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PECULIARITIES OF TRANSLATING CULTURALLY MARKED VOCABULARY FROM ENGLISH INTO UKRAINIAN IN A WORK OF FICTION AND ITS FILM ADAPTATION

Maryna Votintseva

*Oles Honchar Dnipro National University
Department of Translation and Linguistic Training for Foreigners
Nauky Avenue, 72, room 1314, 49045, Dnipro, Ukraine
phone: 056 374 98 86
e-mail: Marinavot777@gmail.com
<https://orcid.org/0000-0001-6947-8553>*

Ivan Uvarenko

*Oles Honchar Dnipro National University
Department of Translation and Linguistic Training for Foreigners
Nauky Avenue, 72, room 1314, 49045, Dnipro, Ukraine
phone: 056 374 98 86
e-mail: uwarenko.iwan56@gmail.com
<https://orcid.org/0009-0001-7283-8799>*

The study concerns the problem of translating culturally marked vocabulary in the modern Ukrainian translation of Francis Scott Fitzgerald's novel «The Great Gatsby» and the transfer of such vocabulary from the literary environment to the cinematic one, as depicted in Baz Luhrmann's 2012 film. The work is interesting because of the need for a more detailed study of culturally marked vocabulary in fiction and the difficulties that may arise during its translation. It has been determined that the internal interdependence between language and its cultural context often leads to difficulties in translation and interpretation. It is emphasized that culturally marked vocabulary is inextricably linked to national culture and identity and serves as a fundamental component of the conceptual system of language. Particular attention is paid to problems primarily related to the lack of direct lexical equivalents between languages. The issues of classification and systematization of culturally marked vocabulary, its differentiation by subject into geographical, ethnographic, and socio-political categories are considered. The ways of transferring such vocabulary from the source language into the target language are analyzed, namely: phonographic transformations, calquing, approximate translation, possible types of translational transformations, and examples of their use in the translated text are given. The growing interdependence between different communities and the increased relevance of intercultural communication as a field of scientific research are emphasized. It is emphasized that fiction contains basic concepts, ideas, and images that, when analyzed, provide a better understanding of the moral values inherent in a particular ethnic group. Some aspects of the formation of the American national character as a separate community with its own culture, character, and self-awareness are highlighted. It is determined that a translated film acquires a new cultural identity, functioning as an autonomous text in the target culture, and becomes an integral part of the artistic process, inseparable from the cultural environment in which it is perceived. Film translation is analyzed as containing not only linguistic but also paralinguistic components.

Key words: translation, types of transformations, culturally marked vocabulary, Francis Scott Fitzgerald, fiction, lexical and grammatical transformations, film adaptation.

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Formulation of the problem. The diversity of cultural perspectives and linguistic structures complicates the process of intercultural communication, requiring a translation approach that accurately reflects these differences. Ensuring the accuracy and adequacy of translation requires an understanding of both linguistic and cultural nuances.

A comprehensive understanding of the relationship between language and culture

enhances the effectiveness of intercultural exchange and promotes a more sophisticated perception of linguistic diversity. In particular, the translation of culturally marked vocabulary requires a meticulous approach that goes beyond direct linguistic equivalence and encompasses broader cultural connotations, thereby preserving the integrity of the original context.

Analysis of recent studies and publications. A thorough analysis of the works of various scholars highlights the multifaceted nature of culturally marked vocabulary and highlights issues related to its systematic categorization in linguistic discourse. The complexity of this phenomenon determines the importance of a wide range of analytical approaches and theoretical perspectives in linguistic research.

The existing scientific literature offers in-depth information on the study of culturally marked vocabulary, addressing aspects such as definition, classification, and translation strategies.

The problems of adequacy and equivalence in translation have been the subject of research in the works of such linguists as I. Lytvyn, A. Mamrak, Z. Kucher, O. Huz, Yu. Naida, O. Bilous.

Distinguishing previously unexplored aspects of the general problem. With the intensification of globalization processes, scholars have paid significantly more attention to the interdisciplinary study of language and culture. However, the issue of translating culturally marked vocabulary remains insufficiently studied, which reveals a noticeable gap in contemporary linguistic research.

The relevance of this study is determined by the growing need for in-depth study of culturally marked vocabulary in artistic discourse, as well as the translation problems that arise during its translation.

The issue of adequacy and accuracy of text reproduction in the target language is considered one of the most pressing problems of translation, since language systems can have significant differences. Despite numerous scientific studies in this field, the complexity of translating culturally marked vocabulary remains an important problem in linguistics and translation studies. This challenge emphasizes the continuing relevance of the topic in scientific discourse.

Formulation of the article's objectives. The article is devoted to the study of culturally marked lexical units in F. Scott Fitzgerald's novel *The Great Gatsby*, the identification of translation transformations during translation, and artistic means of reproducing such vocabulary through the medium of cinema.

