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ANALYSIS OF USING LEXICAL AND GRAMMATICAL TRANSFORMATIONS IN LITERARY TRANSLATION

Qualitative translation is undoubtedly one of the main tools for transmitting not only the meaning in the text, but also the transmission of “feelings,” emotional coloring, style, means of expressiveness, correspondence of equivalents of phraseological units, expressiveness, etc. The translator faces some difficulties in translating languages belonging to different cultures. Without familiarity with the culture of the people, with their customs, time and era, the translator will not be able to convey the “picture” that was embedded in the original language. To make up for the losses and avoid distortion of meaning when translating, the translator uses a functional approach, given the function of the elements, looks for their functional analogue. Therefore, such shifts in expressions in translation are necessary for a holistic and adequate translation. It’s known, translation transformations play an important role in any language and culture, including English, so it is extremely necessary to know their use when translating from the source language to the translation language. This article identifies and justifies the use of lexico-grammatical transformations when translating from the source language into the translated language. The analysis showed and confirmed that it is lexico-grammatical translation transformations that have a greater frequency of use in translation than stylistic, morphological, syntactic and semantic transformations.

Key words: literary translation, transformation, lexical transformations, grammatical transformations, the problem of translating literary texts.

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Көркем аудармада лексика-грамматикалық трансформацияларды талдау

Сапалы аударма, сөзсіз, мәтіннің мағынасын ғана емес, сонымен бірге «сезімдерді», эмоционалды реңкті, стильді, экспрессивтілік құралдарын, фразеологиялық бірліктердің баламаларын, экспрессивтілікті және т.б. жеткізе білу жолдарының негізгі құралдарының бірі болып табылады. Аудармашы әртүрлі мәдениеттерге жататын тілдерді аударуда белгілі бір қиындықтарға тап болады. Халықтың мәдениетімен, олардың салт-дәстүрімен, уақыты мен дәуірімен таныспай, аудармашы түпнұсқа тілінде жазылған «бейнені» жеткізе алмайды. Аудармада шығындардың орнын толтыру және мағынаның бұрмалануын болдырмау үшін аудармашы функционалды тәсілді қолданады, элементтердің функциясын ескере отырып, олардың функционалды аналогын іздейді. Сондықтан аудармадағы деректердің мұндай өзгерістері тұтас және тікелей аударма жұмыстары үшін қажет. Өздеріңіз білетіндей, аударма нәтижелері кез-келген тіл мен мәдениетте, соның ішінде ағылшын тілінде де маңызды рөл атқарады. Сондықтан оларды дереккөз тілінен аударма тіліне аударғанда олардың қолданылуын білу өте маңызды. Бұл мақалада дереккөз тілінен аударма тіліне алғанда лексикалық және грамматикалық мағыналарының қолдану аясы анықталады. Талдау жұмыстарының нәтижесінде стилистикалық, морфологиялық, синтаксистік және семантикалық талдауларға қарағанда, лексикалық-грамматикалық аударма жұмыстарының қолданылуы мен түрлендіру жұмыстарының нәтижелігі байқалады.

Түйін сөздер: көркем аударма, трансформация, лексикалық трансформациялар, грамматикалық трансформациялар, көркем мәтіндерді аударма мәселесі.

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Анализ использования лексико-грамматических трансформаций в художественном переводе

Качественный перевод, несомненно, является одним из главных орудием передачи не только смысла в тексте, но и передачи «чувств», эмоциональной окраски, стиля, средства выразительности, соответствия эквивалентов фразеологических единиц, экспрессивности и т.д. Переводчик сталкивается с определенными трудностями при переводе языков, принадлежащих к разным культурам. Без знакомства с культурой народа, с их обычаями, временем и эпохой, переводчик не сможет передать ту «картину», которая была заложена в языке оригинала. Восполнить потери и избежать искажения смысла при переводе, переводчик использует функциональный подход, учитывая функцию элементов, ищет их функциональный аналог. Поэтому такие сдвиги выражений в переводе нужны для целостного и адекватного перевода. Как известно, переводческие трансформации играют важную роль в любом языке и культуре, в том числе и в английском, поэтому крайне необходимо знать их использование при переводе с языка источника на язык перевода. В данной статье выявляется и обосновывается использование лексико-грамматических трансформаций при переводе с языка источника на переводимый язык. Анализ показал и подтвердил, что именно лексико-грамматические переводческие трансформации имеют большую частотность использования при переводе, нежели чем стилистические, морфологические, синтаксические и семантические трансформации.

