

REPRODUCING CULTURALLY MARKED ELEMENTS OF THE VERTICAL CONTEXT IN THE TRANSLATIONS OF LESIA UKRAINKA'S "THE FOREST SONG"

Hanna Leshchenko

*Zaporizhzhia Polytechnic National University,
64, Zhukovskoho Str., Zaporizhzhia, Ukraine, 69000
anneshta@gmail.com*

Anna Pidhorna

*Zaporizhzhia Polytechnic National University,
64, Zhukovskoho Str., Zaporizhzhia, Ukraine, 69000
levchenkoanna79@gmail.com*

The article considers the problem of the vertical context in literary works as well as its role in translation. An overview of theoretical works forming the basis of the research is provided, although the main focus is on the language means which reflect cultural and historical nationally marked features of a literary text. The texts under analysis are the fairy drama "The Forest Song" by Lesia Ukrainka and its translations made by P. Cundy, G. Evans, and V. Rich. Since realia and phraseologisms are known to be the key components of the literary text vertical context, the article concentrates on analyzing their functional characteristics in the texts mentioned with an emphasis on translation means used to reproduce meaningful national and cultural peculiarities. The analysis has shown that the most productive means of translation when dealing with phraseology are calque, descriptive translation, and partial equivalent, whereas realia are often reproduced by means of transcoding, full (or partial) equivalents, calque, explication, and hyperonymic changes. Sometimes the translator applies a combination of methods to achieve adequacy.

Key words: vertical context, literary work, culturally marked element, phraseology, realia, translation, adequacy.

Introduction. At the time of globalization and active intercultural communication, the issue of preserving ethnic peculiarities in translation and interpretation processes is becoming more and more topical. It is worth noticing that intercultural communication is accomplished not only by exchanging information directly – in a spoken or written form – but also through literary texts created by representatives of one culture and perceived by representatives of the other. Quite frequently, insufficient knowledge about the place and time of the events described leads to incomplete or incorrect interpretation of the ideas conveyed by the author. Therefore, perfect knowledge of the language is not sufficient for adequate understanding of a literary work. It is important to be aware

of the peculiarities typical of the epoch when the work was written and/or which the work describes. The understanding can be even more complicated since the author of a literary work does not always pay due attention to the abovementioned peculiarities. Researchers often use the term “vertical context” to denote such cultural, historical, and other important information that is not explicit in the text but essential for its adequate understanding.

The vertical context is a literary text category that accumulates in its structure extratextual information – nationally marked and general cultural features characterized by some implicit way of conveying the meaning [12, p. 7]. This category is an integral component in the text structure because it generates a great amount of information that influences the development of horizontal-plane plotlines.

Previous Research in the Area. In linguistics, the vertical context became the object of research in the second half of the 20th century. The foundations of these studies were laid by O. Akhmanova and I. Gubbenet [10, p. 47–54]. The problem of the vertical context found its further development in the works by L. Boldyreva [11], L. Polubychenko [16], U. Zubova [14], N. Depraz [4], and T. Ivushkina [5]. The Ukrainian linguistics got actively engaged in studying the problem of the vertical context only at the beginning of the 21st century. One of the first works devoted to the comprehensive analysis both of determinants and means of the vertical plane formation was the research conducted by Y. Vaseiko [12]. Further, N. Cherkas focused on headings and their functional peculiarities concentrating on the Biblical allusion as a way of vertical context formation [20, p. 63–69], whereas N. Izotova implemented the anthropocentric approach to the literary work study and proposed to use vertical context in modeling the image of the character [15, p. 135–142].

Despite this research interest, there are few linguistic investigations into the ways of forming vertical context in literary texts. Thus, the importance of the present research is determined by a wide range of text-formation opportunities the vertical contexts can provide and by the lack of appropriate studies from the perspective of Translation Studies.

The research aims at distinguishing vertical context components and analyzing the ways for reproducing culturally marked elements of literary text in three target texts with due regard for the achievements of modern Comparative Translation Studies.

Methods. When it comes to reproducing elements of the vertical context, the problem of achieving the adequacy and equivalence in the target text deserves prior attention. The above requirements encourage translators to pay attention to the peculiarities of the comparative method, which allows stereoscopic reading of several texts of translations contributing to further successful implementation of the scientific task set by the translator. Such an attempt can be observed in the research paper by P.J. Corness [2] where five English translations of Lesia Ukrainka’s “The Forest Song” are analyzed. The essence of stereoscopic reading as a parallel perception of the original and several translations is also covered in detail in the works of the Canadian researcher M. Rose and her followers [1; 6; 7]. According to M. Rose, a successful translation allows us to reveal something “new” about the meaning of the original work. However, in order to determine the degree of “accuracy” of the translation, M. Rose proposes a parallel analysis of the original text and one or more of its translations [6].

Therefore, the essence of comparative translation studies is to compare several target texts and the source text, because, as we know, everything is known by comparison, including the quality of translation.

The material of the research is the fairy drama “The Forest Song” by Lesia Ukrainka [25] and its three translations made by P. Cundy [24], G. Evans [26], and V. Rich [23].

