UKRAINIAN CULTURALLY AND HISTORICALLY BOUND NOTIONS IN THE TRANSLATION OF V. SHKLIAR'S *RAVEN*

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Переклад української культурно- та історично-маркованої лексики в романі В. Шкляра «Чорний ворон. Залишенець»

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The article deals with the problem of rendering culturally and historically bound notions in the Ukrainian-English translation of Vasyl Shkliar's Raven, performed by British translator Steve Komarnyckyj and editor Susie Speight. The article clarifies the theoretical background of the research, namely the concept of a historically and culturally bound lexicon, its existing classifications, translation strategies and techniques used for its rendering in both national and foreign scientific works. Nine techniques presented by Ukrainian translator and scholar Roksolana Zorivchak are used as a basis. They include transcription and transliteration, hypernymic renaming, descriptive periphrasis, combined renomination, calque, interlingual connotative transposition, substitution, situational correspondence and contextual explanation. The own classification of historically and culturally bound notions is also provided. It distinguishes four main groups, namely notions of everyday life, onomastic notions, ethnographic notions and historically bound notions. Furthermore, the article is dedicated to the practical analysis of the applied translation techniques, as well as to the statistical data. In most cases, the use of the full range of translation techniques helped to preserve both historical and cultural colouring of the original, being a main evidence of the successful translation performed.

Key words: culturally and historically bound notions, translation techniques, Raven, connotative function, historical and cultural colouring.

Стаття присвячена проблемі відтворення культурно- та історично-маркованої лексики в українсько-англійському перекладі роману «Чорний ворон. Залишенець»

Василя Шкляра, здійсненого британським перекладачем Стівеном Комарницьким за редакцією Сьюзі Спейт. У статті висвітлюється теоретичне підґрунтя дослідження, а саме: поняття культурно- та історично-маркованої лексики, її існуючі класифікації, перекладацькі стратегії та техніки, що використовуються для відтворення досліджуваного лінгвістичного явища як у вітчизняних, так і в зарубіжних наукових працях. За основу було взято дев'ять способів трансляційного перейменування реалій, запропонованих українською перекладачкою та мовознавицею Роксоланою Зорівчак. До них належать: транскрипція та транслітерація, гіперонімічне перейменування, дескриптивна перефраза, комбінована реномінація, калькування, міжмовна транспозиція на конотативному рівні, метод уподібнення/субституція, віднайдення ситуативного відповідника та контекстуальне розтлумачення. Також представлено власну класифікацію культурно- та історично-маркованої лексики, що складається з 4 основних груп: поняття на позначення предметів повсякденного життя, ономастичні поняття, етнографічні поняття та історичні поняття. Крім того, значну частину статті присвячено практичному застосуванню перекладацьких технік, а також наводяться статистичні дані. У більшості випадків використання повного спектра перекладацьких технік допомогло зберегти історичне та культурне забарвлення тексту оригіналу, що свідчить про успішність перекладу.

Ключові слова: *культурно- та історично-маркована лексика, перекладацькі техніки, «Чорний ворон. Залишенець», конотативна функція, історичне та культурне забарвлення.*

Introduction. Today, Ukraine is going through both difficult and significant times. As we defend our independence and will surely succeed in doing so, it is extremely important to improve the recognition of Ukraine and its cultural diversity throughout the world. In this context, the Ukrainian-English translation can be portrayed as an essential soft power component, assisting in promoting Ukraine's overall image throughout the world and arousing the interest of foreigners in its culture. To avoid misunderstandings and misinterpretation during intercultural communication, the translation should adequately reproduce the message by finding common ground between the source and target culture's perception.

Problem Statement. The problem of rendering culturally and historically bound units of lexicon is relevant for modern linguistics, particularly translation studies, as Ukrainian historical prose has contributed to the treasury of the world culture.

The main problem that promoted this study stems from the increasing interest in Ukrainian history, which, in turn, creates the need to translate culturally and historically bound notions, i.e., realia, archaisms and historicisms.

Analysis of the latest research and publications. The concept of culturally and historically bound notions has been studied by both national and foreign scholars, including B. Nedergaard-Larsen, E. Markstein, I. Korunets, O. Kundzich, P. Newmark, R. Zorivchak, T. Kyiak, V. Karaban, V. Koptilov, D. Płońska and others.

