

III. УКРАЇНСЬКА МОВА В АСПЕКТІ ПРИКЛАДНИХ ПРОБЛЕМ СУЧАСНОГО МОВОЗНАВСТВА

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TRANSLATION OF UKRAINIAN CULTURALLY MARKED VOCABULARY INTO ENGLISH (A CASE STUDY OF THE ANTHROPONYMIC SYSTEM IN VASYL ZEMLIAK'S NOVEL «THE SWAN FLOCK»)

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This study examines the challenges of translating Ukrainian culturally marked vocabulary into English. The relevance of the research is determined by the growing global interest in Ukrainian history and culture, which necessitates the translation of Ukrainian texts (including works of fiction) into the languages of the world. The aim of the study is to analyze the role of anthroponyms as culturally marked units in a literary text as material for translation (using the example of Vasyl Zemliak's novel «The Swan Flock» and its English translation by A. Bilenko). The objectives of the research include: identifying and classifying the anthroponyms in «The Swan Flock» along with their corresponding translated units; determining the transformations and strategies used to translate anthroponyms as part of culturally marked vocabulary; and analyzing the adequacy of these strategies/transformations in A. Bilenko's translation. **The object of the study is the system of anthroponyms in Vasyl Zemliak's novel «The Swan Flock».** The research methodology includes descriptive, classificatory, and comparative methods. The scientific novelty of the study is connected with the systematic analysis of anthroponyms from the perspective of translating culturally marked vocabulary, as well as in the detailed classification of the novel's anthroponyms, the means of their translation, and the exploration of connections between anthroponym types and translation strategies. The practical significance of the study is associated with the potential application of its findings in the translation of Ukrainian literary prose and in the teaching of translation studies. The study's results define the role of anthroponyms as culturally marked vocabulary, their specificity as a translation challenge, and the translation strategies that can be employed for their rendering into English. The prospect of further research is connected with analyzing other types of proper names (including those in «The Swan Flock») as culturally marked vocabulary and exploring the challenges associated with their translation in this context.

Key words: translation, culturally marked vocabulary, non-equivalent vocabulary, anthroponyms, translation transformations.

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Formulation of the problem. The world's languages differ not only in their form, such as grammar or phonetics, but also in how consciousness operates within them. People from different cultures perceive the world differently, have different values and priorities, which results in certain distinctions in languages: the presence or absence of words to denote specific phenomena (for instance, English has the word *fortnight*, which lacks a single-word equivalent in Ukrainian and can be translated as *два тижні*, whereas the Ukrainian *доба* has no direct English equivalent and can be translated as *a day and a night*, meaning that both languages have certain lexical lacunas); differences in the connotative meaning of indi-

vidual words (as with terms for different races: the English phrase *people of color* is acceptable and carries no negative connotations, whereas in Ukrainian it is not recommended to refer to non-white people as *кольорові*) and so on. However, the most noticeable differences in language systems emerge when examining culturally marked vocabulary. As N. Sereda observes, the language of a certain nation contains information about their life realities, cultural context, and more [12 : 359]. Thus, it is logical to assume that different languages will have different culturally marked vocabulary, particularly in cases where the nations speaking these languages are geographically distant from each other – and this is true for Ukrainian and English. Consequently, translating culturally marked units between such languages can pose a significant challenge for translators. Therefore, we find it necessary to analyze Ukrainian culturally marked vocabulary and the means of its translation into English. This issue was already studied by such scientists as T. Moroz, A. Semeniuk, N. Sereda, O. Tupytsia, etc., but some aspects still need further research.

Review of recent research. First and foremost, let us examine the concept of culturally marked vocabulary (also known as nationally marked vocabulary) in greater detail and substantiate the role that anthroponyms play in it. As noted by A. Semeniuk and L. Bondaruk, culturally marked vocabulary reflects social relations within a society (within a specific nation that speaks the corresponding language), national identity, and the cultural values of that community [11 : 76]. Thus, such units may include names of household items, cultural achievements, terms denoting state governance features, historical realities, and so forth. As T. Moroz points out, these units can be classified in various ways [6 : 65]: for instance, based on their regional significance (in which case culturally marked vocabulary can be divided into non-equivalent, connotative, onomastic, and background lexicon), according to their sphere of use (historical terms, folklore vocabulary, words denoting traditional household objects, etc.), and others.

