

**GRAMMATICAL TRANSFORMATIONS
IN THE SERBIAN TRANSLATION OF
*HARRY POTTER AND THE PHILOSOPHER'S STONE***

The aim of this paper is to determine the specific translation transformations and the idiosyncrasies in translating grammatical categories from English into Serbian. The paper focuses on the concept of translation transformations and distinguishes types of grammatical transformations and their functional load in the Serbian translation of *Harry Potter and the Philosopher's Stone*. It also offers the classification of translation transformations and the reasons for their use in the novel. Different types of grammatical operations are singled out and analyzed: inversion and replacement of grammatical structures, elliptical and added constructions, sentence integration and fragmentation. The analysis of *Harry Potter and the Philosopher's Stone* translation into Serbian shows that substitutions (both lexical and grammatical) are the most frequent type of transformations. Such system of transformations is used to preserve and transfer the general content of the source text into the target language.

Key words: translation process, grammatical transformations, source language, target language, Harry Potter

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1. INTRODUCTION

Translation starts at the crossroads where two languages meet, namely the source language (SL) and the target language (TL). The grammatical transformations in translation are conditioned by different grammar structures of the two languages. Hence, translated text should create the same effect on the reader as the original text did on its readers. To accomplish this translators use various translation strategies for solving different problems in the process of translation. Translation strategies are basically techniques and procedures that translators use in order to achieve the best possible effect in translation and to transfer the original meaning, emotions, descriptions and culturally specific items. Translation of the foreign text has always relied on two canonical issues: whether to bring the reader closer to foreign culture or to adjust the text to target-language norms. These decisions are determined by the current political, social and economic conditions in the culture of the target language. According to Newmark (1991: 25) translation may be viewed “as filling up the gaps between languages”. He advocates that “translation follows language; where the original innovates, the translator is compelled to innovate; where the original uses culture specific language the translator is free to be creative” (1991: 6). Generally speaking, the process of translation may be viewed as a number of transformations of the original text’s forms or content as a result of which the translator creates the text in the target language. In addition, translation is usually seen as converting the source text into the target text and transferring exactly the meaning carried by the source text. It is, nevertheless, a complex process in which certain techniques and procedures overlap and sometimes merge into one another. Such techniques and transformations used by translators are called translation strategies. As viewed by many linguists (Levi, 1982; Newmark, 1991; Venuti, 2001; Bassnett, 2002; Alvstad 2010, Plonska, 2014; Hlebec, 2017) the concept of translation strategy is not precisely defined and various terms are used to express the same meaning. Translation process should be done in an organized way, which means that translators must know what to do when they face a problem in the process of translation. As is nicely summarized by Newmark

all languages have many ‘untranslatable’ words whose meaning, if important, has to be spread and manipulated across two or more words or a phrase of the target language. (1991: 25)

In this paper we analyze the difficulties which the translators take on while translating from English into Serbian. Translating Harry Potter novels can be very challenging because of the author's personal style and the world of magic in this case. Elements of the imaginary world are intertwined with the objects from the real world, and numerous culture specific phenomena such as personal names, flora and fauna, weight and measures are all expressed through well-coined denotations and structures that convey the fantastical connotations. These connotations together with the underlying messages bring us the atmosphere of foreign history, literature, humour, irony, dialects and other culture specific items. Alvstad (2010: 22) emphasizes that the translation of children's literature is characterized by a series of traits: cultural context adaptation, ideological manipulation, dual readership (the targeted audience includes both children and adults), features of orality, and the relationship between text and image. She adds that if translators do not adapt their translations to "target readers' frame of reference" it will be less interesting and more difficult for the children to understand the text. On the other hand, if they do, it will deprive the children from enriching their knowledge of other cultures.

Translation of the well-known Harry Potter series is famous for the richness of characters' names and many more references to the imaginary world of wizardry. The use of the most prominent grammatical transformations in the translated text will be analyzed in this study. Translation, in such cases, is no longer only of linguistic interest, but becomes an amalgam of languages, peoples and their cultures.