Originally, the term *realia* comes from Latin and means "real things". Therefore, it is used to denote material things in contrast to abstract ones. However, in the field of linguistics and translation studies, realia signifies concepts that are closely related to a particular nation and culture.

In her article, T. Tkachuk (2017, p. 105) states that the term realia refers to "objects, customs, habits and other cultural and material aspects influencing the shaping of a certain language". The author also highlights the opinion that realia «can be discussed in frames of equivalent-lacking units».

Purpose. The main purpose of this research is to reveal the peculiarities of rendering Ukrainian culturally and historically bound lexical units on the material of Vasyl Shkliar's *Raven,* translated by Steve Komarnyckyj.

Results. As a basis for the whole research, we consider it essential to analyze the ways realia units are defined.

In Ukrainian translation studies, the term *realia* was first used by O. Kundzich (1973, p.67), who emphasized the issue of untranslatability of this linguistic phenomenon on the example of folk songs.

V. Koptilov (1971, p. 40) also contributed to the development of Ukrainian translatology in the field of realia study. He defined this term as "words denoting objects and phenomena unknown to the target language."

In his book *Theory and Practice of Translation*, I. Korunets (2003, p. 151-169) uses such terms as "units of nationally biased lexicon" or "national notions" when referring to realia.

In her book *Kulturspezifik in der Fachubersetzung*, S. Reinart (2009, p. 296) cites the Austrian Slavic scholar and translator E. Markstein, who, while agreeing on a generally accepted definition of realia as non-equivalent cultural elements of a particular country, also states that "realia are words carrying the individuality of national and ethnic character and culture and are bound to a specific country, region, or locality."

There are many classifications of realia, depending on the variety of different aspects. Thus, after reviewing various works of E. Nida, P. Newmark (2001, p. 103) suggested 5 main categories of cultural words based on the subject division: (1) *ecology*; (2) *material culture*; (3) *social culture*; (4) *organisations, customs, ideas*; (5) *gestures and habits*.

From the translational point of view, R. Zorivchak distinguished two groups of realia according to their historical semantics and structure. Hence, the first group includes: (1) *realia proper* – these are the ones with the existing referents (1989, p. 70); (2) *historical realia* – these are semantic archaisms that shifted to the historically distant vocabulary due to the lack of referents in today's world (Zorivchak, 1989, p. 70-71).

According to their structure, realia are divided into (1) *realia-monolexeme;* (2) *realia-polylexeme with nominative meaning;* (3) *phraseological realia* (Zorivchak, 1989, p. 71).

Belonging to realia, historically bound notions presented by historicisms and archaisms, are mostly found in historical novels and are considered as "means of chronotope creating" in the literary text (Коваленко, 2002, p. 5).

In her article on the translation of historically marked vocabulary, M. Tkachivska explains that historicisms are lexical and phraseological units denoting objects and concepts that have disappeared out of common usage and passed into passive vocabulary, while archaisms refer to the words and linguistic elements that have gone out of active use but have synonyms with close or identical meanings in the contemporary language (2022, p. 131).

As follows from the cited works, historically bound notions serve as time markers, conveying historical colouring and transporting the reader to a certain historical environment presented in the literary text.

In his book *Theory and Practice of Translation*, I. Korunets (2001, p. 158- 169) singles out 6 main methods of "conveying the meaning of specifically national units of lexicon", namely (1) transcoding, (2) transcoding with explication, (3) description, (4) partial translation with explication, (5) loan translation, (6) semantic analogies.

V. Karaban (2004, p. 421) puts forward 3 main techniques for rendering culturally and historically bound lexicon: (1) transcoding, (2) calque, or literal translation, (3) descriptive translation.

After comparing English translations of the Ukrainian prose with their source texts, R. Zorivchak (1989, p. 93) gives the following ways of rendering culturally and historically bound notions:

- transcoding (transliteration and transcription), representing sound or graphic form of the foreign lexemes by means of the target-language;
- combined renomination, transcription supplied mostly with descriptive periphrasis or hypernym;
- calque, a word-for-word translation of the source-language;
- descriptive periphrasis, providing a descriptive equivalent;

● hypernymic renaming, generalization that includes rendering a source-language hyponym with a target-language hypernym;

● interlingual connotative transposition, replacing a source-language lexeme with a target-language lexeme with different denotative but similar connotative meaning;

● substitution, reproducing semantic and stylistic functions of the source-language lexeme by means of the target-language lexeme;

● situational correspondence, finding an occasional correspondence;

● contextual explanation, providing an explanation of the notion in the nearest context.

