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COMPARATIVE ANALYSIS OF REALIA RENDERING IN UKRAINIAN TRANSLATIONS OF THE NOVEL «ROBIN HOOD» BY CH. WILSON AND J. MCSPADDEN

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ПОРІВНЯЛЬНИЙ АНАЛІЗ ПЕРЕДАЧІ РЕАЛІЙ В УКРАЇНСЬКИХ ПЕРЕКЛАДАХ РОМАНУ Ч. ВІЛЬСОНА ТА ДЖ. МАКСПЕДДЕНА «РОБІН ГУД»

Objective. *The objective of the article is to summarize the factors influencing the choice of method of transmitting realia; by comparative analysis of the original and Ukrainian translations to identify and analyze translation techniques of rendering realia of the novel "Robin Hood" by Ch. Wilson and J. McSpadden.*

Methods. *The main scientific results are obtained applying a set of general scientific and special methods of research, namely: analysis and generalization of scientific literature on the problems of realia translation; theoretical generalization, analysis and synthesis; holistic and integral approaches to the study of realia phenomena; comparative, descriptive and analytical methods.*

Results. *In the process of translating works of art, a special difficulty is the translation of realia — elements of language and culture, which often preserve implicit meanings.*

The well-known translations of the novel «Robin Hood» by Ch. Wilson and J. McSpadden into Ukrainian are the translations of Yu. Yura and I. Bazylianska.

Having analyzed the realia in the novel «Robin Hood» by Ch. Wilson and J. McSpadden, the authors of the article make an attempt to single out their main types and means of translation into Ukrainian. In their opinion, the Ukrainian translators of the novel «Robin Hood» have quite successfully reproduced the linguistic realia as carriers of national colour in the original work of the authors. They used various means of translating units of non-equivalent vocabulary.

They use transcription and transliteration when reality acquired the status of internationalism, i.e. the name or concept well known to the reader of the translation. However,

sometimes in addition to transcription or transliteration, they have to add an explanation in the form of a footnote. They apply only descriptive translation in cases where there is no adequate equivalent in the language that can be provided in the translation.

Quite often translators use a functional analogue. They do it when there is a similar realia in our country in terms of content and functions. Calque is applied by translators if the meaning of the realia remains in the literal translation and it is clear to the recipient.

Also, the authours of the article have singled out the frequent use of one of the most common methods of compensating information for the reader of the translation such as comments and remarks, which allow to balance the pragmatic impact.

Key words: *realia, description, explication, functional analogue, calque, footnote, transcription and transliteration*

Introduction. Every literary language into which a work is translated is always enriched by translation: new grammatical constructions, phrases, tokens, sometimes morphemes, graphemes and sounds appear, i.e., as mentioned above, interlingual borrowings take place at all language levels.

The biggest changes are observed at the lexical (semantic) level, as this level is the most mobile in the language. For example, the following tokens entered the Ukrainian language through translation: *lady, gentleman, lord, Westminster and others* from English.

In turn, the Ukrainian language enriched other languages with such lexical units as *borsch, pampushky, plakhta, kozak, khata, rushnyk, koliadka*, etc.

Translation is a way to establish and maintain interlingual contacts. Therefore, translation can rightly be considered not only one of the ways to enrich languages, but also one of the sources (or at least – the reason) of purism. As you know, the result of interlingual contacts is the borrowing of language units of different levels (tokens, phrases, grammemes, etc.). The attitude of native speakers of a certain language to such borrowings, to the language as a whole, and even more broadly – to the culture of another people – may not always have positive consequences.

Realia are an important component of national identity, so their translation raises issues related to their reproduction, which leads to the emergence of translation theory as an independent discipline.

Many detailed and short linguistic and translation studies are devoted to the problem of studying realia and reproducing them in translation. Scientists, such as R. Zorivchak, S. Vlahov and S. Florin, A. Reformatsky, V. Uvarov, A. Suprun, V. Repin, V. Krupnov proposed different classifications of realia; difficulties associated with adequate transfer of the whole array of cultural information encoded in the realities contained in the original work to the target text were studied.

In modern domestic and foreign translation studies L. Barkhudarov, H. Haiduchenko, E. Etkind, R. Zorivchak, J. Catford, A. Lilova, M. Novikova, D. Ostrovsky, A. Popovich, J. Retsker studied the issue of realia translation.