Results and Discussion. One of the vertical context components which “generates the main cultural information characterized by national coloring is the semantic field of realia” [12]. Analyzing the vertical context in the Ukrainian literary works, Y. Vaseiko states that the field reconstructs the elements of the Ukrainian people’s life in different periods of their history and demonstrates the changes in the culture, economy, politics, etc. The national component is the basis of the people’s linguistic worldview. It reproduces the social and cultural structure of the country and the peculiarities of the Ukrainians’ outlook and world perception.

The culture-oriented category of the Ukrainian realia encompasses a great number of elements. Their thematic field has a complex structure and an intricate system of components. The realia which form the vertical context can be classified into several groups.

1. Toponymic realia and microtoponyms: *Volhynia, Polissia*.
2. Nature realia: names of trees, flowers, bushes, herbs, animals, birds, insects, etc.: *verba (willow), vilkha (alder) son-trava (anemone), zozulka (cuckoo)*.
3. Daily routine realia: names of clothing items, dishes, tools, monetary units, units of measurement, etc.: *shapky-rohatky (square cap of grey felt), svyta (smock), postoly (high boots made of bast), klovnia (fishing net), koshil (basket made of woven felt on a broad strap), liulka (pipe), sopilka (pipe)*.
4. Realia of religious life, folk beliefs, mythology, etc.: *Christian baptism, Rusalka, Maryscche (Phantom)*.

Nationally colored lexical units which the abovementioned groups include are essential to the process of the Ukrainian worldview formation and can be considered determinants of the nation’s practical and theoretical experience acquired through ethnogenesis. In the literary work, the Ukrainian realia form an ethnographic segment of the vertical context which is limited by the material of the intralinguistic sphere. This segment is usually easily understood by the source-language recipient because it accumulates the concepts typical of the traditional culture. However, the implicit component of some realia may remain coded if this component has region-oriented coloring, such as historical or cultural background information characteristic of a certain area or ethnic group, e.g., *Volhynia, Polissia*.

Concerning the translated text of “The Forest Song”, it is worth mentioning that P. Cundy, G. Evans, and V. Rich had to cope with a very difficult task. The greatest difficulties were caused when translating the names of fantastic creatures inherent to the Ukrainian demonology, for example, a *mermaid (rusalka), mavka, lisovyk*, etc., the denotata of which either have different meanings for the speakers of two languages or do not exist in the English folklore at all. At the same time, it is obvious that the text of the drama under analysis contains numerous mythological realia, thus giving us the material for the analysis of translation methods and transformations made by P. Cundy, G. Evans, and V. Rich in their works.

Firstly, let us consider how some prominent realia are translated. One of them is “*Lisovyk*” – “*Forest Elf, a woodland sprite*” (P. Cundy), *Wood Goblin* (G. Evans), *Forest Elf* (V. Rich). All translators use hypernymic changes, but P. Cundy also adds explication. Folk imagination pictures this creature as a wild man who pastures the cattle. *Lisovyk* can be easily recognized because, despite his obvious resemblance to a man, he has no shadow. He enjoys making fun of people by leading them deep into the forest and getting them confused as for the way out. But he does not do a lot of harm. On the contrary, when somebody is under his protection, no animal disturbs this person in the forest.

In the English mythology, there is no exact equivalent to the Ukrainian mythological realia “*Lisovyk*”. In Lesia Ukrainka’s drama, *Lisovyk* is a master of the forest. Translators, however, seem to have had an intention to make Lesia Ukrainka’s creative work more understandable to the English-speaking reader by introducing an image of an elf from the Old German folklore. The Old German considered these creatures bad-looking as well as dishonorable and malicious. The creatures were fond of burglary, kidnapping, and playing mean tricks on people [8, p. 587].

Lesia Ukrainka describes *Lisovyk* in the following way: *Лісовик виходить з гущавини. Він у довгій киреї барви старого золота з темно-червоною габою внизу, навколо шапки обвита гілка достиглого хмелю* [25, p. 150].

To compare, here are the translations made by P. Cundy, G. Evans, and V. Rich:

Forest Elf comes out of the thicket. He is wearing a long gown, the color of old gold, with a dark red fringe around the bottom, and round his cap are twined sprays of wild hops [24, p. 232].

Wood Goblin comes out of a shoreline grove. He wears raiment the color of old gold with a dark-red border at the hem of his mantle. Around his hat is wound the twining stalk of the hop plant [26, p. 153].

FOREST-ELF emerges from the thicket. He wears a long old gold robe with dark-red hem, a ripe hop-bine is twined around his cap [23, p. 56].

Although elves are imaginary mythological creatures, like *Lisovyks*, such variants are not completely adequate since the Forest Elf is significantly different from honorable *Lisovyk* created by Lesia Ukrainka, whereas Wood Goblin offered by G. Evans is incompatible with its noble role of a forest keeper since Goblins are associated with monstrous creatures. A better translation variant can combine two methods – transcription of the word and its descriptive translation – *Lisovyk, king of the forest*.