Main body. Social evolution and language development are directly and inextricably linked. Cultural dynamics are inseparably related to specific territorial boundaries. Human existence is fundamentally embedded in the social environment, and transformations occurring in various spheres of social life are directly reflected in language. Thus, language functions not only as a means of communication, but also as a sociocultural indicator that reflects and records processes of social change. Moreover, language serves as a unifying force for members of the same ethno-national community, while at the same time acting as a marker of differences between different ethnic groups. The interconnection between language, culture, and identity contains the defining characteristics of a nation. Since cultural processes are geographically localized, the state and trajectory of a particular language's development are deeply dependent on the state of the corresponding society.

The globalized environment in modern society is increasingly perceived as an integrated system defined by linguistic and cultural pluralism. This perception reflects the growing interdependence between diverse communities and the increased relevance of

intercultural communication as a field of scientific research. The proliferation of scientific research in this field underscores the pervasive influence of globalization, which manifests itself through a holistic, systemic approach that encompasses the political, cultural, economic, and social dimensions of human interaction.

Cultural characteristics are clearly manifested in vocabulary, as individual words can reflect key historical events or significant periods in the development of a particular society. Such linguistic features often convey the characteristic customs, traditions, and mental traits of a particular nation. From a scientific point of view, such lexical differences serve as a kind of repository of information that contains the unique socio-historical features of a people.

Fiction contains basic concepts, ideas, and images that, when analyzed, provide a better understanding of the moral values inherent in a particular ethnic group. It is these values that form the basis for the cultural system characteristic of a particular people. They also contribute to the strengthening of national consciousness, evoking a sense of pride in one's own culture and stimulating the desire to share its best achievements with other peoples. «Common intellectual processes of comprehending various forms of existence, categorical apparatus and logical laws of thinking, as well as a certain similarity of material experience, determine the existence of a universal human core in national worldviews» [2 : 116].

Culture-specific linguistic units function as important tools for interpreting the worldview and sociocultural development of individual cultural communities. These lexical elements provide insight into the historical and cultural trajectories that shape national identities. Rare lexical features and culturally conditioned expressions often create significant barriers to interlingual understanding, requiring the use of specialized translation methods that overcome linguistic and cultural differences.

In order to initiate intercultural dialogue, gain a more subtle understanding of national cultural values, and promote tolerance between different communities, it is necessary to be aware of achievements in various fields of culture.

Among the well-known linguists who studied the relationship between language and national culture were J. Herder, W. von Humboldt, E. Sapir, F. de Saussure, B. Whorf, O. Potebnia, M. Kocherhan, R. Zorivchak and others.

J. Herder argued that poetry and language perform a fundamental formative function in collective life, stating that nations form natural communities in which individual identity is realized through cultural affiliation. From this point of view, cultural affiliation provides a matrix in which personal abilities develop and cultural meaning is created.

It is particularly important to note that the outstanding Ukrainian linguist and philosopher O. Potebnia developed and supplemented W. von Humboldt's ideas about language as an active manifestation of the spirit. His basic concept was based on W. von Humboldt's idea of language as an instrument of thought and a mechanism for the formation of thought.

In the context of this work, it is considered necessary to highlight some aspects of the formation of the national character of Americans as a separate community with its own culture, character, and self-awareness. «**Every nation in the world has its own psychology and mentality, which is reflected in its ethnic worldview, sociocultural stereotypes, and attitudes as the results of the material and spiritual activities of the people**» [15 : 73]. National character can be viewed through the prism of social, cultural, and ethnic aspects. The mentality of a nation can be changed by historical circumstances.

Natural and climatic conditions, which determine the nature of the main activities of a people, influence their material and spiritual culture. For example, the English, shaped

by the island location of their country, are characterized by restraint, balance, stability, and self-confidence. Americans, on the other hand, who come from the same England, are distinguished by their demonstrativeness, emotionality, openness, and audacity.

Long-term economic stability contributes to the formation of traits such as confidence, balance, and awareness of one's own importance, as seen in Americans or British people, for example. The formation of a new nation on the American continent was based on Anglo-Saxon culture, and the settlers who arrived in New England in the early 17th century brought with them a system of cultural values. «Following the culture (archetypes) of one's ethnos is a determining factor in its development. Spiritual wealth, like language and science, is passed down from generation to generation and preserved, and therefore cannot evolve on its own. Spiritual wealth has no limits, unlike material culture» [15 : 138]. It is noteworthy that despite their English origins, the colonists could not create a new nation without relying on European cultural heritage. The common features between British and American cultures can be explained by their belonging to the Western type of civilization. The Western model of civilization, exemplified by Europe and North America, gives priority to innovation, empirical knowledge of the environment, dynamism, and the rational organization of social life.