1.1. Research Method and Corpus

As a method we used contrastive analysis, more precisely the structural-descriptive model of research which best corresponds to the subject in question and formulated goals. The proposed model implies an analysis of the formal properties of grammatical transformations in translation, completed by the inclusion of a semantic aspect. Examining the material, it was found that a combined semantic-syntactic approach is necessary in the analysis of each grammatical transformation, especially in the analysis of the meaning which is crucial element and contributes to the overall success of the Serbian translation.

As a corpus we used the first book *Harry Potter and the Philosopher's Stone* by a British author and screenwriter J. K. Rowling. She is best known for her children's book series and this particular book

was the start of a seven-book series about the life of the young wizard Harry Potter and his school mates at the Hogwarts School of Witchcraft and Wizardry. The series has been one of the bestselling books of all times with more than 450 million copies sold. It was also adapted into a blockbuster film franchise and translated into many languages enabling translation theoreticians to make contrastive analysis of the translated versions. The word “Philosopher” in the book’s original title was changed to “Sorcerer” for its publication in America. The translation we analyzed is translated into Serbian by Vesna Roganović and Draško Roganović and printed by Evro – Đunti, Belgrade in 2012.

2. TRANSLATION AND TRANSLATION THEORIES

It has been the subject of debate in the translation process literature whether the translation should be source oriented or target oriented. Two main trends in translation studies developed from this in the 20th century: foreignising and domesticating. In domestication the translator attempts to stay in line with current publishing trends and cultural values of the target culture (Venuti, 2001: 240). It advocates incorporation of the source text into the target language, bringing it as close as possible to its readers. Texts where domestication has been used in the translation process have the appearance of an original work. In contrast, foreignising depends upon “developing a translation method along lines which are excluded by dominant cultural values in the target language” (Venuti, 2001: 242). This approach relies on form accuracy and is being truthful to the structure and meaning of the source language. Nevertheless, domesticating and foreignisation are not exclusive strategies but are rather dependent on the values of the target culture as well as the situational context. In addition to that, Alvstand (2010) discusses the same problems of cultural context adaptation in translation of children’s literature. She debates whether the translation should be adapted or not since the cultural contexts of the source and target texts’ readers differ. That leaves the translators with two options: avoid adaptation and make it less understandable, or do not, and lose one of the most important pedagogical roles – “to further young readers’ international outlook and understanding.” (Alvstand, 2010: 22)

Historically looking, translation studies have broadened their scope from old, traditional approaches such as the “literal versus free” debate to cover modern views on translation that include such questions as politics, power, society, ethics and culture. These old theories go back all the way to Ancient Rome: Cicero and Horace were the first to make

an important distinction between *word for word* translation and *sense for sense* (or *figure for figure*) translation (Bassnett, 2002: 51, Venutti 2001: 241). The latter type of translation, which is also known as free translating, has its main goal to influence the audience in a way which cannot be achieved by using word-by-word translating. Namely, it was important to translate the texts in the way as to fit the target culture values and to make them as understandable as possible for the target language readers. Nowadays, Newmark (1991: 1) has developed the sense-for-sense theory that included semantic and communicative translation. Newmark noted that the text should be more precisely translated as if the faint details and features described in it are significant. Essentially, the reader of a text translated in this manner expects the content to be translated as to closely fit the target language and culture. It is more important to make the text for the target text readers comprehensible than to make the translation match the original word for word.

Accordingly, there is still no consensus about goals and purposes of the translation process. There are those standpoints that focus more on finding the right frameworks and methods on the one hand and the ones which advocate the importance of understanding what actually happens in the translation process, on the other. At present, we cannot say that there is one universally accepted theoretical framework of translation, but rather translators' commitment to make the translation process more than just the literal transmission of every word or every sentence from one language into another. Besides this, one of the fundamental issues in translation theories is the discussion of the concept of equivalence. Traditionally, equivalence is viewed as 'sameness' that exists between the source text and the translated target text. In other words, in the translation process the translator can either use formal equivalents or translation equivalents. Formal correspondents are characteristic of literal or word-for-word translation and they are the constructions whose primary meaning most closely corresponds to the primary meaning of a word or construction in another language system, while translation equivalents are related to constructions with approximately corresponding synonymous words in specific translations (Hlebec, 2017: 23). Similarly, Hlebec (2017: 32–43) discusses the importance of preserving equivalence in translation stating that one must digress from literal translation in order to maintain the naturalness of the text by adding, subtracting or replacing some of the linguistic material. According to that, he proposes translation transformations which include permutation, translation

shift, reduction and amplification. More about these techniques, which help translators in their work, will be said in the following section.