However, within this study, we are particularly interested in onomastic vocabulary, specifically anthroponyms. Anthroponyms belong to the category of proper names, also known as onyms. According to the definition provided in «Словник української ономастичної термінології» (the Dictionary of Ukrainian Onomastic Terminology), compiled by D. Buchko and N. Tkachova, a proper name is a lexical unit that denotes a specific object, distinguishing it from similar ones [2 : 62]. Numerous scholars classify anthroponyms as culturally marked vocabulary units, including O. Tupytsia (who notes that nationally marked units include personal names, geographical names, names of institutions and organizations, publications, etc. [15 : 252]), Yu. Rakul and O. Novak (who identify character names, names of geographical objects, and institutions/organizations among them [10 : 201]), etc. We consider such classification appropriate, as proper names often reflect historical and cultural aspects of a nation's life (for instance, in Ukraine, Christian saint names remain popular for naming children, indicating the nation's attitude toward religion) and are generally non-equivalent, requiring special attention during translation.

The classification of onyms is also an interesting topic. As S. Nasakina and A. Maiev define, proper names can be classified according to their referent [7 : 92]: thus, there are anthroponyms (people's names), ergonyms (names of institutions, organizations, associations), toponyms (place names), chrematonyms (proper names of material objects), ideonyms (proper names of non-material heritage objects), chrononyms (names of time periods or historical events), theonyms (names of gods and other mythological beings), cosmonyms (proper names of astronomical objects), phytonyms (proper names of plants), and zoonyms (proper names of animals). Within our study, we focus specifically on anthroponyms.

Anthroponyms, in their turn, can also be categorized into different groups. Primarily, the classification can be based on whether the anthroponym directly indicates a connection to a specific person or group of people. A given name (also known as a first name) is intended to distinguish an individual from others (although the existence of people with the same name is possible, it is a form of homonymy within the world of anthroponyms) whereas a surname signifies belonging to a particular family (by birth, adoption, or marriage), a patronym designates a person as the son or daughter of a specific man, a matronym – as the child of a particular woman, an andronym – a woman as the wife of a specific man, and a gynaeconym – vice versa, denoting a man as married to a specific woman [8 : 41]. Separate categories include nicknames (expressive characterizations of a person formed through associations of appearance characteristics and/or personality traits with objects of the surrounding reality [4 : 110], which may complement or replace a real name) and hypocoristics (a diminutive form of a proper name created with a suffix conveying an affectionate or pejorative meaning [1 : 71]) – the specific status of these groups of anthroponyms is caused by the fact that they are based not on family ties but on their expressive function and often contain the characteristics of the person or others' attitude to them. However, it is known that many modern surnames originate from nicknames or hypocoristics (being patronymic or matronymic), though in Ukrainian onomastics today the transition of such units into surnames is not recorded. Other classifications of anthroponyms are also possible: for example, within fiction, one can distinguish between real people's names and fictional characters' names (which, in their turn, may either resemble real names or be invented by the author), though such classifications are not exclusive to anthroponyms.

The translation of proper names is a complex issue, as they belong to culturally marked vocabulary which is inherently non-equivalent. Furthermore, additional challenges arise from the nature of anthroponyms – such as phonetic specificity: certain names (especially those associated with world religions, such as the names of prophets or saints) are common in different parts of the world but adapt to the phonetics of respective languages (e.g., Ukrainian *Катерина* and English *Katherine* originate from the same ancient Hebrew name but have entirely different pronunciations), so translators must decide whether to preserve this difference or remove it (using foreignization or domestication strategy, respectively). To address this and other issues, translation transformations may be necessary. Common strategies for translating anthroponyms include transliteration, transcription, traditional equivalence, calque, addition, omission, and various combinations of these methods.

The part of the main issue that has not been studied enough is connected with anthroponyms as an issue in translation considering the context of their nature as culturally marked vocabulary, especially in fiction. To study this issue, we examine the translation of anthroponyms using the novel «The Swan Flock» by Vasyl Zemliak as a case study.

The tasks of our research are, therefore, to identify and classify the anthroponyms of the novel as well as their translation, define the translation transformations and means that are used there, and analyze the translating adequacy of those means/transformations.

Findings and discussion. «The Swan Flock», published in 1971, is the first part of a duology about the fictional Ukrainian village of *Вавилон* (in modern editions, spelled as *Вавилон*, that can be translated as *Babylon*); the second part is the novel «Green Mills», published in 1977. For this duology, Vasyl Zemliak was posthumously awarded the Taras Shevchenko National Prize in 1978 [9 : 29]. Although written during the Soviet era and depicting the establishment of the communist regime in a particular village, this

duology can hardly be classified as a typical socialist realism novel. Both novels are characterized by deep symbolism, intertextuality, and irony. As R. Semkiv notes, «The Swan Flock» exhibits features of postmodern poetics, particularly citation and the ironic reinterpretation of well-known images, including traditional clichés such as an idealized village or the perfect female archetype, socialist realism tropes of the ideal communist hero and the very genre of the «collective farm novel», as well as romantic and modernist topics, such as creativity and death [12 : 69–72].

