

## PROBLEM OF TRANSFORMATIONS IN TRANSLATION OF ENGLISH-LANGUAGE NATIONAL ANTHEMS

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*This article deals with the translation aspect of English-language national anthems as texts of ideological discourse. The paper is aimed at analyzing characteristic translation transformations which are performed while translating the national anthems of the USA, Canada, and Ireland into Ukrainian. The aim of the research implies conducting the detailed analysis of the conveyance of the external (rhythm, rhyme) and internal (content, ideological concepts, images) poetic matrix in the Ukrainian translations. The most frequently used lexical-semantic (concretization, modulation, generalization), grammatical (conversion), syntactic (integration, change of word order) transformations are determined. The main ideological concepts (the True North, the Star-Spangled Banner, the soldier's song) of each national anthem are found out; they are completely represented in the Ukrainian poetic translations which function as texts of ideological discourse.*

**Key words:** *ideological discourse, anthem, poetic translation, translation transformations, modulation, concretization, generalization.*

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**Introduction:** Considering the globalization of all the spheres of social life, an increasing number of people throughout the world are learning and using the English language that is considered to be the language of international communication. Although the number of those who speak English is constantly growing, there is a need to provide a process of translation, particularly in the field of international relations, politics, culture, literature. Among linguists and translators there arise questions how to ensure the process of translating a source text so that a recipient should receive the absolute equivalent of the message expressed by means of the native language.

The peculiarity of the national anthem translation is caused by the fact that neither simple semantic nor more literal translation cannot be performed while transcoding this kind of text.

The national anthem as a text of ideological discourse is characterized by the following features: formulation of the idea that is necessary to instill in the minds of the addressees, the image that usually represents this idea implicitly and increased emotionality of the message [1].

One of the peculiarities of the national anthem is a form of its presentation for the recipient. Traditionally, it is a poetic work, the translation of which confronts the translator with a number of challenges and difficulties. The task of maintaining the adequacy of poetic translation is of considerable importance during the translation process.

Hundreds of scientists analyze translated works, consider the transformations used in the translation of literary works, particularly poems, in search of a solution to this issue. So, S. O. Shvachko researched translation transformation in the poetic plane, investigating such works as the song 'The Bells of St Petersburg' by T. Moore and its Ukrainian translation "Evening" performed by I. Shchokoliv, and the poem "The Arrow and the Song" by H. Longfellow and its translation into the Russian language performed by D. Michalowskii [2]; H. A. Boiko carried out a comparative analysis of translations of J. W. Goethe's ballad "Fisherman" performed by Ukrainian poets D. Zahul and M. Tereshchenko, studied the

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transmission of external (rhythm, rhyme) and internal (content, stylistic devices, concepts) poetic matrix in the process of translation [3]; A. O. Perminova introduced the definition of two translation mechanisms (re-coding and re-creation), conducted a comparative analysis of the 19<sup>th</sup> and 12<sup>th</sup> Shakespeare's sonnets and their translations into Ukrainian performed by D. Palamarchuk [4]; K. O. Panasenko studied the problems of the symbols' representation of the poetic text in translation [5], analyzed reproducing symbols of the poem "The Soul Selects Her Own Society" by E. Dickinson on the basis of Ukrainian and Russian translations by V. Kykot and B. Lvov [6].

As we can see, despite the studies of the Ukrainian translations of poetry, analysis of the transformations that are implemented while translating the English-language national anthems [7; 8; 9] as texts of ideological discourse into the Ukrainian language was not made which led to **the relevance of the study**.

**The objective of the research** is to study transformations that are performed while translating the English-language national anthems as texts of ideological discourse into Ukrainian.

This objective implies the following **tasks of the research**:

- 1) To analyze the transposition of an external poetic matrix in translated texts
- 2) To find out what kind of transformations are used for the translation of national anthems and which of them are the most frequently used
- 3) To determine how concepts that have an ideological component are reproduced in the Ukrainian translation
- 4) To provide some conclusions regarding the adequacy of poetic translation of the analyzed English-language anthems.

**The subject area** is Ukrainian poetic translations of the anthems of Canada, the United States of America and Ireland.

