

**THE WAYS OF TRANSLATION OF UKRAINIAN REALIAS
IN I. FRANKO'S FAIRYTALE POEM «FOX MYKYTA»**

**СПОСОБИ ВІДТВОРЕННЯ УКРАЇНСЬКИХ РЕАЛІЙ АНГЛІЙСЬКОЮ МОВОЮ
У ПОЕМІ-КАЗЦІ І. ФРАНКА «ЛИС МИКИТА»**

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The article is devoted to the study of the peculiarities of the translation of Ukrainian realias into English and the means of their transmission in poetic works, namely in the Ivan Franko's poem-tale «Fox Mykyta», translated into English by Bohdan Melnyk. The article deals with such phenomenon as realia and elaborates methods of its translation, describes the main opinions of scientists on this type of words. Particular attention is paid to the reproduction of Ukrainian names, folk vocabulary in the English version of the poem-tale «Fox Mykyta». The translation of realias is part of the problem of reproducing the national and historical color of a country. Realias are objects of material culture that are characteristic of a particular people, nationality or community, conveying national identity, self-awareness and color. Translating realias has been, is and will be a difficult task for a translator. Because realias denote concepts that do not exist in other languages and cultures, they often complicate the translation process. Nevertheless, such a phenomenon as realia because of its complexity is of interest to scholars and translators. The urgency of the topic is due to the fact that the question of the nature of cultural and everyday realias in literary texts and the means used to convey them is insufficiently studied. At the same time, the translation of fiction is one of the ways of communication between representatives of different cultures and the enrichment of these cultures, and realias, as carriers of national color, in turn play an important role in intercultural communication. The purpose of the article is to study the peculiarities of the translation of national realias into English and the means of its transmission in poetic works, namely the poem-tale «Fox Mykyta», the purpose is in the analysis of translation techniques used by translator B. Melnyk in translating lexical items to denote the nicknames of characters and national realias in Ivan Franko's poem «Fox Mykyta». The object of our research is the Ukrainian realias, which cause difficulties in reproducing them in English. The subject is the specifics and main ways of reproducing Ukrainian realias by means of the language of translation.

Key words: expressive means, emotional-evaluative vocabulary, emotions, reality, diminutive suffixes.

Статтю присвячено дослідженню особливостей перекладу українських реалій англійською мовою та засобів їхньої передачі в англійськомовному перекладі Б. Мельника поеми-казки «Лис Микита» І. Франка. В роботі осмислено методи перекладу реалій, описано основні думки науковців щодо такого типу слів. Особлива увага приділена відтворенню українських назв, народної лексики в англійськомовній інтерпретації поеми-казки «Лис Микита». Переклад реалій становить частину проблеми відтворення національного та історичного колориту певної країни. Реалії – це предмети матеріальної культури, котрі характерні для певного народу, національності чи спільноти, передаючи національну самобутність, самосвідомість та колорит. Переклад реалій був, є і буде непростою справою для перекладача. Адже через те, що реалії окреслюють поняття, відсутні в інших мовах та культурах, вони часто ускладнюють процес перекладу. Актуальність теми зумовлена тим, що питання про природу культурних та побутових реалій у художніх текстах з проекцією на засоби, які застосовуються для їхньої передачі, залишається недостатньо вивченим. Водночас переклад художньої літератури постає одним із способів комунікації між представниками різних культур та збагачення цих культур, а реалії, як носії національного колориту, в свою чергу, виконують істотну роль у процесі міжкультурної комунікації. Мета статті полягає в дослідженні особливостей перекладу національних реалій англійською мовою та засобів її передачі у віршованих творах, а саме в поемі-казці «Лис Микита». Відтак аналізуються перекладацькі прийоми, використані перекладачем Богданом Мельником при відтворенні лексичних одиниць на позначення прізвиськ дійових осіб та національних реалій у поемі «Лис Микита» І. Франка. Об'єктом дослідження слугують українські реалії, які зумовлюють труднощі при відтворенні англійською мовою. Предмет становлять специфіка та основні способи відтворення українських реалій засобами мови перекладу.