Another example is “*Zlydni*” – *Starvelings, imps personifying Famine and Want* (P. Cundy), *Hunger Imps “Zlidni”* (G. Evans), *Starvelings* (V. Rich). Along with the hypernymic change, P. Cundy also uses explication. *Zlydni* (*misfortune*) embody bad luck and trouble. Quite often, folk imagination depicts *zlydni* as old beggars or small vaguely visible insatiable creatures. The English mythology has no creatures similar to this Ukrainian realia. Instead, there are *alraunes* – small creatures that live in mandrake roots. They like making fun of people and prefer settling in cozy dwellings.

There is one more interesting mythological character in the English culture. This is *Bogey*, a rather mischievous being with long cold fingers and yellow eyes that shine at night.

This creature wakes house owners, turns buckets with milk upside down, spoils cream, unweaves things, and ravel yarn.

Here is how Lesia Ukrainka describes *Zlydni* in her work: *Малі, заморені істоти, в лахмітті, з вічним, гризьким голодом на обличчі, з'являються з-за кутка хатнього* [25, с. 161].

The translations by P. Cundy and V. Rich represent this description in the following way:

Small wizened creatures, in rags, their faces seamed with the signs of eternal hunger, suddenly appear from around the corner of the house [24, p. 232].

Evil spirits of poverty, want and hunger. They are small, emaciated creatures dressed in rags [26, p. 177].

It is evident that both P. Cundy and V. Rich try to preserve alliteration in the poetic translation as well as to find an equivalent name, i.e., the name of William Shakespeare's character from the play "A Midsummer Night's Dream" – Robert Starveling). G. Evans, in her turn, replaces the onym with its analogue "imp" adding the attribute "hunger". This variant has a pejorative connotation as an imp in Old English means a small, mischievous sprite, a child of a devil or demon [3, p. 206].

One more example is "*Perelesnyk*" translated as "*Will-o'-the-Wisp, a fire sprite (ignis fatuus)*" (P. Cundy), *woodland Red Demon* (G. Evans), and *Brushwood Elf* (V. Rich). All the translators again use the hypernymic change. Only P. Cundy tries to provide the most relevant cultural connotation adding "a fire spirit", probably, because this character is described as dressed in red, with reddish hair and bright eyes: *Flying out of the forest comes Will-o'-the-Wisp, a handsome youth dressed in red with a shock of reddish hair blown about the wind* [24, p. 235]. In addition, this creature also has a meteor-like flying tail. Thus, it is quite reasonable that the Ukrainian mythological realia "*Perelesnyk*", known as a dragon, is translated by P. Cundy as "*Will-o'-the-Wisp*", which is a fairy-tale realia. The flying tail of a meteor can be associated with dangling lights, outer space meteors, and falling stars. Therefore, the analogue of the Ukrainian realia, which the translator used, reflects the idea of the original text: *At that instant, like the flying tail of a meteor, Will-o'-the Wisp swoops down from the air above and embraces the tree* [24, p. 254].

As for the realia "*Vodianyky*", the translators choose such names as *Water Goblin* (P. Cundy), *Forest-Pool King "Vodyanik"* (G. Evans), and *Water Elf* (V. Rich). V. Rich prefers a hypernymic replacement calling almost all mythological creatures "elves". So does P. Cundy, who may have known about the eponymous symphony poem written by Antonín Leopold Dvořák in 1896 [9, p. 67] and, therefore, chosen this name. G. Evans uses a combination of methods again, as in the examples above, – explication and transcoding. Apparently, her variant is more appropriate in terms of explaining the true nature of this character. On the contrary, P. Cundy's *Water Goblin* is not the best choice. According to "A Dictionary of Modern English Usage", the word "*goblin*" originates from Anglo-Norman "*gobelin*" (Latin – *gobelinus*, Norman – *goublin*), a hypocoristic form of the name "*Gobel*" (an evil spirit that lived near Évreux in the 12th century) [3, p. 191]. In the English folklore, Goblins are evil, slovenly and disgusting mythical creatures or spirits that live in groups in forests or, more often, in mountain caves. As for V. Rich's variant, elves are fiction heroes

who live in forests but never in ponds or lakes. However, *Vodianyky* is an embodiment of the water elements, and, although P. Cundy and V. Rich succeeded in conveying the meaning, they lost the national coloring of the Ukrainian realia.

The equivalents which the translators choose to name the characters described above quite adequately reflect their nominal (original) image; however, certain details concerning their appearance or behavioral habits cannot be reconstructed only bases on the names chosen and without additional verbal descriptions. The name “*Vodianyky*” makes Ukrainians think about a creature having a long beard made of water plants, silt-covered clothing, and margaritiferas. The name “*Lisovyky*” denotes a tall man with swift movements, wearing brownish clothes and a hat. In addition to these first associations, this look may be completed with many other details taken from the Ukrainian folk demonology [19, p. 27]. However, it is rather difficult, if not impossible, for the translators to preserve such visual features by finding an equivalent name and without any additional descriptions.