3. GRAMMATICAL TRANSFORMATIONS

Grammatical transformations are one of the techniques used in the process of translation due to the syntactic, semantic and stylistic differences between the two languages. Generally speaking, transformations in translation can be defined as any replacement of a SL element by its translation equivalent in the TL. In the absence of equivalent forms in TL translators use various types of manipulations/transformations in translated sentences. More precisely, grammatical transformations are the changes of the grammatical elements of sentence structure or grammatical pattern of the sentence as a whole according to the requirements of the target language norms. The reasons for grammatical transformations are numerous, but they mainly spring from the complete or partial discrepancy of grammatical categories, forms and features of source language and target language. In the Serbian language some grammatical categories either do not exist as such or are less frequent than in English. Thus, the articles or perfect tenses which are non-existing in Serbian must almost always be omitted in the translation from English or translated adequately. There is a considerable frequency difference in the use of active and passive voice forms, possessive pronouns as well in English and Serbian, so it is also almost always obligatory to omit the English possessive adjective with the name of the body part. Certain grammatical structures differ from the equivalent structures in the target language in terms of their communicative function. An interrogative sentence is not always a question but often a polite request.

By comparing the SL text and the TL text translators decide on the type of operation/ transformation that will be applied. The choice of a specific technique with the SL text is aimed primarily at conveying its meaning with maximum faithfulness in strict compliance with the standards of the TL. Contemporary linguists present different classifications of such techniques, but they all, more or less, overlap with the same or similar names. Besides the one by Hlebec (see section 2.), we present the classification proposed by Newmark (1991: 2–3) who says that the closest translation is transference and lists the following translation procedures: componential analysis, modulation, descriptive equivalent, functional equivalent, cultural equivalent, synonymy and paraphrase. Guyduk (2015) in her work “Transformational correspondences to achieve equivalent translation to a legal text” uses

the classification of transformational correspondences proposed by K.M. Levitan: antonymic translation, substitutions, changing the words order, additions, omissions, concretization of meaning, generalization of meaning, compensation, integral transformation, descriptive translation and loan-translation. (Levitan, 2011 as cited in Guyduk, 2015: 128). The author, in addition, distinguishes the contexts with single transformations and contexts requiring the use of more than one transformation – multiple transformations. Podoliuc (2016: 119–120) enumerates the following translation techniques she used in her study: inversions, substitutions, additions and omissions, change of grammatical forms, sentence integration, and sentence fragmentation. As we see, they are very similar to the ones already proposed and to the one by a famous Russian scholar Komissarov which she also listed in her work: inversion, substitution, addition, omission, change of grammatical forms, sentence integration and sentence fragmentation.

Translation transformations can also be observed according to different criteria based on the linguistic levels: phonological, orthographic, morphological, lexical, syntactic, stylistic, and pragmatic. In our study, we will offer one rather conventional and standard classification which encompasses the most frequent procedures of grammatical transformations.

3.1. Analysis

Translation transformations involve various grammatical changes in the Serbian translation of *Harry Potter and the Philosopher's Stone*. Types of grammatical transformations we singled out include: permutation, substitution, omission and addition.