Taking into consideration everything mentioned above, we may say that, firstly, the concept of realia as a linguistic unit has not been finalized yet by both national and foreign scholars. For this reason, we find it appropriate to use the terms "culturally bound notions" and "historically bound notions" in this work. Secondly, the studied works of Ukrainian and foreign linguists use similar translation techniques for rendering culturally and historically bound lexicon; thirdly, there is no unified classification of techniques despite some similarities in the views of different scholars.

Taking into account the specifics of the studied lexical items and their frequency of use in the translation of V. Skliar's *Raven*, we introduced our own classification of culturally and historically bound notions:

1)   *notions of everyday life* (housing, clothing, food, labour, measures and money, etc.): *бриль – a straw hat, кутя – kutia, підвода – a vehicle;*

2)   *onomastic notions* (anthroponyms, toponyms, ethnonyms, names of holidays, etc. that require additional translator's commentary): *Вовкулака – Vovkulaka, meaning werewolf, Мельхиседек – Melkhysedek, свята Варвара – Saint Varvara;*

3)   *ethnographic notions* (culture, customs, mythology, religion, etc.)*: відун – soothsayer, ненька – the Mother Ukraine; божниця – shelf under the icon;*

4)   *historically bound notions.* Since this group belongs to the historically distant or passive vocabulary, we subdivided it into:

(a) military, socio-political and administrative terms: чекістські мордовані – Chekist murderers, холодноярці – Kholodnyi Yar Cossacks, радкоп – the cooperative shop;

(b) terms of everyday life: полотнянка – a document, кухва – vat, скудель – clay.

Now, let us consider some ways of rendering culturally bound lexemes provided by R. Zorivchak:

(1-s) *...і видно було, що це оселя мірошника, бо на сніданок їм подали все борошняне:* **вареники, галушки, гречаники, потапці** (Шкляр, 2011, p. 213). – (1-t) *It was obvious that they were at a miller's house because everything was made with flour,* **varenyky, halushky*, hrechanyky* and potaptsi*** (Skliar/Speight & Komarnyckyj, 2013, p. 150).

In this case, the translator applied the technique of combined renomination that includes both transliteration of Ukrainian national dishes and additional explanation in the glossary. Furthermore, we observe that such lexemes as *halushky*, hrechanyky*, potaptsi** are marked with an asterisk (*), while the lexeme *varenyky* is simply transliterated. Such translator's decision is explained by the fact that this lexeme appears not for the first time and translator has already clarified its meaning in the previous chapters.

(2-s) *...для панів офіцерів — карафу* **житнівки…** (Шкляр, 2011, p. 33). – (2-t) *...and for the gentlemen officers a carafe of* **rye vodka**... (Skliar/Speight & Komarnyckyj, 2013, p. 28).

(3-s) *— Хлопці принесли кавунів і доброї* **калганівки**, *вип'ємо по чарупині* (Шкляр, 2011, p. 176). – (3-t) *…the boys will bring melons and* **horilka fragranced with grass** *and we will throw a few drinks down our necks* (Skliar/Speight & Komarnyckyj, 2013, p. 125).

(4-s) *Та за вечерею пані Єва наливає нам темної і густої, мов кров,* **вишнівки**, *такої солодкої, аж злипаються губи...* (Шкляр, 2011, p. 278). – (4-t) *At supper time Miss Yeva poured us some* **cherry brandy**, *thick and dark as blood, so sweet it made my lips stick together* (Skliar/Speight & Komarnyckyj, 2013, p. 193).

These last three examples demonstrate the application of descriptive periphrasis for rendering traditional drinks, but let us consider them in detail. In the first case (2), we find the usage of the lexeme *vodka* inappropriate, as it clearly has Russian etymology and hardly evokes any associations with Ukrainian culture. The translator has semanticized the notion of *horilka* in the glossary before (g-1) "*Horilka - Ukrainian for vodka*"; thus in the second example (4) he successfully uses it as a component of a descriptive periphrasis. In the third case, the word combination *cherry brandy* for *вишнівка* fully performs the denotative function but loses national colouring.

(5-s) *— Усім розтулити вуха, бо зараз наш самодіяльний хор виконає* **славень** *«Ще не вмерла Україна»* (Шкляр, 2011, p. 60) – (5-t) *All of you uncover your ears, for our amateur choir will now perform* **the glorious national anthem** *'Ukraine has not yet perished'* (Skliar/Speight & Komarnyckyj, 2013, p. 47).

