</i>
26.	<i>Good heavens, child, I really don't know ... I suppose it could ... yes. I'm pretty sure it could ... of course it could ... I wouldn't like to risk it, though...it might have some very nasty results... [31].</i>	<i>О Господи, дитино, я справді не знаю... думаю, що можна було б... так, я майже впевнений, що можна... авжеж, можна... хоч я волів би не ризикувати... бо це могло б призвести до дуже неприємних наслідків...</i>
27.	<i>THEY ... USED TO ... READ! [31].</i>	<i>Во-ни... ЧИ-ТА-ЛИ... КНИ-ЖЕЧ-КИ!</i>
28.	<i>Oh, how he loved that smell! And oh, how he wished he could go inside the factory and see what it was like! [31].</i>	<i>Ох, як же йому подобався цей запах! І як же він прагнув потрапити на фабрику й побачити, що ж там усередині.</i>
29.	<i><u>Teachers</u> is all rrrushing and rrrunning out and getting mouse</i>	<i>Учителі щодуху біжать по мишоловки, кладуть туди для</i>

	<i>trrraps and baiting them vith cheese and putting them down all over school! [29].</i>	<i>прриманки сирр і прозсссставляють їх по всій школі!</i>
30.	<i>You're the one who found your ticket only yesterday, aren't you? [27].</i>	<i>Це ти знайшов квитка щойно вчора?</i>
31.	<i>You did dream that, didn't you, Your Majesty? [29].</i>	<i>Ви усе це бачили уві сні, правда, ваша величносте?</i>
32.	<i>A large overdose might even have an instant effect, and you wouldn't vont that, would you? [29].</i>	<i>А ще більша дозза може спрричинити миттєвий ефект, однак я не думаю, що вас це втішить.</i>
33.	<i>And that isn't what you want at all, is it, my dear? [28].</i>	<i>А ти ж, дорогенький, цього аж ніяк не хочеш, га?</i>
34.	<i>Every day of the week, hundreds and hundreds of children from far and near came pouring into the City to see the marvelous peach stone in the Park [28].</i>	<i>Кожнісінького дня сотні й сотні дітей зблизька і здалека прибували в це місто, щоб побачити у Центральному парку розкішну персикову кісточку.</i>
35.	<i>They is taking me years and years to collect and I is not wanting to lose them [29].</i>	<i>Я їх збиравати багато-пребагато років і не хотіти їх пропасти.</i>
36.	<i>On the table, there were mounds and mounds of walnuts, and the squirrels were all working away like mad, shelling the walnuts at a tremendous speed [27].</i>	<i>На столі лежали гори волоських горіхів, що їх з величезною швидкістю луцили білки. Вони працювали, мов скажені.</i>
37.	<i>She never returned home without buying some presents for the kids [31].</i>	<i>Возвращаясь домой, она всегда покупала подарки детям.</i>

38.	<i>Margaret had been excused to go to the girls' room, and when she left she had scrunched-up don't-cry eyes and a pressed-down don't-cry mouth [31].</i>	<i>Маргарет відпросилася до жіночої кімнати, а коли виходила, скорчила обличчя, ніби намагалася не заплакати.</i>
39.	<i>Principal Rice said in her <u>I'm-trying-to-be-patient-but-it's-getting-harder voice</u> [31].</i>	<i>Сказала директор Райс у своїй манері «<u>я-намагаюсь-бути-терплячою-але-це-стає-все-важче</u>».</i>
40.	<i>Margaret had been excused to go to the girls' room, and when she left she had scrunched-up don't-cry eyes and a pressed-down don't-cry mouth.</i>	<i>Маргарет відпросилася в жіночу кімнату, а коли виходила, скорчила обличчя, ніби намагалася не заплакати.</i>
41.	<i>Inside was a brand-new, not-sat-on, Sparkle-Glitter Paint Set [31].</i>	<i>Всередині була зовсім нова, не використана упаковка блискучих фарб.</i>
42.	<i>Which was unfair because each time, I was the <u>only</u> person in the whole art room who <u>was</u> paying attention [...]. <u>Again</u> [31].</i>	<i>Жахливо нечесно, я ж єдина в класі, хто завжди дуже уважний. [...] Не вперше, між іншим!</i>
43.	<i>And just like the other times, I <u>was</u> paying attention [31].</i>	<i>Ну ось, знову. А я що? Я дуже уважна. Усі помічаю.</i>
44.	<i>Clementine! <u>What are you doing?</u> [31].</i>	<i>Клементино! Що ти витворюєш?</i>
45.	<i>That's what <u>I</u> thought [31].</i>	<i>...Тобто це я так думала.</i>
46.	<i>They're a <u>special</u> kind of braces. They're <u>jewelry</u> [31].</i>	<i>Це брекети, але особливі. Вони дорогоцінні!</i>
47.	<i>But he has the keys to everything so I think that makes <u>him</u> the boss [31].</i>	<i>При цьому він має ключі від усіх дверей, так що я вважаю, що</i>

		<i>начальство – це він.</i>
48.	<i>Well, that is insulting. There is absolutely nothing common about Clementine! [31].</i>	<i>Так, оце образили так образили. У Клементині немає нічого типового!</i>
49.	<i>This time I <u>did</u> take the elevator, because I was <u>hoping</u> I'd run into Mrs. Jacobi [...] [31].</i>	<i>Назад поїхала ліфтом. Я сподівалася натрапити на місис Джейкобі.</i>
50.	<i>This is called Being Thoughtful [31].</i>	<i>Це означає «бути продуманою».</i>