

## PHILOLOGICAL SCIENCES

### TRANSLATION PECULIARITIES OF FAIRY TALE GENRE IN COMPOSITIONAL AND CULTURAL ASPECT

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DOI: <https://doi.org/10.30525/978-9934-26-050-6-53>

Besides a fairy tale has certain genre peculiarities it also has its own translation strategies. Citing the fact that tales belong to a peripheral fiction rather than to a serious literature, translators sometimes neglect the two main «commandments» of high-quality translation output which are known as adequacy and equivalence. But analyzing the Ukrainian publishing market, we found out that children's literature takes 22 % of translated fiction editions that can be considered as rather a significant percentage. This figure makes it relevant to conduct researches on translation peculiarities of this genre for solving the different problematic issues such as reflection of cultural phenomena in the target text, conveying the author's intention and fulfilling the reader's expectation. Thus J.R. Kipling is included in the list of top 10 most translated authors, we suggest to take a closer look at his collection *Just So Stories* as a bright sample of English children's literature with global recognition and to choose one of the tale to be a subject of our further investigation.

Into Ukrainian Kipling's *Just so stories* was translated by both mastodons as well as newcomers of Ukrainian translation industry. Among them are V. Tkachkevych (1907), O. Kryvnyiuk (1918), Yu. Siryj (1925), M. Yohanssen (1935), Yu. Shkrumelyak (1938), Ye. Bondarenko (2002), V. Cherednechenko (2007), N. Domova, V. Chernyshenko and I. Savyuk (2009). Perhaps, one of the well-known translation on the market is still *Yak y Chomu (How and Why)* (1957) by L. Solon'ko. One more Kipling's manifestation, however, of XXI century is translation by V. Panchenko (2005), his collection of selected stories *Kazky (Fairy tales)* was issued by one of the leading Ukrainian publishing house «Mahaon.» In our further investigation we will make reference to this very edition. From the scientific point, J. R. Kipling's creative output was examined by some Ukrainian scholars such as I. Oliynyk who wrote the dissertation (*Ukrainian Translations of Rudyard Kipling's Collection Just So Stories: Reception,*

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*Interpretation, Evaluation* (2009)) and N. Mospan who has the sequence of researcher's papers on this topic including the monography (*Semiolinguistic Aspect of Ukrainian Translations of R. Kipling's Fairy Tales* (2011)).

The aim of the article is to observe translation strategies of fairy tale *The Elephant Child* with particular emphasis on culturally-oriented approach to manifestation of alien culture concepts.

Before we start analyzing the chosen pieces of children's literature themselves. Let us enumerate the main genre peculiarities of fairy tales that are indispensable for translation theory. The distinctive feature of such fiction is that tales are focused on dual audience included children and adults. So, the major task of a translator are both to understand children's cognitive abilities and general knowledge but also to take into account adult's values and worldviews [1, p. 22]. The next basic requirement is a maintenance of the compositional architecture: authentic beginning and ending, three-time repetitions of the action e.t.c. Moreover, a translator should focus on compliance of conventional components such as dichotomy (good and evil), direct appeal to the audience, didactic element and others. The culture code of the target audience plays also an important role for choosing of the translation strategy. Obviously, there are some cases in the original text that will be understandable only for native speakers of the land which this tale is written for. From the point of cultural interpretation, translator can opt for either the domestication, adapting the text to preferences of potential readers, or the maintenance of foreign atmosphere, reproducing cultural components as they are depicted in the native context. On the lexical level translator may choose the descriptive way to convey the meaning of the phenomenon or to pick up an appropriate Ukrainian equivalent. And one more peculiar feature is an attempt of translator to preserve individual author style of writing that it will be recognizable even in the target text. Taking into account all information above, we suggest to observe an application of translation transformations in the original Kipling's text «The Elephant Child» and its translation made by V. Panchenko. We will analyze the Ukrainian reproduction of English source text according to its compositional axis, conventional and didactic elements, but our main focus will be on an interpretation of cultural concepts as nuclear units that reflect worldview of certain culture representatives.

Talking about the beginning, the translator adapts it to a traditional Ukrainian pattern: «*In the High and Far-Off Times...But there was one Elephant—a new Elephant—an Elephant's Child...*» [2, p. 47]. «*За Давніх-Прадавніх часів... Але жив тоді один Слон – зовсім молоденький Слон, просто-таки Слоненя...*» [3, p. 57]. These markers demonstrate the domestication strategy for the sake of a better perception by Ukrainian readers. Concerning the final part that provides closing explanation for the principal

question throughout the story, the translator tries to preserve author's intention rather than to implement additional authentic models in the ending. It is reproduced in the following way: «...since that day, O Best Beloved, all the Elephants you will ever see, besides all those that you won't, have trunks...» [2, p. 59]. «...Слони, яких ви колись побачите, й навіть ті, яких ви ніколи не побачите, мають точнісінько такі самі хоботи...» [3, p. 70].