The difficulty may arise with another group of culture-oriented words. When dealing with realia, which play certain symbolic roles, translators face the problem of preserving both their denotative and connotative meanings. Therefore, analyzing the ways of rendering religious realia, one cannot but agree with R. Zorivchak who asserts that “it is one of the cases when losses are inevitable” [13, p. 135]. It is quite common that denotative meanings are lost and equivalent connotative ones are acquired.

That can be illustrated by the following example: when rendering Lesia Ukrainka’s “The Forest Song”, G. Evans and V. Rich use the dictionary term “guelder-rose”. G. Evans also adds an attribute “snowy” – “the snowy guelder-rose” as if merging it with the synonym “a snow ball tree”. Such a neutral variant has no association with any national symbol in the target language.

P. Cundy translated the realia “*kalyna*” using the English word “*cranberry*” [24, p. 81]. The change of the denotatum does not make the translation adequate either on the lexical or pragmatic levels. In the Ukrainian folklore, the word “*kalyna*” has a nationally relevant symbolic meaning which is always associated with the young girl’s beauty and youth, her destiny, feelings, and, quite often, with unhappy love. On the other hand, if this word is translated by its direct English equivalent of the plant, such as the noun “snowy guelder-rose”, it can lead to pragmatic irrelevance, because for the English reader this plant and its name are not enough familiar and possess no corresponding culture-oriented connotations.

There is one more vocabulary group that can cause certain difficulties for translators, namely phraseological units. They are essential expressive means in the language of literary texts. As M. Fokina underlines, “phraseologisms are actively used to express the author’s position, create a narrative opinion, and promote a successful decoding of the author’s message since they convey dominant textual meanings, represent key concepts of the literary text, and reflect specific features of the writer’s personality” [22, p. 4].

From the perspective of translation studies, all phraseologisms can be subdivided into two groups: those that have equivalents in the target language and those that do not. The latter poses a serious problem for the translator. According to A. Fedorov, the phraseological units of the second group must be translated by using calque, or loan translation, which allows preserving the semantics of the source language along with

a new word-combination of the identical structure in the target language [21, p. 78]. In his opinion, even a partial phraseological equivalent can be used, i.e., the equivalent whose meaning in the target language is characterized as adequate in comparison with the meaning of the phraseologism in the source language, but which differs in figurativeness and metaphoricity [21, p. 78].

It is well-known that phraseological units may contain nationally specific and culture-oriented characteristics. If so, the primary task for a translator is to preserve this coloring without replacing the phraseologism with an equivalent that reflects other cultural realia [17, p. 8]. Researchers propose the following ways of translating phraseological units.

1. The calque, or word-for-word translation, used when other methods, in particular phraseological ones, cannot convey the integrity of expressive, emotional, semantic, and stylistic meanings of a phraseologism to the reader.

2. The descriptive translation including interpretation, explanation, comparison, and description, i. e., the translation of a phraseological unit by a free combination of words, or, in other words, by descriptive periphrasis [17, p. 156].

3. The double, or parallel, method of translation. When translating a phraseologism that has no equivalents, it may be necessary to use not only the calque but also a brief historical reference [21, p. 95].

The analysis of the translation made by P. Cundy, G. Evans, and V. Rich has exemplified the above-mentioned methods which are traditionally applied when working with phraseologisms. Thus, there are numerous cases when translators use the calque. For instance, the phraseologism “*сонце воду н’є*”, which means “drying out” is translated as “*the sun the water drinks*” (P. Cundy), “*the pitiless Sun my water drinks*” (G. Evans) and “*the sun should drink all his chalice dry*” (V. Rich). See the appropriate fragment of “The Forest Song” and its translations below: *А влітку де він? Де тоді гасає, коли жадібне сонце воду н’є із келиха мого, мов гриф неситий* [25, p. 9].

But where is he in summer? Where is he / when the insatiate sun the water drinks / From out my cup like gryphon mad with thirst [24, p. 19].

In summertime, where is he? Gallivanting, all while the pitiless Sun my water drinks, – vulture-like regaling, my goblet empties [26, p. 27].

Lest the sun should drink all his chalice dry [23, p. 71].

The same strategy is observed in the translation of the phraseological word-combination “*налетить, закрутить та й покине*” used by Mavka to characterize people as fickle and inconsistent: *То все таке, як той рантовий вихор, / от налетить, закрутить та й покине* [25, p. 33].

All those are but like sudden gusts of wind, / Which start up, swirl around, then disappear [24, p. 34].

All that is simply like a whirlwind blowing / strikes suddenly, but just as quick in passing [26, p. 34].

But they are nothing more than sudden whirlwinds, / They swoop down, whirl you round, and disappear [23, p. 42].

As can be seen from the above, P. Cundy applies the direct calque with the generalization “gusts of wind”. G. Evans and V. Rich preserve the key element “whirlwind”, G. Evans uses

the verb “strike” to reflect the power of the wind, whereas V. Rich chooses the more relevant variant “whirl you round” implying the frivolous nature of such a relationship.

The calque is obvious in the other example from the text – “душу витрясати” meaning “to torture someone with questions, threats, etc.”: *Поки дійдем, ще й тая нападе – не тута споминаючи – цур-нек! – а номім буде душу витрясати...* [25, p. 44].

