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КУРСОВА РОБОТА

З ПЕРЕКЛАДУ

ОСОБЛИВОСТІ ПЕРЕКЛАДУ РЕАЛІЙ З АНГЛІЙСЬКОЇ МОВИ НА УКРАЇНСЬКУ (НА МАТЕРІАЛІ ТВОРІВ СТІВЕНА КІНГА)

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INTRODUCTION

Realia is one of the means of transmitting knowledge about the culture and traditions of a nation or country. Being a unique phenomenon, realia can present many challenges to the translator in the course of their work. Based on the generalised definition of «realia», a realia is a word that denotes a phenomenon or object that is unknown in the target language. Realias do not often have equivalents. Therefore, they need to be understood in order to convey their meaning as successfully and accurately as possible to readers of a text written in the target language. This, in turn, requires a translator to have a deep knowledge of and interest in the culture described in the work of fiction.

The works of Stephen King, a famous American writer, are especially useful for studying realias, as the author is a true connoisseur of American culture. His texts are full of various difficult-to-understand realias, as they relate not only to America, but also to phenomena and objects that existed in America in the 20th century. In some of King's works one can find an interesting realia on almost every page.

Few scholars have studied realias and equivalent-free vocabulary in general. Among Ukrainian scholars, R. Zorivchak, K. Zabrodska, V. Koptilov, O. Kundzich, S. Maksymov, L. Chernikova, L. Zubkova, T. Kyiak, and A. Naumenko have studied and discussed this phenomenon in depth. The works of Zorivchak have the greatest authority among Ukrainian scholars. As for foreign scholars, the following have devoted their works to realias: J. Aixelá, O. Denti, Leppihalme, M. Loponen, P. Newmark. In this study, we have mainly used Newmark's definitions.

The topicality of the work is determined by the importance of knowledge about the ways of conveying the meaning of realias from English into Ukrainian for the maximum immersion of the reader in the world invented by the author.

The study aims to investigate and analyse the types of realias and methods of their translation based on Stephen King's works and their Ukrainian translations.

The above aim requires the fulfilment of the following tasks:

— to analyse the works of various scholars on this topic;

- to define the main definitions of the term «realia»;
- to identify the main groups into which realias are divided;
- identify the main ways of translating realias from English into Ukrainian;
- to find and analyse the translation of realias taken from the works of Stephen King.

The object of the study is the translation of realias into Ukrainian in the works of Stephen King.

The subject of the study is the ways of translating realias taken by the method of selection from translations of Stephen King's works into Ukrainian.

The material of the study was Stephen King's works and their translations into Ukrainian.

Research methods. This study analysed and systematised various definitions of the term «realia» and ways of translating it. The comparative method was used in the second section of the paper, where we compared the translation of the same realia by different translators. We used quantitative analysis to establish the translation procedures used by Ukrainian translators most often.

The theoretical significance of the thesis is that it provides an analysis of the most popular ways of translating realias from English into Ukrainian in the novels of the most popular American writer.

The practical value is due to the possibility of using our work for a basic introduction to the concept of realia, as well as to the key translation procedures with the help of carefully selected and analysed realias.

The scientific novelty of the study lies in the fact that we simultaneously analyse and compare successful and less successful translations of realias by different Ukrainian translators; we provide other possible options for translating some realias.

CHAPTER 1 DEFINING THE CONCEPT OF A REALIA: WAYS OF TRANSLATION

1.1 Realia as a language concept

Every country and nation has its own unique culture, the formation of which is determined by the specific conditions of the country's development (e.g. development of science, art, natural conditions, historical development, etc.). Unique phenomena and objects that have arisen as a result of this have received their names, which, as humanity has discovered later, do not have exact analogues in other languages of the world. Many scholars have different opinions on what exactly such vocabulary can be called, but in many works we have seen a tendency to use the term «realia».

For this study, we chose the term realia because of its popularity in Eastern European translation studies. For translators and linguists, it is important to distinguish between a realia-word and a realia-subject. A realia-word is relevant to translation studies and refers to objects typical of the culture of a particular nation.

The concept of «**realia**» first appeared in the works of linguists in the 1940s. One of the prerequisites for the study of this phenomenon was the active spread and use of foreign languages and, accordingly, the study of the peculiarities of other cultures. As a result, some scholars have come to the conclusion that certain phenomena that exist in the culture of another country or people and the words that denote them in a foreign language have no equivalents in the native language.

In Ukraine, the first scholar to explore realias in his work «Translator's Thought and Translator's Omission» was O. Kundzich, who also considered folk songs to be realias. K. Zabrodska believes that it is the extra-linguistic factors and social necessity, which does not depend on the conscious desires of the same society, that caused the appearance of realias [7].

According to another Ukrainian translation scholar, V. Koptilov, realias denote objects or phenomena that are not known to the target language and play an extremely important role when comparing languages [6].

The idea of the untranslatability of linguistic units also existed in the time of W. von Humboldt. He believed in the absolute uniqueness of each language, as each nation forms its own system of views on the world during its historical development and its own concepts for the state system, geography, folklore, spiritual culture, etc. Also, in his work «On Language: On the Diversity of Human Language Construction and Its Influence on the Mental Development of the Human Species», he pointed out that the concepts of language and **culture** are closely related and should be studied in a complex, since both phenomena carry a communicative function.

As we can see, the concept of «realia» is inextricably linked to the concept of «culture». According to Edward Tylor (1870), culture includes knowledge, religion, customs, etc. that have been acquired by an individual as a member of a «society» [29]. The term «cultural distance» is commonly used to describe the extent to which norms and values in one country differ from those in another [20]. In order to capture the broader concept of culture, the term can be extended to encompass differences in the common history that forms these norms and values, as well as the everyday experiences that are guided and influenced by them.

Leech claims that realias are words and expressions that denote extralinguistic concepts and objects that are specific to a particular culture and, consequently, to a language. The author also notes that the opposite concept to a realia is cultural universals — words that denote objects or concepts that are unchanged for many cultures [24: 238].

It would also be appropriate to mention such a science as **linguoculturology**. According to A. Zahnitko and I. Bogdanova, this science studies the interaction between language and human, where language is the transmitter of cultural information, and human is the one who creates this culture through language [4]. The scholars also agree with the following division of the subjects of linguoculturology into:

- non-equivalent vocabulary;
- phraseological units;
- proverbs;

— metaphors and images of language, etc.

Realias have been studied by a large number of domestic and foreign scholars, who had different opinions on the definition of the term «realia», types of realias and their translation. For example, Ukrainian researcher R. Zorivchak distinguished «realias» from non-equivalent lexis, dialectisms, internationalisms, neologisms, terms, etc. She argues that the lexical meaning of realias contains a set of ethno-cultural data traditionally attached to them, which are unknown to the reality of the receiving language [5: 58]. R. Zorivchak divides them into: 1) single-member realias; 2) multi-member realias; 3) phraseological realias. In historical-semantic sense, the researcher divides realias into: 1) actual realias; 2) historical realias (containing background knowledge of cultural heritage).