**The specific topic of the study** is translation transformations which are used to implement the ideological discourse in the Ukrainian segment.

This research demanded to use the following **methods**: method of vocabulary definition – to differentiate between the main types of the translation transformations; analysis and descriptive method – to analyze and describe some of the key transformations that have been applied by translators while translating the national anthems into the Ukrainian language; comparative method – to define the level of representation of the concepts that have an ideological component in the Ukrainian poetic translation.

**Results of the research**: The first stage of the study consists of the general analysis of transformations in the translation of the anthems of Canada, the USA and Ireland.

The first text under consideration is the Ukrainian translation of the Canadian national anthem, performed by representatives of the Embassy of Ukraine in Canada in 2016 [10].

One should stress that external structure of the translated text differs from the source text: the original consists of ten lines while the target one has only nine lines. The translator managed to retain the masculine type of rhyme in the target text: *земля – моя – росте – твердий – хвиль – твій – землі – Тобі – Тобі*.

The target text does not have a clear scheme of the position of rhyming lines as the source text itself: the first line rhymes with the second line forming a couplet, the third line forms a crossing rhyme with the sixth one, the eighth and the ninth lines form a refrain.

The metric system of the target text differs quite a bit from the source one: the translator used a two-syllabic iambus, but the number of feet varies from three to five.

The author of the translation managed to preserve a phonetic stylistic device – assonance. Vowel sound /o/ creates a melody in the poetic work, glorifying the native land in such a way.

At the level of lexical transformations, the place name *Canada* was transliterated into Ukrainian as *Канада*.

The translator includes the address *Коханая земля* to compensate the missed third line *True patriot love in all thy sons command* which represents the idea of sincere filial love to the motherland. The epithet *our* is transformed into *мій, моя* with the help of concretization,

the word group *home and native land* is translated as *рідний дім і зордосте* by means of combination and modulation.

When translating two next lines there was an integral reconsideration of the original. The translator resorts to modulation of *With glowing hearts we see thee rise* and gets *З Тобою враз наші дух постане* where the main and secondary parts of sentence undergo a fundamental transformation: *we* is changed into *наші дух*, the predicate with the complex object *see thee rise* are replaced with *постане з Тобою*, the adverbial modifier of manner *with glowing hearts* is replaced with a neutral adverbial modifier *враз*. The address *The True North strong and free* is replaced in the target text: the comparison *мов камінь той, твердий* is introduced in which the attributes *strong and free* is modulated into the attribute *твердий*.

The word group *from far and wide* is translated with the concretization, the translator takes into account the geographic position of Canada: *від Півночі до моря хвиль*. The address *O Canada* is omitted. The line *We stand on guard for thee* is translated into Ukrainian by means of modulation, therefore the idea of motherland's protection is presented more specifically, emotionally: *Народ Твій – сторож твій!*

The polysemantic word *keep* is rendered as *даруй* by means of concretization, the word group *our land* is generalized: *цій землі*. The attribute *glorious* is omitted, the epithet *free* is translated into Ukrainian by means of grammatical change: the adjective is converted into the noun *волю*.

While translating the couplet the author doesn't use the already made translation of the seventh line, but instead, he concretizes the word group *stand on guard* and translates it into Ukrainian as *присягаємо*.

Thus, the translator has resorted to an integral reconsideration of the national anthem of Canada while translating it into the Ukrainian language. The most frequently used lexical-semantic transformations are concretization, modulation; the translator also has used generalization and omission. The level of grammatical transformations is presented by grammatical changes when parts of speech are converted from one into another.

Taking into consideration that fact that the author of the target text has managed to preserve the rhythm of the national anthem, to convey the main concepts and the idea of the anthem as a text of ideological discourse, we can state that we have a faithful poetic Ukrainian translation of the national anthem of Canada.

The next text under consideration is the poetic Ukrainian translation of the national anthem of the United States of America [8].

The external structure of the target text doesn't differ from the source anthem: the target text consists of four equal stanzas. The translator hasn't succeeded to preserve the type of rhyme completely. Like in the source text the second and the fourth lines of each stanza are written with female rhyme, however, it appears in the sixth line of the second, the third, and the fourth stanzas, and in the eighth row of the second and the fourth stanzas, the other lines are rhymed by means of the masculine rhyme: *встав – домою – віддає – народом – проста – Бога – віка – свободи*.