3.1.1. Permutation is the rearrangement of language units in the TL text in comparison with their counterparts in the SL text. This type of transformation occurs very often and it is usually accompanied by other types of transformation. The most common case of permutation is the change of the word order in a sentence or rearrangement of clauses. The fixed word order in the English sentence usually has a hierarchical nature – S(ubject) V(erb) O(bject). In Serbian the word order is free, but sometimes it also depends on the communicative function and which elements are given more importance. There is a tendency to place the new information at the end of the sentence, and the known information at the beginning of the sentence expressed in the form of a subject. Another reason for making permutation is the order of arrangement of main and subordinate clauses.

(1) *Mr Dursley always sat with his back to the window in his office on the ninth floor.* → U svojoj kancelariji na devetom spratu gospodin Darsli je uvek sedeo leđima okrenut prozoru.

(2) *The repaired alarm clock rang at six o'clock the next morning.* → Sledećeg jutra, popravljeni stari budilnik zazvonio je u šest sati.

(3) *Trying to pull himself together, he let himself in the house.* → Ušao je u kuću, pokušavajući da se pribere.

(4) *A giant of a man was standing in the doorway.* → Na vratima je stajao džin od čoveka.

(5) *Mr Dursley hummed as he picked out his most boring tie for work [...]*
→ Dok je izvlačio svoju najdosadniju kravatu za posao, gospodin Darsli je pevušio [...]

(6) *There was a tabby cat standing on the corner of Privet Drive [...]* → Na uglu Šimširove ulice stajala je obična šarena mačka [...]

(7) *A man appeared on the corner the cat had been watching,* → Na uglu koji je mačka motrila pojavi se čovek,

(8) *We've had precious little to celebrate for eleven years* → Poslednjih jedanaest godina gotovo da nismo imali razloga za slavlje.

(9) *Perhaps it had something to do with living in a dark cupboard, but Harry had always been small and skiny for his age.* → To što je Hari oduvek bio sitan i mršav za svoj uzrast možda je imalo neke veze sa činjenicom da je živeo u tamnoj ostavi.

(10) [...] *putting his large purple face right up close to Harry's.* → [...] unoseći mu u lice svoju veliku modru facu.

(11) *A tiny man in a violet top hat had bowed to him once while out shopping with Aunt Petunia and Dudley.* → Jednom, dok je bio u kupovini s tetkom Petunijom i Dadlijem, jedan mršav čovek s ljubičastim cilindrom mu se naklonio.

(12) *'They stuff people's heads down the toilet first day at Stonewall,'* → – Svakome ko dođe u Stounvol već prvog dana zagnjure glavu u toalet –

(13) *There was a horrible smell in the kitchen next morning when Harry went in for breakfast.* → Idućeg jutra, kada je sišao na doručak, u kuhinji je nešto užasno smrdelo.

When permutation is not forced by grammatical circumstances but by the need to maintain rhythm in translation, it is a proper translation operation, as in the following examples:

(14) *The Potion Master* → Majstor napitaka

(15) *She told him over dinner all about Mrs Next Door's problems with her daughter [...]* → Za večerom mu je ispričala sve o problemima gospođe od-preko-puta s njenom kćerkom [...]

(16) – *it's not until next week, folks!* → – strpite se do iduće nedelje, narode!

(17) *Harry walked round and round his new room.* → *Hari je šetao uzduž i popreko po svojoj novoj sobi.*

3.1.2. Substitution of one part of speech for another is a widespread transposition in English and Serbian. Grammatical substitution is the shift of grammatical elements in the process of translation, i.e. the change of the grammatical category to which the source language item belongs. This is the most common type of grammatical transformations and it is carried out at various levels of sentence structure. It falls into a number of sub-types depending on the grammatical categories that are substituted and it includes:

a) The change of the grammatical form of a word, which is a substitution of singular for plural and vice versa:

(18) *But that's no reason to lose our heads.* → *Ali to nije razlog da gubimo glavu.*

(19) [...] *without turning on any of the lights* → [...] *ne paleći nijedno svetlo*