According to the ideals of an open American society, any person, relying solely on their own efforts and perseverance, is capable of achieving high social status. This idea has become a central component of the 'American dream', which promotes the path to success as the main goal in life.

The constant expansion of a language's lexical stock is greatly facilitated by intercultural interaction, which introduces new linguistic units into the recipient's language system. Nevertheless, the internal interdependence between language and its cultural context often leads to translation difficulties, which are primarily related to the lack of direct lexical equivalents between languages. Such phenomena require a deeper philological study of the etymological roots and semantic stratification of culturally marked vocabulary. Thus, the study of the interaction between language and culture has remained a constant and fundamental task of linguistic science since the inception of this discipline.

Culturally marked vocabulary is inextricably linked to national culture and identity, serving as a fundamental component of the conceptual system of language. The nuances of cultural differences and characteristics of a particular nation are most clearly reflected at the lexical level. These linguistic elements go beyond their denotative meaning, functioning as an array of cultural knowledge that reflects the values, beliefs, and national consciousness of a society. «The range of 'cultural' words is so broad and diverse that it is hardly possible to fully define its boundaries. It would be better to put the question differently: the entire array of 'cultural' vocabulary manifests itself in texts, which determine the linguoculturological aspect of speech» [9 : 30]. **In translation studies, the analysis of culturally marked vocabulary in English is of considerable relevance, as it clarifies the relationship between language and culture, while highlighting the complexities of intercultural communication.**

Every language contains lexemes that reflect cultural phenomena that often have no exact equivalents in other linguistic systems. These culturally determined linguistic elements – from individual words and expressions to idiomatic expressions, proverbs, and phraseological units – **serve as important tools for intercultural understanding. They contribute to a deeper comprehension of the sociocultural nuances that shape national identity and the worldview characteristic of a particular ethnic group.**

Words classified as non-equivalent vocabulary cannot be conveyed through direct translation into another language, as their semantic content has no exact counterpart in the target language.

Non-equivalent vocabulary is often borrowed from one language to another, but its meaning may change depending on the cultural and historical context. The presence of such vocabulary in a text affects its perception and understanding by the target audience, which requires a careful approach to translation.

Realia are often non-equivalent linguistic elements that cannot be directly translated due to their deep cultural, historical, and national significance. Therefore, the successful translation of texts containing realia requires a deep understanding of the cultural and historical context to ensure accurate content transfer.

The phenomenon of lexical non-equivalence between languages can be explained by the following factors. Some concepts may be familiar to speakers of one language but are absent from the lexical system of the target language due to their absence within the culture of another linguistic community. Non-equivalence can arise from differences in the philosophy or worldview of different cultural groups, leading to different interpretations of definitions.

When translating, it is important to convey not only the meaning of the work, but also the national and cultural specifics embedded in the text, namely: historical references, elements of material culture, and subtle semantic differences that shape meaning. Linguists devote considerable scientific attention to solving problems related to culturally marked vocabulary. In addition to textual analysis, contextual knowledge of the historical period represented in a literary work is important. This requires familiarity with the social structure, living conditions, and dominant material and spiritual culture of the era. This comprehensive approach highlights the complexity inherent in literary translation and highlights the role of the translator as a mediator between different cultural and historical contexts. It also shows the need to go beyond the surface level of the text in order to fully understand the author's intent and the cultural background on which the work was based. This level of understanding makes it possible to create translations that preserve the authenticity of the original and resonate with the target audience.

Among F. Scott Fitzgerald's works, «The Great Gatsby» is the most profound study of the rise and fall of the 'American dream'. The novel is an example of the author's commitment to literary realism, as it presents life with accuracy and authenticity, avoiding idealization or embellishment.

In order to analyze the peculiarities of translating culturally marked vocabulary, one of F. Scott Fitzgerald's most famous novels, «The Great Gatsby», in a modern Ukrainian translation by Mar Pinchevsky, a member of the National Union of Writers of Ukraine, done in 1982, as well as the Australian-American drama film directed by Baz Luhrmann in 2012 were chosen. The material of American artistic discourse reflected the life of many strata of American society in the 1920s.

It is natural that today there is a large number of scientific developments on the definition, classification, and methods of translation of culturally marked vocabulary, but there are no clear systematization and unification for it.

This may include, for example, classification according to structural principles, certain thematic aspects, connection to a particular culture, manner of use, etc. Culturally marked vocabulary is differentiated according to subject matter.

The text of the novel pays considerable attention to ethnographic realia, which

serve to designate such units of culturally marked vocabulary as household items, for example: «*the tapestry scenes of Versailles*», «*glasses bigger than finger-bowls*», «*riding clothes*», «*a cricket bat*», «*patent leather shoes*», «*spiced baked hams*» [17]; means of transport, for example: «*aquaplanes*», «*coupé*», «*oceangoing ships*», «*the elevated*» [17] etc.; professionalisms, for example: «*the janitor*», «*a caddy*», «*producer*», «*bond*», «*oil man*», «*the orchestra leader*», «*bootlegger*» [17]; ethnonyms, for example: «*Italian child*», «*teutonic*», «*negroes*», «*a little kike*» [17].