In the Ukrainian translation the rhyme scheme *ababccdd* used by the author of the national anthem of the United States can be traced completely only in the first stanza: *зірках – зорниці – зорях – з'явиться – освітив – довів – здаля – земля*.

Considering the metric system of the translation, it should be noted that the translator has managed to retain the use of the trisyllabic metre – anapest.

Let's consider transformations that are applied during the translation of the first stanza into the Ukrainian language.

In the first line of the target text the translator adds the adverbial modifier of the place *на небі* to focus attention on the flag which symbolizes the supreme strength, power, unity, and steadfastness of the Americans as representatives of the united ideological group. The word groups *dawn's early light* and *twilight's last gleaming* are forming the contextual opposition in the source text, besides the components *light* and *gleaming* have the same semantics of "light" which differs qualitatively. The translator resorts to the concretization of these concepts, introducing the seme "star": *у горішніх ранкових зірках, на вечірній зорниці*.

Trying to omit an emotive component, the lexical-semantic transformation of generalization occurs while conveying the adverbial modifier *proudly* and predicate *hailed*: *радо вітали*.

The integration is used during the translation of the first and the second sentence. At the same time, there is an omission of the source elements *through the perilous fight, we watched, gallantly*. The translator has performed the lexical-semantic transformation to concretize the word group *bright stars*, providing it with a more precise attribute: *сріблястих зорях*. The adverbial modifier of the place *o'er the ramparts* is translated via the modulation, at the same time the attribute is added to the generalized concept 'ramparts': *над ворожими стінами*. The third and the fourth complex sentences of the first stanza are integrated in the target text. A lot of transformations are implemented while translating the line *the rockets' red glare, the bombs bursting in air*. The attribute *red* and the participle *bursting in air* are omitted; these elements are compensated by adding the predicate that is appropriate in this context: *ракет сполох та бомб його там освітив*.

The line *Gave proof through the night that our flag was still there* was translated by means of permutation, the additional subject *він* is added and the adverbial modifier of place *there* is concretized: *Та наш стяг був над фортом, і чи він не довів / Що вночі він був там*. The address *O say* and the attribute *that star-spangled* are omitted, the noun *banner* is replaced by a synonym *він*, the adverbial modifier of place *здаля* is added, the adverbial modifiers of place *O'er the land of the free, and the home of the brave* are rearranged, the adjective *free* is converted into a noun: *цю він ріяв здаля / Де хоробрих наш дім, де свободи земля?*

Translation transformations that are applied during the transcoding of the second stanza of the national anthem of the USA are as follows.

In the first line the translator has introduced the additional adverbial modifier of place *там*, added the attribute *чужих*, replaced the noun *shore* in singular with a plural form, and transformed the phrase *mists of the deep* by means of modulation: *там, у мглі мовчазній на чужих берегах*. The replaced attribute *мовчазній* was omitted while translation of the next line.

In the second line the definite article *the* is translated via concretization as the attribute *наш*. The subject *host* that means "army" is omitted and replaced with a contextual synonym *ворог*. The object *від атак* is added; the adverbial modifier of manner *in dread silence* is omitted and is compensated while translating the previous line: *Де відступний наш ворог від атак спочиває*.

The expressiveness of the adverbial modifier of place *o'er the towering steep* is reduced by use of the functional replacement *над фортом*. The translator has not preserved the subordinate clause *as it fitfully blows* in the target text, but instead he adds the subordinate clause *як нам*: *Що над фортом, як нам, також видно йому*. The fourth line witnesses the syntactic and lexical-semantic transformations: the order of presentation of homogenous predicates *half conceals* and *half discloses* is changed in the sentence, their meanings are concretized: *розвивається й знову пропадає*.

