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PECULIARITIES OF TRANSLATING ENGLISH CHILDREN'S LITERATURE

Translating children's literature is a sophisticated process that goes far beyond simple word-for-word substitution. It involves not only linguistic accuracy, but also adaptation of cultural references, idiomatic expressions, wordplay and humor to ensure the story remains engaging and relatable for the target audience. Thus, the topicality of this research lies in the need for an in-depth analysis of translation transformations that successfully bridge the gap between foreign children's literature and the linguistic and cultural needs of young Ukrainian readers. The materials comprise selected excerpts from the works of L. Carroll and R. Dahl and their Ukrainian translations by M. Lukash, V. Korniienko and V. Morozov. In view of the foregoing, the study aims to analyze examples from children's fiction and outline common translation strategies.

As noted by Ukrainian researcher T. Kachak, "children's literature" is a term with many contradictory definitions. Canadian scholar M. Reimer defines it as any fictional or scientific work written for the younger generation, while the Encyclopedia Britannica emphasizes its dual purpose: to instruct and to entertain [7, p. 7].

In the context of literary translation, the translator is effectively a "co-author". Every language has its own specificity, and sometimes it is impossible to find an exact equivalent for a certain word. That is why a translator always faces the challenge of choosing the means of an adequate translation [7, p. 8]. They must be familiar with the circumstances of the work's creation, the traditions and customs of the country, and the peculiarities of the culture it belongs to. A single literary work may have several translations, since works of art are perceived individually, and translators approach the choice of linguistic means differently. The prominent translator V. Morozov emphasizes that a translator must be a "musician" of text. The flow of the language should not be dry or literalistic. The goal is for the book to feel

as though it were originally written by a Ukrainian author. This involves feeling the “linguistic element” – the rhythm and energy of the speech – so that the “internal music” resonates with the child reader [7, p. 9].

In the process of literary translation, several essential principles must be observed. As linguist O. Lyntvar notes, “the ability to balance between two extremes – trying to preserve both style and meaning, as well as the author’s creative originality and idiolect, while adapting them to the perception of future readers – is the key to a successful and high-quality translation” [6, p. 144]. Researcher A. Potapova observes, “a children’s writer serves as a mediator between the reader and society, between the reader and the moral and ethical environment in which they live” [8, p. 196]. Such demands encourage translators of children’s literature to adapt the foreign text to the target language on multiple levels – lexical-semantic, grammatical, and stylistic.

The widely-cited scholar Z. Shavit points out that children’s literature often has a “dual audience”: children and adults. While the child follows the plot, the adult may appreciate deeper layers of irony or social commentary. Translators must ensure the text remains “singable” and “readable” for the child while keeping the “internal music” of the prose intact [5, p. 63-65]. Shavit mentions “three norms of writing for children”: tone, assumed social norms and unsuitable events. She claims that there are two main reasons for adapting stories for children: “adjusting the text in order to make it appropriate and useful to the child, in accordance with what society thinks is ‘good for the child’” and “adjusting plot, characterization and language to the child’s level of comprehension and his reading abilities” [5, p. 83-85]. According to C. Alvstad, five major aspects must be considered: cultural context adaptation, ideological manipulation, dual readership, features of orality and text-image relationship [1, p. 24]. Ukrainian scholar O. Solovey identifies similar challenges: maintaining imagery, genre and style awareness, emotional expressiveness, rhyme and rhythm, plot coherence, wordplay, proper names, puns, and interjections [7, p. 27].

As a part of the research, several translation techniques were examined. Among the most significant were L. Naumenko and P. Gordeeva’s classification of translation transformations into three main categories: lexical, grammatical and stylistic types [12, p. 4-33]. The translation of proper names is best exemplified by the following cases: “*Humpty Dumpty*” – «*Хумун Бовтун*», M. Lukash used a creative equivalent preserving rhythm and humor, whereas V. Korniienko applied partial onomatopoeic transcription “*Humpty Dumpty*” – «*Шалам Балам*». V. Korniienko replaced onomatopoeic names “*Twiddledoo & Twiddledee*” with the familiar Ukrainian fairy-tale characters «*Круть і Верть*», adapted for young readers. “*Bread-and-butter-fly*” – «*Чаоци*» is an example of recoding, changing cultural reference, as well as “*Jubjub bird*” – «*нмах Додо*», a morphological recoding to fit Ukrainian context. A notable instance of adapting realia for the target audience is illustrated by “*Those brutes out there are bound to catch me sooner or later and have me for tea*” – «*Рано чи пізно ці потвори все одно мене ввіймають і схрумають на вечерю*». In English culture, the lexeme “*tea*” can be used to denote