This is one more example of the successful usage of descriptive periphrasis. In the Ukrainian language, the noun *славень* derives from the verb *славити*, meaning *to praise*. Thus, by adding the adverbial modifier *glorious*, the translator performed both denotative and connotative functions of the original. However, it is important to note a potential shift in emphasis introduced by this translation choice. The term *славень* implies that the subject is being praised, not that it is inherently glorious. The translated phrase *glorious national anthem* suggests that it is the anthem itself that posses glory, rather than it being an act of glorification. This subtle shift may influence the reader`s perception, highlighting the anthem`s grandeur rather that the act of honoring Ukraine.

(6-s) — *От і все, — прошепотів Ілько. — Ні хреста, ні горбочка. — Замість хреста посадиш* **калину,** *— сказав Чорний Ворон* (Шкляр, 2011, p. 242). – (6-t) *"Well that's all, " murmured Ilko. "No cross no burial mound. " "Plant a* **cranberry bush** *instead of a cross," suggested Raven* (Skliar/Speight & Komarnyckyj, 2013, p. 170).

This example requires detailed commentary. The lexeme *калина* is frequently used in Ukrainian literature, not only in its denotative meaning (as a plant), but also in various connotations: as a symbol of female beauty and innocence, courage of those fighting for freedom and Ukraine all in all. For Englishmen or Americans, it is simply a bush with tiny berries. Moreover, its English equivalents *guelder-rose* and *snowball tree* hardly evoke any associations on the connotative level. Thus, the translator decided to use interlingual connotative transposition and rendered the Ukrainian culturally bound word *калина* by the lexeme *cranberry*, because in the English-speaking world, this plant is known to symbolize courage and gratitude. We can state that such translator's decision led to the loss of the denotative meaning of the source-language lexeme but conveyed its connotative value to some extent. Additionally, the choice to include the word *bush* should be noted. In English*, cranberry* typically refers to the fruit, whereas *cranberry bush* highlights the plant itself, clarifying the intended imagery and symbolism in the translation.

Here are some examples of rendering historically bound lexemes:

(7-s) *Вчора в Мокрій Калигірці* **більшовики** *розстріляли сорок наших людей та ще й повісили шістьох жидів, які шили нам одяганку і чоботи* (Шкляр, 2011, p. 38). – (7-t) *There is no time for discussion now, yesterday* **the Bolsheviks** *shot forty of our people in Mokra Kalyhirka and hung six Jews who had made our clothes and footwear* (Skliar/Speight & Komarnyckyj, 2013, p. 32).

(8-s) *Назустріч їм виходив Бень у довгополому* **лапсердаку,** *горбатий, з рудою борідкою, проте милий і чемний жид, який мав лісника Чорновуса за великого приятеля* (Шкляр, 2011, p. 39). – (8-t) *Ben came out to meet them in a long* **lapserdak***, *a little hunched man with a red beard, a kind and honourable Jew, who was a great friend of Chornovus the forester* (Skliar/Speight & Komarnyckyj, 2013, p. 32).

In the first example (7), the translator used transliteration exclusively for rendering socio-political term *більшовик*; the recipient who lacks background knowledge in the Soviet terminology may find it hard to understand. In the second example (8), transliteration is also applied with the additional translator's commentary in the glossary.

(9-s) *Кремезний, хоч і приземкуватий, Гризло здивував насамперед своїм убранням: синій* **жупан***, розшитий жовтими позументами, шаровари,* **козацька шапка-бирка***, з-під якої над чолом стриміло пасмо русявого чуба* (Шкляр, 2011, p. 38). – (9-t) *The otaman was well-built and a little squat, but the most surprising thing was his attire, he wore a blue* **zhupan** *or Cossack*

***tunic**, embroidered with yellow lace, **wide Cossack trousers** and a **Cossack cap**, from under which protruded his blond forelock* (Skliar/Speight & Komarnyckyj, 2013, p. 32).

In this case, we can observe the usage of several translation techniques applied for rendering clothes of Ukrainian Cossacks. The lexeme *жупан* is rendered by means of combined renomination, while descriptive periphrasis is applied to translation of the lexeme *шаровари.* The hyponym *шапка-бирка* is replaced by the hypernym *cap* and adjective *Cossack* in the target text. To preserve the connotative function and national colouring to some extent, it was necessary to use not simply the lexeme *cap*, but add adverbial modifier *sheepskin – a sheepskin Cossack cap*.