The main parts of the sentence are changed in the next sentence: the formal subject *it* which replaces the lexeme *banner* is changed into *схід*, and the predicate *catches* is reconsidered integrally and translated as *надає*. The translator generalizes the word group *morning's first beam* and adds the attribute *золотий*: *сонця схід золотий*. The adverbial modifier of place *in the stream* is converted into the subject *бриз*, thus the homogenous predicate *shines*, which has correlated with the formal subject *it*, is changed and consistent with the new subject of the action: *бриз розгортає*. The word group *in full glory* is transformed into *в повний розмір* via modulation. The translator adds the possessive pronoun *our* to provide greater expressiveness, to underline the affiliation of the flag to "our" ideological group while translating the exclamatory sentence '*Tis the Star-Spangled Banner!*' At the same time the author of the translation omits the lexical-semantic component *spangled*: *Це наш зоряний стяг!*

The exclamatory particle *O* is omitted in the Ukrainian translation, the adverbial modifier of time *long* is logically transformed and translated by the adverb *завжди*, the modal verb

may loses the meaning of assumption in the target text, the predicate *wave* is generalized: *I він буде завжди*. While translating the last line that is the same in all stanzas the translator does not use the already presented equivalent. The component *home of the brave* of the adverbial modifier of place is omitted in the translated text. The last sentence of the stanza that is grammatically simple is translated with a complex sentence with a subordinate clause of place, the principal parts of a sentence are added: *I він буде завжди, / Де свободи земля його бачити знов зажадає*.

The translation transformations of the third stanza of the national anthem of the USA are as follows.

To highlight the "alien" ideological group band the translator adds the attribute *убивць* with a negative connotation. The demonstrative pronoun *that* is partially compensated by the presented attribute that is used by the speaker to separate from the subject in the message. The adverbial modifier of manner *vauntingly* is translated with the adverb *зухвало* via modulation: *А де банда убивць, що зухвало поклялась*.

The structure of the sentence is transformed: the homogenous subject *havoc of war* is converted into the adverbial modifier of manner *ніби полум'ям битв*, the noun *havoc* is translated by means of concretization and the noun *war* is generalized. Another homogenous subject *battle's confusion* is omitted, the predicate *should leave* is replaced by the new main parts of a sentence: *банда зробить*. The object *us* is concretized and translated with the noun *натовном*, homogenous objects *a home and a country* are generalized and translated as *всіх нас*, the adverbial modifier of time *no more* is correlating with the new predicative kernel of the sentence and realized with the antonymous translation *знову*.

The second sentence of the third stanza is integrated with the first one, the subject and the predicate of the simple sentence *blood has washed out* are replaced with the elliptical sentence with the predicate, the left out subject *банда* can be unambiguously inferred from the context. The reason for this grammatical transformation is the absence of the need to focus on the "alien" ideological group. The subject *blood* is converted into the object *кров'ю*. The object *their foul footsteps' pollution* is transformed into an object with a more negative connotation due to modulation: *за свої злодіяння знову кров'ю вмивалась*.

The predication centre *no refuge could save* of the third sentence is replaced with a one-member sentence with the predicate *не знайти*, which is expressed with a verb of imperative mood. However, the subject *no refuge* is virtually absent in the translated version of the national anthem of the United States, but its meaning is compensated with the object *втіхи*. The information in the source text is presented in a descriptive, the author separates two ideological groups, but the translator separates them more sharply, introducing the address *вам, військ найманих рабам*, which is the result of combination and integral reconsideration of homogeneous objects *hireling and slave*. The object *the terror of flight* is omitted, but the meaning is partly compensated with the attribute *безкінечний*. Another homogenous object *the gloom of the grave* is explained and transformed into a clause which is the part of the asyndetic complex sentences: *У могилі вас тлін безкінечний чекає*. The noun *gloom* is translated via modulation as the noun *тлін* which has a more negative connotation.

The third sentence of this stanza was divided. The adverbial modifier of manner *in triumph* is omitted in the target text, but it is compensated with the modal particle *тільки* which emphasizes the superiority, the supremacy of the banner and implicitly of "our" ideological group at the same time. The predication centre *the Star-Spangled Banner doth wave* is not represented in the target text, but it is transformed: we can observe a one-member sentence with the predicate *буде видно*. The predicate *doth wave* witnesses the current action, the translated equivalent indicates the future action. The last line is presented as in the first stanza: *Де хоробрих наш дім, де свободи земля*.