Based on the analysis of numerous translations of literary works, Ukrainian researchers (O. Kundzich, V. Koptilov, R. Zorivchak, O. Cherednichenko and others) show ways to overcome language barriers caused by cultural differences. The works of these and many other linguists, however, not only do not exhaust the problem, but, on the contrary, clearly indicate the prospects for its further study.

The **objective** of the article is to summarize the factors influencing the choice of method of transmitting realia; by comparative analysis of the original and Ukrainian translations to identify and analyze translation techniques of rendering realia of the novel “Robin Hood” by Ch. Wilson and J. McSpadden.

Theoretical background. According to the dictionary definition, realia is an object, concept, phenomenon characteristic of the history, culture, way of life of a people of a country that does not occur in other nations, a word denoting such an object, concept, phenomenon – phraseologism, proverbs, sayings, which include the following words [13].

There are many classifications of realia depending on the feature underlying them. S. Vlahov and S. Florin classify realia according to subject and local features, R. Zorivchak – according to subject feature, G. Tomakhin, V. Vinogradov – according to semantic and cultural features, K. Nevynna – according to structural feature.

Most linguists classify realia on a semantic basis, but in our opinion the most successful is the classification of S. Vlahov and S. Florin. They were most able to consider the realia from different points of view, which allows us to speak about the comprehensiveness of their study.

S. Vlahov and S. Florin, on the subject basis, propose the following classification of realia:

1. Subject allocation.
2. Areal allocation (depending on nationality and language affiliation).
3. Allocation in time (synchronously and diachronically, on the basis of “familiarity”).
4. Translation allocation [3, p. 50].

A. Geographical realia

1. Names of objects of physical geography, including meteorology: *steppe, prairie; sopka, syrt; saline; fjord; southerner, developer, tornado*.
2. Names of geographical objects related to human activity: *polder, grid, aryk, chaltyk*.
3. Names of endemics: kiwi, snowman, yeti, Pitsunda pine, cork oak. [10, p. 58]

The authors point out the extremely shaky boundaries of geographical realia and the need for a purely individual approach to their rendering in translation; it is necessary to take into account many indicators: dictionaries data (including the lack of data), the degree of “familiarity” and “widespreadness” of both the word and its referent, colour and context.

The problem of translating realia is urgent in terms of elements of language that reproduce concepts that are incomprehensible in terms of stylistically significant parameters of the text, the implicit world of foreign cultures. Issues related to the translator’s definition of realia in the literary text and their reproduction without losing their functions and artistic colour, and identifying the best ways to reproduce them, are also unresolved.

The translation of realia is a matter not only of translation technology, but also of the art of translation. Depending on the predominance of one or another type of information carried by realia in each case (denotative, connotative, in particular national-cultural, local), the compositional nature of reality in a situational context, translators differently reproduce its semantic and stylistic functions [5, p. 84].

As I. Korunets notes, the process of taking a translation decision depends on clearly defined factors, both linguistic and non-linguistic. These include, first of all, the semantic and structural complexity of the units of the nationally based lexicon of the source language as a sphere of realia application. Also, translation depends on the personality of a translator and the purpose of translation [11, p. 158].

The general scheme of realia rendering methods in the literary text, according to S. Vlahov and S. Florin, is as follows:

- I. Transcription.
- II. Translation (substitutions).
 1. Neologism:
 - a) calque;
 - b) semi-calque;

- c) assimilation;
- d) semantic neologism.
- 2. Approximate translation:
 - a) generic-aspectual correspondence;
 - b) functional analogue;
 - c) description, explanation, interpretation.
- 3. Contextual translation.

Therefore, in order to preserve the colouring when translating realia, S. Vlahov and S. Florin recommend the following options: [1, p. 114]

The first one is to leave everything as it is, that is, while translating, to transcribe each realia separately [1, p. 115].

It is possible, secondly, to replace the internal realia, own for source language by the one own for target language.

The third option is to refuse to transcribe both realia simply by conveying their meaning in one's own words - descriptive translation.

Finally, the fourth option is to introduce the transcription of external realia and transfer its internal functional equivalent or aspectual-generic correspondence.

S. Vlahov and S. Florin consider the last variant to be the most successful, because with the correct translation of the content it would be possible to preserve the colouring by transcribing the main realia – the carrier of this colouring.

Results and Discussions. When translating works of art, a special difficulty is the translation of realia – elements of language and culture, which often preserve implicit meanings.

