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**Орбан Емеше Шандорівна**

Студентки 4-го курсу

Освітня програма: «Середня освіта (Мова і література (англійська))»

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Науковий керівник:

**Лізак Катерина Михайлівна**  
доцент кафедри філології

Завідувач кафедри:

**Берегсасі Аніко Ференцівна**  
д-р габілітований, доцент  
професор кафедри філології

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Науковий керівник: **Лізак Катерина Михайлівна**  
доцент кафедри філології

Рецензент: **Барань Адальберт Бейлович**  
кандидат філологічних наук, доцент

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**Department of Philology**

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**LEXICAL TRANSFORMATIONS IN THE TRANSLATION OF ENGLISH  
FOLKTALES**

Level of higher education: Bachelor's degree

**Presented by:**

**Emese Orban**  
4th year student

**Education programme:** Secondary education (Language and literature (English))  
**Specialty:** 014 Secondary education (Language and literature (English))

**Thesis supervisor:** Kateryna Lizak, associate professor of the Department of Philology

**Second reader:** Adalybert Bárány, cand.of Phil. Science

Berehove

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## INTRODUCTION

The translation of folktales plays a crucial role in the preservation of cultural heritage. In order to produce a culturally appropriate folktale translation, translators must be able to use lexical transformations - an effective translation method, for adapting cultural and linguistic elements in folk narratives, especially in folktales.

The *relevance* of the study is due to the specific nature of folktales which originate in a certain national culture and undoubtedly carry a huge amount of cultural content, which is manifested in the names of characters, places, and language. In addition, folktales are narratives which very often include supernatural elements (dragons, talking animals, humans turning into animals, witches, etc.) Consequently, their translation creates an additional challenge to the translators, which is the translation of culture-bound words (*realia*), since folktales contain a reasonable amount of them. Realia words are words, that are intrinsically connected to a specific culture. These may be the names of cuisines, traditions, customs, celebrations, etc. The translation of these names is usually the subject of lexical transformations. Lexical transformations are the reconstructions of SL words in order to meet the norms of the TL community and to make them easily comprehensible.

A considerable amount of academic literature has been published on the topic of translation, folklore translation in particular. In the following, the most significant translation studies papers the present thesis is based on are presented. To begin with, one of the most prominent works that will be utilized in the thesis is K. Klaudy's *Languages in Translation* about the theory of translation and lexical transformations. This academic work contributed much to the development of translation theory by its comprehensible analysis of lexical transformations. Therefore, its significance is unquestionable in this thesis.

With regard to the issue of key approaches to translation and the most effective translation methods, *A Textbook of Translation* by P. Newmark will be considered in which he provides a guideline to the correct use of translation methods.

Among the scholars who have made substantial contributions to understanding the major issues in translation, are J. C. Catford and M. Baker. For instance, J. C. Catford's *A Linguistic Theory of Translation* investigates translation equivalency and it identifies its main categories, which contributes to the theoretical input of this thesis. Likewise, M. Baker's *In Other Words: A Coursebook on Translation* is a very important academic work, since it defines the problem of non-equivalency. Baker examines the central reasons behind them and she also enumerates a number of translation methods by which non-equivalent units may be appropriately translated

and these methods are supported by clear explanations.

I. A. Svidler's *Lexical Aspects of Translation* provides a comprehensible framework on translation theory, focusing on the effect of using lexical transformations. It demonstrates useful examples about the appropriate use of lexical transformations in translation. These examples will be presented in the research part of this thesis, which involves the analysis of the Ukrainian translations of two English folktales.

Among the scholars who have made substantial contributions to understanding the role of culture in shaping translation is K. Roth's *Crossing Boundaries: the Translation and Cultural Adaptation of Folk Narratives* in which he highlights the special characteristics of folk narratives and their translation. The author explains the differences between translating a text between closely related languages and between languages that are distant from each other. Therefore, it also plays a significant role in this thesis. Similarly, N. Rurangwa's *Translating Rwandan Folktales into English: A Culture-Based Analysis* also provides a significant framework on the translation of folktales. It presents the main reasons behind the connection of folklore, culture and language and it also demonstrates the special characteristics of folklore.

While these academic sources provide a significant theoretical framework, they lack comprehensive demonstrations of how lexical transformations function in folktales. Consequently, this thesis aspires to a certain extent, fill in this gap by investigating the application of lexical transformations in folktale translation.

Thus, the *object* of the thesis is the investigation of vocabulary-related transformations such as substitution, modulation, generalization, or concretization, etc translation.

The *subject* of the thesis is the function of lexical transformations in the translation of English folktales into Ukrainian.

Therefore, the *aim* of the thesis is threefold:

- to shed light on the most prominent translation theories regarding the use of lexical transformations in the translation of folktales,
- identify lexical transformations used in English-Ukrainian folktale translation,
- demonstrate the effectiveness of translations in conveying folklore-specific terms.

In order to achieve the set aims, the *tasks* of the thesis are outlined according to the following:

- critical analysis of the relevant academic literature,
- the presentation of the use of the different types of lexical transformations,
- the demonstration of the peculiarities of folktale translation
- the analysis of the use of lexical transformations in the Ukrainian translation of two English folktales: *The Story of the Three Bears* and *Jack and the Beanstalk*.

The thesis utilizes both theoretical and empirical methods, including analyzation, synthesis, comparison, classification and generalization.

The *theoretical value* of the thesis is the analysis of the most prominent translation theories, focusing on lexical transformations and the characteristics of folklore translation.

The *practical value* of the thesis is the demonstration of the main functions of lexical transformations and the demonstration of their significance in producing an adequate translation.

In the first part, the most prominent translation theories and the different types of lexical transformations will be presented.

In the second part, the peculiarities of the translation of folk narratives and the value of folktales will be demonstrated.

In the third part, Ukrainian translations of two renowned English folktales: *The Story of the Three Bears* and *Jack and the Beanstalk* will be presented and their use of lexical transformations will be analyzed.

In the context of interaction of cultures, translation is a source of information that reveals the originality of cultural values, customs and traditions. Thus, translation of fairy tales serves the purposes of intercultural communication and promotes mutual understanding between people belonging to different national cultures.



## **PART I**

### **THEORETICAL FRAMEWORK ON TRANSLATION AND ON THE USE OF LEXICAL TRANSFORMATIONS**

In this chapter, the definition of translation, the most prominent translation theories, the concept of translation equivalence and non-equivalency and finally, the most common types of lexical transformations will be demonstrated and analyzed.

#### **1.1. The definition of translation**

To establish a comprehensive theoretical foundation on the topic of translation, three key definitions of translation will be presented and discussed:

1. Newmark (1988, p. 5) defined translation as the transformation of meaning from one language to another, by retaining the unique features of the author's style. In this definition, Newmark emphasizes that accurately conveying the author's intended meaning is of utmost importance in translation.
2. Catford (1965, p. 20) described translation as the recreation of the original text (or source text, ST) in another language, in a way that it demonstrates the highest level of "equivalency". This definition conveys the general aim of translation, which is the rebuilding of the ST in the TL (target language), in a way that it resembles the original text as accurately as it is possible.
3. Bell (1991, p. 5) considered translation as the communication of a text's main message in a different language, by retaining the stylistic characteristics of the ST. In this definition, the stylistic equivalence is also highlighted, unlike in the previous ones. This suggests that Bell regarded the conveying of stylistic features as equally important as preserving the central meaning of the source text in the TT.

### 1.1.2. The most prominent translation theories

Before beginning the translation of a text, the translator must determine the most appropriate strategies to achieve the desired outcome. The first step is to choose one aspect of translation, which will determine the specific purpose and the whole process of translation.

Translation theory encompasses numerous significant and influential concepts proposed by scholars such as Klaudy, Newmark and Catford. This chapter will explore the principal theories of translation proposed by these scholars.

Kinga Klaudy (2007, p. 30-32) examined both the linguistic and extralinguistic elements of translation. She identified four linguistic components: the source or the original language (SL), the target, or the receiver language (TL), the source or the original text (ST) and the target text (TT). Additionally, she highlighted four extralinguistic aspects: the SL sender, the TL receiver, the translator and the historical, geographical, social and cultural contexts that influence both texts. She also attempted to define translation theory, which she described as a field of applied linguistics that explores the procedures, outcomes and roles of translation, considering all related linguistic and extralinguistic factors.

Newmark (1988, p. 20-47) significantly contributed to the development of translation theory, especially in identifying core methods and approaches. He differentiated between two main approaches: the first is the process of translating a text by its sequents, gradually, step by step (e.g.: word by word or phrase by phrase), and the second one is the process of translating a text holistically, as a whole unit. The former is typically associated with literal translation, since it relies more on intuition. In contrast, the second one is applicable for adequate translation, as it involves analytical methods. The following translation methods were proposed by him:

- Literal translation involves converting the grammar of the SL to the closest TL structures while maintaining literal word choices, sometimes neglecting conveying the pragmatic meaning.
- Faithful translation aims to preserve the main message of the ST constrained by the grammar of the TL.
- Semantic translation is similar to the faithful translation but it puts special emphasis on conveying the stylistic nuances of the ST.
- Adaptation is the most unrestricted type of translation and it is mostly used in the translation of theatrical texts. It fully transforms the cultural aspects of the SL to align with those of the TL, while preserving the emotional tone of the ST.
- Free translation retains the central message of the ST by reproducing its structure.