Ethnographic realia also include a group of words denoting units of measurement, for example: «*yard*», «*mile*», «*acres*», «*dozen*» [17] and monetary units, for example: «*dollar*», «*penny*» [17]. It is necessary to highlight culturally marked vocabulary items, which include units of length and weight that differ significantly from those familiar to Ukrainian-speaking readers. It should be emphasized that the United States continues to use the imperial system of measurement, which includes units such as feet, inches, pounds, and ounces.

It is important to note that the time period depicted in the novel coincides with Prohibition in the United States – a national ban on the sale, production, and transportation of alcohol that was in effect from 1920 to 1933. However, the characters in the work under study violated this taboo in every way, as evidenced by the use of such vocabulary as «*bottle of whisky*», «*gins*», «*liquors*» [17] etc. It was during this period that smugglers appeared, who were called «*bootleggers*» [17]. The significant increase in demand for alcohol has turned the illegal business into a veritable criminal empire.

The pages of the novel featured a few culturally marked lexical items referring to means of transport used in the United States in the early 20th century. These included, in particular, automobiles «*Dodge*» [17], «*Ford*» [17].

The studied layer of culturally marked vocabulary also contains a certain number of units related to the cultural life of American society. This category of vocabulary includes the names of periodical literature, for example: «*Yale News*», «*Saturday Evening post*», «*a Chicago paper*» [17] etc. It is interesting to note that in his youth, the author of the novel under study, F. Scott Fitzgerald, also published his stories and novellas in the magazine «*Saturday Evening post*».

It is noteworthy that culturally marked vocabulary includes, in particular, names of works of art and names of cultural figures, for example: «*Carnegie Hall*», «*Jazz History of the World*», «*Gilda Gray*» [17]. The text of the novel contains references to musical works that were popular during the 'jazz age' – a brief but significant period in American history that began shortly after World War I and ended with the onset of the Great Depression in the 1930s. The author used jazz motifs to illustrate the transition of conservative America, whose spiritual principles were based on Protestant morality, to the psychology of the post-war country, whose representatives rejected most restrictions and chose freedom in all its manifestations.

Culturally marked vocabulary related to cultural life also includes the names of games, for example, «*hide-and-go-seek*» or «*sardines-in-the-box*» [17]; realia in the religious sector; from the field of architecture, decoration, and landscape design, for example: «*marble swimming pool*», «*sunken italian garden*», «*Restoration Salons*», «*Marie Antoinette music-rooms*» [17]; special calendar days and holidays, for example, «*Fourth of July*» [17].

Special attention should be paid to a group of culturally marked lexical items that serve to describe the socio-political life of the United States of America in the early 20th century. In particular, this group includes terms denoting bodies and holders of power; administrative and territorial structure, for example, «*state*» [17]; political organizations,

for example, «*Liberal*» [17]; titles, ranks, forms of address, for example: «*Dukes*», «*Mrs.*» [17]; social classes, for example, «*nobility*» [17].

The vocabulary that defines the characteristics of social and political life also includes historical realia, for example: «*Kaiser Wilhelm*», «*Civil War*», «*the Great War*» [17]; military realia, for example: «*a major*», «*First Division*», «*Twenty-eighth Infantry*», «*the Sixteenth*» [17] etc. This layer of culturally marked vocabulary is particularly important for understanding the personality of the novel's protagonist, as Jay Gatsby is a former military officer. F. Scott Fitzgerald, as a writer associated with the 'lost generation', directly experienced the realities of war and had a deep understanding of the fragility of human existence.

Examples of culturally marked vocabulary undoubtedly include the names of educational institutions and educational establishments, for example: «*New Haven*», «*Prep school*», «*Oxford*», «*Trinity Quad*», «*Lutheran College of St. Olaf's*» [17] etc.

Education systems in different countries can vary significantly in terms of structure, duration of study, and the availability of public and private educational institutions. In the United States, the terms 'university' and 'college' are often used interchangeably. It should be noted that there is no single interpretation of the term 'college' among residents of our country and the United States.

Geographical realia occupy a large share, as they serve to designate objects of physical geography and meteorology that are characteristic of a particular locality or territory, names of continents, countries, and points of the compass. In the novel under study, there is a large proportion of geographical realia, which include, for example, the names of streets and squares: «*Madison Avenue*», «*Fifth Avenue*», «*the Park*» [17]. A significant portion of culturally marked vocabulary used to denote other locations also belongs to geographical realia, for example: «*Queensboro Bridge*», «*Bois de Boulogne*», «*Long Island Sound*», «*valley of ashes*», «*Murray Hill Hotel*», «*Middle West*» [17] etc. It should be noted that the names of species of flora and fauna are associated with geographical realia, for example: «*Airedale*», «*polo ponies*», «*kiss-me-at-the-gate*» [17].