Before I'd get there, I should be assailed / By one I won't name here – bad cess to her! – / And afterwards she'd rack my very soul... [24, p. 54].

Till we get there, again that one will rush us – best not speak of the devil here – Be off! – for then she'll give my soul a right good shaking... [26, p. 75].

Before I got there, She would be upon me – Don't say her name out here – curses upon her! And then she'd try to shake my soul out of me... [23, p. 46].

It is interesting to notice that in the example above all three translators give preference to the calque even though there are equivalent phraseologisms in English: *knock seven bells out of somebody, whale the tar out of somebody, wallop the living daylights out of someone, kick (knock, beat) the Jesus out of somebody* [8] and some others.

It cannot be denied, though, that P. Cundy also tries to use full or partial equivalent phraseologisms where it is possible. Thus, contrary to the choice made in the translation illustrated above, P. Cundy finds and decides on the semantic equivalent when translating the expression “десь повітря носить”, i.e., “not known where”:

Он чоловіка десь повітря носить, / а ти бідуй з свекрушиськом проклятим, / ні жінка, ні вдова / якась покидька! [25, p. 114].

Here is my husband, gone off with the wind. / We're sinking into poverty the while. / I'm neither wife nor widow – just a wai! [24, p. 125].

G. Evans chooses the common word “gallivant” with the exact meaning “to visit or go to a lot of different places, enjoying yourself and not worrying about other things you should be doing” [8]: *Why there's my husband somewhere gallivanting; / While, damned to want with a mother-in-law like you, / I feel deserted – neither wife nor widow!* [26, p. 183].

V. Rich again replaces the phraseological unit with the common word “vanish” adding the idiom “on the wind” that means “drunk”, which preserves the connotation but together seems an awkward solution.

Certain difficulties and, as a result, changes may occur due to the structure of the text under translation. “The Forest Song” by Lesia Ukrainka is a poetic work where rhythm and rhyme are of undeniable importance. It is obvious that the translators cannot ignore these characteristics and, therefore, seek translation variants that can fulfill a double function – convey the meaning and reflect the features of the poetic work. Sometimes it may lead to the necessity of forgoing the semantic precision: *...де він стане, / там і кане / аж на саме дно болота...* [25, p. 56].

When he's slipping / Send him dipping / Down into the deepest slime... [24, p. 66].

Where he'll drown, / sinking down, / down into the bog forever.... [26, p. 95].

When he stumbles, / Make him tumble / To the bottom of the marshes [23, p. 54].

What all translators manage to keep is the rhyme. Let us consider another example: *Поки не в болоті, – / сухо в мене в роті!* [25, p. 57]. This is a part of the conversation between Rusalka and Kuts when she offers him to take Lukash for dinner, to which Kuts

replies that he can do it only being in the bog. Here only P. Cundy and V. Rich cope with the task of rendering the meaning, while G. Evans preserves the rhyme:

Whatever's in the mud / For the mouth is good! [24, p. 67].

Till he's in the mire – / to drool I don't aspire! [26, p. 96].

Until the marsh has caught him, / He won't make my mouth water! [23, p. 56].

Sometimes the translators change some parts of the fixed expression. The phraseological unit “*якщо й було, то вже в стовпець пішло...*”, which means “*to forget*”, can be a good example of this modification. Let us compare the translations of the following fragment: *Я відаю, кого ти дожидаєш, / та тільки ба! – шкода твого ждання! / Якщо й було, то вже в стовпець пішло...* [25, p. 121].

In the translation, P. Cundy and G. Evans apply partial calque to preserve both the semantic and metaphoric meanings:

I plainly see whom you expected here. / 'Tis all in vain – too bad for what you'd hoped! / Whate'er was here, it's gone into that tree... [24, p. 67].

I know the person you are waiting for, / but only – well, it is no use to wait! / And if she came, she turned into a tree-trunk... [26, p. 193].

V. Rich focuses on rendering the meaning, her translation being semantically accurate but stylistically neutral:

I know quite well whom you are waiting for, / Nevertheless, your waiting is in vain! / If something was here, it has long since gone... [23, p. 57].

Conclusions. Summing up the results of the analysis, we have to agree with O. Rusak that rich Ukrainian phraseology “gives the folklore its peculiar symbolic coloring and, thus, makes it almost impossible to adequately reproduce these elements in translation” [18, p. 210]. When choosing the translation variant, the translators have to focus on the general meaning of a lexical unit, its expressiveness, and cultural coloring. Applying the method of stereoscopic reading, we have analyzed translations made by P. Cundy, G. Evans, and V. Rich in terms of preserving culturally marked elements on the level of onyms, realia, and phraseological units. As for the ways of reproducing personal names in the target text, the most productive methods appear to be transliteration, hyperonymic changes, and explication. Here variants offered by P. Cundy look more relevant and accurate while those of G. Evans and V. Rich are often not compatible with their nature or role. The situation with realia, which are also essential components of any culture-oriented text, is also quite complex because there is an urgent need to preserve both the denotative and connotative meanings. The methods involved in this case are transcoding, full (or partial) equivalents, calque, explication, and hyperonymic changes. As it has been shown, all three translators coped with this task.