- Idiomatic translation also preserves the general message of the ST, but it integrates idioms and collocations natural to the TL.
- Communicative translation focuses on accurately transmitting the ST's meaning in a way that it feels natural to the reader.

Newmark (1988, p. 47) regards the semantic and the communicative methods as they best balance precision with efficiency. The semantic translation appears to him as a more author-centered method, whereas the communicative translation seems to be more audience-centered. It means that the semantic method aspires to convey the author's intended message as accurately as it is possible, by focusing on every little detail. On the contrary, one of the communicative method's aim is to convey the general meaning of the ST, while its other aim is to convert the ST in a way that it meets the requirements of the target audience.

Catford (1965, p. 21-23) discusses three aspects of translation equivalency: extension, level, and rank.

According to the extension of the translated text, translation equivalency has two categories:

- 1) full translation is when the entire ST is fully rendered into the TL, so every word or phrase is translated, no matter how long is the text;
- 2) partial translation means that some words or phrases are left in the SL, in order to introduce a sense of foreignness into the TT, or when their translation is not possible without an explanation.

Similarly, he analyzed translation equivalency according to the level of language which used in the translation and he identified two types of levels:

- 1) total translation is when the ST is translated in all of the language levels; so when it is completely substituted by the grammar, by the lettering and by the phonetic characteristics of the TL.
- 2) restricted translation is when the ST is translated merely in one level.

Finally, he emphasized that the rank of equivalency may be found at various levels of linguistic structure, ranging from individual words to entire sentences.

## **1.2. The definition of translation equivalency**

Learning about the concept of translation equivalence is one of the basic steps to understand the entire process of translation. Therefore, a comprehensible input will be provided in this section, compounding the definition of translation equivalency, the most prominent theories of translation equivalency, and the concept of non-equivalency.

Shuttleworth & Cowie (1997, p. 49) defines translation equivalence as "the interlingual counterpart of synonymy within a single language". In general, it is the similarity of two words from two different languages, in terms of meaning, style and grammatical structure.

Svidler (2021, p. 15-18) highlights that in the study of translation, the concept of equivalency has a principal role, since it affects the entire process of translation: to produce a reliable translation, the translator must preserve the original text's meaning, context, and cultural nuances. This is often achieved by the use of translation equivalents, where applicable. If a SL word has an equivalent in the TL, translation may be straightforward, without the need of a lexical transformation. Although it sounds simple, achieving complete equivalency is impossible. That is why translators strive to reach the nearest point to equality. Equivalents are considered to have two categories:

- full translation equivalents (where the meaning of the utterance of the SL and the TL components are equal to each other and may be found in professional dictionaries, since they are being accepted by the TL culture)
- partial translation equivalents (where some of the aspects of meaning (e.g. stylistic, grammatic, etc.) are not equal to each other in the SL and TL). It must be mentioned, that the equivalency of the main message of the SL and TL are at the utmost significance.

There is an opposite translation approach to equivalent translation, which is called the adequate translation. Svidler (2021, p.19) emphasizes that while equivalent translation prioritizes the similarity of depths in meaning between ST and TT, adequate translation focuses on the naturalness of TT, and on its communicative influence on the audience. The distinction of the two may be easily recognized in practice. Equivalent translation focuses on the exact rendering of the ST's meaning, in a way that the two words or phrases are equivalent in their amount (e.g. the same amount of words are used in the translation), in their grammatical structure (e.g. the same word class is used in the translation) and in their style. Adequate translation on the other hand, aspires to reach identity between the two texts by making several changes in the translation, in order to sound more natural in the TL. Both methods have their own advantages and disadvantages, but the mostly debated one is the equivalent translation.

### **1.2.1. The most influential theories and categories on translation equivalency**

To provide a more comprehensible framework of translation equivalence, two major theories will be presented and analyzed.

The first theory to be discussed is Nida's dynamic equivalence theory. Eugene Nida was an American linguist, who developed the dynamic equivalence theory of Bible translation.

The central concept of Nida & Taber (1969, cited by Hoang, 2006, p. 13-14) is the importance of preserving the characteristics of the original text, by accurately conveying the intended message of the author. Another basic foundation of his theory is that the form of a text should be secondary, compared to the meaning of it. Therefore, he stated that the translator may allow himself to change the structure, if it is the only way to accurately render the central meaning of the ST. Nida supported this statement by emphasizing that all languages have their own peculiarities regarding the form, which should be conveyed in the translated text as well.

Nida (1964, cited by Fawcett, 1997, p. 56-60) distinguishes between two kinds of equivalents: formal equivalence and dynamic (functional) equivalence. The central aim of the translator who seeks to reach a formal equivalence between the ST and the TT, is to convey the main message of the original text. On the other hand, creating a functional equivalence between the two texts makes it possible for the translator to have a similar impression on the target culture, like the original text had on its own culture. In other words, the main concept of his theory is the focus on conveying the original text's meaning as accurately as it is possible, in a way that it sounds natural in the translation as well. The main strategies Nida (1964, p. 139, cited by Fawcett, 1997, p. 57) attempted to use is the constant repetition of certain elements to put special emphasis on them and the reconstruction of the order of the sentences, which do not follow the chronological order of the reality.

Consequently, to indicate the importance of the theory, Nida (1964, cited by Dollerup, 2009) put the translation of the Bible into focus, as it is one of the most important documents in the world and must be translated as faithfully and naturally as it is possible. He explained the reason for writing his book *Toward a Science of Translating* (1964), as an initiative to demonstrate the results of the research in anthropology, psychology and linguistics at the time and as an attempt to incorporate those results into his research about the development of Bible translation.

Яроченко (2021, p. 39) enumerates four major categories of equivalents: complete, partial, absolute and relative. Complete equivalents possess the identical meaning in both languages and they are also equal in the number of their meanings. Partial equivalents possess one identical meaning of a word and two or more other meanings that are not related to each other. Absolute equivalents have equal meanings in terms of the real-world object which they refer to and in terms of style as well. On the other hand, relative equivalents only possess the referential meaning of the word.

### 1.2.2. The notion of non-equivalency and its main categories

There exists two reasons for the use of lexical transformations: linguistic (differences between the language system of the SL and the TL) and extralinguistic (culture-bound words, lacunas and realia). This subchapter will focus on the difficulties of translating culture-specific words and expressions.

One extralinguistic difficulty in translation is the concept of *lacunae* (or cultural gaps), which was discussed by Ertelt-Vieth (2003). According to him, lacunae are referring to words or expressions that do not correlate with each other in different languages. They are not fixed meanings, since their meaning is situational and they evolve over time, influenced by historical developments, personal experiences, and subcultural variation. Likewise, they have two general aspects: linguistic - a lack of a word or expression in the TL for a SL one; extralinguistic - a lack of a concept in the TL for a SL one. Ertelt-Vieth (2003) identifies four principal categories of lacunae:

1. Mental – they represent the discrepancies between the perspectives of two cultures. Since most cultures live distantly from each other, they are affected by different environmental circumstances, beliefs and behavioural norms. These factors play a significant role in the occurrence of misconceptions between different cultures.
2. Cultural gaps related to activities are voids in the concept of certain activities (communicative habits, agricultural habits, etiquette etc.) between different languages. Since most of the activities are subject to the climatic features of certain regions, these gaps are also affected by the environmental circumstances, just like the previous example.
3. Cultural gaps related to objects demonstrate the absence of certain objects in two cultures. For instance, there are lacunas of agricultural tools, lacunas of the human body, lacunas of geographic places, etc. Similarly to the previous examples, these voids are also influenced by the varying environmental circumstances.
4. “Axiological” gaps - they are gaps in cultural meanings between different languages. These represent the discrepancies between the central values of different cultures.

The translation of lacunae creates a special challenge to translators and the possibility of their adequate translation is still under discussion. What remains certain is that there are two major approaches by the translation of these gaps may be conducted. Translators have two options: to translate all of the cultural gaps in the ST by using explanations, or to make certain modifications in the ST, to meet the needs of the target audience.

Furthermore, there is another extralinguistic challenge of translating non-equivalent units, which is the notion of *realia*, which are words that are intrinsically connected to a specific culture. Unlike lacunas, they are not gaps in the TL to a language unit of a SL. According to Jamshid (2022), *realia* have the following main categories: names of animals, art, work, agricultural tools, institutions, ethnic groups, social terms, military terms, objects that are related to the everyday life, education terms, measures and currency terms, traditions, history terms, titles, proper names and geographical names.