However, in most cases, Ukrainian readers are unfamiliar with unique proper names as carriers of culturally marked meaning. While American readers of the work may be well acquainted with this region, the average Ukrainian is unfamiliar with the geographical location of the settlements through which the characters in the novel travel. All of the above-mentioned toponyms exist in real life and are units of culturally marked vocabulary, which allows the reader to travel with the main characters and enjoy the unrestrained movement of life of young Americans at the beginning of the 20th century.

Special attention should be paid to onomastic realia, which usually include proper names and character names («*Dan Cody*», «*Paris*», «*Lucille*» [17]).

Proper names such as toponyms and names of physical and geographical objects are usually translated using transcription and transliteration. Phonographic transformations help the reader recreate the atmosphere of the society in which the events take place. Each unit of culturally marked vocabulary in the examples given is translated using transcription, namely: «*Chicago*» [17] – «*Чикаго*» [14], «*East Egg*» [17] – «*Іст-Еґґ*» [14], «*Palm Beach*» [17] – «*Палм-Біч*» [14]. We can observe the use of transcription to translate onomastic reality to denote the name of the author of the book «*Goddard*» [17] – «*Годдарда*» [14], the name of a silent film star «*Gilda Gray*» [17] – «*Гільду Грей*» [14]. In the examples given, culturally marked lexical items denoting car brands were translated using phonographic transformations, in particular: «*Rolls-Royce*» [17] – «*ролс-роїс*» [14], «*Ford*» [17] – «*Форд*» [14]. It

should be noted that anthroponyms, specifically the names of the characters in the novel, occupy a large part of the realia of the work under study. For example, «*Maurice A. Flink*» [17] – «*Моріс А. Флінк*» [14], «*Stonewall Jackson Abrams*» [17] – «*Стонуолл Джексон Ебремс*» [14], «*Edgar Beaver*» [17] – «*Едгар Бівер*» [14] and others.

Proper names are translated using transcription and transliteration. This method of translating culturally marked lexical units can be a useful tool, as it allows the nationally specific connotation of a word to be preserved, which may be important for understanding the context and cultural significance of the lexeme.

Transliteration sometimes does not provide a complete understanding of the meaning of a lexeme. In such cases, translators may resort to alternative methods, such as descriptive translation, which consists of revealing the meaning of a culturally marked lexical unit through detailed explanations that reveal the essence of the phenomenon denoted by this lexical unit. However, this method, aimed at accuracy, risks leading to excessive detail, which potentially burdens the translation with redundant information and complicates its perception by the reader.

Let us consider some examples of the application of such a translation transformation as descriptive translation. In particular, to convey the phrase «*West Hundreds*» [17] – «*західна частина міста*» [14]; to reproduce a unit of culturally marked vocabulary «*Mrs. Ulysses Swett's*» [17] – «*місіс Суетт – дружини Юліссіса Суетта*» [14].

In the case of calquing, lexemes are transferred by replacing their constituent parts – morphemes or words – with direct lexical equivalents in the target language. However, this method also has its drawbacks, leaving some information unclear to the reader. Calquing does not always reveal the full semantics of the word to be translated.

The title of the work mentioned in the text of the novel «*The Rise of the Coloured Empires*» [17] was translated using calquing – «*Піднесення кольорових імперій*» [14]. This is considered to be an allusion to the book by American eugenicist and lawyer Madison Grant, «*The Passing of the Great Race, or The Racial Basis of European History*», published in 1916, which outlined the principles of overt scientific racism.

In order to convey the names of newspaper headlines «*Beauty and the Beast*», «*Loneliness*», «*Brook'n Bridge*» [17] the translator used calquing – «*Красуня і звір*», «*Самотність*», «*Бруклінський міст*» [14] accordingly, the phrase «*sunken italian garden*» [17] was conveyed in the same way: «*спадистий італійський сад*» [14].

Transformational translation accounts for a significant proportion of transformations during the translation of culturally marked lexical units from English into Ukrainian, i.e., the translator had to resort to lexical and grammatical translation transformations, namely: transposition, grammatical substitution, lexical substitution (concretization, generalization), addition, and omission. This method makes it possible to convey the semantic and stylistic features of the corresponding lexemes contained in the original text as fully as possible in the target language, taking into account the norms and traditions of communication, with the aim of achieving adequacy in the transfer of meaning.

In order to convey a unit of culturally marked vocabulary «*torpedoes*» [17] the translator resorts to such a type of translational transformation as generalization, i.e., presenting a lexeme in a narrower sense with a word in a broader sense «*немапду*» [14]. If we refer to the Great English-Ukrainian Dictionary [3], we will find the translation of this lexeme in the meaning «*торпедка*». In addition, according to Merriam-Webster American English dictionary, the noun «*torpedo*» has the following meaning: «*a small firework that explodes when thrown against a hard object*» [18].