It is generally agreed that realia — non-equivalent words — are part of the **non-equivalent vocabulary**. We distinguish between these two concepts on the grounds that a word can be a realia for many languages, but non-equivalent in a particular pair of languages. Moreover, realias are not just words that do not have exact equivalents in the target language, but words and phrases that carry national/historical colour.

The relationship between the concepts of «**national colour**» and «realia» has been considered by many scholars. First of all, the *Dictionary of Foreign Words* defines «colour» as a set of features of an era, area, etc. Apart from the connection with a particular area, the physical properties of an object are also important. If we take the «kimono» as an example, we can see that simply belonging to a certain people or area will not be an indicator of national colour. It is the cut, materials, colours, etc. that will distinguish it from other items of clothing. This idea is confirmed by P. Kravchuk, who writes that it is not enough to add the realias of «bortsch» and «hopak» to a literary work in order to convey the national colour of the Ukrainian people. Therefore, we can conclude that colour is a part of realias, of their connotative meaning. In its turn, connotation is an additional meaning of a word [13].

In general, the largest number of works devoted to the realias were written by Ukrainian scholars. However, foreign researchers have become increasingly

interested in this topic. For instance, O. Denty divides realities into the following **groups**:

1. Geography:

- Endemic species (plants or animals that live exclusively in a particular region or geographical area);
- geographical objects related to human activity (methods of land cultivation);
- physical geography (types of bays, biomes).

2. Politics and society:

- administrative division;
- social and political life (groups);
- military;
- political bodies and positions.

3. Ethnography:

- culture and creative manifestations (types of dances, songs, mythical creatures);
- professions;
- ethnic characteristics;
- everyday life (food, clothing, institutions);
- units of measurement and money [17].

P. Newmark (1988) classifies realities as those related to:

- ecology (geographical characteristics);
- material culture (food, clothing, types of houses, transport);
- social culture (work, leisure — here the problem of connotative translation mainly arises);
- religious customs, political and administrative organisations, activities, etc [28: 94].

T. Kiyak suggests dividing realities into the following categories:

- nature (fauna, flora);
- everyday life (objects, food, clothing, money);
- social and political life (organisations, trade, army);

- ethnographic and mythical realities (names of mystical creatures, gods);
- onomastic realias (proper names);
- symbols [23].

According to Y. Mukatayeva, from a philological point of view, realias are divided into: realias that denote phenomena or material things that are absent in the everyday life of other peoples; realias as lexical units that explain a phenomenon or object [10].

Another interesting proposal is to divide realias into **dialectal realias** and **realias-terms**. The latter option is explained by the presence of a term in the source language (plants, animals, etc.), which, however, is absent in the target language due to the absence of the object denoted by the term in the nature of the recipient country.

In addition, some scholars have approached realities from the perspective of translating fiction and have reached the conclusion that objects and concepts that exist in the fictional culture and history created by the author can no longer be called realias. Instead, the researcher Loponen (2009) introduces the term «**irrealia**», which is essentially a realia, which, however, refers to the fantasy world solely. Such «**irrealias**» have their own subtleties of translation, which are discussed in more detail in the second chapter of this study [27].

Leppihalme acknowledges that the division of realias may differ if one goes into more detail, but a complete classification would still not be possible, as the concept is too broad and its research and analysis may have different approaches [25].

Having analyzed the ideas of different scholars, we have come to the conclusion that the concept of «**realia**» has not yet been sufficiently studied by both Ukrainian and foreign scholars. The definition of «**realia**» varies greatly from one researcher to another, but there are similarities in the division of realia, although some scholars go into more detail. For example, all researchers speak of the group «**nature**» when dividing realias into groups, but O. Denty uses the initially slightly different term «**geography**» which still includes plants and animals, adding, however, more subgroups.

1.2 Theoretical background on translating realia

Translation itself causes a lot of difficulties for the translator. The latter must understand the subtleties of the language, the different meanings of a word, be able to convey the author's style, and, most importantly, understand the cultural aspects. For example, if an author is British and uses many words and concepts that are specific to the United Kingdom, the translator should keep this in mind and find the most appropriate equivalent in Ukrainian language. If the author's world is fictional, the translator will have to get acquainted with the realias of this world, and this analysis of the book's world can be more difficult, because, as we have already mentioned, in this case the translator will not be able to find, for instance, an equivalent in a dictionary that has already been invented by someone else before — he or she will have to make his or her own translation, which requires both knowledge and creativity, and is a very responsible task. There may also be a situation where the author has created a fictional world, but the realias of this world are related to our reality. In this case, the translator must also show his or her erudition and observational skills.

B. El Tahrawy and V. Manakin in their study point out that the choice of the method of translating a realia will also depend on the genre of the text. If we take **fiction** as an example, then, according to the researchers, transcoding is often used when translating prose, along with footnotes explaining the meaning of the realia. If we are talking specifically about adventure fiction, transcription will help to preserve the exoticism of the world described in the work.

A translator should know and be proficient in various ways of translating realias. The methods proposed by domestic and foreign scholars often coincide, but they also have their own peculiarities. The main **difficulties** in translating realias are: 1) the need to convey not just the meaning of realia, but also to show colour and additional shades; 2) the lack of an equivalent. Leppihalme states that it is impossible to translate a realia in such a way as to perfectly convey the meaning that was inherent in the original work, but the translator must make every effort to prevent the complete loss of this meaning [26].

R. Zorivchak defines the following ways of translating realia: 1) transcription/transliteration (transcoding); 2) combined renomination (a combination of transcription and descriptive translation); 3) hyperonymic renaming (generalisation, «derealisation» of realias); 4) calques («word-for-word», literal translation); 5) descriptive paraphrase (descriptive translation); 6) interlingual transposition at the connotative level (replacement of a realia that had a rather connotative meaning in the source language with another realia that has a similar function); 7) the method of simile (when using this method, there is a risk of immersing the reader in the native environment, which is often not the desired result, but it certainly helps to explain the essence of the realia); 8) finding a situational equivalent; 9) contextual interpretation of realias (translation with the help of a word that is logically related to the meaning of the realia) [5].

It can be seen that the scholar offers extremely detailed methods, and her ideas were later used by many other Ukrainian linguists.

It is also useful to consider the opinion of N. Ababilova and I. Usachenko that the use of the phrase «translation of realias» is not entirely accurate. They believe that «to translate» means to find an exact equivalent in the target language. However, it is impossible to do so with realias, so in this case we can talk more about searching for and finding a semantic and stylistic equivalent, or simply renaming realias by means of transcription.

S. Myshko in her translation analysis of *A. Conan Doyle's The Hound of the Baskervilles* came to the conclusion that the following methods are most often required to translate realias:

- transliteration or transcription;
- clarifying translation;
- creation of a new word using elements that already exist in the target language;
- hyponymic translation [9].