Ключові слова: експресивні засоби, емоційно-оцінна лексика, емоції, реалія, зменшувальні суфікси.

Formulation of the problem. The language of the work of fiction cannot exist without vocabulary that conveys reality, truth, beauty, it draws the reader into the atmosphere of certain events. The art of the artistic word, the harmonious and refined qualities that it carries in itself always evoke aesthetic impressions.

To express the beauty of the work, the artists of the word resort to the use of various lexical, phraseological combinations and expressive means. In this way, Ivan Franko conveyed reality through the art of the word.

Ivan Franko's work is rich in various genres and sources, namely: folklore, speech style, everyday conversational style, as well as the use of bookish style and elements of different functional styles and expressive means of speech. Therefore, having a national basis, I. Franko in his creative works used a lot of local, colloquial words, such words that could not be found in the normative literary language. But along with the non-normative elements, the language of Franko's works was filled with elements of the international vocabulary. These, so to speak, non-normative elements reflected the past, and international innovations, they develop and enrich the language.

Having explored the peculiarities of Franko's artistic word, it is possible to perceive the originality of his works from a scientific point of view. Ivan Franko's poetry contains words that mean certain realias of the Ukrainian people, which create an atmosphere of everyday life of Ukrainians.

Analysis of recent research and publications. The original elements in a language are those words that do not have lexical equivalents in other languages. F. Filin noted: «Every language in its modern state and in its history is original and unique» [7, p. 5]. The name of realias is of two types, namely: a) lexical and b) descriptive words. We can say that original words are a type of special words that have their own special qualities that cannot be conveyed in one word when translated into another language. There are not many specific words, but still they are necessary, because they convey the originality of the people. It should be noted that these linguistic units have been given attention by both domestic and foreign researchers. As noted by S. Vlahov and S. Florin, people started talking about realias as carriers of color, concrete, visible elements of national identity in the early 50 s. [2, p. 434]. The same researchers mention the works of such scientists as L. Sobolev, G. Chernov, G. Shatkov, A. Suprun. S. Vlahov and S. Florin drew attention to such «untranslatable» elements almost half a century ago (in 1960 their article «Realias» was published). Later, their book «The Untranslatable in Translation» was published,

which presented a complete description, classification and methods of translating realias. Realias-Americanisms are the main object of G. Tomakhin's research. In the textbooks on the theory of translation by L. Barkhudarova, V. Komissarov, V. Krupnov, L. Latysheva, A. Fedorova also provide information on culturally marked words. Problems of relations between language and culture are also considered by E. Vereshchagin and V. Kostomarov. The role of words-realias in a work of art is paid attention to by N. Pamorozskaya and V. Vinogradov.

We see the relevance of this topic in the fact that at present the question of the nature, types of realias and ways of their translation is open. At the same time, the role of words-realias in the process of intercultural communication is quite important. The question of the realias that are an integral part of the text of a work of art is of particular interest. There are only a few publications on this problem (V. Vinogradov, E. Mednikova, N. Pamorozskaya), and the issue remains unresolved, since until now the realias were considered as linguistic units outside the literary text, the functions of these words in the context were not taken into account in the work itself. The study of various ways of translating realia words from the point of view of their role in a literary text is of particular interest. This is the novelty of this study.

Presenting main material. In our case the words related to everyday life, can lead the reader to misunderstanding. Let's take, for example, the Ukrainian word «сап'янці / sapyantsi», translated into English by the word «shoes». The author-translator simply used a generalized word. In Ukraine, these are festive women's boots made of special leather (dyed thin, soft leather, which is produced mainly from goats) in red, yellow and green. The same could be said here for «moroccan boots, suffian leather boots or goatskin boots». To preserve the rhyme, one could change the word «fancy» to «moroccan or goatskin» and thus convey the whole semantics of the word.