Originating from Latin, where it simply meant “the real things”, the term *realia* gradually shifted in meaning to refer not to the physical objects themselves, but to the words in language that denote culture-specific objects, rather than referring to the objects themselves. According to Ischenko (2012), *realia* may be translated by four methods:

- transliteration or transcription (imitating the sounds of the SL by means of TL letters or sounds);
- neologisms (e.g. calques; it is the process of translating a borrowed word);
- replacing a *realia* of the SL with a *realia* of the TL;
- approximate translation (e.g. generalization, description, explanation; it is similar to lexical transformations).

It is important to mention here that it is the translator’s responsibility to recognize the need to adapt the ST in order to align with the cultural nuances of the target culture. Thomson-Wohlgemuth (1998, p. 32) emphasized that no matter how simple it may sound, it is a more complex task than that, since the adaptation process must be balanced, which may be especially challenging at times. There is always the possibility of altering the most significant features of the content by mistake, which distorts the original meaning and it may be interpreted as a demonstration of a kind of disrespect towards the source culture.

According to Romaniuk (2019), when the translator’s aim is to contribute to the creation of a natural flow for the target audience, by preventing grammatical inconsistencies as well, then the best method to be used to translate both lacunae and *realia* is lexical transformations, since they are able to create a natural tone to the target culture.

### **1.2.3. The concept of semantic fields and its relation to non-equivalency**

According to Baker (2018), in order to be able to understand the origin of the problems of non-equivalency, the first step is to understand the concept of semantic fields, which is strongly connected to the reason behind the non-equivalency of different expressions.

Every language in the world has different categories of words, which relate to different kinds of concepts. These categories are called "semantic fields" (Baker, 2018, p. 17) that convey abstract ideas. A huge variety of fields are similar in all languages. The words and expressions that belong to these categories are called "lexical sets" (Baker, 2018, p. 17). In semantic fields, specific words follow each other, based on their particularity. For example: In the field of animals, the word "animal" is a broader term while a word like "cheetah" is a narrower one, since it refers to a category of animal species. Baker (2018, p. 18) considers that the main reason for non-equivalency is the divergence between the semantic fields of different languages, which is due to their tendency to categorize the words in separate ways.

Baker (2018, p. 19-24) identifies the following categories as the most usual instances of non-equivalency:

- The meaning of the word of the SL is intricate - there are some words, which exist in one word for a culture, while it requires a whole definition in another one in order to be understandable to the target community. For example, the traditional Ukrainian dish "varenyky" requires an explanation in an English translation, since it is not recognized among the English speakers.
- Terms that represent the peculiarities of a culture - this problem was previously mentioned under the term of lacunae, which means the absence of a SL's cultural phenomenon in the TL. For instance: the translation of the expression "Orwellian" (it originates from the renowned English writer's, Erick Blair's pen name, which may be used to refer to anything that resembles a totalitarian system) would be difficult to translate.
- Missing concepts across languages - it is the occurrence of a SL object in the TL as well, but it refers to the lack of the notion of that object. It is one of the most challenging instances of non-equivalency, since it is the translator's responsibility to decide if there is a need to create a new word or expression in the TL, or if it is enough to provide an explanation. Likewise, if he creates a new word, it probably will not be standardized after only one instance of use.
- The absence of a general word of an object in the TL or the absence of a specific word - e.g. the English "grandparent" has no equivalent in the Ukrainian, since it has two separate expressions to define the grandparents in general "дід" (grandfather) and "бабушка" (grandmother).
- Differences in how the world is viewed - this is the phenomenon of the difference between the physical perspective of the SL and the TL in an example sentence or word.



As peculiar as it may sound, even the physical perspectives of certain cultures may be different. For example: unlike most of the European countries, England follows the “left-hand traffic rule“, which may cause misunderstandings between them and the countries which follow the “right-hand rule“.

- Divergence between the lexical coverage - there are some phenomena, which are differentiated with more than one expression in one language, while they are not differentiated in the other language. The reason for this is that certain cultures have more than one type of a certain object than other cultures.
- Varieties in structure - there are suffixes and prefixes in the SL that do not exist in the TL, therefore the same word does not exist in both languages, e.g. the English prefix “un” does not exist in the Ukrainian language.
- Discrepancies in the frequency and aim of the usage of certain forms - there are some forms in the SL that are used for other reasons, and in different cases than in the TL. For example: English has the progressive tense to express an ongoing action, whereas Ukrainian does not have this tense, that is why it uses merely the Present Simple with indicating words like "зараз" (now), therefore "I am reading a book" may be translated correctly as "Я читаю книгу зараз”.
- Discrepancies about the impression of the SL and the TL culture about the same phenomenon - since all cultures have different viewpoints about certain concepts, their choice of word use reflects different impressions.
- Loan words in the ST - there are some cases, when loan words are used in a ST, in order to produce a sophisticated effect to the text, or to refer to the same concept, when the given language lacks a name to that specific concept, e.g. “футбол” is a loanword from the English “football”. These expressions are challenging to translate, since they already derive from another language.
- False friends are words or expressions, which have an identical form in some languages but differ in meaning, therefore they may be easily misinterpreted. The smaller the difference is, the bigger is the possibility of misuse, that is why translators need to explore their most accurate meaning and they need to aspire to convey the loan word's precise meaning.

In summary, these examples reflect the most frequent problems of non-equivalency. According to Baker (2018, p. 24), the most important aspect of solving the problems of non-equivalency is conveying the core words and phrases, which is crucial to understand the meaning

of a SL word in the TL. In the following chapter, one of the most successful solution to the problem of non-equivalency will be provided.

### **1.3. The use and the main categories of lexical transformations**

As the title suggests, the concept of lexical transformations is the central topic of this thesis, therefore it will be thoroughly analyzed.

Lexical transformation is the transformation of an SL word to meet the norms of the TL audience. In fact, they are the rebuilding of the words in the SL. Their use is necessary, when an SL word has no direct equivalent in the TL. According to Svidler (2021, p. 96), the need for lexical transformations is affected by three different aspects:

1. Different varieties of viewpoints about objects - different cultures often have diverse perspectives on even the most basic objects or abstract concepts, influenced by their distinct environments and experiences. It explains why no two languages are identical in the world and why they use varying expressions to describe the same objects or concepts.
2. Different semantic structure of the SL and the TL - most of the words that have the same meaning in the SL and the TL, differ in the semantic structure, causing dissimilarities in translation. It means that while two words may mean the same theoretically, they do not always mean the same in use.
3. Different tendency to create collocations - it is the difference between the way of building collocations in the SL and in the TL. Due to the distant semantic structure of languages, the translation of collocations is also a very difficult task. Likewise, the variation of collocations also differs in two languages. For example, English has more collocability than Ukrainian. In the translation of English collocations into Ukrainian, the usual procedure is the replacement of adjectives with other adjectives, while leaving the verbs unchanged. Moreover, a special challenge is the translation of a collocation that was established by a writer.

When these instances occur between the SL and the TL, then the translator might need to consider using lexical transformations. Due to the diversity of a language, there are several types of lexical transformations, which may be used in different situations. Svidler (2021, p. 96-104) enumerates the following ones:

1. Antonymic translation - the main concept of this transformation to use the opposite word of the SL in the TL, if it sounds more natural than the original expression. It has three categories:

- Negation - when a word or a collocation without a negative suffix is substituted with a word or collocation with a negative suffix, e.g. "He is careless" - "Він неухважний" (He is not attentive).
  - Affirmation - when a word with negative suffix replaced with a word without a negative suffix, e.g. "The book is not bad" - "Книга хороший" (The book is good).
  - Elimination of the negative parts in a sentence - it is the abolishment of negative parts of the ST in the TT. For example: "He is not without talent" - "Він талановитий" (He is talented).
2. Concretization (narrowing of meaning) - it is the replacement of a general word from the SL, with a more specific one in the TL. This type of transformation is often used in the case of abstract words. English has five types of abstract words:
    - Numerous nouns formed by specific suffixes (e.g. *loneliness*, *brotherhood*)
    - Abstract words which have no equivalents (e.g. *passion*)
    - Generalizing words have no equivalents (e.g. a thing, a place).
    - Words of wide meaning (e.g. a point, a thing)
    - Words of wide meaning which have become “deictic signs”, as Svidler (2021, p. 97.) calls them; e.g. anything, somebody.
  3. Metonymic translation - it is the transformation of meaning, when there is no direct equivalent, but a continuity of notions. It is very often occurs, when the ST uses a metonymy, which may not be understandable if it is translated literally in the TL as well. For example: "He read Shakespeare" - "Він читав твори Шекспіра" (He read the works of Shakespeare). "Shakespeare" is used here metonymically to refer to his works and the Ukrainian substitutes the word with the expression "the works of Shakespeare" to make the meaning more clear.
  4. Generalization (broadening of meaning) - it is the replacement of a specific word with a general one in translation. Some English words have highly context-related words, which have a wide meaning and they may be used in a great variety of contexts: piece, place, thing, affair, stuff, etc. Likewise, the verbs with wide meaning must be translated carefully as well, often by using a concrete verb or a collocation in the TL.
  5. Paraphrasing - it is the reconstruction of a phrase or a sentence, when none of the other lexical transformations may be used. However, they are very often used besides another type of lexical transformation.