Ключевые слова: художественный перевод, трансформация, лексические трансформации, грамматические трансформации, проблема перевода художественных текстов.

Introduction

Translation is the exact reproduction of the original by means of another people while preserving the unity of content and style. The unity of the content and style of the source language is transmitted when translated on a different language basis and is a new unity characteristic of the language of translation [1, 216].

The main task of translation is not only to convey the content of the text, but also to capture the general message of the author of the work, to understand what he wanted to say with one piece or another of the text, in order to achieve exactly the effect that the writer wanted to produce on the reader, to have on him exactly the aesthetic effect that was intended by the author.

A literary translation is a translation of literary works. Literary literature differs from other speech works, as its main purpose is aesthetic impact on the reader. Thus, it can be considered that the main function of literary work is literary and aesthetic, which distinguishes it from other acts of speech communication, in which the dominant role is assigned to an informative function [2, 253].

It should be noted that literary translations are becoming more popular and more interesting, which cover all genre diversity of literary, where professionalism, ingenuity and creative approach of the translator is important.

In order to translate literary works, it is also necessary to involve extralinguistic knowledge in order to be able to identify realities, lacunae, allusions in the text and to translate adequately into the language of translation.

The adequacy of translation and the equivalence of translation are two basic concepts by which the content of the text and the quality of the translation are revealed. By the adequacy of literary translation we understand, an exhaustive understanding of the idea of the author, which is illustrated in the original text, the transmission of the literary and aesthetic orientation of the text of the translated text, the assessment of the possible reactions of the reader of the same nation and culture as the author of the original text [3, 288].

Also, the translator, determining as precisely as possible the ideological-thematic orientation of the original text has to choose the appropriate means for correct transmission of images transmitted in the original and transmit the specific features of the language and the individual style of the author. As for the translation of poems, it is very important for the translator to preserve the rhythmic organization and, of course, the system of rhymes, which in practice is not always possible [4, 208].

Translation pragmatics is defined by V.N. Komissarov as 'influence on progress and result the translation process of the need to reproduce the pragmatic potential of the original and the desire to

ensure the desired effect on the Receptor of translation. (Commissioners 1990:210). The pragmatic potential of the original refers to 'the ability of the text to produce a communicative effect, to cause pragmatic in the Receptor relation to the reported, in other words, implement pragmatic impact on the recipient of information.

Materials and Methods

There are sufficient works on translation theory, history of translation development, problems of literary translations and translation transformations.

Researchers of Kazakh scientists in the field of translation science include linguists, translators, writers such as A. Baitursunov, M.O. Auezov, S.O. Tulzhanov, K. Nurmakhanov, A. Nurkhatov, G.K. Belgian, K.S. Yusolkov, A.M. Zhandashev, Zaghanov. The researches of these scholars are devoted to the study of translation theory, translation, where the vast majority of studies reveal problems of a literary translation.

In Kazakh translatology, the period of formation as a single science began recently in the beginning of the 20th century, until then the translation was referred to linguistics, literature, cultural studies, style, terminology science. Further, developing and shaping, translation and translation theory began to stand out into a separate field of linguistic sciences.

There are a number of Russian and foreign linguists-translators who have undoubtedly contributed to the development of translation science (V.N. Commissarov, N.K. Garbovsky, A.V. Fyodorov, L.C. Barkhudarov, V.S. Vinogradov, J.I. Rezker, L.K. Latyshev, M. M. Schubert, L.L. Nelyubin, J. Catford, A. Neubert, P. Newmark, M. Snell-Hornby). However, having studied and analyzed the works of Kazakh, Russian and foreign scientists, we have concluded that so far researches in the field of translatology have not been fully revealed, in particular, the problems of translation and translation transformations, which are undoubtedly waiting for their young scientists for further and in-depth research.

By the adequate translation, we understand the reproduction of the form and content of the original text through the translated language. In translation, the concept of adequacy is understood to mean accuracy and equivalence to the original, which is achieved through transformations, i.e. lexico-grammatical, lexico-phraseological and stylistic substitutions that create an equivalent effect, as in the original text. Thanks to such replacements, the translator

manages the difficulties of translation and skillfully transfers almost all elements of the original. However, sometimes the author of the translation sacrifices certain elements: drop some details, replaces, generalizes, narrows, uses the method of adaptation for easy translation or, intensifies certain statements in the text.

