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**PECULIARITIES OF TRANSLATING
STRATEGIES IN CHILDREN'S FICTION (BASED
ON THE SHORT STORIES OF R. GOSCINNY
"LE PETIT NICOLAS")**

**ОСОБЕННОСТИ ПЕРЕВОДА ПРОИЗВЕДЕНИЙ
ДЕТСКОЙ ХУДОЖЕСТВЕННОЙ ЛИТЕРАТУРЫ
(НА МАТЕРИАЛЕ ПРОИЗВЕДЕНИЯ
Р. ГОСИННИ «МАЛЕНЬКИЙ НИКОЛЯ»)**

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Ключевые слова: детская художественная литература, перевод детской художественной литературы, особенности перевода, эквивалентность перевода, переводческие трансформации.

Abstract. The article examines the specifics of children's fiction as a genre, and the features of its translation. The problems that can be encountered when translating children's literature are outlined, as well as the principles that a translator of this genre should adhere to. An adequate translation must achieve translation equivalence. To achieve this, translators use different transformations: lexical, grammatical and lexico-grammatical. The material in

the article allows to understand how to adapt the source text to the realities of another culture.

Аннотация. В статье рассмотрена специфика детской художественной литературы как жанра и особенности её перевода. Изложены проблемы, с которыми можно столкнуться при переводе детской литературы, и принципы, которых следует придерживаться переводчику данного жанра. Адекватный перевод должен достигать необходимой степени переводческой эквивалентности. Чтобы её добиться, используются следующие переводческие трансформации: лексические, грамматические и лексико-грамматические. Материал статьи позволяет понять, как адаптировать исходный текст в соответствии с реалиями другой культуры.

Children's literature occupies a special place in fiction in general. First of all, this is due to the peculiarity of the target audience, which are children.

Being a separate genre, children's literature has characteristic features and differs significantly from adult literature. The following features of this genre are distinguished:

An intermediate position between narrowly local literature and classical literature. Works for children have universal reception potential.

The specifics of the dialogue. The writer builds a dialogue with an imaginary reader, taking into account the difference in levels of ethical and aesthetic perception. The child reader turns out to be more important than the author.

The educational character. Children learn the facets of good and bad through various situations in the literature available to them. Children's fiction largely shape the child's worldview and his moral attitude towards various situations.

Translation of children's fiction from foreign languages has always been relevant, especially now, in the process of globalization. Such works due to the peculiarities of the target audience and cultural differences, require competent adaptation of the text and localization of various realities used in it.

The translator of children's fiction has a special task – to recreate during translation the emotional impact on the reader that the author of the original intended to convey to his reader or listener.

Literary translation is required to reproduce not only the images and thoughts of the translated author, not only plot schemes, but also author's literary manner, creative personality and style. This element is important because the author's style reflects both the use of various linguistic means and certain speech features aimed at the target audience (in this case, we are talking about children).

Among other things, the translator must have in-depth knowledge of those cultures whose language is involved in translation, because often the characteristic features of a character are transmitted by the author through the prism of the social environment that surrounds him.

When translating, you need to pay attention to the vocabulary used by the translator. Words should not be excessively heavy for children's perception. Thanks to the language of such literature, the child forms an active vocabulary, which includes words that the speaker of this language not only understands, but also uses himself.

There are many nuances that a translator of children's literature faces. Among the problems in translation we can distinguish the following:

1. The problem of preserving imagery when translating a children's work. The image of a specific situation, a specific hero, is formed into the image of a whole work. It is very important to convey the image correctly and clearly. This is achieved by certain associative and figurative characteristics. Sometimes these characteristics are not equivalent, or have a low level of equivalence in relation to the original.

2. Genre and stylistic features of the translation of children's literature. The genre-stylistic features of the original are understood as its identification with a certain type of speech. In fiction, including children's literature, different possibilities of word usage are used – direct and figurative meanings of words, linguistic tropes and stylistic tropes.

3. The emotional component transfer in the translation of children's literature. When reading, the child's emotional attitude to the characters, their feelings, and actions prevails. The achievement or absence of equivalence depends on the preservation or loss of the original emotional component during translation.

4. Another specific component of the children's literature translation is the so-called «readability». The translator must skillfully convey repetitions, rhyme and onomatopoeia, if any, in the text intended for children.