6. Addition - in this method, additional phrases are provided, in order to be more comprehensible for the target culture. It is the addition of a concept, not just a word or an expression.
7. Omission - it is the elimination of certain elements from the ST when they may not be rendered in the TT, or when they are unnecessary.
8. Compensation - it is the compensation of lost units of the ST during translation, by adding these elements to the TT in some other place with some other strategies.

Klaudy (2007, p. 183-187) also provided a well-organized and comprehensible study of lexical transformations. She referred to all categories of lexical transformations as “lexical transfer operations”, which was a great step in the evolution of translation studies. According to her, lexical transformations are different from translation methods. She produced a comprehensible definition of them, in which she highlighted that lexical transformations evolved by the work and the development of skilled translators, who experienced difficulties in translating culturally coloured words, which are only understood by a specific community. According to her, the role of these operations is to retain the sense of the ST in the translation, which is the relationship between the TL and a certain element of reality of the SL. This relationship may be only created by making certain modifications (operations) on the ST. Furthermore, she enumerated ten groups of lexical transfer operations: distribution of meaning (or division), total transformation, contraction of meaning, narrowing of meaning (concretization or specification), broadening of meaning (generalization), omission, compensation, addition, exchange of meaning (lexical substitution) and antonymous translation. Since most of these transformations were already analyzed, only the “contraction of meaning”, the “distribution of meaning” and “the total transformation” will be mentioned.

Klaudy (2007, p. 214-216) defined lexical contraction (condensation or accumulation) as the process whereby multiple lexical items of the ST are condensed into fewer elements in the TT. This kind of operation is necessary, when there is great difference between the word formation processes of the SL and the TL.

Distribution of meaning (or division) is considered by Klaudy (2007, p. 223) as the opposite of contraction, since it is the accumulation of one word or phrase in the ST with two or more than two words or phrases.

Total transformation is described by Klaudy (2007, p. 282) as the substitution of the overall meaning of the word in the SL, with a word which has another meaning in the TL, which belongs to the same semantic field. It sounds very similar to lexical substitution, but it is in fact different from it, because in the previous one, there is a kind of logical connection between the

element of the ST and the element used in the translation. Total transformation is necessary, when there is a great cultural difference between the two language communities.

Karanevych & Kutsa (2018) have also published a significant article about lexical transformations, since they provided some additional information about them. Their most significant contribution involves the demonstration of seven groups of topics which often demand the use of generalization: names of trademarks, names of food, names of characters, names of services, the indication of height or size, geographic names and the names of games. Likewise, they defined one of the most basic lexical transformations, which is lexical substitution. Lexical substitution is the replacement of a word in the SL, to fit the norms of the TL. According to Karanevych & Kutsa (2018), they are often used when transforming measuring scales or metaphors. Additionally, they discussed the concept of compensation in more detail as well, since they identified six main ways of stylistic language use, when compensation may usually be indispensable: social dialect, alliteration, onomatopoeia, semantic development, individual peculiarities of character's speech and wordplay.

This chapter provided a framework about the most significant theories of translation. A translator's task is to provide an accurate and an appropriate translation of the original text, in a way that it conveys the main message, the stylistic and grammatical characteristics of the source text in the target language. It may be especially challenging, when there is a great difference between the cultures of the two languages, but all of the problems may be solved with the help of different translation methods, including lexical transformations. In the following chapter, the thesis will focus on the unique features of folklore texts and on the challenges in the translation of folktales. Several prominent and contemporary theories will be presented and discussed.

## **PART II**

### **THE PECULIARITIES OF FOLKLORE TRANSLATION**

Folklore texts, especially folktales contain a reasonable number of non-equivalent words and expressions (realia and lacunae), which are usually the subject to special translation methods like transcription or transliteration. In addition, the use of lexical transformations may also be beneficial in their translation.

The translation of folklore requires a careful attention. Therefore, it needs to be investigated before beginning the translation process. It is evident, that folklore is strongly connected to language and culture, since it is disseminated by means of a language and it conveys the most important values of certain cultures.

Firstly, this chapter will examine the connection between language, culture and folklore.

Secondly, the most common characteristics of folklore will be discussed.

Lastly, this chapter will provide a definition of folktales, their most common characteristics and the most general translation approaches to their translation.

#### **2.1. The connection between language and culture**

In the world of folklore, culture and language are also principal notions, since all of them have a close relation to each other. Folklore may not exist without the sense of language or culture, as it is narrated within a specific set of linguistic and cultural codes, which makes it a unique genre. Thus, the translation peculiarities of folklore may not be analyzed without discussing its connection to language and culture.

Language is the very basic component of human relationships, since it enables communication and fosters connections between individuals. By means of a language, the human kind is able to exchange ideas, to express emotions and to provide a cultural heritage.

Culture includes specific beliefs, customs, traditions and behaviour patterns that belong to a certain layer of society. The notion of culture conveys a sense of belonging, which is also important in the lives of the humans, since it plays a crucial role in preserving their achievements. In addition, it is a complex phenomenon, therefore it needs to be examined by certain kinds of approaches in order to provide a comprehensible definition of it. Therefore,

Katan (1999, p.18-20, cited by Rurangwa, 2005, 15-16) suggests four categories of approaches to the study of culture:

- “Behaviorist“ perspective - it studies the beliefs, customs and social etiquette that is related to a specific culture.
- “Functionalist“ perspective - it analyzes the reasons and intentions behind the behavioural patterns of different cultures; it is strongly connected to the environmental characteristics of their region.
- “Cognitive“ perspective - it studies the mental process of a certain culture and their viewpoints about their environment and the special features of their lifestyle.
- “Dynamic“ perspective - it is the ability of certain cultures to analyze their own culture, so that they can compare it to other cultures and reflect on themselves and learn from others.

Roth (1998, p. 246-247) also studied the relationship between language and culture and he discovered four types of relation between them:

1. the translation of folklore texts in the same language or between closely related languages under the same cultural environment (this relation demands the translation of sociolects or dialects);
2. the translation of folklore texts in the same language or in closely related languages belonging to different cultures (in this relation, cultural adaptation is the usual translation process);
3. the translation of folklore texts within the same cultures but in different languages (this relation usually appears at multinational empires or at multiethnic states);
4. the translation between different languages under different cultures (it is the most challenging instance of translation, and it usually requires the rewritten version of the SL text, in order to fit the target culture's needs).

Although language and culture seemingly complement each other, there remains a key difference between them. Languages may be spoken across different countries by various cultures, whereas cultures may exist among people speaking different languages. The following examples will demonstrate this difference. According to Roth (1998, p. 247-248), folklore texts may be translated within five types of contexts:

- translation in the same territory - it is the context of different regional dialectal or sociolectal variations, since it occurs in one region;
- translation in the context of border regions - the citizens, who are from these countries are routinely navigate between two or more languages;

- translation in institutional settings - the translation procedure at this level is reasonably simplified, which highlights the need for a more comprehensive study which would enable development;
- translation in the context of distant countries that have a close relation to each other - in history, it usually meant the translation of the colonized or the colonizer language;
- translation in the context of distant countries - since they have no close relation to each other, translation is very difficult in this context.

In brief, language may be interpreted as certain codes covering entities, objects and concepts, and these codes are created and utilized by a specific culture, which is the community of people, who share the same beliefs, customs, traditions and habits. Consequently, they have a significant connection to each other.

### **2.1.2. The connection between folklore and language**

Folklore is the documentation of traditions, beliefs, customs, manners, superstitions and proverbs that belong to a specific culture.

Simpson & Roud (2000, p. 130-131) explains that folklore was underestimated by the intellectuals in the beginning and it was only associated with the uneducated proletarians, whose lives were considered to be motionless. They were also considered to be incapable of mental and technical development, unlike the aristocracy. Consequently, the source of their entertainment became the story-telling. These stories included elements from reality and elements of their imagination as well. As a matter of fact, these stories played a significant role in the preservation of past traditions and are recognized today as folktales. Over time, in the 1950s and 1960s, folklore started to gain appreciation. The intellectuals of those times recognized that past traditions are still significant in the present as well, thus folklore should be further studied. This event contributed to the development of folklore studies, which strengthened the national consciousness of certain cultures. Likewise, it made it possible to preserve the cultural heritage and to recognize the archaic characteristics of a language.

It is evident, that language and folklore are also closely related, since folklore may not exist without the sense of language, as folklore is spread by means of language. Likewise, the rapid development of language may be considered as the effect of the creation of folklore, since it strengthened the relationship between the humans by its colourful stories. Folklore texts represent the peculiarities of language use, which took place in the previous centuries. Therefore their connection is also significant in the study of a certain culture's history.