The translation of a realia often determines the judgment of the recipient of the target text about individual characters, events and global ideas of the work of art, i.e. translation of realia is one of the means of expressing the communicative intention of the translator as a “co-author” of the text [6, p. 74].

The well-known translations of the novel “Robin Hood” by C. Wilson and J. McSpadden [12] into Ukrainian are the translations of Yu. Yura [8] and I. Bazylianska [9]. The translation made by Yu. Yura dates back to 1969, the translation by I. Bazylianska – 2011.

Having analyzed the realia in the novel “Robin Hood” by C. Wilson and J. McSpadden, we make an attempt to single out their main types and means of translation into Ukrainian by different translators.

Proper names that have a national sounding. In the symbolic space of folk ballads about Robin Hood, the most important of these boundaries is the forest in which Robin lives. This forest in ballads acts as «good green wood», «merry green wood», «merry Sherwood». It may appear to us as an «alien», «wild» (i.e. uninhabited, uncultured) space, but at the same time it is seen as green, clear, cheerful. This, on the one hand, is the result of Robin Hood and his comrades' the presence in it. On the other hand, this is a direct consequence of the time of creation of these ballads, when the actual folklore interpretation of the forest as a “dangerous zone” gradually changed to literary, where the meaning of danger is removed [2].

It should be noted that for Robin himself and those wishing to join him, or seeking his help, there is no threat from the forest. On the contrary, it is a good forest, it brings joy.

For example, *Allen A Dale* boldly enters the forest («the brave young man»), knowing for sure that here he can meet a «good helper», which is Robin. On the contrary, for the sheriff and his supporters, for arrogant monks and hypocritical traitors, for the greedy rich, the forest is extremely dangerous, hostile. Once in the woods, the sheriff prays not to meet Robin Hood:

«God bless us this day / From a man they call Robin Hood!» [12]

The sheriff is afraid of this place and its inhabitants, the forest is a threat to him. The main events and names in the novel are related to the following place names:

- *Sherwood* – Шервуд [8] – Шервуд [9];
- *Barnesdale* – Бернесдейл [7] – Бернесдейл [8];
- *Lockesley* – Локслі [8] – Локслі [9];
- *Gamewell-Lodge* – Геймвелл-Лодж [8] – Геймвелл Лодж [9];
- *Nottingham* – Ноттінгем [8] – Ноттінгем [9];
- *Hereford* – Герфорд [8] – Герфорд [9].

Analysis of illustrative material allows us to conclude that the extremely important role of place names in creating a kind of local colour at the textual level brings up the problem of their exact reproduction when translated into other languages. Translators mainly apply transliteration and transcription.

To create colourful images, writers often use nicknames, thus indicating the notable features of character, appearance, activities of the people. Therefore, in the process of anthroponyms translating, names are usually transcribed, and nicknames are translated (calqued):

- *Hugh Fitzooth* – Х'ю Фітзу [8] – Х'ю Фітзу [9];
- *Will o' the Green* – Зелений Віллі-розбійник [8] – Зелений Віллі-розбійник [9];
- *Will Gamewell* – Віллі Гейм-велл [8] – Вілл Геймвелл [9];
- *Marian Fitzwalter* – Маріан Фітцуолтер [8] – Маріан Фітцуолтер [9];
- *Huntingdon* – Хантінгдон [8] – Хантінгдон [9];
- *George of Gamewell* – Джордж Геймвелл [8] – Джордж Геймвелл [9];
- *Rob the Stroller* – Роб Мандрівник [8] – Роб Мандрівник [9];
- *Will Stutely* – Вілл Стютлі [8] – Вілл Стютлі [9];
- *John Little* – Джон Малий [8] – Джон Малий [9].

Description, explication, interpretation as a method of approximate translation is usually used in those cases when there is no other way to reproduce this realia: the concept, which can not be conveyed by transcription, must be conveyed descriptively, i.e. using lexicographic interpretations.

I. Bazylianska applies descriptive translation more often than Yu. Yura. For example: *Robin Hood*

- Робін Гуд [8]. However, in the notes at the end of the book there is the following entry: «It seems to explain where the name Robin Hood comes from. Marian says: «Rob in Hood», which in literally translation from English into Ukrainian means “Rob in a hood” («Роб в каптурі»).