The translator has made the following transformations while rendering the fourth stanza of the national anthem of the USA.

In the source text the first sentence is an exclamatory, complex sentence with the subordinate clause of condition, it is a declarative, complex sentence with the subordinate clause of place in the target text. The subject *freemen* is translated via generalization as

*нескоренний*, besides the plural noun is replaced by the singular number of the subject. In the first line. The predicate *shall stand* that is represented by the future tense of the verb in the source text is translated as the verb of the present tense perfective aspect form *встав*. One can observe a number of transformations while translating the adverbial modifier of place *between their loved homes and the war's desolation*: the word order of the adverbial modifier's components has changed, the adjective *loved* was modulated, the noun *homes* is translated with a singular noun, but the attribute *war's* expressed by the possessive case of the singular noun has the plural number in the target text: *між розрухою війн та своїм рідним домом*.

The participle *blest with vict'ry and peace* is omitted in the second sentence. The modal verb *may* has the meaning of the request, but the translation is devoid of this modality. The attribute *Heaven-rescued* is omitted and partially compensated with the object *славить Бога*. The source text comprises the predicate *praise*, however, the homogeneous predicate *хвалу віддає* is added in the target text. One of the homogeneous predicates *hath preserved* is omitted in the subordinate clause.

The second sentence has a motivating character which is expressed by the modal verb *must* in the source text while one cannot observe modality and the sentence is declarative in the Ukrainian equivalent. The complex sentence with the subordinate clause of condition is translated as a compound sentence: *Переможемо ми, наша справа проста*. The meaning of the lexeme *just* is generalized: *наша справа проста*. The motto "*In God is our Trust*" is transformed while translating, the noun *Trust* has converted into the verb: *Ми вірим у Бога*.

Logical shift can be observed while translating the last sentence. The predication centre *Banner shall wave* is transformed into *ми пронесем*. This is due to the fact that the representatives of the American nation do not separate their existence from the national flag and see themselves as a single whole with it. The attribute *Star-Spangled* is not translated as *зірковий*, but as *наш*, that is because the translator emphasizes the close association of the flag with "our" ideological group. The translator adds the adverbial modifier *в віка* to make the utterance more expressive, to emphasize the loyalty and patriotism of the American nation.

So, while translating the national anthem of the United States into the Ukrainian language the translator has frequently resorted to lexical-semantic transformations of concretization, modulation, generalization, as well as addition and omission. Among the grammatical transformations grammatical changes are mostly used. At the syntactic level the translator often uses uniting of sentences when a complex sentence is transformed into a complex sentence with a lot of subordinate clauses.

Considering the fact that the external structure (rhyme, rhythm) of the poetic text is retained in general, the main ideas, images and concepts with ideological components are preserved, we can conclude that the translator has managed to make an adequate poetic Ukrainian translation of the anthem of the United States.

The last text under consideration is the author's poetic translation "Soldiers of destiny. The national anthem of Ireland," performed by Artur Sirenko [11].

The author's translation is one of the varieties of linguistic processing of the source text. This kind of translation differs from the traditional translation which is characterized by preserving of stylistic and thematic originality of the source text. The author's poetic translation characterizes by adjustments made by a translator in the source text which alter the structure of the source text, but do not cause the deformation of the concepts presented by the author of the anthem.

The Ukrainian translation corresponds to the first stanza and the chorus of the source text, though the number of lines is different: the stanza consists of seven and the chorus contains eight lines respectively. The author's translation is written exclusively by means of the male rhyme. The author of translation fails to preserve the rhyming scheme. The first and the second lines of the stanza are ring-rhymed with the sixth and the seventh lines respectively, the lines of the chorus are forming couplets. Despite the fact that the national anthem of

Ireland is written using iambus, the translator uses a trisyllabic metre with the third stressed syllable – anapest.

Transformations implemented while translating the stanza of the national anthem of Ireland into Ukrainian are as follows.

The stanza of the anthem is the single sentence. The author of the translation retains such a structure of the sentence in the target text, but he fails to preserve the punctuation which logically separates predication centres. One of the objects *a song, a soldier's song* is omitted to avoid tautology in the first line, but instead the attribute *ірландських* is added to define "our" ideological group: *Заспіваеть пісню ірландських солдат*. The second line including the adverbial modifier of manner *with cheering rousing chorus* is not translated into Ukrainian, although the concept presented in the word group is compensated in the sixth line of the target text: *запальна наша пісня*.