### **2.1.3. The connection between folklore and culture**

Folklore is a “mirror“ of culture - this expression was firstly used by Franz Boas (cited by Bronner, 2007, p. 54) who is perceived as the father of modern anthropology, but it is also highly used by Dundes, who is a respected teacher and folklore researcher. The main concept of this expression is that folklore sheds light on the depths of a culture, since it demonstrates its viewpoints, religious beliefs, superstitions and customs.

Folklore may not exist without culture, since the main aim of folklore texts is to present cultural characteristics. Since all cultures are subject to different environmental changes, they have different impressions about the world in general as well. These discrepancies are depicted in a comprehensive and creative way in folklore texts. By the means of folklore, one may learn about culture in an unconscious and amusing way, which makes the learning process more beneficial.

Similarly, culture may not be the same without folklore, since the history of the cultural traditions would be possibly forgotten without the legacy of folklore. There are two main reasons for this, and the first one is that the human brain is constantly rewriting its memories, which makes it impossible to preserve all the past traditions. The second reason is that the world is constantly evolving and the characteristics of the past traditions are underestimated, therefore they are becoming forgotten. Consequently, the narration of folklore texts are the only means which may assure the preservation of traditions.

### **2.2. The most common characteristics and functions of folklore texts**

In general, folklore is a literary genre, involving narrations focusing on cultural characteristics, beliefs, traditions and customs. The research and the spread of folklore is the central task of folklorists. The translation of folklore texts cause additional challenges to translators, because during the translation of folktales, they face certain kinds of additional problems, including the translation of culturally coloured words, dialects, metaphors, wordplays, alliteration.

Roth (1998, p. 245) emphasizes that the role of the folklorist may extend to a lot of editing, which means replacing one genre to another, an oral text to a written text (transcription) and a dialect to a standard language. Although these modifications are very often necessary, it does not mean that they are indispensable in all of the instances. That is, because when two cultures are close to each other, the translation of their text does not demand complex modifications, like those cultures, who are very distant from each other.

Folklore is a very broad term, since it is more than just the documentation of the unique features of certain cultures. It also involves all the objects, values, beliefs and works that is possessed by a certain group of people. According to Dorson, (1972, p. 2, cited by Rurangwa, 2005, p. 10) folklore may be classified into four categories: oral literature, material literature, social folk custom and the performance of folk arts. "Oral literature" involves the narration of folktales, folk songs, folk poetry, proverbs, riddles, myths, legends, etc. "Material literature" includes all the traditions and experiences that different generations share with each other as heritage. These are skills and the lessons of the older generation, related to farming, housekeeping, fishing, hunting, clothing and recipes. "Social customs" integrating traditions relating to marriage, religion, birth, death and holidays. "The performance of folk arts" concerns the presentation of folk art. A translator of folklore texts must have a detailed knowledge about all these categories in both of the source culture and of target culture in order to produce a faithful and a comprehensible translation.

It is evident, that folklore has a great impact on society, since it contributes to preservation of past traditions, which greatly affects the beliefs of the contemporary society as well. Therefore, its existence is very significant. Dundes (1965, p. 279-298, cited by Rurangwa, 2005, p. 10-12) investigated the main functions of folklore and he enumerates the following ones:

- Entertainment - folklore may serve as an amusement, both to the audience and to the narrator as well, because it usually includes entertaining and intriguing turns in the stories.
- Disseminating the culture - it may also function as an example of cultural beliefs, customs and traditions which may contribute to the intellectual development of the society.
- Education - one of the main aims of folklore is to educate the youth about beliefs, appropriate behaviour patterns and customs. Likewise, its role is to guide them to follow the right path, which usually involves moral lessons like: "Be good"; "Be fair"; "Be just".
- Preserving the cultural norms - one of the main function is to retain the process of sharing and creating folklore, since if they are not shared anymore, the past traditions are likely to become forgotten.

### **2.3 The main characteristics of folktales and their translation**

Folktales are one of the most important examples of folklore texts, since they are also famous among the younger generation, besides the adulthood. They educate and entertain the

individual at the same time, by narrating stories involving culture-specific beliefs and customs. Therefore, their significance is evident in the preservation of past traditions. However, their translation is especially challenging due to their demonstration of realia. This chapter will highlight the unique features of folktales and the two main approaches to their translation: domestication and foreignization.

Folktales are narratives which very often include supernatural elements (dragons, talking animals, humans turning into animals, witches, etc.). They were told orally and were later recorded in writing. The name of the tellers of the folktales are unknown, so they are regarded as the work of the culture. In addition, they serve as the demonstrators of certain characteristics of a specific culture. Since most of the elements of folklore texts (symbols, metaphors, motifs, traditions, beliefs, etc.) are related to a specific culture, Roth (1998, p. 250) refers to the translation of folktales, as "an intercultural discourse through which text on one cultural code is transformed and assimilated into another cultural code on all these levels". At "these levels", Roth (1998, p. 250-251) meant the significant attributes of a text, which he established according to his own experience and viewpoints:

1. In "the level of language", the special characteristics of a language are analyzed: the structure, the grammar, the collocability, and the narrative techniques.
2. "The level of style and performance" examines the narrative style and the narrative techniques of a text.
3. "The level of semantics or of socio-cultural content and meaning" focuses on rendering the beliefs, customs and habits besides the main message of the text, which often results in additional changes in the TT, since the target culture is usually unfamiliar with the depths of the source culture.

One other principal topic in the concept of folktales is the definition of motifs. Motifs are recurring elements bearing important cultural significance. Thompson (1946, p. 415-416) classifies them into three categories: recurring characters (gods, kings, beasts, animals, evil stepmother, little children); objects involved in the background of the action (magic spells, unique clothes, unusual concepts, lucky charms, curses); and common narrative events in the plot, which are the most widespread types of motifs. Remarkably, many cultures around the world share these motifs in their folktales, suggesting a shared perception of values and beliefs.

Folktales have different categories, according to the content of their plot development. There are folktales which are entirely fictive, whereas some folktales involve

realistic elements as well. Despite the fact that most of their elements are fictive, they demonstrate the real beliefs, customs, habits and traditions of a culture. Thompson (1946, p. 7-10) examined the plot development of folktales and he identified the following categories:

- One of the main categories is the “*German Märchen*“, which contains imaginary characters who occur in fictive and in extraordinary places. Typically, these tales present a hero, who miraculously destroys his enemy, and earns a reward for his bravery, such as the love of a princess and the ownership of a kingdom.
- Another type is the novella, which although also involves fantastical elements, is grounded in real-world conditions of settings, unlike the Märchen.
- Hero tales depict extraordinary characters who encounter several adventures throughout the story. They are usually involved in fights against powerful creatures, like dragon or bears.
- Local legends recount supernatural local occurrences considered truthful to the community. The contemporary equivalents of these are the gossips.
- Explanatory tales attempt to explain the origins of living creatures or natural features, for instance, how a river formation came to existence. The main stylistic element of these stories is personification, since most of the creatures are endowed with human characteristics.
- Animal tales are tales, where animals are the main characters and they are endowed with human characteristics, and when animal tales impart a moral lesson, they are called *fables*.
- Lastly, humorous anecdotes feature a clumsy hero, whose mistakes lead to amusing consequences.

Building on this, Norton (1987, p. 203-204, cited by Rurangwa, 2005, p. 20-21) enlisted six types of subcategories, according to his viewpoints:

- 1) cumulative (it involves a reasonable amount of repetitions);
- 2) humorous tales (it entertains the audience by humor);
- 3) beast tales (it involves stories about the relationships between beasts and humans);
- 4) magic or wonder tales (they include magic);
- 5) “pourquoi“ tales (they tell the birth of nature);
- 6) realistic tales (they tell a slightly realistic story).

Finally, it should be mentioned that folktales have their own unique atmosphere, which appears to be created by under the effect of certain factors. According to Olrik (1919,

cited by Thompson, 1946, p. 456), these are elements, which continuously appeared in most of the folktales and they may be seen as certain kind of rules. He enlisted nine of them:

1. Folktales usually have a linear timeline: first, it has a short presentation into the main conflict; then it is followed by the development of the conflict; then comes the peak of the story (the climax), and finally comes the solution of the conflict (the conclusion).
2. Repetition is a significant instrument in folktales, since their use makes the plot simpler.
3. There are only two characters who are having a significant role in one scene.
4. The main conflict usually involves contradictory characters who face each other.
5. If two characters are very similar, they are usually weak at the beginning of the story, then they become strong and evil at the end (they are usually twins).
6. The most underestimated persons become the most successful ones.
7. Only the relevant features of the characters are demonstrated.
8. The plot always focuses on one story at the same time.
9. In the plot of the story, the borders between similar features are shallow.