(10-s) *Та заодно, може, глянути хоч одним оком на «Мотрю», чи не зібралися там зимувати **бурлаки?*** (Шкляр, 2011, p. 92). – (10-t) *He could, perhaps, cast an eye over 'Old Motryn', as the partisans called the monastery, and see if the **lone wolves, those rebels who had no family home in which to pass the winter**, had gathered there* (Skliar/Speight & Komarnyckyj, 2013, p. 69).

This is one more example of the descriptive periphrasis application. At first glance, it may seem that the sentence is overloaded. However, after comparing source and target texts, we understand that the usage of this translation technique fully conveys the meaning of *бурлака*, differentiating it from such notions as *Cossack* or *forest rebel*.

(11-s) *Тоді він ще не знав, що через місяць **відділ ББ** вистежить і його останнього сина…* (Шкляр, 2011, p. 147). – (11-t) *He did not know then, that within a month, the local branch of **the anti-banditry unit** would begin to trail his remaining …* (Skliar/Speight & Komarnyckyj, 2013, p. 107).

(12-s) *По праву руку від Сені Кацмана сидів діжкуватий начальник **упродкому** Сиром'ятніков, із пащеки якого тхнуло, як із жомової ями, а лівобіч крутив на всі боки качиною головою начальник **ревкому** Долбоносов* (Шкляр, 2011, p. 57). – (12-t) *The barrel-shaped chief of **the District Provision Committee**, Syromyatnikov, was seated to the right of Sienia Katsman, his mouth exhaling a foul stench, similar to that emanating from a beet pulp pit and, on Katsman's left, the boss of **the revolutionary committee**, Dolbonosov, twisted his duck-like head in every direction…*(Skliar/ Speight & Komarnyckyj, 2013, p. 45).

(13-s) *Сам сатана вигадав **неп**, щоб узяти нас за горлянку* (Шкляр, 2011, p. 69). – (13-t) *Satan himself conceived the **'New Economic Policy*'**, which grasped us by the throat* (Skliar/ Speight & Komarnyckyj, 2013, p. 53).

These examples demonstrate the usage of calque for rendering Soviet terminology. It is important to mention that the translator calqued not simply abbreviations of the source text, but their full forms: *відділ ББ – the anti-banditary unit, ревком – the District Provision Committee, ревком – the revolutionary committee, неп – 'New Economic Policy*'.* In the last case, we observe a translation

notation with an asterisk (*) of the notion *New Economic Policy*, highlighting the presence of the translator's commentary in the glossary at the end of the book: (g-2) *"New Economic Policy - a policy which ran from 1921-1928 and allowed a degree of small scale capitalism, thereby disarming resistance to Soviet power"* (Skliar/Speight & Komarnyckyj, 2013, p. 266). Thus, the commentary helps to preserve meaning of the historically bound notions, and the usage of calque – its national colouring.

In general, claque, both full and partial, is used to render military and social ranks, positions, titles, institutions, etc., since some components of such notions have fixed equivalents in the target language. For instance, *кавполк – the Communist Cavalary, партієць – party member, начміл – chief of police, Кацапщина – Katsap land, etc* These example demonstrate the author`s usage of the blending technique. English literature also employs this technique, as seen in G. Orwell`s novel *1984*. In his translation, S. Komarnyckyj preferred calquing full forms of the Soviet terminology to its blends. This choice may result in a loss of stylistic compactness and linguistic innovation. However, it could also be justified as a way to ensure clarity and comprehension for the target audience.

(14-s) — *А що, хлопці не можуть вирити для тебе окрему* **земляночку?** (Шкляр, 2011, p. 20). – (14-t) *"Well couldn't the lads dig a separate **underground place** for you?"* (Skliar/Speight & Komarnyckyj, 2013, p. 19).

(15-s) *Мовчанку ми внесли і до* **землянки.** *Ця тиша була гірша за сварку* (Шкляр, 2011, p. 362). – (15-t) *We returned to **the dug out** with a silence that was worse than any argument* (Skliar/Speight & Komarnyckyj, 2013, p. 252).