The postmodern nature of the novel also influences its onomasticon: as O. Tkachenko points out, Vasyl Zemliak employs almost entirely real toponyms, with the exception of the main setting – a non-existing Ukrainian village named after the biblical Babylon. This nomination is not accidental: the attempt to build communism in the village is symbolically compared to the construction of the Tower of Babel [14 : 48]. Postmodern irony and intertextuality extend to the characters' names as well: according to the researcher, the author employs mythopoetic elements by introducing characters with historical (*Пулпін Македонський*, namely – *Philip of Macedon*) or mythological (*Орфей* – *Orpheus*) names [14 : 48].

The novel's onomasticon is also rich in nicknames: as I. Shportaliuk observes, they contribute to the individualization of characters, emphasizing their distinct traits, while also occasionally adding an element of narrative grotesqueness [16]. At the same time, the novel's onomasticon – particularly its anthroponyms – is deeply rooted in Ukrainian culture and history, incorporating both 1) names, patronyms, and hypocoristics typical for a 20th-century Ukrainian village and 2) names referencing to Ukrainian history and world culture heritage [14 : 48].

Thus, let us examine the novel's anthroponymic system through specific examples. A total of 224 anthroponyms were analyzed, although there are fewer unique named characters in the novel. This caused by the fact that a character's surname, first name, and patronym are not always mentioned simultaneously (usually, a character is referred to by one or two of these identifiers – such as their first name and surname, while the other(s) like patronyms are mentioned later in the text). In such cases, we speak of several separate units that are presented in different contexts; moreover, a character may also be referred to by a nickname or hypocoristic, which can have significant phonetic and contextual differences from their full name. Thus, we can state that the system of anthroponyms in the novel mainly consists of units closely resembling the real names of Ukrainian villagers from the described era, but isolated intertextual or symbolic inclusions create an uncanny sense of time and space. For example, names like *Явтух Голий* [5 : 35] (can be transliterated as *Yavtukh Holyi*) (the name of a poor villager who cannot determine his socio-political position) or *Антон Іванович Рубан* [5 : 171] (*Anton Ivanovych Ruban*) (a proponent of creating a commune who announces a decree to arrest «kurkuls») sound quite realistic. The realism of the anthroponymic system is also achieved in the text through the presence of homonymy: for instance, the name *Тухін* (*Tukhin*) is carried by both *Тухін Пелехатий* [5 : 94] (*Tukhin Pelekhatyi*) (the watchman of the windmills who commits suicide during the plot) and *Тухін Дорощ* [5 : 159] (*Tukhin Dorosh*) (the centurion (*sotnyk*) whom a hamlet's owner Bubela once killed to prevent him from revealing Bubela's collaboration with Hetman Skoropadskyi; according to Bubela, the centurion's daughter later worked for him), as well as *Тухін Скоромний* [5 : 218] (*Tukhin Skoromnyi*) (one of the «kurkuls» sentenced to exile). While *Тухін Пелехатий* and *Тухін Скоромний* may not have direct

interactions in the text, they at least exist in the same space **simultaneously**. Such homonymy is not too common in fiction because of the necessity not to confuse the reader, but is widespread in real life, which gives additional authenticity to the text.