- Роб у каптурі / explanation at the bottom of the page: “This may be where Robin Hood’s name comes from. Marian says: Rob in Hood, which literally means: Роб у каптурі” [9]

Queen Eleanor

- королева Елеонора [8]

- Королева Елеонора / explanation at the bottom of the page: «Queen Eleanor (Alienora of Aquitaine) – wife of King Henry II of England, mother of King Richard the Lionheart» [9]

We consider the translation of anthroponyms and toponyms presented by I. Bazylianska to be more suitable for a historical novel. The translator helps the reader to get acquainted with the main characters and facts quickly.

Let’s consider the translation of the initial sentence of the novel. In our opinion, the first sentences require special attention, because they help the author to transfer the reader into the atmosphere of the era, which will be discussed later. Therefore:

In the days of good King Harry the Second of England – he of the warring sons – there

were certain forests in the north country set aside for the King's hunting, and no man might shoot deer therein under penalty of death. [12]

Було це давно, ще за Генріха II, який після запеклої боротьби з своїми братами зійшов на престол Англії [8];

Початок цієї історії сягає часів засновника династії Плантагенетів Генріха II, який після жорстокої боротьби зі своїми братами зійшов 1154 року на престол Англії [9].

In our opinion, I. Bazylianska copes with the translation better. From the very beginning, the translator helps to adjust to reading a historical novel and preserves the national colour of the work. I. Bazylianska indicates the date of the events, the place of the events and one of the actors. The reader must understand that the work will be about extraordinary events and characters.

Next we will consider the translation of *realia-titles / professions of characters*.

- *King* – король [8] – Засновник династії Плантагенетів Генріха II [9];
- *the King's Foresters* – королівські лісники [8] – Королівські лісники [9];
- *Head Forester* – головний лісничий [8] – Головний лісничий [9];
- *the Sheriff* – шериф [8] – Шериф – вища (адміністративна й судова) особа [9];
- *lord* – єпископ [8] – Єпископ – висока духовна особа в християнській церкві, зазвичай – начальник самостійної територіальної одиниці церковного управління – єпархії [9];
- *Squire* – сквайр [8] – Сквайр – скорочена форма англійського титулу есквайр – звернення, яке додається до прізвища землевласника в Англії [9];
- *Clerk* – писарчук [8] – урядовець [9];
- *of one Robert Fitzooth* – племінник сквайра Геймвелла [8] – Племінник сквайра Геймвелла з Геймвелл-Холла [9];
- *Sheriff's men in Christendom shall* – Посіпаки шерифа [8] – Поплічники шерифа [9];
- *a monk* – монахи [8] – ченці [9];
- *wandering minstrels* – мандрівні менестрелі [8] – Мандрівні менестрелі – мандрівний поет-музикант у середньовічній Англії і Франції [9];
- *the gentry* – шляхта [8] – Нетитуловане дворянство [9];
- *populace* – поспільство [8] – Жителі навколишніх сіл та містечок [9];
- *herald* – герольди [8] – Герольди / герольд – оповісник при дворі феодального правителя [9];
- *a score or two of stalwart yeomen* – чоловік сорок дужих йоменів [8] – Чоловік з сорок йоменів / йомени – так називалися за тих часів вільні селяни в Англії. З йоменів завжди формувалися загони борців проти гніту феодалів-норманів [9].

Transcription with explication, which is often used by I. Bazylianska (in footnotes) preserves the national colouring of the work.

Translation with the help of a *functional analogue / equivalent* is quite adequate, if individual cases of replacing realia with neutral ones do not significantly affect the colouring of the work as a whole. Therefore, both of the translators apply this technique, but it is I. Bazylyinska who uses the explication again. For example:

- *twenty silver pennies* – двадцять срібних монет [8] – двадцять срібних монет [9];
- *full fivescore yards* – сто кроків [8] – сто кроків [9];
- *a reward of two hundred pounds for the capture* – Сто фунтів стерлінгів винагороди [8] – Сто фунтів стерлінгів винагороди [9];
- *twenty men* – Двадцять лучників [8] – Двадцять лучників [9];
- *at thirty ells distance* – тридцять елів [8] – Тридцять елів /ель – старовинна

англійська міра довжини, близько 113 см [9];

- *a good six feet* – футів шести – [8] – футів із шість завдовжки [9];

- *a full foot* – добрий фут [8] – добрий фут (Фут – англійська міра довжини, яка приблизно дорівнює довжині ступні людини (30,37 см) [9].