Furthermore, the original text of tale has several occurrences of triple repetition as a compositional element of the structure. All of these cases are transmitted in the target text accordingly that can be shown through such examples:

1) The repeated phrases of the characters: «Come hither, Little One» [2, p. 51]. «Ходи-но сюди, маленьке моє» [3, p. 62].

2) The duration of some actions: «The Elephant's Child sat there for three days waiting for his nose to shrink» [2, p. 54]. «Три дні Слоненя сиділо й чекало, поки його ніс поменшає» [3, p. 65].

3) Three benefits of trunk: «Vantage number one!» [2, p. 54]. «Перша користь!» [3, p. 66]. «Vantage number two!» [2, p. 54]. «Друга користь!» [3, p. 66]. «Vantage number three!» [2, p. 55]. «Третя користь!» [3, p. 67].

In addition, the tale has some cases of onomatopoeia that are worth to be examined. So, the translator managed to create the effect of sniffing with a help of usage the appropriate Ukrainian consonants that makes it sound naturally: «Led go! You are hurtig be!» [2, p. 52]. «Буздідь беде! Беді боляче!» [3, p. 63]. One more interesting translator's decision can be illustrated with adding the Ukrainian colour to the next phrase: «O Bananas!» [2, p. 58]. «Хай тобі банан!» [3, p. 69].

As for didactic moment, in both, the original and the translation, it isn't expressed directly but through the image of the main character, The Elephant Child, who is a kind of the role model for the youngest reader. It can be described by the following extract: «The rest of the time he picked up the melon rinds that he had dropped on his way to the Limpopo – for he was a Tidy Pachyderm» [2, p. 58]. «А по дорозі воно увесь час підбирало шкуринки з динь, що їх розкидало раніш, коли прямувало до Лімпопо, – адже то було Дуже Охайне Слоненя» [3, p. 68].

Another side of translation process can be examined from the point of the culture-oriented approach. Regarding the problematic issues connected with interpretation of foreign cultural phenomena, the translator uses different modes. For example, in some cases we can see the tendency to omission of those clauses where there are such realias that Ukrainian readers are not familiar with. That can be observed in the next excerpt: «That very next morning, when there was nothing left of the Equinoxes, **because the Precession had preceded according to precedent...**» [2, p. 48]. «Отож

наступного ранку, коли Рівнодення вже зовсім скінчилося...» [3, p. 58]. One more interesting example that reflects English cultural concept but it is not conveyed in Ukrainian translation: «...will jerk you into yonder limpid stream **before you can say Jack Robinson!**» [2, p. 52]. «...затягне тебе просто в річку!» [3, p. 63]. For the sake of clarity, this figure of speech needs an additional explanation. When referring to Jack Robinson, it is used to represent quickness, thus Ukrainian target text has a loss of meaning. More cultural moments in the translation are further demonstrated through adaptation of African vegetation to Ukrainian flora: «...sitting in the middle of a **wait-a-bit thorn-bush...**» [2, p. 48]. «...що сиділа неподалік на **терновому кущі...**» [3, p. 58]. The same thing is with interpretation of musical units: «...he sang to himself down his trunk, and the noise was louder than several **brass bands**» [2, p. 58]. «...сурмило в хобот, що виходило гучніше за **мідяні сурми**» [3, p. 67]. The translator used the term «*surma*» that is an old Ukrainian wooden brass instrument. So, such moments express *différance* of cultures and help to learn about *lieu de mémoire* of certain nation.

But apart of all mentioned above, we consider it also important to note that in J. R. Kipling's stories, there is a frequent usage of the phrase «just so» that echoes with the name of the whole collection and bares additional connotation of the childish curiosity. As for V. Panchenko, he called his book *Kazky (Fairy tales)* where is included only selected stories. So, despite the phrase «just so» is translated accordingly «такий», a cross-cutting concept that intertwines all the stories is lost in the target text.

In the article, we had observed the basic translation strategies for fairy tale genre. The conducted investigation that was based on the comparison of the original text and its translation within one of J. R. Kiplin's stories, namely «The Elephant Child», helped us to demonstrate stages and problematic issues of the translation process including compliance of compositional elements and reflection of foreign culture phenomena. Our work suggests that more full research is ought to be done in order to gain other cases that can be examined not only in translation theory but also in cultural studies.

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