However, names like those of the *Кожушні* (*Kozhushnyi*) family (it is mentioned that the father of the family is named *Орфей* [5 : 7] (that can be transliterated as *Orfei* and is the Ukrainian phonetic variation of the name Orpheus), and one of the daughters is named *Мальва* [5 : 7] (*Malva*, ‘a type of flower’)) **are somewhat less typical and emphasize** the intertextuality of the novel (in the case of the father’s name) and/or serve as characterological markers (in the case of the daughter’s name: *Мальва* is the beloved wife of the well-digger *Андріян* (*Andriian*), whom he nurtures as a flower, and after becoming a widow, she becomes desirable to several other men). Likewise, nicknames can create an unusual atmosphere: for example, the self-proclaimed philosopher, whose real name is *Левко Хоробрий* [5 : 5] (*Levko Khorobryi*), is called *Фабіян* [5 : 4] (**that can be transliterated** as *Fabiian*, which is a form of the name *Fabian*, adapted to Ukrainian phonetics), and this name itself is quite unusual for a Ukrainian village in the first half of the 20th century. Moreover, that name also functions in the novel as a zoonym – it is the name of a goat belonging to the philosopher. Finally, names and surnames can have a hidden meaning: for example, one of the villagers has the surname *Голий* (that can be transliterated as *Holyi*; it means ‘naked, bare’), which he inherited from his Cossack ancestors. It aptly characterizes his material situation and way of life – *Він не бігав до церкви, як інші, не вчашав у гості до кумів, сватів та родичів, бо тоді їх довелося б кликати до себе, а то вже витрати, котрих Явтушок не міг собі дозволити не так через убогість, як через скнарість* [5 : 65] (this passage can be translated as *He didn't run to church like others, didn't visit his godparents, matchmakers, and relatives, because then he would have had to invite them over, and that would be an expense Yavtushok couldn't afford, not so much because of poverty, but due to stinginess*). Sometimes surnames even become a reason for a pun: for example, during the announcement of the list of «kurkuls» to be sent to the Solovki, after the surname *Раденькі* (*Radenky*, ‘joyful, merry, happy’) is mentioned, someone from the crowd shouts, *Щоб не були такі раденькі* [5 : 218], literally *So that they wouldn't be so joyful*.

If we refer to the classification of anthroponyms mentioned earlier, we can conclude that the anthroponymic system in the novel is quite diverse. However, the most common form of character identification is their first name, patronym, surname, and hypocoristic. According to our observations, the most common combination is the pairing of the first name and surname: this combination was identified in 24 instances. Some characters are constantly called in this way (for example, the communist from the neighboring village who eventually becomes the head of the commune, *Клим Синиця* [5 : 13] (*Клѳм Synytsia*), usually appears in the text by his first name and surname, although later he is also referred to by his first name and patronym – *Клим Іванович* [5 : 27] (*Клѳм Ivanovych*); the poet and cheese maker *Володя Яворський* (*Volodia Yavorskyi*) call the head of the commune by his first name and patronym as a sign of respect for «authority»), while some characters are identified by their first name and surname only in isolated cases, with the main identifier being something else (for instance, the proponent of «kurkuls» *Кіндрат Бубела* [5 : 96] (*Kindrat Bubela*) is more often referred to simply as *Бубела* [5 : 218] (*Bubela*), but is also mentioned by his first name and patronym – *Кіндрат Іванович* [5 : 103] (*Kindrat Ivanovych*)).

Identification by hypocoristic and surname is also common: we found 14 such combinations. Sometimes they are used in most references to a character or at least often enough (like in the case of the already mentioned poet and cheese maker *Володя Яворський* [5 : 27] (*Volodia Yavorskyi*), who is sometimes also referred to simply as *Володя* (*Volodia*)), while for some characters, the use of such a combination is rare (like with the old nanny who is most often called simply *Ромоданиха* [5 : 178] (*Romodanykha*), but in references to her youth, her name (in the form of a hypocoristic) is mentioned along with her surname (without the andronymic suffix): *Як Вавилон це був чи не найбільшим містом світу, Надя Ромодан була в ньому чи не перша дівка?* [5 : 178], literally *When Babylon was still one of the largest cities in the world, Nadia Romodan was almost the first girl there*). This combination is used for people of various ages (from the young to adults), but predominantly for poor villagers.

Among common combinations, one that should also be mentioned is the pairing of a first name and patronym – there are 9 instances of this. The combination of a first name and patronym often appears in the direct speech of characters when they want to address someone with respect or at least with visible respect (*Фабіян повернув голову в бік сінєй, зберігаючи рівновагу в голосі: – Антоне Івановичу, просять вас* [5 : 171], literally *Fabiiian turned his head toward the porch, maintaining control in his voice: «Anton Ivanovych, they ask for you»*), although it is also possible to use such a combination in indirect speech (the son of *Северин Чорногор* (*Severyn Chornohor*), who is the narrator of the novel, although often implicit, speaks about his teacher even in indirect speech with some reverence: *Варто було б котромусь із нас добігти до школи – це крок ступити, постукатись у віконце до Арсени Людвикивни, старенької доброї вчительки, і сказати їй, що ми їдемо з села...* [5 : 257], literally *It would be worth it for one of us to run to the school – just take a step, knock on the window to Arsenia Ludvykivna, the good old teacher, and tell her we're leaving the village...*). Finally, a patronym, although rarely, can combine with a hypocoristic (for example, *Панько Гарехтович* [5 : 151] (*Panko Harethovych*) – a more formal address to the villager, who is usually called *Панько Кочубей* [5 : 20] (*Panko Kochubei*); this is probably a tribute to the habit of less formal addressing, as the form of his first name is a hypocoristic for *Пантелеймон* (*Panteleimon*), although the full name does not appear in the text). Both the first name and hypocoristic can combine with the patronym and surname at the same time, and this is usually the most formal form used in more formal conversations or for people holding an important position (for example, the former head of the commune *Інокентій Мстиславович Соснін* [5 : 22] (*Inokentii Mstyslavych Sosnin*)). Sometimes, characters are so used to informal address that they have difficulty forming a message with full forms of their first name or even patronym (*Громадянин Соколюк Данько Миколович... – Поправився: – Миколайович* [5 : 109], literally *the policeman's address: «Citizen Sokoliuk Danko Mykolovych...» – He corrected himself: «Mykolaiovych»*).