The translation process involves establishing a relationship between the source language and target language. Such relations are a prerequisite for translation, since any interpretation of the source language is directly related to the selection of verbal funds from the target language. Translation difficulties such as, lexical, grammatical and stylistic are due to discrepancies between the units of the target language and the source language. «To translate denotes to express correctly, and is full of means of one language what is already expressed earlier by means of another language». To solve such problems, the translator uses language replacement techniques to achieve equivalence between the original text and the translation text. These transformations are called translation transformations [5, 65].

In translatology, it's known such translation transformations as lexical, grammatical, stylistic, morphological, syntax and semantic.

In this article, we have studied in detail lexical and grammatical transformations in literary translation.

In the monograph «Translation Course,» L.K. Latyshev defines lexical transformations as «deviation from dictionary correspondences.» In lexical systems of English and Russian there are differentiations, which appear in the type of meaning structure of the word [5, 248].

The choice of translation transformations depends on a number of factors and is due to lexical and grammatical features of the original language and the translation language. In the vocabulary of English there is a wide semantics of the meaning of the word, and in Russian – concrete meaning of the word. The combinability in English is free than in Russian, so in English due to the free combinability we could find transferred epithets in text. When translating from English to Russian, the translator refuses to keep the transferred epithet, i.e. the norm of compatibility in Russian is strict.

The most common grammatical transformations include syntactic conformation (or a word for word translation), sentence segmentation, sentence integration, grammatical replacements (word forms, parts of speech, part of a sentence). Complex lexico-grammatical transformations include antonymical

translation, explication (descriptive translation), and compensation.

Literature review

Analysis of using lexical and grammatical transformations in literary works

It is known that a number of methods are related to lexical transformations, such as:

1. *Concretization* is the replacement of a word or phrase of the source language with a broader meaning, with a word or phrase of the target language with a narrower meaning.

The master, throned on high in his great splint-bottom arm-chair, ... by the drowsy hum of *study*. *The interruption roused him*. ... Tom knew that when his name was pronounced in full, *it meant trouble*. – *Учитель, восседая, как на троне*, ... дремал, убаюканный мерным жужжанием *класса*. *Появление Тома разбудило его*. ... Том знал, что, когда учитель зовет его полным именем, *это не предвещает ничего хорошего*.

This context illustrates the use of many translation transformations. These include concretization, antonymic translation.

The master, throned on high in his great splint-bottom arm-chair, ... drowsy hum of *study*. – *Учитель, восседая, как на троне*, ... дремал, убаюканный мерным жужжанием *класса*. The translator, for a more detailed description of the teacher, uses comparison as a king on the throne, since the throne belongs only to the king, thereby preserving the author's style, emotional color, his color and artistry. The word "study" was replaced by the word "class", although it has a wider meaning (room, personal room, place, etc.) in English, but when translating, the translator specified the meaning of the word, i.e. narrowed it down by the meaning of class – a place for schoolchildren to study.

In "The interruption roused him" sentence, we observe the replacement of the word interruption with the expression Tom's Appearance, which is also considered appropriate in translating.

...Tom knew that when his name was pronounced in full, *it meant trouble*. – ... Том знал, что, когда учитель зовет его полным именем, *это не предвещает ничего хорошего*.

This sentence uses antonymic translation. In the source language, it meant trouble is expressed by an affirmative expression, and in the translation language – by negation, i.e. this does not bode well. Such a translation is appropriate. There is no distortion of meaning in the context.

2. *Generalization* is the reverse process, the replacement of a unit of a source language with a narrow meaning by a unit of a target language with a wider meaning.

Another pause, and more eyeing and sidling around each other. 10) *Presently they were* shoulder to shoulder. – *Снова молчание*. *Пожирают друг друга глазами*, топчутся на месте и делают новый круг. *Наконец, они стоят* плечом к плечу (перевод К. Чуковского, 1935 г.).

This context characterizes the use of several translation transformations such as: holistic transformation, combining sentences, adding, grammatical replacement, generalization.

The first complex sentence was divided into two parts for a more detailed description of the atmosphere. The expression "another pause" was completely transformed and written in the form of silence again, and the expression "devours each other's eyes", the translator added to show the aggressive state of the protagonist in relation to his rival. The translator tried to prescribe the emotional state of the hero Tom and preserve artistry in the work.

4. *Complete transformation*. It is known that one of the varieties of semantic development is the method of holistic transformation. When using this transformation, statements in the source language and the target language do not have common semantic components, they also have a different internal form, while transmitting the same content using the means of different languages.