Transcription and transliteration are applied when realia acquires the status of internationalism, i.e. the name or concept is well known to the reader of the translation. However, sometimes, in addition to transcription or transliteration, explication in the form of a footnote has to be used. They descriptive translation is only applied in those cases when there is no adequate equivalent in the target language that could be provided in the translation process.

Quite often, in our opinion, translators use a functional analogue. They do it when there is a similar realia in target culture in terms of content and functions. Calques are applied by translators when meaning of the realia remains the same while word-for-word translation and it is clear to the recipient.

- *the center of their target* – яблучко мішені [8] – яблучко мішені [9];

- *prodigious slices* – кожний кусень [8] – кожний кусень [9];

- *John Little* – Джон Малий [8] – Джон Малий [9].

These circumstances in the process of rendering the original text leads to the variability of the language of translation, which is justified when the receptive culture requires borrowings”.

Let's analyze the translation of **realia-structures**.

- *Abbey* – абатство [8] – абатство [9];

- *Castle* – замок [8] – замок [9];

- *royal preserves* – королівський заповідник [8] – королівський заповідник [9].

The next are the examples of the **realia-drinks and snacks**:

- *draught of ale* – останній ковток пива [8] – останній ковток пива [9];

- *a huge meat pie* – величезний пиріг із м'ясом [8] – величезний пиріг з м'ясом [9];

- *prodigious slices* – кожний кусень [8] – кожний кусень [9];

- *nut brown ale* – густе чорне пиво [8] – густе чорне пиво [9].

And now are the **realia connected with weapons and competition**:

- *a olden arrow* – золота стріла [8] – золота стріла [9];

- *bauble* – цяцька [8] – Гадаю, тобі вона не потрібна [9];

- *cloth-yard* – сагайдак [8] – Сагайдак – шкіряна сумка для стріл [9];

- *the center of their target* – яблучко мішені [8] – яблучко мішені [9];

- *forth to shoot* – поле для турнірів [8] – Поле, призначене для турнірів [9].

While rendering these types of realia, translators mostly apply such transformations as functional analogue and descriptive translation. The use of these types of transformations helps to fully convey the realia and in particular their cultural and historical colouring.

Let's move on to **realia-neologisms**. For example:

- *Opponent* – незнайомиць [8] – незнайомиць [9];

- *Market* – торг [8] – базар [9];

- *Goods* – крам [8] – товар [9];

- *Booths* – ятки [8] – ятки (ятка – легка споруда для тимчасової торгівлі) [9];

- *Show* – ...виступали (клоуни та лицедії) [8] – ...виступали (клоуни та лицедії) (Лицедій – актор) [9];

- *Stages* – помости [8] – помости [9];

- *The play at quarter-staff* – двобій на палицях [8] – двобій на палицях [9];

- *Sport* – змагання [8] – видовище [9].

Thus, in our opinion, the Ukrainian translators of the novel «Robin Hood» quite successfully reproduce the linguistic realia as carriers of national colouring in the original work.

They apply various means of translating units of non-equivalent vocabulary.

It should be mentioned that complex for translation, non-equivalent or partly equivalent language units are presented at all language levels. Since English has a less developed inflection than Ukrainian, there is a certain discrepancy in the translation: Ukrainian inflections in it can not be reproduced at all or completely equivalently (for example, plurality of nouns is rendered by transferring the meaning of Ukrainian inflections to the English suffix -s (-es)).

Among the tokens and phraseologisms you can see the most differences and non-equivalent units in each of the languages.

I had started to that self-same Fair [12]. – *Я ж саме зібрався на ярмарок* [8]. – *Я ж саме зібрався на ярмарок* [9].

Accordingly, the Ukrainian categories of gender, case, voice, etc. cannot be reproduced in exactly the same way in English.

The boy had been born in Lockesley town – in the year 1160, stern records say – and was often called Lockesley, or Rob of Lockesley [12]. – *Хлопчик, як свідчить запис в актовій книзі, народився 1160 року в місті Локслі, – через те його часто й називали Локслі або Роб з Локслі* [8]. – *Хлопчик, згідно з записом в актовій книзі, народився 1160 року в місті Локслі, – тому згодом його часто називали Локслі, або Роб із Локслі* [9].