We can see that the methods proposed by the researcher are similar to those of Zorivchak, who provided more detailed information.

Foreign researchers use the term «**translation procedures**» to refer to the methods by which linguistic units are translated. J. P. Vinay and J. Darbelnet have singled out seven translation procedures: modulation, borrowing, literal translation, adaptation, equivalence, calque (lexical and structural calque), and transposition. Linguists point out that several methods can be used to translate a single linguistic unit [30].

Newmark suggests the following translation procedures for translating realias and irrealias: 1) deletion; 2) couplet (a combination of two different methods); 3) neutralisation; 4) naturalisation (change of pronunciation of the word, then of its morphology); 5) through-translation (can also be called calque); 6) paraphrase; 7) classifier (a more general term is used instead); 8) transference (transliteration/transcription); 9) cultural equivalent; 10) componential analysis; 11) accepted standard translation.

Baker provides a division that is similar in meaning, but the names are slightly different: omission; use of explanation and loan word; use of more neutral word; paraphrase; use of generalised word; use of a loan word; cultural substitution [16].

Kyiak, whose classification of methods parallels the classification of Zorivchak, has researched and reviewed the following procedures:

- combined renomination;
- substitution of denotative or connotative meaning;
- calque;
- descriptive translation;
- translation with the help of hypernym;
- transcription;
- contextual translation.

Aixelá names the following 7 procedures: 1) deletion; 2) absolute universalisation; 3) naturalisation; 4) intratextual/extratextual gloss (the latter is an additional explanation of the foreign word in the book); 5) limited universalisation; 6) orthographic adaptation; 7) autonomous creation (neologism) [15].

Following the analysis of the above-mentioned translation methods of translation of realias, we can divide the procedures into those that are focused on the target language text and those that are focused on the source language text. Venuti also refers to this as **domestication** and **foreignisation**. According to K. Razumna and M. Movchan, such translation methods as deletion, descriptive translation, use of synonyms that depend on the context are signs of domestication of the text. At the same time, calque, transcription, autonomous creations are signs of foreignisation. The German philosopher F. Schleiermacher also pointed to this: the translator either transfers the reader to the author or the author to the reader. Domestication implies that the reader perceives the text as if it were written in his or her native language, not translated from another. This is not to say that foreignisation is a bad thing, as if used correctly, it can give a text a sense of foreignness, which is quite useful when translating a work whose world is fictional.

Leppihalme provides 7 main translation procedures:

- direct translation (can be done with minor changes in spelling)
- calques (literal translation);
- cultural adaptation (use of equivalents that are more familiar and common to readers of the text written in the source language)
- a subordinate word (generalisation);
- explication (additional explanation of a word for the reader of the source text);
- additions (translator's notes in the book);
- omission (a word is simply omitted, which is not common, but is possible in fiction).

A more generalised division of methods of translating realias is also suggested: 1) approximate translation (description, generalisation, etc.), creation of neologisms («calque», «semi-calque»), substitution of realias, transcription/transliteration [19].

We should also mention the existence of the term «**onomastic realias**», which are most frequently encountered in works of fiction and commonly include anthroponyms (proper names of people) and proper names of countries, towns, etc.

All of the methods mentioned above can be used to translate this type of realias, but translators of this kind of text will most likely prefer transliteration or transcription and calques. The latter is particularly important, as it enables the play of words in the proper names of the text to be conveyed.

The most frequently mentioned translation procedures in the research of the scholars are: 1) transliteration/transcription; 2) calques; 3) descriptive or explanatory translation; 4) hyponymic translation; 5) cultural adaptation/cultural equivalent; and 6) contextual translation.

Transliteration. This is the transcription of a word written in a foreign language with the letters of the target language. This method is based on the graphic principle. In the Ukrainian language, transliteration was particularly widespread during the translation of Anglicisms several centuries ago. Nowadays, this method is being used much less frequently than **transcription**, which, unlike transliteration, does not distort the sound form of a foreign language unit [2]. Some linguists combine transliteration and transcription into one translation method — **transcoding**. There are two more subtypes of transcoding: *mixed transcoding* and *adaptive transcoding* [12]. Mixed transcoding involves the use of both transcription and transliteration. Adaptive transcoding means preserving the form of the realia-word, but the translator adapts it to the spelling rules of the target language (usually this concerns endings and suffixes, e.g. bootlegging – бутлегерство).

Calques. This is a type of translation that involves a complete change of a lexical unit, or a partial transformation, when a morpheme or a word in a phrase is substituted. Sometimes the translation may appear to be too literal, but through this method, the translator is able to accurately convey the meaning of a realia [1].

Descriptive or explanatory translation. These methods are applicable in cases when it is impossible or inappropriate to find a suitable word or use any other method. This translation procedure implies a description of the meaning of a word using several words. The translator may also need this method if he or she has managed to use one of the above methods, but for the purpose of more effective

understanding and immersion of the reader in the world of the novel, and in this situation he or she makes footnotes at the end of the page or book [22].

Hyponymic translation. The term hyponymy was coined by a British linguist J. Lyons. He introduced the term in order to describe the relationship between two words when a word with a more generalised meaning also includes the meaning of the other word. The word with a broader meaning is called a «hyperonym», whereas the word with a narrower meaning is called a «hyponym» [21]. The most interesting thing about hyponymy is that, in fact, a hyperonym can also be a hyponym, but if one uses a word with the most generalised meaning, the translation of the realia will be completely unclear and unreliable.

Cultural adaptation/cultural equivalence. Newmark used the expression «cultural equivalent» in his research. This translation procedure requires the translator to choose a word that is more recognisable in the target language during the translation of a realia. As previously mentioned, this is referred to as the process of domestication, which may be appropriate and reasonable provided that the translator has managed to convey a certain colour of a realia. However, excessive use of such techniques can be detrimental, as a certain exoticism of the original work may be lost [28: 82].

Contextual translation. O. Romaniuk states in her research that such approach is based on replacing a realia with the words that describe the meaning of the realia in accordance with the context [11]. That is, the realia and the word that was used by the translator may be unrelated or remotely related, they do not necessarily have a generic relationship, but they may be interrelated in a particular context. This is advisable and helpful if the translator perceives that using a different procedure would overload the text or if the realia itself is not that important to the world that the author has created.

1.3. Specifics of fictional discourse text analysis (Based on S. King's 11/22/63)

Every aspiring translator is familiarised with two concepts at the beginning of their training: «text» and «discourse». The difference between them has been studied by many linguists, whose opinions on the above-mentioned concepts mostly coincide, although students still encounter different formulations in scientific works.

The researchers T. A. van Dijk and J. Leech both share the view that text and discourse are interrelated. J. Leech states that the discourse is realised by means of a message, in which the text is implemented. T. A. van Dijk, on the other hand, claims that text is embodied in discourse and serves as an abstract theoretical construct. In a narrower sense, the term «text» can be used to refer to any linguistic material that has been written down. However, M. Hoey (1991, 269) notes that it might as well be an oral material.