Finally, all of the aforementioned types of anthroponyms can be used separately or in combinations. For example, simply by the first name (*Андріян* [5 : 8] (*Andriyan*)) is how the well-digger, the husband of *Мальва Кожушна* (*Malva Kozhushna*), who dies early in the novel from tuberculosis, is usually called. By surname (*Кенда* [5 : 34] (*Kenda*)) is how a German land surveyor is referred to. But surnames can also designate several from a family (*брати Соколюки* [5 : 33] (*brothers Sokoliuk*)) or even an entire family (*Бездущини* [5 : 260] (*Bezdushni*)). By hypocoristic (*Даринка* [5 : 50] (*Daryinka*))

is how the shepherdess who eventually becomes the wife of Лук'ян Соколюк (*Lukian Sokolyuk*) always called, and occasionally such a form is used for Мальва Кожушина (*Malva Kozhushna*) (to emphasize the tender attitude of her husband toward her: Дядько ж носив свою **Мальвочку** на руках, не давав узятися їй за студену воду... [5 : 10], literally *Uncle carried his Malvochka in his arms, not letting her touch the cold water*). Patronyms referring to a single person, separate from a first name or hypocoristic, are not used in the text. However, specific group patronyms, which denote several children from the same family and are formed from the father's surname, occur quite frequently (these may refer to both daughters and sons, e.g. Гусакові дівки [5 : 220] (*Husak's girls*), Павлюкові сини [5 : 234] (*Pavliuk's sons*)). An interesting case is the formation of a patronym from a nicknames: the family headed by Орфей Кожушиний [5 : 7] (*Orfei Kozhushnyi*) is referred to by the group nickname Зінгери [5 : 12] (*Zingery* or, adapting more correctly, *Singers*), as the head of the family worked for the Singer company for many years. Therefore, his daughters are called Зінгерки [5 : 8] (*Zingerky, of Singer*). Although the father is never referred to as Зінгер in the novel, since only he worked at that company, the «group nickname» likely comes from him.

When it comes to nicknames themselves, it should be noted that they can be either permanent (e.g. the old woman Отченашка [5 : 95] (*Otchenashka*, 'one saying the Lord's Prayer'), who is always referred to by this name), frequent (for example, Боніфації Лясота [5 : 51] (*Bonifatsii Liasota*) is often referred to by the nickname Кармеліт [5 : 68] (*Karmelit*, Ukrainian for *Carmelite*)), or even occasional (during the civil war, Клим Синиця (*Клут Synytsia*) lost his arm and тепер носив напівпорожній рукав у кишені галіфе, й комуністські дотепники відразу ж охрестили його **Півторарукум** [5 : 22], literally *he began wearing a half-empty sleeve in his trouser pocket, which led the communist jokers to nickname him Pivtorarukyi (One-and-a-half-Armed)* – although his physical characteristic is mentioned a few times, it is no longer used as a proper name). As we can see, nicknames can reflect personality traits, biography, or appearance, or may have a rather obscure meaning (as in the case of the philosopher with the nickname Фабіян (*Fabiian*)), which is obvious to the residents of Babylon (*Фабіян (Fabiian)*, formerly known as Левко Хоробрий (*Levko Khorobryi*), noticed that everyone around him was keeping nanny goats, so in his desire to earn money, he bought a billy goat and, as the goats was called Фабіян, the rare name quickly stuck to him with the help of Babylonian jokers). It is important to note that the sphere of use for nicknames is purely informal, as emphasized directly in the text (*Левко Хоробрий залишився лише в пам'яті вавилонян та в шнурових книгах сільради* [5 : 62], literally *Levko Khorobryi* is only remembered by the Babylonians and in the village council's record books).