These units and categories of language can lead to language barriers, especially when gesturing. There are many facts when at the international level the neglect of realia (verbal and nonverbal) has led to the threat of international conflicts, because the same gestures are understood by representatives of different cultural traditions differently. Here are examples of successful translation of nonverbal realia and an example of translation inconsistency:

Then good Will Stutely told the outlaws of Rob's deeds, and gave him his hand of fealty. [12] – *І добрий Вілл Стютлі розповів друзям усе, що сталося під час змагань, а потім простягнув Робові руку на знак своєї відданості.* [8] – *І славний Вілл Стютлі розповів друзям про весь хід змагань, а потім простягнув Робові руку на знак своєї відданості.* [9].

Fealty – devotion, loyalty

There is a phraseological unit *to swear fealty somebody* – swear allegiance to someone.

By the light of the camp-fire the band exchanged signs and passwords. [12] – *Того вечора ще довго навколо багаття лунали бадьорі пісні й точилися веселі розмови.* [8] – *Навколо багаття ще довго лунали бадьорі пісні й точилися веселі розмови.* [9].

In our opinion, there is a discrepancy in both translations, as *exchanged signs and passwords* cannot be translated. Even in context, even a literal translation would be more accurate. The robbers had to take precautions and measures in connection with the dangers that surrounded them. In this case:

Sign – знак, потаємний сигнал

give the high sign – подати умовний знак

password – пароль; пропуск; кодове слово

Our version of the translation is the following: *При світлі багаття розбійники домовились про умовні знаки та кодові слова.*

Language barriers can be avoided through transformations in translation, creation of neologisms, replacement of realia by equivalents, approximate translation with substitution, functional analogy, description, explanation, interpretation or contextual translation, which S. Vlahov and S. Florin, M. Kochergan and others drew attention to.

The analysis of the research material shows that I. Bazylianska very skillfully uses description, explanation and interpretation in translation.

you must e'en join our guild – *Гільдія – об'єднання купців і ремесленників для захисту своїх інтересів або привілеїв* [9].

So saying he sought his own bank again with a leap, laid aside his long bow and arrows, and cut him a stout staff of oak, straight, knotless, and a good six feet in length. But still it was a full foot shorter than his opponent's. [12] – 3 цими словами він позадкував по колоді, вистрибнув на свій берег, поклав на землю лук та стріли і вирізав товстого дубового дрюка футів шести завдовжки, прямого і без сучків. Але ця палиця була все ж таки на добрий фут коротшою, ніж та, на яку спирався незнайомец. [8] – 3 цими словами він позадкував по колоді, вистрибнув на свій берег, поклав на землю лук та стріли і вирізав товстого дубового дрюка футів із шість завдовжки, прямого і без сучків. Але ця палиця була на добрий фут коротша від тої, на яку спирався незнайомец (Фут – англійська міра довжини, яка приблизно дорівнює довжині ступні людини (30,37 см) [9].

Robin dodged his blows lightly, then sprang in swiftly and unexpectedly and dealt the stranger such a blow upon the short ribs that you would have sworn the tanner was trimming down his hides for market. [12] – Можна було подумати, що то чинбар наводить полиск на свої шкури перед відправкою їх на торг. [8] – Можна було подумати, що то чинбар наводить полиск на свої шкури, перш ніж відправити їх на базар (Чинбар – ремісник, який чинить, обробляє шкіри) [9].

Conclusions. Thus, the concept of «realia» can be characterized as linguistic units denoting elements of «foreign» culture, having a national, historical, local or domestic colouring, which have no equivalents in other languages and cultures. And so, the peculiarity of the realia is that the speakers of a certain culture and a certain language are associated with such background knowledge and associations, which at a certain stage of interethnic and interlingual contacts native speakers of other cultures and languages may lack. When translating realia, on the one hand, there is a need to emphasize their special colouring, sometimes uniqueness, and on the other hand, to convey their meanings and sources of association typical of native speakers, avoiding, as far as possible, verbosity.

To date, there are no absolutely precise rules for translating realia from one language into another one. And this is understandable, because complete equivalents at the spelling, and even more so at the phonological level, almost does not happen, because the sounds of the same class, even in closely related languages are quite different from each other.

When transmitting realia, in particular, from English, you need to follow several principles: transliteration, transcription, calque, descriptive translation and functional analogue.