(20) *the end of the holidays* → *kraj raspusta*

(21) *nothing a good beating wouldn't have cured* → *ništa što se ne bi dalo izlečiti jednim dobrim batinama*

b) The change of the word class

(22) *Harry Hunting* → *lov na Harija*

(23) *a brick wall* → *zid od cigli*

(24) *new ear-muffs* → *novi grejači za uši*

(25) *half-moon spectacles* → *naočare u obliku polumeseca*

(26) *lemon ice lolly* → *sladoled na štapiću s ukusom limuna*

(27) *sellotaped glasses* → *naočara oblepljenih selotejom*

(28) *ashen-faced* → *pepeljast u licu*

(29) *The Sorting Hat* → *Šešir za razvrstavanje*

(30) *the moth-eaten sofa* → *kauč koji su izjeli moljci*

(31) *The Vanishing Glass* → *Staklo koje nestaje*

(32) *longest-ever punishment* → *najduža kazna koju je ikada dobio*

(33) *a glove puppet* → *lutka koja se navlači na šaku*

(34) *Mrs Figg's cabbage-smelling living-room* → *dnevna soba gospođe Fig koja bazdi po kupusu*

(35) *Proffesor McGonagall shot a sharp look* [...] → *Profesorka Mek Gonagal oštro pogleda* [...]

(36) *She threw a sharp, sideways glance at Dumbledore here,* → *Na to ona ošto iskosa pogleda u Damblora,*

(37) [...] *Mrs Dursley looked shocked and angry.* → [...] *gospođa Darsli je izgledala iznenađeno i ljutito.*

(38) *Mr Dursley sat frozen in his armchair.* → *Gospodin Darsli se sledi u fotelji u kojoj je sedeo.*

(39) [...] *said Professor McGonagall, sounding half exasperated, half admiring.* → [...] *reče profesorka Mek Gonagal, napola ogorčeno napola zadivljeno.*

This procedure is the change of the parts of speech, usually English adjectives used as attributes next to a noun become adverbs, as in examples (35), (36) where the adjective *sharp* in English is translated as the Serbian adverb *oštro*; in (37) *shocked and angry* become Serbian adverbs *iznenađeno i ljutito* or verbs as in (38) where *frozen* corresponds to *se sledi*. Even more common are the examples when a noun used in English attributively to another noun is replaced in Serbian translation by incongruent attributes that can have six meanings: possessive, local, temporal, characteristic detail (*half-moon spectacles* → *naočare u obliku polumeseca*, *ashen-faced* → *pepeljast u licu*, *the moth-eaten sofa* → *kauč koji su izjeli moljci*, *The Vanishing Glass* → *Staklo koje nestaje*), and with the meaning of purpose (*new ear-muffs* → *novi grejači za uši*). All these constructions stand next to nouns and unlike congruent ones do not agree in one of the categories – gender, number, or case in the Serbian language.

c) **The change of the parts of a sentence/ of the syntactical function**

This technique is defined as the replacement of one word / sentence function with another without changing the meaning of the original message. The most common case of this replacement is the use of active voice instead of passive voice in translations. Active voice is more common in the Serbian language than passive in most functional styles. That is why translators use active voice sentences more frequently instead of passive ones while translating from English into Serbian, as in examples (40), (41). As a general rule, here the English subject *Harry's huge heavy trunk* corresponds to the Serbian object *Harijev ogroman, težak kovčeg* in translation. In addition, these changes include different replacements in the syntactical function of sentences, i.e. an exclamatory sentence can be substituted with an interrogative sentence and vice-versa, as in (42), (43): A negative sentence can be replaced by an affirmative (44). Gerund is always replaced since there is no parallel equivalent in Serbian (45); a shift in tenses and syntactic category as in (46), and (47) where a clause in Past Continuous tense becomes elliptical structure:

- (40) [...] *Harry's huge heavy trunk had been loaded into the Dursley's car*
→ [...] *ubacili su Harijev ogroman, težak kovčeg u kola Darslijevih,*
- (41) *A boy with dreadlocks was surrounded by a small crowd.* → *Oko dečaka sa dredovima okupila se manja gomila.*
- (42) *Harry Potter come and live here!* → *I Hari Poter treba da dođe da živi tu?*
- (43) *'Did you hear that?'* → *– Jeste li čuli!*
- (44) *How often had they complained how much Harry cost them to keep?*
→ *Nebrojeno puta su se žalili koliko ih mnogo košta to što brinu o Hariju.*
- (45) *'Fancy seeing you here,'* → *– Ko bi rekao da ćemo se ovde sresti,*
- (46) *The Potters knew very well what he and Petunia thought about them and their kind.* → *Poterovi vrlo dobro znaju šta on i Petunija misle o njima i njima sličnima.*
- (47) *'I had a dream about a motorbike, said Harry, remembering suddenly. 'It was flying.'* → *– Ja sam sanjao motocikl – iznenada se seti Hari – I to leteći.*

d) The change of the number of clauses or sentences is a rather frequent manipulation used by translators since it allows them to make the translation more comprehensible to the target audience. It includes:

- **Partitioning** – consists of converting source language sentence into two or more in the target language text. Breaking an original sentence into several parts (sentences) in the translation is particularly effective when the sentence in the source language is too long, or needs to be emphasized in TL:

(48) *And don't you dare let it burn, I want everything perfect on Duddy's birthday.* → *I nemoj da ti pregori. Hoću da sve bude u savršenom redu za Dadlišin rođendan.*

(49) *'Dinky Duddydums, don't cry, Mummy won't let him spoil your special day!'* → *– Dadlence-magarence, ne plači. Mama neće dozvoliti da ti on pokvari tvoj poseban dan –*

(50) [...] *nor that he would spend the next few weeks being prodded and pinched by his cousin Dudley...he couldn't know that at this very moment, people meeting in secret all over the country were holding up their glasses and saying in hushed voices: 'To Harry Potter – the boy who lived!'* → [...] *niti da će ga narednih nekoliko nedelja njegov rođak Dadli stalno bockati i štipkati. Nije mogao znati da se baš u tom trenutku ljudi širom zemlje tajno sastaju i, dižući čaše, prigušenim glasovima nazdravljaju: – Za Harija Potera – dečaka koji je preživeo!*

(51) *He liked to complain about things: people at work, Harry, the council, Harry, the bank and Harry were just a few of his favourite subjects.* → *On je inače voleo da se žali na raznorazne stvari: na ljude na*

poslu, na Harija, na gradsko veće, na Harija, na banku, pa opet na Harija [...] To su bile samo neke od njegovih omiljenih žalopojki.

(52) The month old cine-camera was lying on top of a small, working tank Dudley had once driven over next-door's dog; in the corner was Dudley's first ever television set, which he'd put his foot through when his favourite programme had been cancelled; there was a large bird-cage which had once held a parrot that Dudley had swapped at school for a real air-rifle, which was up on shelf with the end all bent because Dudley had sat on it.

→ Mesec dana stara filmska kamera ležala je na vrhu malog pokretnog tenka kojim je Dadli jednom pregazio susedovog psa. U uglu je bio Dadlijev najstariji televizor, koji je probio nogom kada su ukinuli njegov omiljeni program. Bio je tu i veliki kavez u kojem su nekada držali papagaja, onog kojeg je Dadli zamenio u školi za pravu vazдушnu pušku, koja je sada stajala na polici, skroz iskrivljene cevi, pošto je Dadli jednom pri likom seo na nju.

- Integration is combining two or more original sentences into one in the translation, or replacing a complex sentence in the original with a simple one in the translation. Joining-up of two or more sentences of the source language text into a single syntactical structure in the target language text is usually done when the rhythm of the TL requires it to be:

(53) Dudley wasn't used to being ignored. He gave his father a sharp tap on the head with his Smelting stick. → Dadli nije trpeo da ga zapostavljaju, te čuknu oca po glavi svojim smeltings-štapom.

3.1.3. Omission is a technique by which the original text is shortened so that certain parts are not translated at all and the meaning is not conveyed, either because they are uninteresting or incomprehensible to the target readers. Some structural elements can also be regarded as redundant from the target language grammar or style perspective. Elliptical constructions are very common in Serbian as in English following the principal of language economy. In this way, the text is not burdened by unnecessary repetition and only new and important information is transferred:

(54) When Mr and Mrs Dursley woke up on the dull, grey Tuesday our story starts [...] → Tog dosadnog i tmurnog utorka kad su se gospodin i gospođa Darsli probudili [...]