«Це за сап'янці мої!» [8, p. 84].

«Do you recall my fancy shoes» [8, p. 85].

The word «наймит» is translated into English as «servant», although it is a word that has a narrower meaning – «hired farm laborer». Again, here Bohdan Melnyk was forced to use the universal «servant» to preserve the smooth rhyming of the lines in the fairy tale.

Наймит призирався зблизька [8, p. 92].

He servant stood as if transfixed [8, p. 93].

Ivan Franko often used and considered valuable words from the deep deposits of the living language of the people. It was the vocabulary that formed a great force that helped to organize I. Franko's own

linguistic wealth. Such original lexical units carried, carry and will carry in themselves «national spirit». They function as realias in their basic, most general features, while reflecting the features that are important for the characterization of certain phenomena. Such vocabulary helps to create a general style of poetic context and color of the work of fiction. In the poems of Ivan Franko and his fairy-tale poem «Fox Mykyta» original words helped him to create accurately the atmosphere of lifestyle and mentality of the Ukrainian people, as well as its social relations and style of thinking.

Ivan Franko used original Ukrainian vocabulary to name household items, clothing or dishes of the time. In I. Franko's works such words are used very often, giving the work even greater brightness and expressiveness.

Here is how they function in the poem «Fox Mykyta» in the original and translated into English:

Вовк їх там не дожидався,

А в спіжарні заховався [8, p. 72].

Wolf got the proper inspiration

To wait beside the pantry door [8, p. 73].

We can note that here the translation loses a little expressiveness. The equivalent of «спіжарня» is a neutral word meaning «pantry», and in general, such a word is suitable for melodiousness and string form.

Навантажив, як коралі,

Та й до ліса далі, далі,

Скарб у яму заховать [8, p. 68].

I put them all just like a necklace [8, p. 69].

Сів на призьбі, віддихає [8, p. 62].

Relaxing on the pryzba, Old Babai

Was fondly nursing a tall glass of rye [8, p. 63].

The word «призьба» is translated into English by transcription. Otherwise, the exact semantics of this realia will not be conveyed, except descriptively – (a small amount of soil along the outer walls of the peasant's house). This would be the case if it were not a poetic work. An English-speaking reader would rather understand the word «bank», but unfortunately it will not convey the originality of the word «призьба».

Хай мені явиться тут

Лис Микита гайдамака! [8, p. 28].

And when that haidamaka should

Refuse to come, then torture him! [8, p. 29].

It's a little easier with the word «haidamaka». Such a word and its meaning can be found on the Internet, even entering it in Latin letters and get the full description of the word in English. And yet, in any case, a person unfamiliar with the history of Ukraine will be a little confused by reading lines with such words.

The word «обух», which is also found in the poem (a kind of primitive tool, weapon in the form of a metal bar placed on the handle; hammer) in the line «На до рук оцей обух», – the translator B. Melnyk simply replaced it with the word «stuff», which translated as a thing (things), you can translate as a tool, but it all depends on the context. The word «stuff» is synonymous with the word «thing», which is most often used in colloquial everyday language. In slang, the noun «stuff» is also very common. There is no such thing as a «obuch» in English, so the author used the word «stuff», which is universal in nature, and even more, fits the rhyme of the lines of this translation. Such a method of hyperonymization, where the «obuch» is a hyponym to the hyperonym of the tool. The usual transliteration is also used when translating the words «porridge with butter» in the line: «Court for me – porridge with butter!» – «The court for me – a kasha dish!».

We can also notice the use of characteristic folk names of natural phenomena, animals, objects, etc.:

І Медведя зве Бурмила:

Не summoned Bear [8, p. 27].

Ще раз шарпнув – вирвав лапу,

Але шкіру й кігті – драти

Дуб немов своє забрав [8, p. 36].

Another tug and his raw paws

Came out, alas without the claws [8, p. 37].

А поганий той Лисюра,

Що так вибрехавсь від шнура,

Буде вийнятий з-під прав [8, p. 146].