S. E. Maksimov emphasises the fact that the text is part of the discourse, and that the text and the discourse both function in a communicative situation. The communicative situation is part of the macro-context of interaction, which can be: historical, cultural, religious, political, etc [8].

The following types of discourse exist: administrative, legal, business, military, scientific, mass media, political, fictional, colloquial. Currently, we are particularly interested in fictional discourse, which is divided into prose, drama and poetry. Texts that are part of this discourse are difficult to translate, as they include many things that a translator needs to pay attention to while working: 1) figures of speech (menotomy, metaphor); 2) positional features (paragraph structure, foregrounding); 3) phonological features (assonance, alliteration); 4) semantic features (keywords, antonyms); 5) syntactic features (grammatical structures) [8: 141].

Dodds is of the opinion that a translation should be accurate and adequate in every aspect and address almost all the problems that may arise when dealing with the features mentioned above [18: 151]. For this purpose, the translator needs to be comprehensively knowledgeable and erudite, as every word makes him or her think: what the author meant by it, what this realia implies and from which culture it was taken, how to render alliteration in the target language, etc.

TEXT ANALYSIS

By the time I reached the turnpike, my head was aching fiercely, but even if this hadn't been before the era of twenty-four-hour convenience stores, I'm not sure I would have dared to stop; my shirt was stiff with drying blood on the lefthand side. At least I'd remembered to fill the gas tank.

Once I tried exploring the gash on my head with the tips of my fingers and was rewarded with a blaze of pain that persuaded me not to make a second attempt.

I did stop at the rest area outside of Augusta. By then it was past ten o'clock and the place was deserted. I turned on the dome light and checked my pupils in the rearview mirror. They looked the same size, which was a relief. There was a snacks vending machine outside the men's privy, where ten cents bought me a cream-stuffed chocolate whoopie pie. I gobbled it as I drove, and my headache abated somewhat.

It was after midnight when I got to Lisbon Falls. Main Street was dark, but both the Worumbo and U.S. Gypsum mills were running full tilt, huffing and chuffing, throwing their stinks into the air and spilling their acid wastes into the river. The clusters of shining lights made them look like spaceships. I parked the Sunliner outside the Kennebec Fruit, where it would stay until someone peeked inside and saw the spots of blood on the seat, driver's door, and steering wheel. Then the police would be called. I supposed they'd dust the Ford for fingerprints. It was possible they'd match prints found on a certain .38 Police Special at a murder scene in Derry. The name George Amberson might emerge in Derry and then down here in the Falls. But if the rabbit-hole was still where I'd left it, George was going to leave no trail to follow, and the fingerprints belonged to a man who wasn't going to be born for another eighteen years.

I opened the trunk, took out the briefcase, and decided to leave everything else. For all I knew, it might end up being sold at the Jolly White Elephant, the secondhand store not far from Titus Chevron. I crossed the street toward the mill's dragon-breath, a *shat-HOOSH, shat-HOOSH* that would continue around the clock until Reagan-era free trade rendered pricey American textiles obsolete.

The drying shed was lit by a white fluorescent glow from the dirty dyehouse windows. I spotted the chain blocking off the drying shed from the rest of the

courtyard. It was too dark to read the sign hanging from it, and it had been almost two months since I'd seen it, but I remembered what it said: **NO ADMITTANCE BEYOND THIS POINT UNTIL SEWER PIPE IS REPAIRED.** There was no sign of the Yellow Card Man—or the Orange Card Man, if that's what he was now.

Headlights flooded the courtyard, illuminating me like an ant on a plate. My shadow jumped out long and scrawny in front of me. I froze as a big transport truck trundled toward me. I expected the driver to stop, lean out, and ask me what the hell I was doing here. He slowed but didn't stop. Raised a hand to me. I raised mine in return, and he drove on toward the loading docks with dozens of empty barrels clunking around in back. I headed for the chain, took one quick look around, and ducked under it.

I walked down the flank of the drying shed, heart beating hard in my chest. The gash on my head pounded in harmony. This time there was no chunk of concrete to mark the spot. *Slow*, I told myself. *Slow*. The step is right... *here*.

Only it wasn't. There was nothing but the pavement under my testing, tapping shoe.

I went a little farther, and there was still nothing. It was cold enough to see a thin vapor when I exhaled, but a light, greasy sweat had broken out on my arms and neck. I went a little farther, but was now almost sure I had gone too far. Either the rabbit-hole was gone or it had never been there in the first place, which meant that my whole life as Jake Epping—everything from my prize-winning FFA garden in grammar school to my abandoned novel in college to my marriage to a basically sweet woman who'd almost drowned my love for her in alcohol—had been a crazy hallucination. I'd been George Amberson all along.

I went a little farther, then stopped, breathing hard. Somewhere—maybe in the dyehouse, maybe in one of the weaving rooms—someone shouted "*Fuck me sideways!*" I jumped, then jumped again at the bull roar of laughter that followed the exclamation.

Not here.

Gone.

Or never was.

And did I feel disappointment? Terror? Outright panic? None of those, actually. What I felt was a sneaking sense of relief. What I thought was, *I could live here. And quite easily. Happily, even.*

Was that true? Yes. *Yes.*

It stank near the mills and on public conveyances where everybody smoked their heads off, but in most places the air smelled incredibly sweet. Incredibly new. Food tasted good; milk was delivered directly to your door. After a period of withdrawal from my computer, I'd gained enough perspective to realize just how addicted to that fucking thing I'd become, spending hours reading stupid email attachments and visiting websites for the same reason mountaineers wanted to climb Everest: because they were there. My cell phone never rang because I *had* no cell phone, and what a relief that had been. Outside of the big cities, most folks were still on party lines, and did the majority lock their doors at night? Balls they did. They worried about nuclear war, but I was safe in the knowledge that the people of 1958 would grow old and die without ever hearing of an A-bomb being exploded in anything but a test. No one worried about global warming or suicide bombers flying hijacked jets into skyscrapers.

And if my 2011 life *wasn't* a hallucination (in my heart I knew this), I could still stop Oswald. I just wouldn't know the ultimate result. I thought I could live with that.

Okay. The first thing to do was to return to the Sunliner and get out of Lisbon Falls. I'd drive to Lewiston, find the bus station, and buy a ticket to New York. I'd take a train to Dallas from there... or hell, why not fly? I still had plenty of cash, and no airline clerk was going to demand a picture ID. All I had to do was fork over the price of a ticket and Trans World Airlines would welcome me aboard.

The relief of this decision was so great that my legs again went rubbery. The weakness wasn't as bad as it had been in Derry, when I'd had to sit down, but I leaned against the drying shed for support. My elbow struck it, making a soft bong

sound. And a voice spoke to me out of thin air. Hoarse. Almost a growl. A voice from the future, as it were.

“Jake? Is that you?” This was followed by a fusillade of dry, barking coughs.