These are the most significant characteristics of folktales. A translator must be aware of these in order to be able to master their translation skills in the case of folktales as well. Likewise they should possess knowledge about the two principal translation approaches, which are domestication and foreignization. According to Venuti (1995, cited by Shuttleworth & Cowie, 1997, p. 44), domestication is the substitution of the cultural characteristics of the ST with the cultural characteristics of the TL, while preserving only the main message of the ST. On the other hand, Venuti (1995, cited by Shuttleworth & Cowie, 1997, p. 59) described foreignization as the preservation of the SL's foreign essence and the focus is on the target culture. In this type of translation method, only a few modifications are used, in order to produce the TT in a way that it profoundly mirrors the unique features of the ST.

Although Thomson-Wohlgemuth (1998, p. 37) does not mention the concept of domestication and foreignization precisely, she establishes a parallel between domestication and translation for children; and she also establishes a parallel between foreignization and translation for adults. Based on her dissertation, domestication appears to be the best method to translate for the younger audience, since their brain are not developed enough to be able to comprehend a reasonable number of references to another culture. On the other hand, foreignization is more suitable for adulthood, since adults are already able to absorb all the information that is intrinsically related to a foreign culture.

## PART III

### RESEARCH METHODOLOGY

#### 3.1. Aims of research, methodology

The central aim of the research was to investigate the role of lexical transformations in the translation of English folktales. It aspired to demonstrate the significance of employing lexical transformations in the case of the absence of lexical equivalents and in the case of realia in the TL.

The research aimed to determine which categories of lexical transformations (e.g. generalization, concretization, antonymic translation, etc.) may be employed in certain situations.

In order to reach the set aim, two Ukrainian translations of the following English folktales were analyzed: *The Story of the Three Bears* and *Jack and the Beanstalk*. These are renowned English folktales, therefore they are accessible for most cultures.

The method of the research was to analyze both the translation and the original text with the help of the relatable academic literature. Another task was to determine the reason for the use of certain lexical translations.

#### 3.2. The analysis of the translation of *The Story of the Three Bears*

There are probably only a few individuals who are not familiar with the plot of the well-known folktale, *The Story of the Three Bears*. The version that was used was collected by Jacobs (2005, p. 60-63). The story of this version centers on an elderly woman, who intrudes into the house of three bears during their absence. When she enters the house, she notices the food on the table and she eats from each of the bowls, then she tries each of the chairs and each of the beds as well. In each situation, it is always the smallest item that she finds most suitable for her size. When the bears finally go home, they are astonished by the traces of the old woman and they find her sleeping in the little bear's bed. As soon as she wakes up and notices them, she escapes through the window.

The Ukrainian translation of this folktale was produced by О. ІВАНЕНКО, which is on the webpage called *Казка. укр.*, under the title *Три ведмеді*, and it was translated according to the concept of domestication, since she focused more on creating an appropriate tone for the target audience, rather than conveying the meaning and the style of the original text as faithfully as it is possible.

It is a well-known fact that folktales were told initially by the adulthood, for the reason to entertain each other and those folktales usually contained elements that were not suitable for the younger audience. Consequently, most folktales were reconstructed or rewritten to be appropriate for the children's moral development. It is evident in the translation of this particular folktale, since little modifications like replacing the old woman's character with the character of a little girl, were probably made because the translator aspired to make it more relatable for the younger audience. In the analysis, there will be used several direct citations from the text of the original folktale in the collection of Jacobs (2005, p. 60-63) and from the text of the Ukrainian translation, produced by Іваненко (Trans.) (n.d.) on the webpage [URL1](#): *Казка. укр*. These examples of the use of lexical transformations were found in the Ukrainian translation of the English folktale *The Story of The Three Bears*:

**Total transformation** (logically unrelated substitution)

The original character, the "little old woman" was substituted with the character of a little girl, or as in the translation, "дівчинка". As it was previously mentioned, the character of a little girl is more relatable for the children audience, since it is more likely that they would identify themselves with someone their own age. Another reason for this modification might have been that the ST contains insulting comments about the old woman's appearance, which sets a negative example about the right behaviour with elderly people.

The name of the food in the folktale which the bears cook is "porridge", which was replaced by a Ukrainian food named "юшка" in the transition. "Юшка" is a kind of Ukrainian soup. The translator probably used this transformation to make the situation more comprehensible for the target audience, since "юшка" is a culture-bound term which is strongly connected to the Ukrainian culture.

The previous transformation resulted in the replacement of the expression "to have breakfast" from the ST with the expression "обідати" (to have lunch). This substitution was probably used, because the use of "юшка" (soup) in the translation, which is normally eaten for lunch.

**Generalization** (broadening of meaning)

The expression of "porridge-pot" was also transformed into "миски" (bowl), since soups are usually eaten from bowls. In addition, its use is not as specified as "porridge-pot".

In the translation, the expression "wooden spoon" was translated to "ложка", which is a more broader term. In the ST, the use of "wooden spoon" has a special role in the tale, since it is once mentioned in the ST, that if the bears had had silver spoons, the little old woman would have stolen it. Since the Ukrainian translation substituted the description of the little old woman

with an innocent girl in order to make the tale more suitable for the children, there was no need to render it in the same way. The literal translation would be “дерев'яна ложка”, which would sound quite unnatural to the younger generation, since this type of spoon is not usually used for eating, but for cooking.

When the narrator of the ST refers to the old woman's problem with the Great Huge Bear's chair, it is described as "too hard" and the Middle-sized Bear's chair is described as "too soft" for her. In the translation, they are replaced by the use of a broader expression "незручно" (uncomfortable). The reason for this transformation is that the expression “незручно” sounds more natural to the target audience.

The bedroom of the three bears is referred to as "bed chambers" and they are replaced by "другу кімнату" (the second room), which is a broader expression. It was possibly used here, because the Ukrainian lacks the expression of “bed chambers”, but the main sense of the expression is achieved by the use of “другу кімнату”.

The Great Huge Bear's bed is described as “too high at the head” (Jacobs, 2005, p. 61) for the little elderly woman, while in the translation, it is referred to as "просторо" (spacious) to the little girl. Similarly, the Middle-sized Bear's bed is described as "too high at the foot" (Jacobs, 2005, p. 61), whereas it is translated as "високий" (large), since these are broader terms, which sound more natural to the target audience.

#### **Concretization** (narrowing of meaning)

When translating proper names, lexical transformations are very often utilized. In the Ukrainian translation, the names of the three bears are concretized, reflecting their gender and their role in the family:

“Little Small Wee Bear” - “маленьке ведмежатко, "Мишутка” (little bear cub);

“Middle-sized Bear” - “ведмедиха, Настасія Петрівна” (mother bear);

“Great, Huge Bear” - “батько, Михайло Іванович” (father bear); (Jacobs, 2005, p. 60;

[URL1](#): Казка.укр, n.d.).

As it was previously mentioned, unlike in the original version, the translation describes the gender of the bears and their role in the family, which was probably done for the same reason, just like transformation of the character of the little old woman, to make the folktale more suitable for the children.

The word “house” is replaced by the word “хатина” (cottage), which provides a warmer atmosphere to the target audience, since it stands semantically closer to the word “home”. Furthermore, another possibility is that the translator probably automatically associated this word with a type of hut, since it is situated in a wood in the ST.



### **Antonymic translation**

When the Middle-sized bear notices that someone had eaten from her bowl, it is described in the following way: "...said the Middle Bear in his middle voice." (Jacobs, 2005, p. 61), which is translated as "Настасія Петрівна подивилася на свою миску і заревла не так голосно" ([URL1](#): Казка.укр, n.d.). Since the expression "middle voice" means in a "moderate voice", therefore in the translation, negation is used.

### **Contraction** (condensation of meaning)

The Small, Little Wee Bear's voice is referred to as "little, small, wee voice" (Jacobs, 2005, p. 61) in the ST, and it was rendered by only one word in the translation, which is "тоненьким" (delicate). This word profoundly conveys the main idea of the ST.

The Great, Huge Bear's voice is translated by the same method. His voice is described as "great, rough, gruff voice" (Jacobs, 2005, p. 61), which is translated as "страшним голосом" in the Ukrainian language, which demonstrates the same meaning.

### **Omission** (omission of meaning)

From the original title of the folktale "The Story of the Three Bears", the word "story" is omitted and it becomes "Три ведмеді". The reason for this difference is that the Ukrainian language does not contain a totally equivalent word with the word "story" and it sounds natural to the Ukrainian audience without the need for a substituted word.

The expression "once upon a time..." is completely omitted from the translated version, which opens with "Одна дівчинка пішла з дому в ліс..." ([URL1](#): Казка.укр, n.d.), although the Ukrainian language does have equivalent expressions to the original one: "Давним-давно" and "Жили-були".

When the old woman tastes the Great, Huge, Bear's porridge, it is described in the following way: "So she tasted the porridge of the Great, Huge Bear, and that was too hot for her; and she said a bad word about that" (Jacobs, 2005, p. 60). This description was completely omitted from the translation, because as the translator replaced the little old woman with the character of an innocent girl, it would have been impossible to include a detail like that in the translation as well, since it suggests a considerably vulgar behaviour.