And Fox, that goon with shifty eyes,

Who saved his life by telling eyes,

I do declare outside the law [8, p. 147].

The translator is not always able to convey successfully folk lexical items such as: bear, with a well-chosen characteristic «Burmylo», the translator changed simply to the equivalent of «bear», where as we mentioned earlier the equivalent of «Burmylo», it would be better to pass «fairy bear» for English-speaking reader. The noun «fox» B. Melnyk decided to translate descriptively: «Fox, that goon with shifty eyes».

In addition to nouns-realias, Ivan Franko also uses words of idiomatic-original type such as: verbs, adjectives, adverbs, etc.

Заскомлів, немов на зуби.

As if from toothache, Father whined [8, p. 105].

Там лежить той скарб неткнутий [8, p. 106].

In there, untouched, the treasure waits [8, p. 107].

От воно що тутки скрито! [8, p. 106].

Aha! That's what now comes to light.

Гепнув так з цілого маху... [8, p. 91].

So loud and painful was my fall.

Вовк м'ясиво хав – і драла! [8, p. 98].

He grabbed the bacon and was gone [8, p. 89].

Such words are semantically capacious and functionally active. With the help of subtle shades of their meanings, it is possible to create different artistic images. The author uses many vivid comparisons. For example, it is figurative to compare spring «like a girl in a wreath» [8, p. 6], «like some sweet girl who wears a wreath» [8, p. 7]; or «Mykyta became like a monk» [8, p. 25], «stood at the gate like some saint» [8, p. 25].

І потюпав Лис мій гладко

Смирний, тихий, як ягнятко [8, p. 134].

Mykyta downcast, mild and meek,

Trudged like a lamb, resigned and weak [8, p. 135].

Comparative inversions form the basis of most artistic methods in Franko's poetry. They make the work especially multicolored. The figurative meaning of the word «longing» is taken from folklore: «sir, the heart is longing» [8, p. 122]. Unfortunately, the translator does not convey the exact meaning of these lines in English.

Have you, sir, ever had a sign

From someone human or divine? [8, p. 123].

Acute social motives in the poem «Fox Mykyta» by I. Franko are reproduced with the help of such words as: сарака, неборака, небіж, німі, понури, сіромаха:

Особливо Цап-сарака!

Ну, скажіть, яка подяка

Випала за те йому... [8, p. 146].

Consider Billy's disposition,

But where is, tell me, his reward... [8, p. 147].

«Сарака, неборака, бідняга, бідняк» – in such a way were called socially humiliated, unhappy, poor people.

Here is how the poet depicts his thoughts on gaining freedom:

Думка в мене – розбудити

І з неволі слобонити

Весь овечий наш народ [8, p. 122].

I have a plan to stir my sheep,

To interrupt their slavish sleep,

To set them free, no matter what [8, p. 123].

Що нам воля?

Вовк поїсть нас серед поля.

Нам про волю думать гріх! [8, p. 122].

And to the place where freedom is,

And what came out of it? A fizz!

To them, my effort is a joke! [8, p. 123].

Synonyms, which are also vividly folk and expressive are not left out. In the poem «Fox Mykyta» they are diverse and there are quite a lot of them. Among them are those that form whole

synonymous series, such as from the word «walk» (praise, serve, move):

Бач, кумпанія чимала,

Бог зна звідки причвалала... [8, p. 22].

Right then a flock of noisy birds

Appeared before the Royal pair [8, p. 23].

Вуйку, хлопа біс несе! [8, p. 36].

The devil brings the Farmer, Jim.

Всяка погань лісом лазить.

Нуж но хто на нас наважить! [8, p. 50].

We might meet in the woods some vicious pack,

Who would for sure launch an attack [8, p. 51].

Лис Микита мов у гості,

В Львів, назустріч царській злості,

Враз з Бабаєм почвалав [8, p. 76].

And then, as if to some blithe party,

He left with Badger, gay and hearty,

To face the very angry King [8, p. 77].