(55) As he pulled into the driveway of number four [...] → Kad se dovezao pred [] broj četiri

(56) And a whisper, a whisper about the Potters [...] → I ono šaputanje o [] Poterovima [...]

- (57) *a silver cigarette lighter* → *srebrni [] upaljač*
(58) 'I know that' → – *Znam []*–
(59) [...] *which lay silent and tidy under the inky sky*, [...] → [...] *koja se mirno [] prostirala ispod mastiljavoplavog neba*, [...]

This example (59) contains two transformations: ellipsis of the adjective *tidy* in TL and the replacement of the adjective *silent* in SL with adverb *mirno* in the Serbian translation.

3.1.4. Addition. Transformation when new elements, non-existent in the original, appear in the target language text in accordance with the requirements of the structural adequacy is called addition. These procedures can be either structurally or contextually motivated. Structurally motivated additions are of entirely regular type and therefore predicable. Contextually motivated additions are relatively irregular in nature, and cannot be expected. They mostly reflect the specificities of social norms of the respective languages:

- (60) *There was a tabby cat standing on the corner of Privet Drive* → *Na uglu Šimširove ulice stajala je obična šarena mačka [...]*
(61) [...] *and he couldn't see a single collecting tin*. → [...] *a on nije video nikakvo čanče za skupljanje para*.
(62) *People are being downright careless*, → *Naši ljudi su krajnje neoprezni*,
(63) *a sherbet lemon* → *šumeću limun-bombonicu*
(64) *Harry wasn't punished*. → *Hari toga puta nije bio kažnjen*.
(65) *Dudley's gang had been chasing him as usual when*, → *Jednom kad ga je Dadlijevo društvo po običaju čekalo i izazivalo*,
(66) 'I know they don't, said Harry.' → –*Znam da ne lete – reče Hari*.
(67) [...] *and the zoo was crowded with families* → [...] *i zoološli vrt je bio puno porodica sa decom*.
(68) *Boa Constrictor, Brazil* → *Boa Constrictor (Udav), Brazil*
(69) 'He's not going,' he said. → – *On ne ide tamo – reče*

This is a technique in which an extra piece of information is added to the original text. It is used primarily to make the translation more understandable or perhaps more appealing to its target audience. Sometimes it is used to solve ambiguities in specific structures that might exist in the process of translation.

The table below presents a visual representation of different types of the grammatical transformations singled out from the Serbian translation of *Harry Potter and the Philosopher's Stone*. However, this table does not provide the total number of all examples or grammatical

transformations applied by the translators, but the most representative and frequent ones in the selected examples. It is rather a qualitative and descriptive summary of the number of transformations used in the analyzed examples. Therefore, these data do not present statistical analysis if we know that some types of grammatical transformations are applied more than once in a particular context. They are the most common and typical operations used in order to deliver a translation that sounds 'natural' in Serbian. And indeed, this translation conveys the meaning with maximal faithfulness and in strict compliance with the standards of the TL text on one side, and fantastic portraying of the magical world on the other.

GRAMMATICAL TRANSFORMATIONS	NUMBER OF EXAMPLES
PERMUTATION	17
SUBSTITUTION	36
OMISSION	6
ADDITION	10

Table 1: The use of various types of grammatical transformations

4. CONCLUSION

In the paper we have discussed different grammatical transformations in the process of translation due to the syntactic differences between the two languages. When translating foreign texts translators are always facing two main problems: whether to introduce some exotic aspects of the foreign culture into the text or faithfully follow linguistics norms of the TL. Being a complex process, translation often combines techniques and procedures that overlap, intersect and merge into one another. Depending on which parts of the text are taken as units of translation and from which analytical angle they are viewed, different conclusions can be obtained about the applied translation techniques. The translator should take into account two things: what is the target group for which the translation is intended (children, adults, professionals, lay people) and which function was represented in the original text. The next step is deciding whether the translation should preserve that intended function or not, and if not to what extend the translator should abandon the original purpose of the source text. It

really can be challenging and impressive at the same time to successfully transfer both of these perspectives in the Serbian translation, if we know that the children are the target audience of this novel.