Finally, another category involves informal identification, but not by personal traits, but by family connections. This is the category of andronyms, the identification of a woman by her husband's anthroponym. We are speaking here of the anthroponym in general, not a specific type, as andronyms can be formed in various ways. The most common way is to form an andronym from the husband's surname by adding the suffixes *-их/-іх-* (*-ykh/-ikh-*) or *-ачк/-учк-* (*-achk/-ychk-*): for example, the husband's name is Панько Кочубей [5 : 20] (*Panko Kochubei*), and his wife is called Кочубеїха [5 : 224] (*Kochubeikha*); another villager is named Матвій Гусак [5 : 20] (*Matviy Husak*), and his wife is Гусачка [5 : 65] (*Husachka*), etc. Occasionally, there are some instances formed in the same way that we attribute to andronyms even if the husband of the named woman is not

mentioned: in the case of the old woman called *Ромоданиха* [5 : 178] (*Romodanykha*), it is mentioned that her name is actually *Надя Ромодан* [5 : 178] (*Nadia Romodan*), and once upon a time, she was one of the first unmarried women in Babylon [5 : 178]. Although the same surname as her current one is used, perhaps the old woman's maiden name is simply no longer remembered by the characters, so it is not mentioned in the text. Andronyms can also be formed from a husband's nickname (as in the case of Mrs. Kozhushna – she is called *Зінгерка* [5 : 99] (*Zingerka*)) or from his first name, although other suffixes are used in such cases (e.g. *Боніфатіївна* [5 : 166] (*Bonifatsiivna*)), but such cases are rare.

It is also worth noting that, in addition to the names of the characters in the novel, real historical figures may also be mentioned: these are prominent individuals from the past (for the time of the novel's events), who contributed to the local history of the place where the characters are in, or interacted with their ancestors (for example, Cossack ancestor of one of Babylonian families once formed a formidable regiment under *Іван Богун* [5 : 223] (*Ivan Bohun*)), or contemporaries of the characters who play a role in their lives (for example, *Тесля їздив у Харків, до Косіора, той кілька днів не приймав його, то Тесля переадресувався до Чубаря, голови Раднаркому, розповів йому, що і як* [5 : 269], literally *Teslia traveled to Kharkiv to see Kosior, who did not meet him for several days, so Teslia redirected his visit to Chubar, the head of the Soviet government, and told him what was going on*). However, such units can be classified as culturally marked only when the referenced figure is Ukrainian or at least directly related to Ukraine – which is not the case, for instance, with the philosopher and economist Karl Marx, whom the novel's characters periodically mention in connection with his ideas on communism.

Since the anthroponymicon of the novel, as we can see, is extremely varied and full of national color and cultural-historical context, its translation will also require a comprehensive approach. The novel has been translated into several European languages, including German (under the title «Das andere Babylon») and Polish («Łabędzie stado») [3]. However, this article will analyze the English translation by A. Bilenko, published in 1982 by Dnipro publishing house under the title «The Swan Flock» [18]. In 1984, the same publishing house released the second part of the duology, «Зелені Млини», titled «Green Mills» in the English translation by the same translator, meaning that he actively worked with the author's books. Moreover, the Electronic Library of Ukrainian Literature notes that the figure of A. Bilenko is extremely important for the Ukrainian school of translation. The library also provides details from his biography: the future translator lived for some time in the United States as a child and even attended school there, then returned to Ukraine with his parents [17]; accordingly, we can expect attention to the specifics of the original and an understanding of the cultural context of both Ukraine and English-speaking countries.

It should be noted that the translation of the above-mentioned anthroponyms consists of 238 units. The discrepancy in the number of original and translated units exists because, in some cases, the translator uses different means, transformations, and translates one unit into two or three variants depending on the context of its use in the original, the clarity of the text for the target audience, and so on.

The most common transformation in the translation is transliteration – its use as an independent translation method or as a part of a complex transformation is recorded in 189 cases. Transliteration is applied to names (*Андріян* [5 : 8] – *Andrian* [18 : 12]), surnames (*Шатрова* [5 : 58] – *Shatrova* [18 : 90]), patronyms (*Іванівна* [5 : 237] – *Ivanivna* [18 : 366])