a specific mealtime. In Ukrainian culture, where the tea ceremony plays a less significant role than in the culture of the “Foggy Albion”, this specific concept does not exist; therefore, the situational synonym «на вечерю» was used in the translation [4, p. 37-38].

Through the strategy of domestication, V. Morosov effectively adapts R. Dahl’s neologisms: “*cattypiddler*” – «вухопі», “*jiggyraffe*” – «джигурафа», “*snozzcumber*” – «ойзірок», “*phizzwizard*” – «візіяна», “*trogglehumper*” – «жахмасстик», “*beanstalk*” – «сковородура», “*squinker*” – «білка-мо-білка», “*frobscottle*” – «шумбурбулька» [4, p. 38-39].

The speech of Roald Dahl’s characters is frequently characterized by a significant amount of coarse, derogatory and offensive language, as well as non-standard linguistic elements from lower registers of colloquial speech: “*ignorant little squirt*” – «мала дурна нахаба», “*little beast*” – «мала почвара», “*the rotten old rotrasper*” – «наскудна стара гнилошкрябка», “*plifflefizz*” – «дурбульня», “*You little swinebuggler! You little pigswiller!*” – «Ти малий свинохлюй! Мала лисохрячка». Furthermore, the use of slang and colloquialisms is seen in phrases such as “*an old dump*” – «стара таратайка», “*put in jug*” – «запроторили в тюрязу», “*Well, I’ll be blowed!*” – «Та щоб мені крізь землю провалитися!» [10, p. 65].

Puns in V. Morozov’s translation are preserved with their humorous effect: “*I is choosing Chile... Human beans from Chile is very chilly*” [3, p. 66] – «Я вибрав Холландію... Людські чворіння з Холландії хвацько холоднаві» [10, p. 72]. “*He says Turks from Turkey is tasting of turkey*” [3, p. 22] – «Каже, що турецькі турки смакують, як курки» [10, p. 25]. The deliberate misuse of idioms and phraseological units within the narrative is of particular scholarly interest: “*Bug as a snug in a rug*” [3, p. 205] → (*Snug as a bug in a rug*) → «Як муха, глуха на два вуха» [10, p. 211]. “*Out of the window*” [3, p. 225] → (*Out of the question*) → «Це абсолютно не в моїх сливах» [10, p. 231]. “*Barking up the wrong dog*” [3, p. 144] → (*Barking up the wrong tree*) → «Це нам допоможе, як мертвому кадилак» [10, p. 150].

In conclusion, translating children’s literature is a highly complex task. The choice of strategy depends on the age group, the genre, and the interplay between text and illustrations. Domestication and cultural adaptation proved to be the most prevalent strategies, alongside the use of recoding in the translation of proper names. Through the technique of expressivation, it becomes possible to preserve the humorous and emotional effect of puns and wordplay. Translators never translate words in isolation, but whole situations. They bring to the translation their cultural heritage, their reading experience, and, in the case of children’s books, their image of childhood and their own child image.

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CORPUS ANALYSIS OF STRATEGIES FOR REPRODUCING INTERTEXTUALITY MARKERS BASED ON A PARALLEL CORPUS OF DAVID LODGE'S 'CHANGING PLACES' AND 'SMALL WORLD'

The relevance of the present research lies in the rapid development of corpus linguistics research, particularly within the scope of translation studies, and in the omnipresence of intertextuality within literary studies and contemporary culture.

The research aims to identify intertextuality markers and analyse their rendition strategies based on a parallel English-Ukrainian corpus of the novels 'Changing Places' and 'Small World' by David Lodge.

The object of the research is the notion of intertextuality.

The subject of the research is intertextuality markers in the novels 'Changing Places' and 'Small World'.