Now that'll learn you. Better look out who you're fooling with next time". – *Это тебе наука*. В другой раз гляди, с кем связываешься (перевод К. Чуковского, 1935) [9, 12-13].

In this sentence, the translator uses a holistic transformation technique. The example shows that both sentences in English and Russian have different semantic components and also have different internal forms.

5. *Antonymic translation* is one of the options for adequate replacement, which means the interpretation of a concept with the help of free transfer of the semantics of the translated word within a certain context. Adequate replacement also includes descriptive translation and compensation.

Томас Соьер! Том знал, что, когда учитель зовет его полным именем, *это не предвещает ничего хорошего*.

Thomas Sawyer! Tom knew that when his name was pronounced in full, it meant trouble. Thomas Sawyer! Tom knew that when the teacher called his full name, it did not presage nothing well.

This sentence uses antonymic translation. In the original language, it meant trouble is expressed by an affirmative expression, and in the translation language – by negation, i.e. this does not presage nothing well. Such a translation is appropriate. There is no distortion of meaning in the context.

Jim was only human – *this attraction was too much for him.* – Джим был всего только человек и не мог не поддаваться такому соблазну (перевод К. Чуковского, 1935 г.).

High-quality translation needs a variety of translation transformations. Such an example is an antonymic translation. In the example of translation *не мог не поддаваться такому соблазну*, we see the use of negative particles, while in the source language the author didn't use the negative particle *this attraction was too much for him*. Such a translation is correct and does not change the meaning in the context.

The summer evenings were long. *It was not dark, yet.* – Летом вечера долгие. Было еще светло (пер. К Чуковского, 1935 г.).

This example shows the use of antonymic translation. In the original text, there is a negative particle *not* which means negation in the translation, but the translator translated the narrative sentence in the target language – it was still light, which also did not affect the distortion of the meaning of the text.

Aunt Polly *placed small trust* in such evidence. – Тетя Полли *не поверила*.

In the given sentence, we see antonymic translation used. The expression *placed small trust* is translated into Russian by the meaning of little trust, but the translator, on the other hand, considered it necessary to translate using negative particle *not* as she didn't believe it. Such a translation is permissible, there is no distortion of meaning in the text.

So *she kept silence*, and went about her affairs with a troubled heart. – Так что она *не сказала ни слова* и с тяжелым сердцем занялась обычной работой.

The expression in English *she kept silence* means she continued to remain silent, but the translator translated this expression with denial *neither said nor a word*. Such a translation is considered possible, there is no distortion of meaning in the text.

Neither boy spoke. – Оба мальчика *встретились в полном молчании*.

Since in English the construction *neither ...* is usually translated in negative meaning, so in sentence *neither boy spoke* means none of them spoke, that's why the translator used an antonymic transla-

tion and translated in Russian with a narrative sentence.

Everybody knew what to say and ... – *У всех* было что сказать и ...

This example illustrates the use of antonymic translation. *Everybody* is translated by the word *each*. Such technique of translation is allowed in translatology, so this sentence does not distort the meaning in the context.

6. *Descriptive translation (explication)*. In a descriptive translation (explication), the lexical unit of the source language is replaced by a phrase that gives a more complete explanation of the meaning in the target language. With this transformation, you can convey the meaning of any non-equivalent word. For example, *Enlisted-men patients* – patients from the private and non-commissioned officers. Such sentences are translated in a more detailed way. There is no such exact equivalent in the translated language.

... her resolution to turn his Saturday holiday into captivity at hard labor became *adamantine in its firmness*. – ... ее решимость превратить его праздник в каторжную работу стала *тверда, как алмаз*.

And the author of the translation in context shows how decisive Aunt Polly was in her decision in relation to Tom. Seeing his dirty appearance, she firmly decides that Tom will work as a convict on the weekend. Therefore, *adamantine in its firmness* was translated by the expression *hard as diamond*. Such a translation is appropriate and does not distort the meaning of the text.

7. *Compensation*. Compensation is usually used by translators when it is necessary to replace a non-transferable element of the source language with some other means in order to adequately convey its semantics. Such difficult-to-translate elements include paremiological units i.e. proverbs, idioms, sayings, idiomatic phrases that have a specific national coloring.

In foreign literary works, we usually come across with the measurements of a distance or a body temperature, etc. We measure the body temperature in Celsius, while the foreigners use Fahrenheit. That's why, the translator automatically "converts" the given figures are in degrees Celsius.