Concerning phraseological units, the situation seems to be ambiguous: G. Evans periodically finds better solutions and offers analogues in the target language, V. Rich often uses a common word which equals on the semantic level, whereas P. Cundy tries to apply the calque that keeps the image but loses the connotation. Overall, the English translations of Lesia Ukrainka’s “The Forest Song” made by Peter Cundy, Gladys Evans, and Vera Rich can rightly be considered valuable in terms of keeping national and cultural coloring.

REFERENCES

1. Beyond the Western Tradition: Essays on Translation Outside Standard European Languages. Translation Perspectives XI. Ed. by M. G. Rose. Binghamton : Center for Research in Translation, State University of New York in Binghamton, 2000. 436 p.
2. Corness P. J. A Comparative sketch of five published English translations of Lesya Ukrainka's *Лісова Пісня* (The Song of the Forest). *IX Mizhnarodnyi kongres ukrainistiv. Literaturoznavstvo*. Kyiv, 2018. P. 322–335.
3. Cresswell J. An Oxford Dictionary of Word Origins. Oxford University Press, 2010. 512 p.
4. Depraz N. Vertical context after Gurwitsch. *Gurwitsch's Relevancy for Cognitive Science*. 2004. № 52. P. 45–57.
5. Ivushkina T. Vertical context in speech portrayals as an index of social identity (British-American Parallels). *International Journal of Languages, Literature and Linguistics*. 2019. Vol. 5, № 3. URL: <https://ssrn.com/abstract=3451101>.
6. Rose M. G. Translation and Literary Criticism. Translation as Analysis. Manchester : St. Jerome Publishing, 1997. 101 p.
7. Translation and Literary Studies: Homage to Marilyn Gaddis Rose. Ed. by M. Feltrin-Morris, D. Folaron, M. C. Guzmán. Routledge, 2011. 144 p.
8. Webster's New International Dictionary of the English Language: Unabridged. Ed. by William A. Neilson [2nd ed.]. Springfield, Mass. : Merriam co, 1956. 3350 p.
9. Woodside M. Leitmotiv in Russia. *Glinka's Use of the Whole-Tone Scale*. University of California Press, 1990. P. 67–74.
10. Akhmanova O. S., Gubbenet I. V. "Vertykalnyi kontekst" kak filologicheskaya problema ["Vertical context" as a philological problem]. *Voprosy yazykoznania*. 1977. № 3. P. 47–54.
11. Boldyreva L. V. Sotsialno-istoricheskii vertykalnyi kontekst (na materiale angliyskoyi khudozhestvennoy literatury) [The social and historical vertical context (based on the English literary works)]. Moscow : Dialog MGU, 1997. 88 p.
12. Vaseiko Y. S. Strukturno-funktsionalnyye parametry vertykalnoho kontekstu khudozhnioho tvoriv [Structural and functional parameters of the literary work vertical context] : PhD diss. abstract: [spec.] 10.02.01 "Ukrainian language". Kyiv, 2004. 18 p.
13. Zorivchak R. P. Tvorchist Lesi Ukrainky v anglomovnomu sviti [Lesia Ukrainka's literary works in the English-speaking World]. *Lesia Ukrainka i suchasnist*. Lutsk : Vezha, 2008. Vol. 4, Book 2. P. 48–62.
14. Zubova U. B. Vertykalnyi kontekst v angloyazychnom biznes-diskurse: dinamika vosproizvedeniya i rechetrochestva [The vertical context in business discourse: the dynamics of speaking and speech production] : PhD diss.: [spec.] 10.02.04 "Germanic languages". Moscow, 2014. 161 p.
15. Izotova N. P. Obraz personazhu kriz pryzmu vertykalnoho kontekstu khudozhnioho tvoriv (na materialy romaniv J. M. Coetzee) [The image of the character through the vertical context of the literary work (based on J. M. Coetzee's novels)]. *Visnyk Luganskoho Natsionalnoho Universytetu imeni Tarasa Shevchenka. Filologichni Nauky*. 2014. № 3. P. 135–142.
16. Polubichenko L. V. Vertykalnyi kontekst kak problema mezhdunarodnoi kommunikatsii [The vertical context as a problem of international communication]. *Vostok-Zapad: Vzaimodeistviyie yazykov i kultur*. Ulan-Ude, 2015. P. 18–24.
17. Retsker Y. I. Posobiye po perevodu s angliyskogo yazyka na russkiy [The Textbook on Translation from the English Language into Russian]. Part 1. Lexical and Phraseological Fundamentals of Translation. Moscow : Nauka, 1974. 388 p.
18. Rusnak O. A. Problema etnichno-obraznykh elementiv ukrainskoho folklora pry perekladi angliyskoyu movoyu [The problem of ethnic and imaginary elements of the Ukrainian