5. It is also difficult to translate different names, first names and surnames, toponyms, dialectisms, professionalisms and neologisms, comparative phrases, metaphors and wordplay. Often, there are no exact analogies in the language into which they are translated, or they will be incomprehensible to the child.

Achieving translation equivalence («translation adequacy»), despite the discrepancies in the formal and semantic systems of the two languages, requires the ability to make numerous and qualitatively diverse interlanguage transformations – the so-called translation transformations. These transformations allow the translator to cope with the problems outlined above. It is customary to distinguish three types of transformations: lexical, grammatical and lexico-grammatical.

The material of the practical part of our research was the works of Rene Gossini «Le petit Nicolas a des ennuis» and «Le petit Nicolas et les copains», translated by I. L. Pressman. Let's consider examples of the transformations we have identified.

Among lexical transformations, lexico-semantic substitutions are most often used, where generalization and specification prevail. Examples of specification:

– C'est pour ça qu'après l'école, je suis allé en courant dans la boulangerie, et quand la dame m'a demandé ce que je voulais, je lui ai donné mon billet et je lui ai dit... (Поэтому после уроков я побежал в булочную-кондитерскую, и, когда продавщица меня спросила, чего хочу, я отдал ей свои деньги и попросил...)

Most of the examples of specification found by us are a narrowing of the meaning of the verb *dire*:

- Bah ! a dit Maixent. (Как же! – хмыкнул Мексан.)
- Tiens ! a dit Rufus. (Кстати! – вспомнил Руфюс.)

Next, consider examples of generalization:

- Et il a pris une sole dans la main. (И он схватил одну рыбку.)
- Clotaire, c'est un bon corain. (Клотер – хороший парень.)

Lexical addition and omission techniques are also not uncommon. Let's look at examples of addition:

– Et tu verras, a dit Rufus. (Это ещё что, вот посмотришь, что будет дальше, – вздохнул Руфюс.)

The following technique, omission, is represented by the following sentence:

- D'abord, il est moche comme tout. (Во-первых, он жуткий урод.)

The discrepancy between the source language and the target language also arises due to structural and semantic differences between languages. The most typical grammatical transformations are: division of sentences, permutations and grammatical substitutions.

Short sentences are practically not found in Rene Gossini's books. In her translation, I. L. Pressman tends to resort to such a technique as sentence fragmentation:

– C'est le chouchou et il a le droit de tout faire, et si je lui tape dessus, il va tout raconter à mes parents, et puis après je suis privé de cinéma, jeudi! Любимчик, ему всё можно. (Если стукнешь его, тут же бежит жаловаться родителям, а потом в четверг меня не пускают в кино!)

Such a transformation, as a word order change, is typical for a translation from French, as shown in this example:

– D'abord, t'avais qu'à faire quatrième en histoire si tu voulais jouer au foot. (И вообще, если тебе так хочется играть в футбол, попробовал бы сам занять четвёртое место по истории!)

A very typical grammatical transformation when translated into Russian is the replacement of a noun with a verb:

- Eh bien, félicitations, Joachim! (Что ж, Жоаким, поздравляю.)

Of the complex transformation techniques, integral transformation is the most common. Here are some examples of this transformation:

- C'était gagné. (Вот это был номер!)
- La la 1ère! (Что, получил?)

Having carried out a comparative analysis of the selected texts, we can say that translators make a lot of efforts to create a successful translation. Translators

of children's literature try to avoid mistakes, or smooth them out by adding their own style, author's neologisms and adapting the text to a reader of a certain age. In many ways, this can be done only through the use of translation transformations that helps localize the source text for the recipient of the translating language.

A review of the features inherent in the translated material of children's literature and an analysis of the translation methods applied to them convinces that a large variety of linguistic means found in the originals corresponds to no less variety of means used for their transmission in the Russian language.

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THE CONCEPT OF GOD IN CHRISTIANITY AND THE LANGUAGE

КОНЦЕПТ БОГ В ХРИСТИАНСТВЕ И В ЯЗЫКЕ

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Ключевые слова: язык, религия, концепт, христианство, Бог, Спаситель.

Abstract. The article deals with the fundamental and central to the Russian conceptosphere and Russian consciousness religious concept God, gives its analysis and shows different conceptual forms of representation. GOD can be represented through abstract concepts, such as LIFE, LOVE, LAW, WAY,