In order to convey the lexeme «*nurse*» [11] the translator performed a hyponymic transformation, namely concretization – «*акушерку*» [14], that is, he replaced the generic name of the profession with a specific one.

In order to convey the word «*claret*» [17] concretization was used, namely – «*бордо*» [14]. According to the Cambridge Dictionary of the English Language «*claret*» – «*red wine made in the region near Bordeaux in France*» [16].

The translator uses the following types of translation transformations to translate the culturally marked lexical unit «*Italian child*» [17]: transposition, concretization, and grammatical substitution. In the original text, the lexeme «*Italian*» is the first word of a multipart realia – «*хлопчик-італієць*» [14]. The lexeme with a generic meaning «*child*» was replaced by the translator with a unit with a narrower meaning «*хлопчик*». Moreover, the phrase «*Italian child*» in English is represented by an adjective and a noun, and in Ukrainian – by a noun with an apposition, which is also expressed by a noun, «*хлопчик-італієць*», at the same time, the apposition clarifies the meaning of the word it modifies, which is a broader concept, while the apposition is narrower.

M. Pinchevsky, with the aim of accurately conveying the meaning of realia «*the Follies*» [17] used the addition of a noun «*вар'єте*» – «*вар'єте «Фолі»*» [14]. It is important to note that this is a renowned variety theater in Paris, which was very popular in the late 19th and early 20th centuries.

To reproduce the realia «*taxicabs*» [17], the translator used a type of translation transformation known as grammatical substitution, with the unit of substitution being the form of the word, namely: the plural form of the noun in English is replaced by an indeclinable noun in Ukrainian – «*таксі*» [14]. To convey a unit of culturally marked vocabulary «*lavender-coloured*» [17], in order to make the text more accessible to Ukrainian-speaking readers, transposition was used, i.e. the order of linguistic units in the translation was changed compared to the original text – «*кольору лаванди*» [14].

For the purpose of conveying a unit of culturally marked vocabulary «*little kike*» [17] M. Pinchevsky uses transformational translation, namely grammatical substitution: a phrase consisting of an adjective and a noun is replaced in the translation with a noun with a derogatory connotation «*єврейчика*» [14]. It should be noted that the translator chose a very apt equivalent to emphasize the condescending, disrespectful tone of one of the characters, since according to the Cambridge Dictionary, the noun «*kike*» – «*an extremely offensive word for a Jewish person*» [16].

A grammatical substitution can be observed during the translation of a culturally marked lexical unit «*oil man*» [17], namely, the adjective «*oil*» [17] and the noun «*man*» [17] transform into a single noun «*нафтовик*» [14].

In this example, a type of translation transformation known as lexical substitution for the purpose of expanding meaning can be observed. To convey a lexeme denoting a type of activity performed by a specific person – «*politician*» [17] the translator did not take the straightforward approach of searching for a dictionary equivalent, but instead used a lexical substitution – «*потяг до дешевої популярності*» [14], in order to expand the meaning and preserve stylistic integrity.

It is considered necessary to analyze an example of the application of such a type of translation transformation as an omission of a unit of culturally marked vocabulary. A culturally marked lexical unit «*elaborate afternoon dress of cream-coloured chiffon*» [17] was conveyed using such translational transformations as approximate translation

and omission, i.e., in order to avoid stylistic overload, the lexeme «*coloured*» [14] was omitted. We consider the omission justified from the point of view of translation adequacy.

In order to convey a culturally marked lexical unit «*a tin of large, hard dog biscuits*» [17] the translator omitted the lexeme «*large*» in order to achieve text compression – «*бляшанку твердих собачих галет*» [14].

To convey the lexeme «*janitor*» [17] – «*консьєржа*» [14] an approximate translation was used. This method involves finding the closest equivalent of a lexeme in the target language in terms of meaning. The disadvantage of this method is that such analogues only approximately convey the semantics of a word that has no exact equivalent in the target language. However, we consider it appropriate to use approximate translation in the text, because the analogue of a culturally marked lexeme gives an idea of the essence of a similar lexeme. Great English-Ukrainian Dictionary offers us the following translation of the lexeme «*janitor*» – «*швейцар, вахтер*» [14].

The unit of culturally marked vocabulary «*private rooms*» [17] was conveyed using approximate translation and grammatical substitution; a phrase consisting of an adjective and a plural noun was rendered as an indeclinable noun «*казино*» [14].

In this example, a structural transformation such as transplantation, i.e., the transfer of words into the translation text in foreign spelling, will be examined. M. Pinchevsky uses the direct inclusion of the lexical unit from Latin «*Orderi di Danilo. Montenegro, Nicolas Rex*» [17] into the translation text and provides a translation comment at the end of the book: «*Орден Данила. Черногорія, король Микола*» (лат.)» [14].