I almost kept silent. I *could* have kept silent. Then I thought of how much of his life Al had invested in this project, and how I was now the only thing he had left to hope for.

I turned toward the sound of those coughs and spoke in a low voice. “Al? Talk to me. Count off.” I could have added, *Or just keep coughing*.

He began to count. I went toward the sound of the numbers, feeling with my foot. After ten steps—far beyond the place where I had given up—the toe of my shoe simultaneously took a step forward and struck something that stopped it cold. I took one more look around. Took one more breath of the chemical-stenchy air. Then I closed my eyes and started climbing steps I couldn’t see. On the fourth one, the chilly night air was replaced with stuffy warmth and the smells of coffee and spices. At least that was the case with my top half. Below the waist, I could still feel the night.

I stood there for maybe three seconds, half in the present and half in the past. Then I opened my eyes, saw Al’s haggard, anxious, too-thin face, and stepped back into 2011 (1).

The text under analysis is a fragment of the novel “11/22/63” written in 2011 by S. King. The original text includes extralingual factors, namely foregrounding. On the graphical level there can be seen capitalization of some words to convey string emotions; use of italics to render thoughts of the character or to emphasize some words, sounds, phrases; use of bold font to show the text, which the character read in the fictional world, i.e. the world of the book. Moreover, this text belongs to a mentafact type and is a part of fictional discourse, namely discourse of prose. In terms of the communicative intention, it is realized by reflecting the imaginary world created by the author with the help of various artistic images. Steven King used tropes and figures of speech, as well as special literary and colloquial vocabularies, such as:

Metaphor: mill's dragon-breath; everybody smoked their heads off; I was safe in the knowledge; Headlights flooded the courtyard; My shadow jumped out long and scrawny in front of me; and struck something that stopped it cold; ten cents bought me; and the place was deserted; was rewarded with a blaze of pain; rabbit-hole; who'd almost drowned my love for her in alcohol;

Irony: I walked down the flank of the drying shed, heart beating hard in my chest. The gash on my head pounded in harmony; fusillade of dry, barking coughs;

Hyperbole: everybody smoked their heads off; Incredibly new; fusillade of dry, barking coughs;

Epithet: stuffy warmth, haggard, anxious, too-thin face; a sneaking sense; dry, barking coughs; sweet woman;

Oxymoron: started climbing steps I couldn't see;

Simile: illuminating me like an ant on a plate; like spaceships;

Onomatopoeia: *bong* sound, *shat-HOOSH*, *shat-HOOSH*

Peculiar use of idioms: And a voice spoke to me out of thin air;

Neologisms: ID, convenience stores;

Nonce-words: too-thin face;

Slang and jargon: mill's dragon-breath; I had to do was fork over the price;

Vulgar words: what the hell; fucking thing; Fuck me sideways; Balls;

Abbreviations: FFA;

Proper names: New York; Everest; Yellow Card Man; whoopie pie; Titus Chevron; Dallas; Lisbon Falls; Main Street; Sunliner; Kennebec Fruit; Ford.

Having analyzed an extract from Stephen King's work, we were able to conclude that the author uses such figures of speech as metaphors and irony the most. There is also a lot of colloquial vocabulary in his work, especially slang and vulgarities. We also found a lot of proper names related to America and the life of Americans in the 60s of the 20th century, which can be a great challenge for a translator.

CHAPTER 2

REALIAS IN FICTIONAL DISCOURSE: TRANSLATION OPTIONS (BASED ON S. KING'S NOVELS)

2.1 Realias in Stephen King's books

Stephen King is an American writer whose work has become popular in many countries. His books in the horror genre have brought him a worldwide recognition — however, he does not write typical horror stories. His peculiarity lies in the fact that all his characters, no matter whether they are main or secondary, are profound and thoughtful. His characters are scary not only because they have scary appearance — they also have scary thoughts and provoke scary thoughts in all other characters, which leads to corresponding actions and reactions. Stephen King has a good understanding of human problems and experiences. Thanks to all of the above, King's works have received more than 320 film adaptations.

But the mastery of horror writing is not the only thing that makes the writer's style interesting. After analysing such works as *11/22/63*, *The Shining*, *The Stand*, *Revival*, *Dumakey*, *Desperation* and *Pet Samatary*, we noticed that King's works are full of realias, thanks to which he conveys the atmosphere of life in America in a very detailed way. Moreover, these realias often relate to America in both the 21st and 20th centuries. The realias were used especially vividly in «*11/22/63*», where the protagonist, a school teacher, travelled through time using a portal: from 2011 to 1959, right before John F. Kennedy, then President of the United States, was assassinated.

In the novel «*Pet Samatary*» we can also see many realias of 20th century America, but the reason is not necessarily that the author wanted to transfer the protagonist to those times, but because the author wrote his novel in 1983, so his character lived in all those realias that most likely existed in the writer's own life.

The analysed works revealed a large number of onomastic realias: names of holidays that exist only in America (Columbus day, Thanksgiving, Memorial day); car brands (Lincoln, Buick, Ford); names of lakes and geysers (toponyms) found in America (Long Lake, Old Faithful), and in the book *11/22/63*, the characters also

used the nickname Dubya (an anthroponym), which was jokingly used to refer to George Bush. Also, based on the division of realias proposed by other researchers, onomastic realias can be divided into other groups, which, in our opinion, will contribute to greater detail. In the following, we will divide the realias into the groups proposed by O. Denti.

The following realias can be attributed to the group «geography»: Long Lake, Old Faithful, mesquite, loon, Corn Belt, Deathwatch, fisher. The realias belonging to this category make up **14 percent**.