(16-s) *Ходімо мерщій до* **землянки,** *там тебе ждуть не діждуться* (Шкляр, 2011, p. 136). – (16-t) *Let's go at once to **the base** where they have waited long enough for you* (Skliar/Speight & Komarnyckyj, 2013, p. 98).

In case of rendering Ukrainian historically bound notion *землянка*, we can talk about the usage of situational correspondence. The descriptive periphrasis *underground place* conveys the same meaning as the lexeme *dug-out*. In military vocabulary, the word-hypernym *base* means *"a place where people in a military organization live and work"* (Longman Dictionary of Contemporary English). Thus, associations about an underground location can arise only within a specific context.

(17-s) — *А **«вітки»** вип'єш? — спитав він у Птіцина. — Что такоє «вітка»? —* ***Розбавлений спирт*** (Шкляр, 2011, p. 73). – (17-t) *"Do you drink **vitka**?" "What is vitka?" enquired their guest. "**Diluted spirit**"* (Skliar/Speight & Komarnyckyj, 2013, p. 56).

This example shows how skillfully the author introduces the notion of *вітка* with its explanation in the further context. The translator did the same, preserving both national colouring (by transliteration) and adequacy (by contextual explanation).

(18-s) *Одного разу Куземко не застав у* **цирульні** *Боруха, а тут якраз підвернулася Ціля так, ніби жартома, сама напросилася його підстригти* (Шкляр, 2011, p. 94). – (18-t) *There was one occasion when Borukh was not at the* **barber's shop** *and Tsilia, as if joking, asked him to let her cut his hair* (Skliar/Speight & Komarnyckyj, 2013, p. 70).

(19-s) *Вовкулака тоді побіг до Гризла, так і так, каже,* **вогневиця** *у брата, треба мерщій до лікаря, інакше біда* (Шкляр, 2011, p. 101). – (19-t) *Vovkulaka ran to Hryzlo to tell him that his brother had* **a fever** *and needed to go to the doctor's quickly because it looked bad for him* (Skliar/Speight & Komarnyckyj, 2013, p. 75).

(20-s) *До війни Мефодій працював на* **чавунці,** *тож у сердитій балачці часто згадував «костиля»* (Шкляр, 2011, p. 143). – (20-t) *Before the war Mefodii had worked on* **the railways** *and often used the word pinion in conversation when he was angry* (Skliar/Speight & Komarnyckyj, 2013, p. 104).

In the Ukrainian language, such notions as *цирульня, вогневиця, чавунка* belong to the obsolete vocabulary; the translator uses English equivalents that are neither historically nor culturally marked.

Conclusions and further research prospects. Literary translation contributes to the popularization of national literature abroad and provides English-speaking readers with more than just a chance to read a book and find out the name of its author or genre characteristics. Despite different levels of artistic representation, it still depicts many aspects of Ukrainian life, providing information about Ukrainian culture and traditions, names, locations, history, etc. For this reason, the problem of rendering culturally and historically bound notions is relevant for modern linguistics.

Both national and foreign scholars have finalized neither the concept of realia nor its classification yet. Therefore, we used the terms "culturally bound notions" and "historically bound notions" in this paper. The first term refers to abstract concepts and material things closely connected with a particular culture, while the second one is represented by both archaisms and historicisms in the historical novel we have studied.

There are many classifications of realia, depending on different aspects. Nevertheless, subject classifications do not fully meet the characteristics of culturally and historically bound lexemes in the translation of V. Shkliar's *Raven.* Hence, we proposed our own classification that includes: (1) notions of everyday life; (2) onomastic notions; (3) ethnographic notions; (4) historically bound notions, which are subdivided into (a) military, socio-political and administrative terms, and (b) terms of everyday life.

The analysis of the Ukrainian historical novel *Raven* by V. Shkliar and its English translation by S. Komarnyckyj and S. Speight shows that only 5 techniques were applied to rendering culturally

bound notions. The most frequently used techniques are combined renomination and descriptive periphrasis. The least frequent technique is interlingual connotative transposition.

Historically bound notions are mostly rendered by means of transcription and transliteration, hyperonymic renaming, descriptive periphrasis and combined renomination. Contextual correspondence and interlingual connotative transposition belong to the less frequently used techniques.

The further research prospects consist in wider theoretical and practical research into translation techniques used for rendering culturally and historically bound lexicon on the material of Ukrainian-English translations. We also consider further research in S. Komarnyckyj's translations to analyze his idiostyle.

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