- folklore in the English Language translation]. *Fakhovyi ta khudozhnyi pereklad: teoriya, metodologiya, praktika*. Kyiv : Agrar Media Grup, 2009. P. 208–214.
19. Skupeiko L. Ad fonts: mifopoetychna paradygma “Lisovoyi pisni” Lesi Ukrainky [Ad Fonts: the mythological and poetic paradigm of Lesia Ukrainka’s “The Forest Song”]. *Visnyk Cherkaskoho Natsionalnoho Universytetu imeni Bohdana Khmelnytskoho. Filologichni Nauky*. 2004. Iss. 57. P. 27–35.
 20. Cherkas N. V. Zaholovok-bibliyna aliuziya yak tvorennia vertykalnoho kontekstu [The biblical allusion title as the creation of the vertical context]. *Mova i kultura*. 2010. Iss. 13, Vol. 1 (137). P. 63–69.
 21. Fedorov A. V. Osnovy obshchey teorii perevoda: (lingvisticheskie problemy) [The Fundamentals of the General Translation Theory: (The Linguistic Problems)]. Moscow : “Filologiya tri”, 2002. 416 p.
 22. Fokina M. A. Frazеологические единицы в повествователном дискурсе (на материале русской художественной прозы XIX–XX веков) [Phraseological units in the narrative discourse (based on the Russian literary prose of the XIX–XX centuries)]: doc. diss. abstract: spec. 10.02.01 “Russian language”. Orel, 2008. 50 p.

SOURCES

23. Ukrainka L. Forest song. Translated by V. Rich. *The Ukrainian Rev.* 1994. № 1. P. 66–73.
24. Ukrainka L. Forest Song. *Spirit of Flame: A Collection of the Works of Lesya Ukrainka*. Translated by Percival Cundy. New York : Bookman Associates, 1950. P. 169–260.
25. Ukrainka L. Lisova pisnia [Forest Song] . URL: <http://www.ukrlib.com.ua/books/printout.php?bookid=11&id=119>.
26. Ukrainka L. Lisova Pisnia [Forest Song] = Ukrainka L. Forest song. Translated by G. Evans. Kyiv : Dnipro, 1985. 221 p.

СПИСОК ВИКОРИСТАНОЇ ЛІТЕРАТУРИ

1. Beyond the Western Tradition: Essays on Translation Outside Standard European Languages. Translation Perspectives XI. Ed. by M. G. Rose. Binghamton : Center for Research in Translation, State University of New York in Binghamton, 2000. 436 p.
2. Corness P. J. A Comparative sketch of five published English translations of Lesya Ukrainka’s *Лисова Пісня* (The Song of the Forest). *IX Mizhnarodnyi kongres ukrainistiv. Literaturoznavstvo*. Kyiv, 2018. P. 322–335.
3. Cresswell J. An Oxford Dictionary of Word Origins. Oxford University Press, 2010. 512 p.
4. Depraz N. Vertical context after Gurwitsch. *Gurwitsch’s Relevancy for Cognitive Science*. 2004. № 52. P. 45–57.
5. Ivushkina T. Vertical context in speech portrayals as an index of social identity (British-American Parallels). *International Journal of Languages, Literature and Linguistics*. 2019. Vol. 5, № 3. URL: <https://ssrn.com/abstract=3451101>.
6. Rose M. G. Translation and Literary Criticism. Translation as Analysis. Manchester : St. Jerome Publishing, 1997. 101 p.
7. Translation and Literary Studies: Homage to Marilyn Gaddis Rose. Ed. by M. Feltrin-Morris, D. Folaron, M. C. Guzmán. Routledge, 2011. 144 p.
8. Webster’s New International Dictionary of the English Language: Unabridged. Ed. by William A. Neilson [2nd ed.]. Springfield, Mass. : Merriam co, 1956. 3350 p.

9. Woodside M. Leitmotiv in Russia. *Glinka's Use of the Whole-Tone Scale*. University of California Press, 1990. P. 67–74.
10. Ахманова О. С., Гюббенет И. В. “Вертикальный контекст” как филологическая проблема. *Вопросы языкознания*. 1977. № 3. С. 47–54.
11. Болдырева Л. В. Социально-исторический вертикальный контекст (на материале английской художественной литературы). Москва : Диалог МГУ, 1997. 88 с.
12. Васейко Ю. С. Структурно-функціональні параметри вертикального контексту художнього твору : автореф. дис. ... канд. філол. наук: [спец.] 10.02.01 “Українська мова”. Київ, 2004. 18 с.
13. Зорівчак Р. П. Творчість Лесі Українки в англomовному світі. *Леся Українка і сучасність*. Луцьк : Вежа, 2008. Т. 4, кн. 2. С. 48–62.
14. Зубова У. В. Вертикальный контекст в англоязычном бизнес-дискурсе: динамика воспроизведения и речетворчества : дис. ... канд. филол. наук: [спец.] 10.02.04 “Германские языки”. Москва, 2014. 161 с.
15. Изотова Н. П. Образ персонажа кризі призму вертикального контексту художнього твору (на матеріалі романів Дж.М. Кутзее). *Вісник Луганського національного університету імені Тараса Шевченка. Філологічні науки*. 2014. № 3. С. 135–142.
16. Полубиченко Л. В. Вертикальный контекст как проблема международной коммуникации. *Восток-Запад: Взаимодействие языков и культур*. Улан-Удэ, 2015. С. 18–24.
17. Рецкер Я. И. Пособие по переводу с английского языка на русский. Ч. 1. Лексико-фразеологические основы перевода. Москва : Наука, 1974. 388 с.
18. Руснак О. А. Проблема збереження етнічно-образних елементів українського фольклору при перекладі англійською мовою. *Фаховий та художній переклад: теорія, методологія, практика*. Київ : Аграр Медіа Груп, 2009. С. 208–214.
19. Скупейко Л. Ad fonts: міфопоетична парадигма “Лісової пісні” Лесі Українки. *Вісник Черкаського національного університету ім. Богдана Хмельницького. Філологічні науки*. 2004. Вип. 57. С. 27–35.
20. Черкас Н. В. Заголовок-біблійна алюзія як творення вертикального контексту. *Мова і культура*. 2010. Вип. 13, Т. 1 (137). С. 63–69.
21. Федоров А. В. Основы общей теории перевода: (лингвистические проблемы). Москва : “Филология три”, 2002. 416 с.
22. Фокина М. А. Фразеологические единицы в повествовательном дискурсе (на материале русской художественной прозы XIX–XX веков) : автореф. дис. ... д-ра филол. наук : спец. 10.02.01 “Русский язык”. Орёл, 2008. 50 с.