Ти зо мною в Чорногору

Завтра рушиш скоро світ [8, p. 108].

To reach the Chornohora climb

Tomorrow at sunrise [8, p. 109].

Щоб влекшить себе хоч трошки,

Я подався до ворожки [8, p. 122].

To soften my severe distress,

I called upon a sorceress [8, p. 123].

After analyzing the English translations, we can conclude that the translator was not able to convey accurately all shades of words: «чвалати, лазити, податися, рушати». The same applies to the words-shades of the lexeme «говорити»: «промовляти, рікти, бурчати, мовити, верзти».

Лисе, що це ти верзеш? [8, p. 94].

Heу, Fox, what are you babbling now? [8, p. 95].

Мав ти висіть, правду рікши.

For which you were condemned to die [8, p. 107].

Хто там сміє ще бурчать? [8, p. 110].

Who's starting all that provocation? [8, p. 111].

А тепер – та що балакать! [8, p. 116].

But what the use to go on talking [8, p. 117].

Unfortunately, not all figuratively expressive folk words-realias are always translated successfully. Ways and methods of transmitting Ukrainian expressive-colored realias in English will be enriched and expanded.

Conclusions. The absence of a certain grammatical or word-forming phenomenon in the language of translation does not mean that the word cannot be translated or at least partially transmitted, and this is reflected in the fairy-tale poem «Fox Mykyta» by Ivan Franko.

In order to translate correctly realias, it is necessary to know it accurately, to take into account the historical period, to pay attention to the context of

the work and the author's intention. When translating certain vocabulary of natural phenomena, words related to the way of life, culture or everyday life of the people, each translator must use all the riches of his native language: to think about how a word would sound if it were the realia of my people. Hence the conclusion that every translator must know at a high level not only the language and culture, in our case English speaking people, but also his own as well.

In the works of Ivan Franko there is a large number of original words, so the translation of his works is not only scientific but also creative work at the same time.

When translating Franko's works, the main thing is not to miss interesting moments and try to preserve

in the English language the idea that is present in the Ukrainian. It is necessary to use not only the professionalism of language skills, but also sensory knowledge, the ability to improvise and put yourself in the place of an English-speaking reader.

So, we can once again summarize the above. There are no clearly established rules for translating realias or any universal method by which it would be possible to translate not all, but most of these peculiar words. The main thing is the professionalism of the translator, knowledge of both the source language and the target language at a high level, as well as the culture and history of the languages with which the translator works. In addition, we should not forget that translation is an art and there are no words that cannot be translated.

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ПЕРЕКЛАД ІДІОМАТИЧНИХ ВИРАЗІВ: ТЕОРЕТИЧНІ АСПЕКТИ

TRANSLATION OF IDIOMATIC EXPRESSIONS: THEORETICAL ASPECTS

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У статті з'ясовано теоретичні аспекти адекватного перекладу ідіоматичних одиниць англійської мови, адже в них віддзеркалюється національний характер народу, збережено багатовікову культуру та надбання з усіх сфер життєдіяльності людини. Активне засвоєння ідіом та вміння коректно вживати їх у мовленні, правильно відчуваючи стилістичний аспект, є необхідним для кожного, хто опановує мову. Мета роботи – визначити теоретичні аспекти перекладу ідіоматичних виразів шляхом аналізу їх структурно-семантичних особливостей, звертаючи увагу на національну своєрідність в англійській мові та засоби їхньої передачі українською мовою. Об'єкт дослідження – ідіоматичні одиниці в англійській мові. Предмет дослідження – теоретичні аспекти перекладу ідіом з англійської мови на українську. Методи дослідження: систематизація, порівняння, аналіз, функціональний, конструктивний, стилістичний, описовий та метод перекладу. Ідіоми – це одиниці постійного контексту, що характеризуються цілісністю значення. Їм характерна образність та експресивність. Вони поділяються на ідіоми, які не можна змінювати зовсім;