The word group *our blazing fires* is not completely presented in the target text. The attribute *blazing* is omitted and its meaning is presented by the predicate *горять: наші ватри на схилах як зорі горять*. The adverbial modifier of place *на схилах* is added. The fourth line *the starry heavens o'er us* is transformed into the comparison *як зорі*. The predication centre *we throng* of the third line is translated via modulation and integral reconsideration as *ми чекаємо бою* containing a more expressive connotation in the target text. The attribute *impatient for the coming fight* is converted into the predicate with a generalized meaning and the object with the omitted *coming*: *жадаєм на герць*. The concept "new day" is presented in the sixth line *and as we wait the morning's light* and it is translated by changing the predication centre: *ще прийде наш день*. The adverbial modifier of time *in the silence of the night* is transformed via modulation into the simple sentence *ніч нам тишу дарує*. The predicate *chant* which denotes "to sing in chorus" is partially compensated by attributes *мелодійних, запальна*. The author inserts the line *доки ніч нам дарує життя, доки ватри горять*; concepts implied in it are represented in the national anthem by the words *night, blazing fires*.

While translating the chorus of the national anthem of Ireland the Ukrainian the poet has performed following transformations.

The name of the country *Ireland* is translated by the traditionally established equivalent *Ірландія*. The name of place *Erin* that is the old Celtic name of Ireland isn't preserved in the target text.

The predicative of the compound nominal predicate *soldiers* is translated by a plural noun *воїни* the meaning of which is generalized. The predication centre *lives are pledged* is transformed into the attribute *вірні клятві* by means of integral reconsideration. The subject expressed by the indefinite pronoun *some* is generalized and presented as *нас*. The interpretation of the sentence *Some have come / From a land beyond the wave* points out that some of the Irish came from over the sea, it means that there are foreigners among them. This idea is concretized in the Ukrainian translation: *нас кидало на хвилях*. The translator also added the adverbial modifier of place *в вогонь боротьби*, thus he calls Ireland a region where the war is going on.

The concept implied in the fifth line *sworn to be free* is represented via the integral reconsideration in the statement *подаруємо волю*. The object *our ancient sire land* undergoes a complete transformation: the attribute *our* and the headword of the phrase *land* are omitted, the adjective *sire* is converted into a noun: *давніх предків*. The adverbial modifier of time *no more* is partially compensated by the negative particle and the future tense form of the verb *не зрадим*. The seventh line *shall shelter the despot or the slave* is translated as *скинем владу тиранів – вчораїних рабів*, the predicate *shelter* and the adverbial modifier *no more* are replaced by the contextual antonym *скинем*. The object *despot* is expanded to *владу тиранів* by means of modulation, another homogenous object *slave* with an inserted attribute *вчораїних* act as a concretization to the previous one.

The adverbial modifier of time *tonight* is omitted, the predicate *man* is generalized, the object *gap of danger* is concretized in the following sentence of the target text: *нідемі в приречі двобою*. The adverbial modifier of purpose *in Erin's cause* which implicitly means "for

*Ireland, for future*" is translated by means of the integral reconsideration as *до радісних днів*, although these words can compensate the word group *come weal*. The concept *woe* is concretized, the homogenous adverbial modifier of place *'mid rifles peal* is omitted, the predicate *кличем* and the object *Гелів* which denotes the Irish Celts and partially compensates the concept *Erin*, are added: *Кличем Гелів на смерть і під гуркіт гармат*. The last declarative sentence *We'll chant a soldier's song* is transformed into the exclamatory one in the target text: *Заспівємо пісню ірландських солдат!*

Thus, the author's poetic translation of the national anthem of Ireland performed by Arhur Sirenko reflects the general mood and the idea of the anthem as a text of ideological discourse, although it is difficult to observe the translation transformation, implemented by the poet in the target text. The translator has frequently resorted to the permutations of semantic components within phrases, adding and omitting some fragments of the anthem, different types of lexical and grammatical substitutions. Therefore, this translation is unlikely to be an adequate equivalent, but it can be considered as a unique poetic work, which has its author, title, idea, concepts and images, similar to those presented in the source text that compensate the expressiveness of the national anthem and the communicative-functional effect on the recipient.