Ukrainian translators of the “Robin Hood” novel we analyzed have quite successfully reproduced the linguistic realia as carriers of national colouring in the original work. They applied various means of translating units of non-equivalent vocabulary. They use transcription and transliteration when reality acquired the status of internationalism, i.e. the name or concept well known to the reader of the translation. However, sometimes in addition to transcription or transliteration, they have to add an explanation in the form of a footnote. They apply only descriptive translation in cases where there is no adequate equivalent in the language that can be provided in the translation.

Quite often translators use a functional analogue. They do it when there is a similar realia in our country in terms of content and functions. Calque is applied by translators if the meaning of the realia remains in the literal translation and it is clear to the recipient.

Translators used the principles of transcription and transliteration to convey semantically empty units; calque — to denote proper names, in which there is an internal form and emotional and evaluative meaning, the creation of colorful images and the transfer of the qualities of proper names that give rise to puns; descriptive translation and functional analogue — for nominative proper names rendering.

At the same time, significant problems and tasks in the history of translation are still to be solved — for example, the authorship of some ancient and modern translations, the affiliation of certain translations to a particular historical period, the impact of historical life on the development of translation and translation studies. etc. — problems that are equally of interest to translation studies and history. Such important issues as the periodization of literature on a global and national scale, the coverage of historical periods of a particular national culture, taking into account the historical significance of translations can be finally resolved only in cooperation with historians and translators.

It is important that the works of a target language are not just an illustration of a certain historical period or historical events, but their integral part, a specific historical phenomenon that has its causes and laws of existence.

Given the principle of historicism in the translation of texts (especially fiction), it is necessary to keep in mind the following factors:

- 1) social reality of the distant past, which is reflected in the translation (ideas, morals, way of thinking);
- 2) author's time, i.e. the historical period when the author of the work of art lived and worked;
- 3) phenomena, events presented in the work of the source language, i.e. such a historical period as it was seen and reproduced in the original by the author, subordinating it to his intentions;
- 4) state of the language, revealing the most characteristic features and peculiarities of the time when the original was created.

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Мета — узагальнити чинники, що впливають на вибір способу передачі реалій; шляхом кмпаративного аналізу оригіналів та українських перекладів визначити і про-

аналізувати перекладацькі прийоми відтворення реалій у романі Ч. Вільсона та Дж. Макспеддена «Робін Гуд».

Методи. Основні наукові результати отримані із застосуванням комплексу загальнонаукових і спеціальних методів дослідження, а саме: аналізу та узагальнення наукової літератури з проблем відтворення реалій в перекладі; теоретичне узагальнення, аналіз і синтез; цілісний підхід до вивчення явища реалій; порівняльний, описовий та аналітичний методи.

Результати. В процесі перекладе художніх творів особливу складність становить переклад реалій — елементів мови і культури, які часто зберігають в собі імпліцитні смисли.

Відомими перекладами українською мовою роману «Робін Гуд» Ч. Вільсона та Дж. Макспеддена є переклади Ю. Юри та І. Базилянської.

Проаналізувавши реалії в романі «Робін Гуд», автори статті роблять спробу виокремити їх основні види та засоби перекладу українською мовою. На їхню думку українські перекладачі проаналізованого нами роману «Робін Гуд» досить вдало відтворили мовні реалії як носіїв національного колориту у першотворі авторів. Вони використовували різні засоби перекладу одиниць безеквівалентної лексики.

Транскрипцію і транслітерацію вони застосовували тоді, коли реалія набула статусу інтернаціоналізму, тобто назва або поняття добре відоме читачеві перекладу. Проте інколи крім транскрипції чи транслітерації їм доводилося додавати пояснення у вигляді виноски. Лише описовий переклад вони застосовували у тих випадках, коли в мові немає адекватного еквівалента, який можна було б надати у перекладі.

Доволі часто перекладачі використовували функціональний аналог. Вони робили це тоді, коли в нашій культурі існує подібна за змістом та функціями реалія. Кальки перекладачі застосовували, якщо при дослівному перекладі зміст реалії залишався і вона була зрозумілою для читача.

Також авторами статті було виокремлено часте використання одного із найпоширеніших прийомів компенсації інформації для читача перекладу — коментування та примітки, які дають змогу збалансувати прагматичний вплив.

Ключові слова: реалія, опис, експлікація, функціональний аналог, калька, виноска, транскрипція та транслітерація.