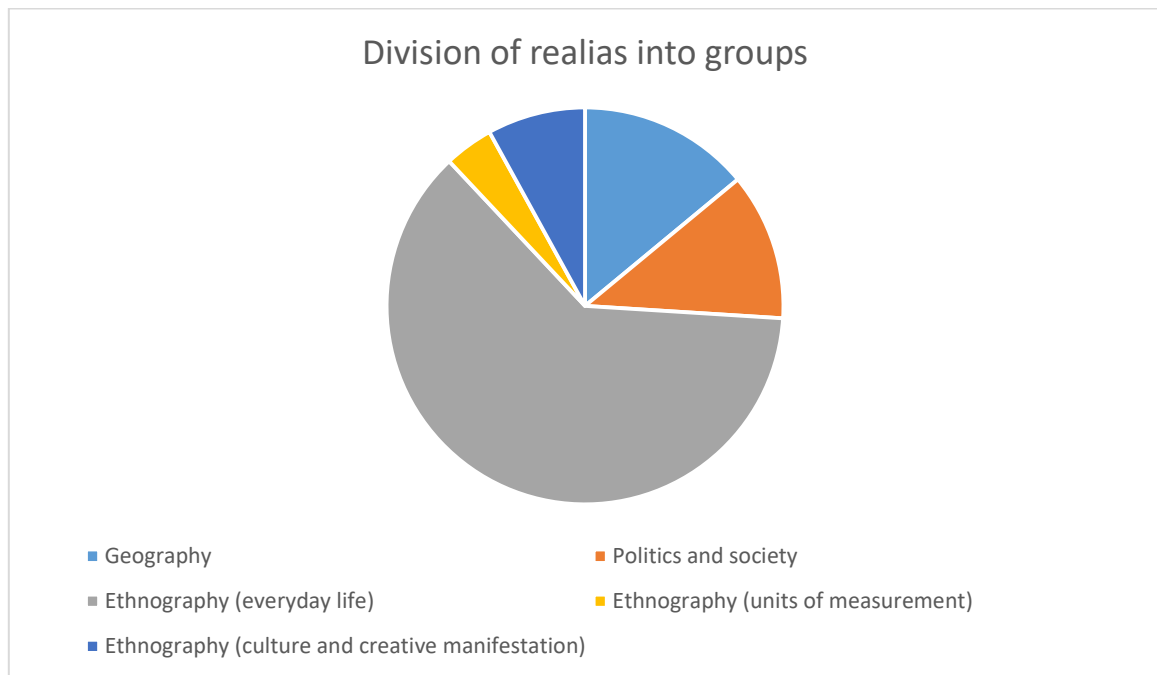
The group «politics and society» includes the words: Dubya, House of Representatives, mackerel snappers, Unitarian Universalists, Purple heart, candy-striper. This group makes up **12 percent**.

The largest number of realias belongs to the group «ethnography»: Pep Club, chinos, Columbus Day, zoot suit, lineman, quarterback, poodle skirt, jitterbug, saltbox, dime, nickel, Ivy League, banana split, Labour Day, fedora, «Chat 'n Chew», drive-in, roadhouse, graham cracker, minstrel show, dunce cap, July Fourth, turtle-waxed, loafers, toboggan, South Side Chili, slacks, racquetball, cribbage, Boot Hill, whoopie pie, bootlegging, junior years, table talk pies, TV dinner, tailback. This amounts to **74 percent**.

To be more precise, the group ethnography can also be divided into: daily life (including food, clothing, sports, holidays, etc.), units of measurement (money, time) and culture and creative manifestations (dance, music). According to this, the subgroup «everyday life» includes 31 words, which is **62 percent**, the category «units of measurement» includes 2 words, which is **4 percent**, and the subgroup «culture and creative manifestations» includes 4 words, which is **8 percent**.

The results of the calculations are presented in the Chart 2.1:

Chart 2.1



It is worth noting that despite the fact that the realias in Stephen King's books are mainly related to America, the writer also uses words that describe the culture of other nations, for example, hornpipe, which is a dance that has been performed for many centuries in Great Britain and Ireland.

In this paper translations by O. Krasiuk («11/22/63», «The Shining»), H. Yanovska and S. Krykun («The Stand»), O. Liubenko («Revival»), A. Pityk and K. Hrytsaychuk («Pet Samatary») are used. However, examples of translations by V. Polyakov («Pet Samatary») and I. Andrusiak («The Shining») will also be demonstrated. The latter two translators were accused of using machine translation from Russian into Ukrainian.

2.2 Translating realias by means of transcoding

Transcoding was frequently used by translators of Stephen King's books. Moreover, during the analysis of the realias, all four subtypes of transcoding were identified.

2.2.1. Translating realias by means of transliteration

(1) *Cocked back on his head was a filthy fedora that looked straight out of a 1950s film noir, the kind where all the women have big bazonkas and all the men talk fast around the cigarettes stuck in the corners of their mouths* (11/22/63: 44) — *Зсунутий на потилицю, на його голові сидів капелюх-федора, немов щойно з 1950-х, з якогось фільму в стилі нуар того типу, де всі жінки мають великі «бальони», а всі чоловіки швидко балакають, жуючи затиснуті в зубах сигарети.*

Fedora is a type of felt hat that was widely worn in America in the first half of the 20th century. The type of hat itself remains quite popular even nowadays, for instance, the well-known singer Michael Jackson used to wear it. Nevertheless, the Ukrainian reader hears this word much less often in his or her everyday life, so translator O. Krasiuk decided to apply a descriptive translation in combination with transliteration, having added the word «капелюх». In the rest of the book, however, the translator uses the word «федора» only.

(2) *The actors, the crew, the Pep Club girls who did the publicity, and all the people who are planning to come in for the show, some of them from ranches fifty miles out.* — *Актори, технічна група, дівчата з Пеп-клубу, котрі займалися рекламою, і всі люди, що збираються побачити виставу, дехто з них приїдуть зі своїх ранчо за п'ятдесят миль звідси* (11/22/63: 383).

The Pep Club is a school organisation set up to boost student spirit, encourage sports and decorate and organise various school events. The word «пеп» itself means «vigour, to cheer». Calquing would be inappropriate in this case, and there are no similar self-organisations in most Ukrainian schools. The context and the words «клуб» and «займалися рекламою» make it possible to guess what the girls' activities are, but the translator provides additional explanations at the bottom of the page.

2.2.2. Translating realias by means of transcription

(3) *Coach Borman had two pies, and his aim was deadly: he got both his quarterback and his star defenseman* (11/22/63: 497) — *Тренеру Борману*

дісталось два торти, а прицільність він мав убивчу: попав і в квотербека свого, і в зірку лінії захисту.

As we shall see in other examples in our research, the writer often mentions sports, especially baseball and American football, in his various pieces. The author is apparently a fan, and it is not hardly surprising – the latter is considered a national sport in the United States. Nevertheless, American football is watched and played in numerous countries around the world, but it is in the United States that it is of particular importance. The quarterback is one of the most important players in the game because he is the one responsible for the offence and can lead the team to victory. In this instance, the method of transcription is the best option because, firstly, this translation of this sports realia is quite common among other translators, and secondly, other methods can significantly distort the form of the word or simply not be appropriate, such as the method of calquing.

(3) *Con was then a junior and a starting tailback for the Gates Falls Gators (R: 296).* – *Кон учився в останньому класі й був тейлбеком у команді «Алігатори Гейтс-Фолз».*

This example confirms the fact that Stephen King uses many realias that relate to sports in his works: the realia «tailback» is found in «Revival», while the previous two realias are found in «11/22/63». A tailback is a player in American football who locks down the offence. It is worth noting that «quarterback», «lineman», and «tailback» in the source language are compound nouns consisting of two words that together carry meaning and describe the role of a player in football. Descriptive translation, however, would only confuse the Ukrainian reader, so along with transcription, both translators – O. Krasiuk and O. Liubenko – used footnotes, which are discussed further in this section.

(4) *So he was reduced to calling his best lineman Clark Gable (11/22/63: 381).* – *Отже, йому залишалось кликати свого найкращого лайнмена Кларком Гейблом.*

In the above example, there is also the name of an American football player. A lineman is someone who plays directly on the line, and he or she can either attack or

defend. The translation «лінійний гравець» could also have been appropriate, as it would have conveyed the meaning of the realia well, but the translator decided to adhere to one translation method when dealing with sport realias.