СПИСОК ВИКОРИСТАНИХ ДЖЕРЕЛ

23. Ukrainka L. Forest song. Translated by V. Rich. *The Ukrainian Rev.* 1994. № 1. P. 66–73.
24. Ukrainka L. Forest Song. *Spirit of Flame: A Collection of the Works of Lesya Ukrainka*. Translated by Percival Cundy. New York : Bookman Associates, 1950. P. 169–260.
25. Українка Л. Лісова пісня. URL: <http://www.ukrlib.com.ua/books/printout.php?bookid=11&id=119>.
26. Українка Л. Лісова пісня = Ukrainka L. Forest song. Translated by G. Evans. Київ : Дніпро, 1985. 221 с.

Article submitted 28.06.2021

Accepted for publication 14.07.2021

ВІДТВОРЕННЯ КУЛЬТУРНО МАРКОВАНИХ КОМПОНЕНТІВ ВЕРТИКАЛЬНОГО КОНТЕКСТУ В ПЕРЕКЛАДАХ “ЛІСОВОЇ ПІСНІ” ЛЕСІ УКРАЇНКИ

Ганна Лещенко

*Національний університет “Запорізька політехніка”,
вул. Жуковського, 64, м. Запоріжжя, Україна, 69000
anneshta@gmail.com*

Анна Підгорна

*Національний університет “Запорізька політехніка”,
вул. Жуковського, 64, м. Запоріжжя, Україна, 69000
levchenkoanna79@gmail.com*

У статті розглянуто проблему вертикального контексту в художніх творах в аспекті перекладу. Вертикальний контекст сприймають як один із шляхів загальнофілологічного розуміння художнього тексту, адже його завдання як текстової категорії полягає в інтеграції неявного, потенційного смислу на основі асоціативної семантики мовних одиниць, що складають текст. Здійснюючи кореляцію художнього тексту з результатами ментальної діяльності людства, вертикальний контекст сприяє цілісному розумінню літературного твору в руслі традицій світової та національної культур. Тому, будучи твором конкретної особистості, що стоїть за кожним художнім текстом, вертикальний контекст моделює певний фрагмент картини світу з позиції конкретної культурної свідомості. В статті здійснено огляд теоретичних праць, які формують основу дослідження, однак, основних акцент зроблено на мовних засобах, що відбивають певні культурні, історичні і різноманітні національно марковані особливості художнього тексту. Матеріалом аналізу в статті слугують драма-феєрія Лесі Українки “Лісова пісня” та три її переклади англійською мовою, виконані Персівалем Канді, Гледіс Еванс та Вірою Річ. Оскільки реалії та фразеологізми є, як відомо, основними компонентами вертикального контексту в художньому творі, автори статті концентрують свою увагу на аналізі їх функціональних характеристик у вказаному тексті, а також на засобах їх передачі у перекладі, що уможливають збереження значеннєвих національних та культурних особливостей. Порівняльний аналіз трьох різних варіантів перекладу привів до висновків про найбільш продуктивні способи перекладу національно та культурно маркованих одиниць. Отже, коли йдеться про фразеологію, найбільш продуктивними способами перекладу є калькування, описовий переклад та переклад частковим еквівалентом. Реалії, своєю чергою, часто передаються за допомогою транскодування, повного (або часткового) еквіваленту, калькування, експлікації та гіперонімічної заміни. Іноді перекладач використовує поєднання декількох методів задля досягнення адекватності. В статті надано та проаналізовано приклади, що ілюструють засоби, обрані перекладачем для відтворення імен культурно маркованих міфологічних істот, символів та фразеологічних одиниць з культурним компонентом.

Ключові слова: вертикальний контекст, художній твір, культурно маркований компонент, фразеологія, реалія, переклад, адекватність.