... pump was only a *hundred and fifty yards* off, ... – ... до насоса было не более *полтора ста шагов*, ...

For the British and Americans, the distance is usually measured in yards, we measure in meters. 1 yard is approximately 0.9144 meters. In our ex-

ample, the translator, in order to preserve the style of the author, tried to translate artistically.

But you must play fair with your friend. – Но нельзя и водить друга за нос. (перевод К. Чуковского, 1935 г.).

This example shows the translation of the expression play fair by replacing with the idiom to lead someone by the nose, where the author of the translation does not seek to translate a word to word expression, but translates by meaning in order to achieve the adequacy of the translation, although the given phrase is translated as to play fair.

... you'rea kind of a singed cat, ... – ... ты хоть и порядочный плут,

This example illustrates the replacement of the set expression a kind of a singed cat in the original text with *порядочный плут* which is considered appropriate and correct, since in the translation of set expressions or idioms, the translator must translate by the meaning.

The expression *I'll learn him* is translated into Russian I will teach him, but the translator translated the expression as *it will give him a good lesson* where the verb is replaced by a noun. This kind of translation is possible, there are no distortions of meaning in the sentence.

..., and that's the Lord's truth, goodness knows. – ..., что верно, то верно, да простит меня бог.

The stable expression *the Lord's truth* is translated by the expression *что верно, то верно* which is appropriate in this sentence and does not change the meaning in the sentence. The *Lord's truth* in Russian is should be translated as *the pure truth*.

Confound it! – *Черт возьми!*

Stable expression *Confound it!* was successfully conveyed but by the expression *Черт возьми!* these expressions do not have any semantic commonality, but were translated by the exact meaning. So, stable expressions should be translated not a word to word, but by their analogy in target language.

A number of methods are related to grammatical transformations are:

1. *Sentence fragmentation.* One of the grammatical transformations is the division of the sentence, in which the syntactic structure is divided into several predicative structures:

There was a slight noise behind her and she turned just in time to seize a small boy by the slack of his roundabout and arrest his flight. – Позади послышался легкий шорох. Она оглянулась и в ту же секунду схватила за край куртки мальчишку, который собирался улизнуть. (перевод К. Чуковского, 1935 г.).

In this example, we see the division of the sentence into two simple sentences. This technique, in our opinion, is needed for the “unloading” of a complex sentence for the ease of reader perception of the text. This technique does not distort the meaning in the context, its use is appropriate.

2. *Sentence integration* is a reverse transformation that is often found in translated texts and is used for the same reasons: grammatical and stylistic features of the English version of the text.

But Sid'd fingers slipped and the bowl dropped and broke. Tom was in ecstasies. In such ecstasies that he even controlled his tongue and was silent. – Но сахарница выскользнула у Сида из пальцев, упала на пол и разбилась. Том был в восторге, в таком восторге, что удержал свой язык и даже не вскрикнул от радости.

This context shows the use of the technique of combining sentences, so, in our case, two simple sentences were combined into one to emphasize the degree of delight of the protagonist.

3. *Grammatical substitution.* This translation transformation implies the transformation of the grammatical unit of the original into a unit of the target language with a different grammatical meaning. Such a replacement can be applied to grammatical units of any level: word form, parts of speech, sentence member.

Sometimes she sews it with white, and *sometimes* she sews it with black... – *То* она зашивала белой ниткой, *то* черной....

In sentence *Sometimes* she sews it with white, and *sometimes* she sews it with black, we see a grammatical replacement. The adverb of the time circumstances *sometimes*, which means something happens rarely, has been replaced by conjunctions *то* in Russian.

Priest made a note. – Священник записывал.

In the sentence, we note the partial replacement of the English word “a note,” which means “entry,” “mark.” The translator replaced the noun a note with the verb to write. In English, there is the expression make a note – to make a record or notes, knowing about this, the translator concretized the expression and used the verb, so that the reader would understand what was talking about.

Another pause, ... – *Снова молчание*,

The expression *another pause* was completely transformed and written in the form of silence again. The translator tried to prescribe the tense atmosphere and the emotional state of the hero and preserved artistry in the work.

The word pause in English has several meanings, such as stop, recess, gap, pause. In this sentence, the translator used the word silence, since it generally speaks of silence, of pause.