(5) *Never would. They do business with me because I own half this town's motor courts, both downtown movie theaters and the drive-in, one of the banks, and all of the pawnshops in eastern and central Maine (11/22/63: 208). — І не збираюся. Вони ведуть зі мною бізнес, бо я володію половиною довколишніх кемпінгів, обома міськими кінотеатрами і драйв-іном, одним із банків і всіма ломбардами у східному й центральному Мейні.*

A drive-in is an establishment that is specially designed to serve people in their cars. In the book 11/22/63, a drive-in is mentioned as a cafe and a cinema where people could watch films without having to leave their cars. Such establishments were especially popular in 20th century America and have been repeatedly depicted in movies and books. It should be noted that although the form of the original word is preserved in the target language, including the hyphenation in the translation, the Ukrainian version of the word can be inflected and therefore have an ending.

(6) *Hank Williams is one of the best. I like roadhouse music. — Генк Вільямс — то один із найкращих. Люблю роудгаус (TST: 227).*

Roadhouse is a combination of blues, country and classic rock, which is common in Texas. The translation omitted the word «music», instead the translator added footnotes. In the original (in the second volume of the book «The Stand»), the word «music» is added to this realia, which helps the readers to understand that it is a genre of music. This is especially important for English-speaking readership, as the word «roadhouse» appears in the first volume of the book, but in the sense of a cafe located by the road: (7) *A mile or so from a roadhouse on Main St. Zack's Place. — За милю від забігайлівки на Головній вул., «У Зака» зветься.* In this case, however, the translators did not use transcription, nor did they use a descriptive translation — instead, they used the Ukrainian equivalent, which, however, does not express the additional meaning that the establishment is located near the road. This method contributed to domestication in the target language, and it may be beneficial

for the Ukrainian reader, who will be better able to understand the text, which already contains many American realias.

(8) *So only the three of them ate Louis's famous South Side Chilli that night; Gage reclined on the living-room sofa, feverish and apathetic, drinking a bottle filled with lukewarm chicken-broth and watching a cartoon show on TV. — Тож тільки трьом з них вдалося скуштувати фірмову страву Луїса — «Чилі з Саутсайту». Гейдж розлігся на дивані у вітальні і дивився мультики по телевізору (PS: 168).*

South Side Chilli is a meal that was particularly popular in one of the neighbourhoods of Chicago. It was prepared using beans and beef and served with a hot pepper sauce. For Americans, the dish is quite well known, while in Ukraine chilli is cooked not often. Therefore, translators A. Pityk and K. Hrytsaychuk added the word «страва» to their translation. They also used the transformations of transposition and addition to show which region this version of the dish came from. In another translation made in 2015, in which V. Polyakov used a Russian translation as a source and applied machine translation, which is completely unacceptable for a translator.

(9) *Steve Masterton called around nine-thirty and asked if Louis would like to come up to the University and play some racquetball—the place was deserted, he said gleefully, and they could play the whole goddam day if they wanted to (PS: 139). — Стів Мастертон зателефонував близько дев'ятої тридцять і запитав, чи не хотів би Луїс приїхати в університет пограти в рокетбол. «Корт сьогодні вільний, тож можна буде грати, — радісно заявив він, — з ранку і до вечора!»*

In this example, it cannot be concluded that the translators used transcription alone, as the letter «o» appears in the translation in the part «рокет-». The name of the sport in the original text is quite logical — it is a combination of the words «racquet» and «ball». The translators might have decided that the Ukrainian reader would associate «ракет-» with the word «ракета». Nevertheless, the word «court» appears in the following sentence, which makes it quite clear that this is a reference to a sport where racquets are used. The realia itself denotes a sport that resembles

squash because of its rules — opponents need to hit the ball off the wall. In 1955, racquetball was included in the Pan American Games.

In V. Polyakov's translation, the word «теніс» was used, which is a hyponymic method of translating the realia. Although this is an acceptable option, this type of sport appears repeatedly throughout the book, so such a neglect of realia would not be appropriate.

(10) *He felt a small chill and thought: Boot Hill for animals. I'm not sure I really like it (PS: 56). — Рантом Луїсові стало зимно від думки: «Це ж як Бут-Хілл, тільки для тварин! Ой, не подобається мені це».*

Boot Hill is the name given to cemeteries that appeared in the 19th and 20th centuries in the Western part of the United States. The meaning of the name suggests that many cowboys did not die from natural causes in those days, and were therefore fully clothed and wearing boots when they died. The author implies that the animals buried in the pet cemetery did not die of natural causes — in most cases, they were hit by cars. The translators used a hyphenation for the name of the place, which is more common for two-word proper names in Ukrainian. In the machine translation, the name of the cemetery was translated with the help of the same translation method.

(11) *It came with Mesquite Fries and a Rodeo Thickshake—your choice of vanilla, chocolate, or strawberry. — До нього подавали смажену картоплю «Мескит» та шейк на солодовому молоці «Родео» (на вибір: ванільний, шоколадний або полуничний) (PS: 361).*

Mesquite is a plant that is found in the southern part of America and has quite a few varieties. Flour can be made from mesquite, which has a sweet aroma and flavour, and is often added to a variety of dishes. In this example, the translators put the realia in quotation marks, which may give the impression that it is only the name of a dish. However, in the works of Stephen King, one can often encounter this name of a plant, for instance, in the book «Desperation»: (12) *...the speed-limit sign had already faded into a mottled background of sand, mesquite, and dull brown foothills (De: 2).* In this sentence, the mesquite is clearly a plant that represents the

surrounding landscape, which is typical for the area described in the book, as the realia appears repeatedly in the novel.

The translators used the procedure of transcription, but for some reason the letter «i» was written instead of the letter «и», although the transcription of the word looks like this: ['meski:t].

(13) *I found a dime, dropped it in the slot, and it went right through to the coin return.* – Я знайшов дайм і штовхнув його в щілину, але той одразу ж випав у лоток повернення монет (11/22/63: 142).

A dime is a coin that was previously used in the United States. The coin was worth 10 cents. The dime has not been used in America since 1965. The use of realias that denote monetary units recreates the special atmosphere of the 60s of the 20th century in the United States. Translation by means of transcription is considered official, so it is not surprising that O. Krasiuk used this option.

(14) *Usually it's five cents extra, but on Tuesdays I reduce the price to a nickel.* – Зазвичай це коштує ще п'ять центів, але щовівторка я знижую ціну до нікелю (11/22/63: 131).

Нікель – це монета коштом 5 центів. Вона в ужитку в Америці з 1866 року і використовується й по сьогоднішній день.

(15) *'Come on over tomorrow night and tell me how it went, if you get the chance,' Jud said. "I'll whop you at cribbage."* — Приходь завтра ввечері, розкажеш, як минув день у коледжі! — запросив Джад. — Я поб'ю тебе в крібідж (PS: 58)!