The old woman laying on the Little, Small, Wee Bear's bed is described in the following way: "There was the bolster in its place; and the pillow in its place upon the bolster; and upon the pillow was the little old Woman's ugly, dirty head..." (Jacobs, 2005, p. 62). This description was also totally omitted from the translation, since it is about a little girl, and little girls are never referred to as "bolster" or ugly. Additionally, it sets a bad moral example for the children audience, since it addresses an elderly person in a very negative way.

### **Paraphrasing and concretization**

"Somebody has been at my porridge" (Jacobs, 2005, p. 61), this statement was paraphrased and it became a question in the translation: "Хто їв з моєї миски" (who ate from my bowl) ([URL1](#): Казка.укр, n.d.). Moreover, concretization is also used here, since the original sentence simply states that someone had been around the speaker's porridge, while in the translated version, it is concretely stated that somebody had eaten from the soup and the only question was who was the one who did it.

### **Addition and paraphrasing**

The statement "Somebody has been sitting in my chair" (Jacobs, 2005, p. 62) was paraphrased to a question "Хто сидів на моєму стільці і зсунув його з місця" (who sat on my chair and moved it) ([URL1](#): Казка.укр, n.d.); and there is also an addition in this translation, which is "і зсунув його з місця" (and moved it). This addition makes the translation more explicatory, since it highlights those traces according to which the bear assumed that somebody was sitting on his chair. The translator probably considered this addition necessary, because she aspired to demonstrate clarity, which is especially significant for the younger audience.

The statement "Somebody has been lying in my bed" (Jacobs, 2005, p. 62) was paraphrased to a question: "Хто лягав на мою постіль і зім'яв її?"- (Who lay on my bed and crushed it) ([URL1](#): Казка.укр, n.d.). Also, the translator gave an additional meaning to the sentence: "і зім'яв її?" (and crushed it), which was probably used for the same reason, like the previous one, to make the folktale more vivid and gripping.

At the ending of the folktale "But the Three Bears never saw anything more of her" (Jacobs, 2005, p. 63) was translated as "І ведмеді не наздогнали її" (And the bears didn't catch up with her) ([URL1](#): Казка.укр, n.d.), paraphrasing was used, because "не наздогнали її" sounds more natural to the target audience. Likewise, it may be perceived as an addition of meaning, since the translation introduces the idea that the bears tried to catch her, while in the ST, it is only mentioned that they did not see anything more of her since. This addition makes the story more vivid and exhilarating.

### 3.3. The analysis of the translation of Jack and the Beanstalk

*Jack and the Beanstalk* is one of the most renowned and prominent English folktales. There are probably only a few individuals who are not familiar with its plot. In the collection of Jacobs (2005, p. 40-46), the story revolves around a young boy named Jack, who lives with his mother, and their most valuable possession is a cow, who doesn't give milk anymore. One day, Jack's mother decides that Jack should go to the market and sell the cow in order to make some money, to be able to buy bread at least. Along his way to the market, he meets an old man who persuades him to sell the cow for five pieces of magic beans. Jack's mother is devastated about his decision, but she immediately changes her opinion, when she sees the huge beanstalk that grew out during the night. Jack climbs up to the peak of the beanstalk, where he meets with a warm-hearted but aloof woman, who gives him food. As it turns out, her husband is a wealthy ogre and Jack manages to steal his golden-laying hen. Unfortunately, he is not content with the hen, so he comes back to steal more. He runs away with a golden harp, but this time, he is in danger, since the ogre notices him and runs after him. What saves him is that his mother fells the beanstalk and the ogre falls down and dies immediately. The family lives prosperously and peacefully afterwards.

The title of the folktale in the Ukrainian translation is *Джек та бобове дерево* and it was translated into Ukrainian in 2022, by an unknown author on the webpage called *Дерево казок*. The Ukrainian translation of this folktale was translated according to the concept of domestication, just like *The Story of the Three Bears*. However, the translation of this folktale puts more emphasis on conveying the style of the ST as faithfully as it is possible than the previous one. Therefore, it does not involve such drastic changes, as it mainly utilizes lexical substitutions instead of total transformations, unlike the previous translation, which contains a reasonable amount of total transformations.

In the analysis of this translation, just like in the previous one, there will be used several direct citations from the text of the original folktale in the collection of Jacobs (2005, p. 40-46), and from the text of the Ukrainian translation, conducted by the webpage, [URL2](#): *Дерево казок* (2022). These examples of the use of lexical transformations were found in the Ukrainian translation of the English folktale, *Jack and the Beanstalk*:

#### **Lexical substitution** (logically related exchange of meaning)

The name of the cow in the original text is "Milky-white", which is replaced by a more suitable and usual Ukrainian cow name "Рябуху" in the translation.

The beginning of the ST "There was once upon a time..." is substituted with "Давно-давно..." (a long time ago) in the translation, which is a more prominent expression for the target audience.

When the ogre goes home, his wife exclaims: "Goodness gracious me", which is replaced by "Ой лишенько" (Oh, my goodness), which is used because of the same reason as the previous examples; it sounds more natural to the Ukrainian audience, than its literal equivalent.

When the ogre states that he smells an Englishman, his wife's answer is "...you are dreaming", which is replaced by "...стаєш ти" (you are aging), in the translation. It is used more often in the Ukrainian language, to refer to someone who is imagining something.

The chicken's sound is described as "gave a cackle" is perceived as a different sound in Ukrainian: "закудкудакала"; the sound of the ogre's steps is described as "thump, thump, thump", which is rendered as "гуп! гуп! гуп!"; and the ogre's exclamation "Fee-fi-fo-fum", is replaced by the Ukrainian equivalent: "Тьху! Фух! Ух! Хух" (Jacobs, 2005, p. 42; [URL2: Дерево казок, 2022](#)).

When Jack steals the ogre's "bag of gold", it is replaced by the Ukrainian "капшук з червінцями" (a pouch of coins), since it is a more usual expression for the Ukrainian culture.

#### **Generalization** (broadening of meaning)

When the ogre's wife gives food to Jack, the food is described as "a junk of bread and cheese and a jug of milk" (Jacobs, 2005, p. 42), which is replaced by a more general version: "трохи хліба, сиру та молока" ([URL2: Дерево казок, 2022](#)).

The word "ogre" is replaced by "велетень" (giant), which is a broader term, since ogres are usually huge and ugly villains, who feed on human beings, while giants are monstrous, strong and powerful, but they are not always depicted as evil creatures in Ukrainian folktales. However, sometimes the expression "людодід" (cannibal) is also used in the translation, which suggests that the giant in the translation retained its original sense.

When the ogre falls down from the beanstalk, it is described as "...broke his crown" (Jacobs, 2005, p. 45), which is translated as "...розбився людоджер" (the cannibal broke himself) ([URL2: Дерево казок, 2022](#)), which is a more broader expression, since it does not specialize the body part which he broke, unlike the original text. The significance of this translation is that since it does not provide a direct hint that the ogre died, it is more suitable for the younger audience.

#### **Concretization** (narrowing of meaning)

In the ST, Jack goes to the "market" to sell the cow, while in the translation, "market" is substituted with "ярмарок" (fair), which may be considered as a type of market, which is usually

temporary and festive. Therefore, this transformation may be considered as a form of narrowing of meaning, and it is used because the word “ярмарок” is culture specific.

"She took him and gave him something to eat" (Jacobs, 2005, p. 43) is substituted with "...подала Джекові шматочок хліба" ([URL2](#): Дерево казок, 2022), which is a narrower expression. It was probably used, because in this way, it is more understandable for the target audience.

### **Antonymic translation**

When Jack tells his mother at the beginning of the folktale: "Cheer up, mother" (Jacobs, 2005, p. 40) it was translated as "...не журіться, мамо" ("don't worry, mother") ([URL2](#): Дерево казок, 2022) in the TT, which is a negation. In this way, it sounds more natural to the target audience, than the equivalent word would, which is: “підбадьорити”.

The description "The ogre's wife wasn't such a bad sort" (Jacobs, 2005, p. 42) is replaced by "Жінка була добра" ([URL2](#): Дерево казок, 2022), so affirmation is used here. In this way, the woman is depicted as a better person, than in the ST. Since the translation centered on the children audience, it is more usual to have a more distinct boundary between the morally good and bad characters.

When the ogre states that he smells an Englishman and his wife tells him that he is wrong, he says: "Well, I could have sworn" (Jacobs, 2005, p. 44), which is replaced by "Невже я таки помилився" (Was I really wrong?) ([URL2](#): Дерево казок, 2022) in the translation, which is a more polite way of expressing oneself.

### **Distribution** (division of meaning)

In the ST, Jack and his mother are described to be living "happily ever after", which is translated as "мирно і благополучно" (peacefully and prosperously or safely). It is a form of division, since it translates one word by using two or more words. One of the reasons for this solution is that it sounds more natural in the TL, while the other reason is that the translator aimed to emphasize that the boy and the mother lived safely and prosperously ever after.