and hypocoristics (Лук'яньо [5 : 45] – *Lukiano* [18 : 70]), i.e. to those units that do not have a clear and/or important semantic meaning for understanding the text (unlike nicknames). On the one hand, transliteration is a manifestation of the foreignization strategy, preserving the spirit of Ukrainian culture for an English-speaking reader, a flair of exoticism and unusualness; on the other hand, this transformation sometimes does not correspond to the spirit of the original. Primarily, we should highlight cases where transliteration is used in such a way that it leads to the loss of a certain nuance of the original unit's meaning: it is based on the original form of the anthroponym, not the one expressed in the specific context. For example, the name *Івасько* [5 : 151] is translated as *Ivan* [18 : 233] and not *Ivasko* in its first mention, i.e. the transliteration is based on the full form of the name, while in the original, the hypocoristic was used as the character was referring to his own child, so the use of a hypocoristic would be more logical. Nevertheless, transliteration usually implies consistency, but in A. Bilenko's translation, this consistency is lacking – identical letters in similar contexts are often transliterated differently: for example, the surnames *Голій* [5 : 35] and *Шамрай* [5 : 119] end with a combination of a vowel and the letter *й*, yet the last letter is transliterated as *y* in the first surname and as *i* in the second, making them sound as *Holiy* [18 : 52] and *Shamrai* [18 : 183], respectively. However, this is not necessarily a mistake of the translator, as when the translation was made, there were no set rules for transliterating Ukrainian into English (at least in the form we know it today).

A significantly less common translation technique is calque, which is represented by 61 examples (both independently and in combination with other techniques). The translator typically resorts to pure calque in the case of nicknames: for instance, *Кабанник* [5 : 158] – *the Hog Fixer* [18 : 337]. However, such instances are relatively infrequent; more commonly, calque can be found in its combinations with other transformations. For example, a frequent combination is calque and transliteration used for units such as patronyms or andronyms containing specific suffixes. This combination is evident in the translation of the andronym *Кочубеїха* [5 : 224] as *Kochubei's wife* [18 : 347], where the husband's surname is transliterated, and the suffix *-їх-* (traditionally used to denote a wife or widow) is calqued as *wife*. Additionally, we classify as a combination of calque and transliteration cases involving plural anthroponyms, where the name or surname in its base form is transliterated, and the plural ending is calqued: for instance, *Павлюки* [5 : 111] – *the Pavlyuks* [18 : 172].

Ultimately, a somewhat less common translation technique is traditional equivalence, which was used 41 times (both in combinations and independently). The traditional equivalence is generally applicable to real historical figures, where the translation adheres to established conventions or follows a transliteration from another language rather than Ukrainian, thereby differing from standard transliteration. For example, *гетьман Конецпольський* [5 : 49] is translated as *Hetman Koniecpolski* [18 : 75] (a spelling more characteristic for the Polish variant, which is entirely logical since the mentioned hetman belonged to a noble Polish family). In some cases, traditional equivalence involves using a complete version of a well-known figure's name instead of a shortened or partial form that a Ukrainian reader might recognize solely by the surname: *Шевченко* [5 : 140] – *Taras Shevchenko* [18 : 216]. This technique can also be applied to fictional characters if they are a part of the novel's intertextuality: for example, *Орфеї* [5 : 7] – *Orpheus* [18 : 10].

Even less frequently used transformation is explication, which appears in 12 cases, half of which involve «pure» explication and the other half – a combination of methods.

Explication is typically employed when a proper name is replaced by an explanation of a person's role in society or family, particularly in andronyms: *Зінгерка* [5 : 99] – *mistress of the house* [18 : 153], *Гусачка* [5 : 65] – *his wife* [18 : 99] (in the phrase *Husak and his wife* [18 : 99]). Explication is also applied to patronyms when necessary to avoid an overload of proper names in the text – for example, *Чапличів син* (literally *Chaplych's son*) [5 : 218] is translated as *his son* [18 : 338].

The last translation technique that can be used in its «pure form» is omission, which occurs only once. When *Мальва* (*Malva*) describes her education in another city, she mentions a woman she met there: *Одна хоробра жінка з Ружина, Марія Чемера. Комуністка* [5 : 196]. However, this character's name is irrelevant to the reader, as she does not reappear in this novel or the second part of the duology. Thus, the translator simply omits the anthroponym to avoid distracting the reader: *There was one brave woman from Ruzhin, a communist* [18 : 304].

A separate consideration is the transformation of addition, which is used twice, both times in combination with other translation means. For example, the surname *Рубан* [5 : 114] (*Ruban*) is not only transliterated but also accompanied by a given name: *Anton Ruban* [18 : 250]. A similar approach is taken with the patronym *Чорногорів* [5 : 260], where the surname is transliterated, the suffix – **calqued, and the father's given name – added, resulting** in the translation *Severin Chornohor's boy* [18 : 404]. Unlike addition in traditional equivalents, additions in these translations are identified as a part of complex means applied to fictional characters, meaning that no established naming tradition for this unit exists.