### Conclusions

1. Thus, the task to preserve the external poetic matrix is quite challenging and it demands high level skills. One can observe the most accurate reproduction of rhyme and rhythm in the Ukrainian translation of the anthem of the USA. Considering the fact that we have analyzed the author's poetic translation of the Irish anthem, the external poetic matrix of this Ukrainian translation does not correspond to the source text to a greater extent

2. The most frequently used lexical-semantic transformations are concretization, generalization, modulation, however translators also implement additions, omissions and integral reconstruction. The grammatical level of transformations is presented by conversion mostly. Integration as a transformation of the syntactic level is presented in the translation of the US anthem

3. The main ideological concepts of each anthem (*the True North, the Star-Spangled Banner, the soldier's song*) are preserved in the Ukrainian translations and they are translated as *Північ, наш зоряний стяг, пісня ірландських солдат* (*'the North', 'our starry banner', 'the Irish soldier's song'*) respectively

4. The adequate translation is characterized by the conveyance of both conscious and implicit intentions of the author, the ideological and emotional impact on a recipient of the message, the preservation of images, peculiarities, rhythm of the source text with the help of accurate equivalents or adequate substitutes. One cannot but mention that a translator has to resort to various kinds of compensations, replacements and substitutions, choosing the less essential points of the text while translating the English-language national anthems.

### ПРОБЛЕМА ТРАНСФОРМАЦІЙ У ПЕРЕКЛАДІ АНГЛОМОВНИХ ДЕРЖАВНИХ ГІМНІВ

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*Стаття присвячена дослідженню перекладацького аспекту англomовних державних гімнів як текстів ідеологічного дискурсу. Мета роботи полягає в аналізі характерних трансформацій, які реалізуються в перекладі на українську мову державних гімнів США, Канади, Ірландії. Задля досягнення мети дослідження було проведено детальний аналіз передачі зовнішньої (ритм, рима) і внутрішньої (зміст, концепти, які мають ідеологічну складову, образи) поетичної матриці в українських перекладах. Були виявлені лексико-семантичні (конкретизація, модуляція, генералізація), граматичні (конверсія), синтаксичні (об'єднання, зміна порядку слів) трансформації, які найчастіше використовуються. Визначено основні ідеологічні концепти кожного державного гімну (*the True North, the Star-Spangled Banner, the soldier's song*), які*



повністю представлені в українських поетичних перекладах, що функціонують як тексти ідеологічного дискурсу.

**Ключові слова:** ідеологічний дискурс, гімн, поетичний переклад, перекладацькі трансформації, модуляція, конкретизація, генералізація.

#### ПРОБЛЕМА ТРАНСФОРМАЦІЙ В ПЕРЕВОДЕ АНГЛОЯЗЫЧНЫХ ГОСУДАРСТВЕННЫХ ГИМНОВ

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Стаття посвячена дослідженню перекладчеського аспекта англоязычних державних гімнів як текстів ідеологічного дискурсу. Мета дослідження складається в аналізі характерних трансформацій, які реалізуються при перекладі на український мову державних гімнів США, Канади, Ірландії. Для досягнення мети дослідження було здійснено детальний аналіз передачі зовнішньої (ритм, рифма) та внутрішньої (зміст, концепції, які мають ідеологічну складову частину, образи) поетическої матриці в українських перекладах. Було виявлено лексико-семантичеські (конкретизація, модуляція, генералізація), граматическі (заміни), та синтаксическі (об'єднання, зміна порядку слів) трансформації, які використовуються найбільш часто. Визначено основні ідеологічеські концепції кожного державного гімну (*the True North, the Star-Spangled Banner, the soldier's song*), які повністю відображені в українських поетических перекладах, які функціонують як тексти ідеологічного дискурсу.

**Ключевые слова:** ідеологічеський дискурс, гімн, поетический переклад, перекладчеські трансформації, модуляція, конкретизація, генералізація.

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