### **Paraphrasing and lexical substitution**

When Jack's greeting the ogre's wife for the first time, he does it in the following way: "Good morning mum" (Jacobs, 2005, p. 41), which is paraphrased and substituted with another expression: "Який прекрасний ранок!" (What a beautiful day) ([URL2](#): Дерево казок, 2022), which is a more formal, therefore a more polite way to greet someone who is older. The translator probably used this transformation, in order to provide a good example of the standard etiquette for the younger audience.

The ogre's statement "I smell the blood of an Englishman" (Jacobs, 2005, p. 41), was substituted with "Я чую людський дух" (I can hear the spirit of a human) ([URL2](#): Дерево казок, 2022), which sounds more natural to the target culture, since it is a frequently used expression in their folktales.

### **Addition and paraphrasing**

The description of Jack's encounter with the old man is described as "He met a funny looking old man" (Jacobs, 2005, p. 40), and it is translated as "От сидить він під деревом і раптом бачить: бредє дорогою якийсь невеличкий чоловічок з торбиною за плечима" ([URL2](#): Дерево казок, 2022). Firstly paraphrasing is used, then "торбиною за плечима" (with a bag over his shoulder) is added in the translation to the description of the old man. These transformations are probably used, because the "funny looking old man" may be interpreted as a negative connotation, which is a kind of insult towards the elderly. Therefore, it was paraphrased to show a morally good example, since the translation focused more on the younger audience than the original text, as it was previously mentioned several times in this thesis.

When Jack is chased by the ogre, it is described in the following way: "Jack ran as fast as he could" (Jacobs, 2005, p. 45). In order to create an artistic effect, the translator paraphrased the sentence and added a simile to it: "Джек мчав швидше, ніж вітер" (Jack ran like the wind) ([URL2](#): Дерево казок, 2022). This expression is more usual in Ukrainian folktales, therefore its use elevates the atmosphere of the folktale.

In summary, the analysis of the translations of the folktales demonstrated several examples of the effective use of lexical transformations. The translators possibly used them for two main reasons: to create a natural tone to the target audience and to make it more suitable for the children as well. It is evident that the translators successfully achieved these goals, as both translations read naturally and are relatable to a younger audience. Despite the fact that the use of lexical transformations resulted in some significant differences between the original text and the target text, the translations remained faithful to the original folktales. It may be concluded that the use of lexical transformations is indeed a beneficial method in the translation of folktales, and the process of their application is a promising area for further research.

## CONCLUSION

In conclusion, the translation of folktales requires a special attitude. It presupposes a detailed preservation of the original meaning, and should not leave the reader without understanding the content of the text. In addition, the translator will need to know the cultural and historical background within which the folktale exists. In addition, translation of proper names is a great challenge especially with regard to literary texts. Moreover, the names of characters in folktales are often deliberately phrased in such a way as to convey his character, to reveal emotions. Thus, the majority of such texts are usually translated using a variety of different translation techniques.

Producing a translation that remains faithful to the original text while conveying a natural tone to the target audience is a very challenging task. Translators may choose between two fundamental translation approaches: equivalent translation and adequate translation. The former emphasizes the identification of the closest equivalents between the source and the target languages, while the second focuses on appropriately conveying the main message of the source text, very often through some modifications in order to meet the needs of the target audience.

Furthermore, the translation of realia and lacunas induces further challenges to translators, especially in the translation of folktales. Folktales contain a reasonable number of realia; therefore, the translator needs to be especially careful throughout the translation process. Lexical transformations may assist translators, as they provide a simple and effective solution to problematic expressions. They may be used in a way that keeps the target text faithful to the original while making it sound completely natural to the target culture. In order to use them appropriately, a translator must be familiar with the main categories of lexical transformations and understand their appropriate contexts and applications.

The purpose of the current study was to investigate the use of lexical transformations in the translation of folktales. To reach the set aim, the Ukrainian translations of two well-known folktales, *The Story of the Three Bears* and *Jack and the Beanstalk* were analyzed. Firstly, the Ukrainian translation of *The Story of the Three Bears* was analyzed, conducted by О. ІВАНЕНКО, and there were found 25 lexical transformations: 3 total transformations, 7 generalizations, 4 concretizations, 1 antonymic translation, 2 contractions, 4 omissions, 1 paraphrasing and concretization and 3 paraphrasing and addition. Secondly, the Ukrainian translation of *Jack and the Beanstalk* was investigated, produced by the management of the webpage named *Дерево Казок*, and there were found 21 lexical transformations: 8 lexical substitutions, 3 generalizations, 2 concretizations, 3 antonymic translations, 1 differentiation, 2 paraphrasing and

lexical substitution and 2 paraphrasing and addition. It was also shown that there is more than one category of lexical transformation in one phrase or sentence. For instance, there are examples of paraphrasing with addition, paraphrasing with concretization and paraphrasing with lexical substitution. The reason for this is that paraphrasing usually involves another lexical transformation. These findings enhance our understanding of the process of using the main categories of lexical transformations.

The result of this study suggests that lexical transformations are effective tools in the translation of folktales, as the analyzed translations successfully created a natural tone, while remaining faithful to the original, despite necessary modifications. Therefore, it may be concluded that the use of lexical transformations may be a key element in the development of translation theory, indicating that this topic merits further investigation.



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## РЕЗЮМЕ

Переклад народних казок вимагає особливого ставлення. Він передбачає детальне збереження первісного змісту і не повинен залишати читача без розуміння змісту тексту. Крім того, перекладачеві необхідно знати культурно-історичне тло, на якому існує казка. Також, переклад власних імен є великим викликом, особливо якщо мова йде про літературні тексти. Більше того, імена персонажів у казках часто навмисно сформульовані таким чином, щоб передати його характер, розкрити емоції. Таким чином, більшість таких текстів зазвичай перекладаються з використанням різноманітних перекладацьких прийомів.

Створення перекладу, який зберігає вірність оригінальному тексту і водночас передає природний тон для цільової аудиторії, є дуже складним завданням. Перекладачі можуть обирати між двома основними перекладацькими підходами: еквівалентним та адекватним перекладом. Перший наголошує на пошуку найближчих відповідників між мовою оригіналу та мовою перекладу, тоді як другий зосереджується на адекватній передачі основної ідеї вихідного тексту, дуже часто з деякими змінами, щоб задовольнити потреби цільової аудиторії.

Крім того, переклад реалій та лакун створює додаткові труднощі для перекладачів, особливо при перекладі народних казок. Народні казки містять велику кількість таких елементів, тому перекладач повинен бути особливо уважним протягом усього процесу перекладу. Лексичні трансформації можуть стати в пригоді, адже вони забезпечують ефективне вирішення складних виразів. Вони можуть бути використані таким чином, щоб зберегти вірність тексту перекладу оригіналу, але при цьому зробити його абсолютно природним для цільової культури. Для того, щоб використовувати їх належним чином, перекладач повинен бути знайомий з основними категоріями лексичних трансформацій і розуміти їх відповідні контексти та застосування.

Метою цього дослідження було вивчення використання лексичних трансформацій при перекладі народних казок. Для досягнення поставленої мети було проаналізовано українські переклади двох відомих казок: *Три ведмеді* та *Джек та бобове дерево*. Спочатку було проаналізовано український переклад *Три ведмеді*, здійснений О. Іваненко, і виявлено 25 лексичних трансформацій: 3 повні трансформації, 7 генералізацій, 4 конкретизації, 1 антонімічний переклад, 2 скорочення, 4 опущення, 1 перефразування з конкретизацією та 3 перефразування і

додавання. По-друге, було досліджено український переклад *Джек та бобове дерево*, виконаний адміністрацією веб-сторінки *Дерево Казок*, і виявлено 21 лексичну трансформацію: 8 лексичних замін, 3 генералізації, 2 конкретизації, 3 антонімічні переклади, 1 диференціація, 2 перефразування і лексична заміна та 2 перефразування і додавання. Також було показано, що в одному словосполученні або реченні може бути більше однієї категорії лексичних трансформацій. Наприклад, є приклади перефразування з додаванням, перефразування з конкретизацією та перефразування з лексичною заміною. Причиною цього є те, що перефразування зазвичай передбачає іншу лексичну трансформацію. Ці висновки поглиблюють наше розуміння процесу використання основних категорій лексичних трансформацій.

Результати цього дослідження свідчать про те, що лексичні трансформації є ефективним інструментом при перекладі народних казок, оскільки проаналізовані переклади вдало створюють природну тональність, залишаючись вірними оригіналу, незважаючи на необхідні модифікації. Таким чином, можна зробити висновок, що використання лексичних трансформацій може бути ключовим елементом у розвитку теорії перекладу, що вказує на те, що ця тема заслуговує на подальше дослідження.

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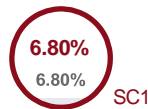
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