A syntactic substitution can be observed, namely: the original text contains a sentence with direct speech, while in the translation, the author's words are transformed into a complex sentence with a dependent clause – «*якого анітрохи не псував легкий присмак корка*».

«*You make me feel uncivilized, Daisy,» I confessed on my second glass of corky but rather impressive claret*» [17].

«*– Дейзі, поряд з тобою я почуваю себе справжнім дикуном, – признався я після другого келиха чудового бордо, якого анітрохи не псував легкий присмак корка*» [14].

Grammatical substitution and addition were also used, due to the use of words that are uncharacteristic of the Ukrainian language for the translation of the lexeme «*corky*», which is an adjective in the source language and becomes a noun during translation «*корка*». In addition, the translator adds lexical elements to the translation that were absent in the original text – «*якого анітрохи не псував легкий присмак*».

It should be noted that by using phraseological units, authors can more effectively reveal the characters' personalities and communication styles, thereby enhancing the expressiveness and stylistic depth of the text and giving the translation semantic diversity. Here are some examples.

To translate an idiomatic expression «*got gyped out*» [17] the idiom «*обдерли до ниточки*» [14] was used, which, according to the dictionary of Ukrainian phraseology, has the following explanation: «*обіграли, обдерти, пропити... повністю все, до останнього*» [1 : 435].

The text of the novel mentions a well-known expression «*the egg in the Columbus story*» [17], which means an unexpectedly simple way out of a difficult situation. M. Pinchevsky found an equivalent in Ukrainian for the translation of this expression – «*Колумбове яйце*» [14].

Therefore, the primary criteria that guide the translator when choosing structural transformations are contextual clues, the availability of equivalents in the target language, and background knowledge that can help the translator adequately reproduce the original text. The translation of culturally marked vocabulary requires the use of a variety of methods, each of which is adapted to a specific linguistic and cultural context. These methods

include transliteration, transcription, calquing, descriptive, approximate, and transformational translation. Each approach is a separate linguistic strategy that requires careful assessment of its application in a specific context. The translator's task is to choose the most appropriate method, taking into account the semantic, stylistic, and cultural nuances of the source and target languages, while ensuring the adequacy of the translation.

In the context of this work, it is considered necessary to focus on issues of film text translation that go beyond technical correctness and semantic accuracy; it requires preserving the conceptual integrity of the source text, stylistic nuances, and character representation as intended by the authors. The interpretation of a literary work in cinematic form requires the director to carefully analyze and thoroughly work with the original source.

Since literature and cinema operate in different semiotic and coding systems, the faithfulness of an adaptation depends on the director's approach – whether they prefer minimal changes to preserve the author's intent or rethink the narrative to add new dimensions of meaning. In this way, a translated film, like any work of art, acquires a new cultural existence, functioning as an autonomous text in the target culture. In this new context, it becomes an integral part of the artistic process, inseparable from the cultural environment in which it is perceived. «...Translation scholars and translators are concerned with the following issues in film translation: discrepancies between national language systems, leading to a loss of equivalence; difficulties in translating film titles; film dialogue as a unit of translation; the specifics of translating films with subtitles... – do they differ from the criteria used to evaluate the translation of literary texts...» [4 : 29].

The purpose of translating a film text is not only to ensure its comprehensibility for the target audience, but also to preserve the original concept, accurately convey the characters' images in accordance with the director's stylistic vision, and effectively convey the work within the linguistic and cultural boundaries of the target language. In addition, the translation must preserve the expressiveness and persuasiveness of the film and prevent any distortion of information. The conscious addition of conceptually expressive elements to the visual composition is extremely important, as these elements contribute significantly to the formation of a meaningful and emotionally resonant communicative environment. Preserving the unique emotional background on which the creative concept is based is a critically important aspect of audiovisual production. The film director must capture and convey the subtlest nuances of meaning that make up the emotional and intellectual core of the visual narrative. The emotional effect evoked by the stylistic techniques of the novel is compensated for in the film by visual and auditory elements, including music, lighting, editing, and acting. For example, music serves as a means of emphasizing the significance of certain moments. Major keys are typically used to highlight positive events, while minor keys are used to convey negative or somber moments. A deep understanding of the principles underlying auditory perception allows editors to construct soundscapes that are both compelling and functionally synergistic with visual components. By manipulating parameters such as sound localization, timbre, pitch, volume, dynamic range, rhythm, tempo, and psychological acoustics, sound designers can create an immersive sound environment.

Parameters such as color palette, lighting dynamics, compositional balance, and visual effects contribute to creating a certain atmospheric tone capable of evoking targeted emotional responses and reinforcing the intended narrative impact. For example, the use of warm, saturated shades can evoke emotional responses associated with joy or excitement, while cool, muted tones tend to evoke moods of melancholy, introspection, or mystery.