Finally, another notable aspect of translation in this text is the preservation of the wordplay. Transformations used for this purpose are not included in the overall count of proper name translations, as the changes occur beyond the anthroponym itself. However, such translations are still noteworthy and demonstrate a high level of textual adaptation to make the translation more understandable for readers unfamiliar with the Ukrainian language. The most obvious approach is explication in footnotes. For example, the original text mentions a family named *Бездушні* [5 : 260], who turn out to be kind and hospitable people, leading to the remark *як несправедливі бувають прізвища!* [5 : 260]. In the translation, the surname is transliterated, and the ending is calqued: *the Bezdushnys* [18 : 403], and the remark is rendered almost identically to the original: *how unjust names are at times!* [18 : 403]. However, there is also a footnote clarifying the meaning: *Bezdushny (Ukr.) – lit. heartless or insensible* [18 : 403]. Adaptation is another strategy: for instance, a pun by an anonymous crowd member about the exile of the *Раденькі* (*Radenky*) family (*щоб не були такі раденькі* [5 : 218]) is translated not as a pun but as wordplay based on rhymes: *out with Radenky, no hanky-panky* [18 : 338]. Through explication and adaptation, the translator helps the foreign reader better understand the novel's anthroponymic nuances.

Conclusions. Thus, anthroponyms constitute a significant component of Ukrainian culturally marked vocabulary and present a complex challenge for translators. This is evident in the novel «The Swan Flock» by Vasyl Zemliak. Its anthroponymic system includes the names of real people and fictional characters, the latter bearing either realistic names or contributing to the novel's intertextuality and surrealism. The novel's anthroponyms include surnames, given names, hypocoristics, patronyms, andronyms, and nicknames, which may be used independently or in combination. The translation by A. Bilenko effectively conveys the original's anthroponymic system through various translation transformations and techniques (such as transliteration, calque, traditional equivalence, explication, adaptation, addi-

tion, and omission) and their combinations. However, the translation has some drawbacks, such as inconsistencies in the transliteration system and the loss of semantic nuances. Future research should focus on other types of proper names (particularly in «The Swan Flock») as culturally marked vocabulary and explore the challenges of their translation.

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**ПЕРЕКЛАД УКРАЇНСЬКОЇ КУЛЬТУРНО МАРКОВАНОЇ ЛЕКСИКИ
АНГЛІЙСЬКОЮ МОВОЮ (НА ПРИКЛАДІ СИСТЕМИ АНТРОПОНІМІВ
РОМАНУ ВАСИЛЯ ЗЕМЛЯКА «ЛЕБЕДИНА ЗГРАЯ»)**

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У цьому дослідженні ми розглядаємо проблематику перекладу української культурно маркованої лексики англійською мовою. Актуальність дослідження обумовлена зростаючим загальносвітовим інтересом до української історії та культури, який передбачає потребу у перекладі українських текстів (у тому числі художньої літератури) мовами світу. Мета роботи полягає в аналізі ролі антропонімів як культурно маркованих одиниць у художньому тексті як матеріалів для перекладу (на прикладі роману Василя Земляка «Лебедина згряя» та його перекладу англійською, який здійснив А. Біленко). Мета дослідження передбачає виконання таких завдань: ідентифікувати та класифікувати антропоніми роману «Лебедина згряя», а також одиниці, які відповідають їм у перекладі; визначити трансформації та засоби, що використовуються для перекладу антропонімів як частини культурно маркованої лексики; проаналізувати адекватність цих засобів/трансформацій у перекладі, який здійснив А. Біленко. Об'єктом дослідження є система антропонімів у романі Василя Земляка «Лебедина згряя». Методи дослідження, які були використані під час його проведення, включають: описовий, класифікаційний, порівняльний. Наукова новизна дослідження полягає у системному аналізі антропонімів з точки зору проблеми перекладу культурно маркованої лексики, а також детальній класифікації антропонімів роману та засобів їхнього перекладу і дослідження зв'язків між типами антропонімів і перекладацькими засобами. Практичне значення пов'язане з можливістю використання матеріалів роботи під час подальших перекладів художньої прози українських авторів чи у викладанні перекладознавчих дисциплін. Результати дослідження полягають у визначенні ролі антропонімів як культурно маркованої лексики, їхньої специфіки як проблеми перекладу, а також засобів перекладу, які можуть бути використані для їхнього перекладу англійською. Перспективу подальших досліджень становить аналіз інших типів власних назв (у тому числі в романі «Лебедина згряя») як культурно маркованої лексики та дослідити труднощі їхнього перекладу у цьому контексті.

Ключові слова: переклад, культурно маркована лексика, безеквівалентна лексика, антропоніми, перекладацькі трансформації.

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