4. *Permutation*. This type of translation transformation implies a change in the arrangement of linguistic elements in the text in the target language in comparison with the text in the original language. Such permutations occur at the level of words, phrases, expressions, parts of a sentence and independent sentences.

Tom *surveyed* his last touch with the eye of an artist, ... sweep and *surveyed* the result, as before. – Том глазами художника *созерцал* свой последний мазок, ... и *вновь откинулся назад* – *полюбовался*.

In English, there is a strict order of parts of speech usage and is usually preserved in any sentence (at the beginning it is subject, and then goes predicate and the other parts of speech are used), but during the translation we see the permutation of speech parts in the sentence. In addition, the verb of the past tense surveyed, had been translated differently as contemplated, admired in both cases.

5. *Addition*. This linguistic technique is necessary for the accomplishment of absence of grammatical forms in the target language, as well as to represent words omitted in the source text, which must be present in the target text. Such words could be restored from context.

He put down his pail, ... a tingling rear, ... and Aunt Polly was retiring from the field with a slipper in her hand and triumph in her eye. – *Он поставил ведрона землю, ... и мучительной болью в затылке, ...*, а тетушка покидала поле битвы с туплей в руке и торжеством во взоре (перевод К. Чуковского, 1935 г.).

The expression *he put down his pail* is translated in the meaning *он поставил ведро*, but the translator adds the expression *на землю* for a more accurate description of the hero action and prescribes the situation. In the second case, *a tingling rear* is introduced by the expression *покалывание сзади*, but in the context, the translator illustrates a phrase with excruciating pain in the back of the head, which is undoubtedly true, since at the end of the sentence there is information is given that Aunt Polly left with a shoe in her hand, respectively, she hit Tom with a shoe on the back of the head.

She understood. – Она *сразу все* поняла.

The translator, having a good knowledge of the situation in the literary work, translated and restored the information concluded in the context, but not ac-

tually spelled out. The addition technique allowed the translator to maintain the intense atmosphere of the original text.

6. *Omission*. Such linguistic technique provides the omission of semantically redundant words, the meaning of which can be understood from the context. Such omissions are due to the differences in grammatical sentence structures of the source and the target languages.

Ben watching every move and getting *more and more interested, more and more absorbed*. – Бен следил за каждым его движением, *увлекаясь все больше и больше*.

This sentence illustrates the use of omission. The expression *more and more interesting*, which means *увлекаясь все больше и больше* exactly describes the state of the protagonist, how much he is interested in painting the fence. The translator managed to maintain the compression of the text, but at the same time, using linguistics means, he tried to illustrate the action of the hero as the artist who professionally drove the brush back and forth, added a stroke, managed to describe the picture quite colorfully, and, without changing the meaning in the context. Such expression *more and more absorbed*, which is semantically redundant was omitted, because the two expressions are close in meaning.

Results and Discussion

Translation is a special part of the spiritual culture of each country and its people. Considering the scientific justification of the concept of “translation,” we rely on its linguistic essence and linguistic foundations. Translation is primarily a language activity. Translation is based on language, accordingly the translator works with language where language is considered the foundation and main means of translation. The translation is a mirror of the original text. The more the meaning of the text passed through the translation, the higher the quality of the translator’s work.

During the translation process, it often turns out to be impossible to use the correspondence of words and expressions that are given in words. In such cases, one should resort to translation transformations, which are included in the transformation of the internal form of a word or phrase, or even a complete replacement for an adequate transferring the content of the statement.

A comprehensive description of translation transformations, consideration of traditional or classical concepts of linguistic transformations and tech-

niques determined the fulfillment of tasks that are included in the practical on the analysis of examples of translations of literary works from English into Russian. Throughout the entire research, we have determined and have shown the essence of translation theory in translation studies, set out in detail the peculiarities of literary translation, difficulties in translation, and translation transformations have been studied in detail.

Conclusion

“The translation should not only reflect, but also re-create the original, not” copy “its content and form, but recreate them by means of another language for another reader in the conditions of another culture, era, society” [13, 153].

It should be noted that without the use of translation transformations, it is impossible to achieve the adequacy and equivalence of translation. Since literary translation is a complex creative process, it uses various translation transformations that were considered and studied: lexical, grammatical, morphological, semantic and morphological. We are of the opinion that very often a translator is faced with lexical and grammatical transformations.

Lexical transformations include generalization, differentiation and concretization of meanings, antonymic translation, integral transformation, compensation, semantic development (modulation).

Grammatical transformations include sentence articulation, grammatical replacement, and sentence union.

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