Video and audio elements contribute to the dynamic representation of characters' emotional states and are a significant advantage of cinema. Thus, cinema has the ability to immerse the audience in the screen narrative through multimodal interaction. The effective integration of temporal and spatial structures, character development, and thematic studies contributes to the aesthetic integrity of the film adaptation.

Despite the expressive visual composition, outstanding acting, and professional editing, it is impossible to fully convey the richness of the literary work's stylistic techniques through the medium of cinema. For example, epithets and metaphors are used to convey the emotional states and psychological experiences of the characters, drawing the reader deeper into their inner world.

Conclusion. The practical significance of the study lies in the possibility of applying its main statements and results for further study of the peculiarities of translating various types of culturally marked vocabulary in literary texts, as well as in the possibility of using the main theoretical statements and conclusions of the work in further scientific research in the field of linguistics country studies, sociolinguistics, and linguoculturology. The definition of culturally marked vocabulary is a valuable basis for further scientific research. It is expected that future research in this area will focus on the development and application of effective strategies for the transfer of culturally marked lexical units in literary texts. This lexical field remains a dynamic area of research in contemporary linguistics, constantly contributing to a deeper understanding of the interaction between language and culture. Particular attention should be paid to the study of culturally marked vocabulary in various English-language discourses, using modern methodological principles to ensure the equivalence and adequacy of translation.

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ОСОБЛИВОСТІ ПЕРЕКЛАДУ З АНГЛІЙСЬКОЇ МОВИ УКРАЇНСЬКОЮ КУЛЬТУРНО МАРКОВАНОЇ ЛЕКСИКИ В ХУДОЖНЬОМУ ТВОРІ ТА ЙОГО ЕКРАНІЗАЦІЇ

Марина Вотінцева

*Дніпровський національний університет імені Олеся Гончара
кафедра перекладу та лінгвістичної підготовки іноземців
проспект Науки, 72, кім. 1314, 49045, Дніпро, Україна
тел.: 056 374 98 86
ел. пошта: Marinavot777@gmail.com
<https://orcid.org/0000-0001-6947-8553>*

Іван Уваренко

*Дніпровський національний університет імені Олеся Гончара
кафедра перекладу та лінгвістичної підготовки іноземців
проспект Науки, 72, кім. 1314, 49045, Дніпро, Україна
тел.: 056 374 98 86
ел. пошта: uvarenko.iwan56@gmail.com
<https://orcid.org/0009-0001-7283-8799>*

Дослідження стосується проблеми перекладу культурно маркованої лексики в сучасному українському перекладі роману Френсіса Скотта Фіцджеральда «Великий Гетсбі» та перенесення такої лексики з літературного середовища в кінематографічне, як це зображено у фільмі режисера База Лурмана 2012 року. Робота є цікавою через необхідність більш детального вивчення культурно маркованої лексики в художній літературі та труднощів, які можуть виникнути під час її перекладу. Визначено, що внутрішня взаємозалежність між мовою та її культурним контекстом часто призводить до виникнення труднощів у перекладі та інтерпретації. Наголошено на тому, що культурно маркована лексика нерозривно пов'язана з національною культурою та ідентичністю та слугує фундаментальним компонентом концептуальної системи мови. Особливу увагу приділено проблемам, які насамперед пов'язані з відсутністю прямих лексичних еквівалентів між мовами. Розглянуто питання класифікації й систематизації культурно маркованої лексики, її диференціації за предметною ознакою на географічну, етнографічну та соціально-політичну. Досліджено способи передачі такої лексики з мови оригіналу мовою перекладу, а саме: фонографічні трансформації, калькування, наближений переклад, можливі типи перекладацьких трансформацій та наведені приклади їхнього застосування в тексті перекладу. Наголошено на зростаючій взаємозалежності між різноманітними спільнотами та підвищеній актуальності міжкультурної комунікації як сфери наукових досліджень. Акцентовано на тому, що художня література містить основні концепції, ідеї та образи, що під час аналізу дають змогу краще зрозуміти моральні цінності, притаманні певній етнічній групі. Виділено деякі аспекти становлення національного характеру американців як окремої спільноти з власною культурою, характером і самосвідомістю. Визначено, що фільм, який переклали, набуває нового культурного буття, функціонуючи як автономний текст у цільовій культурі, він стає невід'ємною частиною мистецького процесу, невіддільною від культурного середовища, в якому його сприймають. Розглянуто кінопереклад як такий, що містить окрім лінгвістичних, також паралінгвістичні компоненти.

Ключові слова: переклад, види трансформацій, культурно маркована лексика, Френсіс Скотт Фіцджеральд, художня література, лексичні та граматичні трансформації, екранізація.

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