Since we were primarily concerned with operations done on a syntactic level in this paper, we were focused on structural differences that are systematic in their character. Grammatical transformations which are, therefore, identified may be divided into the following types: permutations, substitutions, additions and omissions. Our study has shown that substitution is the most common one, followed by permutation; omission and addition respectively. Substitution included the change of the grammatical form of a word, the change of the word class, the change of the parts of a sentence/ of the syntactical function, the change of the number of sentences or clauses in translation in contrast to the original text. This system of transformations is used to preserve and transfer the general content of the source text to the target language in the most faithful manner. The analysis has shown that different types of transformations/manipulations are only used in the absence of equivalent forms in the target language text as compared to that of the source language text. The reasons why any of these procedures needed to be used in the first place are numerous: different combinatorial systems of syntactic elements in the source language and the target language; differences in communicative and stylistic functions; the frequency of using related grammatical forms in the respective languages; the absence of a particular language category in TL. From the syntactic point of view, such grammatical transformations stem from the fact that English grammar has minimal inflections while Serbian morphosyntax is highly dependent on the complex inflectional system. The use of articles in English is a category that does not exist in Serbian, so it must always be omitted when translating into Serbian from English. Since this is required by the rules of the target language, this is not a translation transformation but a necessary procedure. Indefinite or definite articles need to be translated from English into Serbian only if they carry some lexical information apart from their grammatical load. Likewise, the double negation is natural in Serbian, but not in English, so in the translation from the latter to the former another negation must be added. Even so, this should not be considered a translation procedure but only an operation to achieve translation equivalents. Serbian and English, however, differ in their verb systems where Serbian system relies on the concept of aspect and in the English language we have progressive and perfect tense forms, without the need for inflection or affixation.

All things considered, there is no correlated relationship between syntax, semantics and stylistic of the source language and the target language when English and Serbian are in question. Translators, indeed, have to combine different types of translation procedures in order to obtain correspondents or equivalents. It should be said that in the process of translation, the translator rarely does this with the help of only one translation technique.

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ГРАМАТИЧКЕ ТРАНСФОРМАЦИЈЕ У СРПСКОМ ПРЕВОДУ РОМАНА ХАРИ ПОТЕР И КАМЕН МУДРОСТИ

Резиме

У раду смо разматрали различите граматичке трансформације у процесу превођења које настају услед синтаксичких разлика између два језика. Приликом превођења страних текстова преводници се увијек суочавају са два главна проблема: да ли да преводом приближе страну културу читаоцима или да вјерно слиједи лингвистичке норме језика циља. Будући да је превођење сложен процес, оно често захтијева комбиновање различитих операција и техника које се неријетко преклапају и укрштају. У зависности од тога који се дијелови текста узимају као јединице превода и из којег аналитичког угла се посматра, преводилачки поступак може да буде дослован или слободан на нивоу ријечи или реченице, те да укључи примјену једне или чак више техника превођења. У овом раду смо се бавили граматичким трансформацијама, као типом операција унутар превођења, те њиховим функционалним аспектом у српском преводу романа *Хари Потер и Камен мудрости*. Издвојили смо и на примјерима описали сљедеће операције: *йермушација*, *суйстишција*, *изослављање и додавање*. Анализа је показала да је супституција најчешћи вид трансформације и да обухвата замјену граматичког облика ријечи, промјену врсте ријечи, промјену дијелова реченице или синтаксичке функције, промјену броја реченица или клауза у преводу у односу на оригинални текст. Овакав систем трансформација користи се за очување и преношење општег садржаја изворног текста на циљни језик.

Кључне ријечи: процес превођења, граматичке трансформације, изворни језик, циљни језик, Хари Потер