Крібідж – це поширена в США та Англії гра, в якій використовуються карти та спеціальна гральна дошка. Хоч в мові-джерелі слово пишеться через літеру «a» в другому складі, однак вимовляється воно через звук «і», тож цілком логічно, що перекладачі використали транскрипцію.

(16) *She nodded her head almost imperceptibly at Shirley Hammet, who was still muttering and eating graham crackers.* – Вона ледь помітно кивнула на Ширлі Геммет, яка й досі бубнила та їла грем-крекери (TST: 15).

Graham crackers are snacks made with coarse-ground graham flour. The latter is named after Sylvester Graham, who attempted to encourage vegetarianism. Graham crackers can also come in different flavours: in the book, for example, the characters eat honey-flavoured ones. One of the variants of pronunciation of the word «graham» is [ˈgræm] and since it is a name, Krykun used the transcription, and the same goes for the word «cracker». However, it is worth noting that the translator wrote the name with the letter «Г».

2.2.3. Translating realias by means of mixed transcoding

(17) *And work out hand signals for any other moves that go beyond the jitterbug two-step they do in the local soda shop. — I домовтєсь мїж собою про сигнали пальцями для кожного наступного руху, який перевищує складність той двоходовий джиттербаг, що його танцюють у місцевих закладах «води-морозиво» (11/22/63: 84).*

Jitterbug is a type of dance that was quite popular in America in the first half of the 20th century. It implies the performance of very fast and abrupt movements, and the name itself comes from the word «jitter», which means «to shake». For a better understanding of the realia in the context, the translator used a transformation of concretisation when he translated the word «do» as «танцюють». This sentence also has another interesting realia — soda shop. O. Krasiuk used descriptive translation to explain what is sold in such a shop. These stores often have vibrant interiors, which is why they are often recreated in films and TV series set in the USA in the 20th century. Також письменник неодноразово в цьому художньому творі викоистовував дану реалію, проте в якості дієслова: (18) *The dance started as most of them do in the early sixties, just the girls jitterbugging with the girls. — Танці розпочалися, як і більшість їх починалися в ранніх шістдесятих, з того, що дівчата засмикалися з дівчатами (11/22/63: 433).* In the original sentence, the author used the participle, whereas the translator used the generalisation, which helped him to accurately convey the way the dancers move, although the original form of the realia was not preserved.

(19) *He danced. His feet, clad in the lashed and bulging Keds, bumped up and down on the highway in a drunken sort of hornpipe. — Він танцював. Він вимахував ногами в подертих, бугристих кедах, виписуючи на дорозі щось на кшталт п'яного горнпайпу (TST: 31).*

Hornpipe is a type of dance that originated in the 17th century in Ireland and Great Britain and is considered to be a folk dance. The movements that the dancers perform with their feet resemble tap dancing, while the position of their arms resembles our hopak. The translator has used transcription for the «-pipe» part and transliteration for the word «horn», as the word is pronounced in English with the following tense: [ˈhɔːnpaɪp].

(20) *And in 1902 Abigail had played her guitar at the Grange Hall, and not in the minstrel show, either; she had played in the white folks' talent show at the end of the year.- А ще в 1902 році Ебігейл грала на гітарі в залі для засідань спілки, і не просто як акторка менестрель-шоу, а нарівні з білими брала участь у концерті місцевих талантів, який проводили наприкінці року (TST: 369).*

The minstrel show is a form of theatre founded in the 19th century in America. The concept of this show was to make fun of black people by using blackface, a way of mocking them whereby white people painted their skin black and played «comic» situations and sketches related to generic jokes about black people, who at that time had no rights in the United States. In the 20th century, minstrel shows began to lose their popularity due to the adoption of new laws and the beginning of the fight for the rights of people of colour. At that time, these shows began to be partially replaced by vaudeville, a type of comedy that originated in France. However, not all states in America were happy about the improvement in the situation of black people, so in many of them minstrel shows continued to exist.

The word «show» was transcribed, while «minstrel» was partially transliterated, but not from English, but most likely from French, in which it is spelt as follows: «ménestrier».

2.2.4. Translating realias by means of adaptive transcoding

(21) *He had the same my-balls-are-bigger-than-yours complex that Dubya showed off when he stood in front of the cameras and said ‘Bring it on.’ — Він мав той самий комплекс мої-яйця-більші-за-ваші, який потім продемонстрував і Дюбель, оголосивши перед камерами: «Ну мо, постарайтесь» (11/22/63: 38).*

Dubya is the nickname of George Walker Bush, the 43rd President of the United States. The politician was also the 46th governor of Texas between 1995 and 2000. The origin of his nickname comes from Texas: George Walker Bush belongs to the Bush family and in order not to be confused with his father, George Herbert Walker Bush, he was called by one letter of his initials — «w», also called «double-u». However, the people of Texas, as well as Bush himself, pronounced this letter differently, so it sounded like «dubya».

Nevertheless, the way the realia was translated is quite ambiguous. The translator had no sources to rely on when translating, as this nickname was not used anywhere outside of America, so there was no standardised version. By using transcoding, Krasiuk did not evoke any associations or hints as to why the president was given this nickname. On the other hand, the Ukrainian reader does not need to delve so deeply into the origin and meaning of the realia. Therefore, we can assume that the translator has succeeded in adjusting the realia to the target language. If the realia was transcribed, it would be quite difficult to read. One problem may arise, however: many people may know the word «ДЮБЕЛЬ» as an object used to fasten nails, screws, etc. This could cause the reader to have the wrong associations.

(22) *Or you could change something—order a banana split instead of a root beer, say—and the rest of the conversation would go a different way. — Або ти можеш щось змінити – замовити замість кореневого пива, скажімо, банановий спліт – і решта вашої розмови піде в іншому напрямку (11/22/63: 61).*

Banana split is a popular American dessert. In order to make it, a banana is cut in half and ice cream scoops are placed inside, and the top is covered with syrups, chocolate, cream, etc. The translator used an adaptive transcoding for the word «banana», adding the typical ending «-ий» for adjectives in Ukrainian. The word

«split» was transliterated. Since the names of dishes are usually transliterated or transcribed to preserve the uniqueness of the word, this is completely appropriate in this example.

There is another interesting realia in this sentence — root beer. The realia refers to a drink made from the sassafras root. Root beer is mainly drunk in North America and can be either alcoholic or non-alcoholic (carbonated). Krasiuk used calquing here, although the variant «рутбїр» is also possible.

(23) *She was dressed in expensive-looking gray-green slacks and a silk of-the-shoulder peasant blouse.* – *Одягнена в дорогі з вигляду сіро-зелені слакси та шовкову «селянську» блузку з широким вирізом* (TST: 213).

Slacks are a type of loose-fitting trousers that are narrower at the bottom and are a more formal garment. The translator used partial transliteration and also the ending «-и» to indicate the plural form. There are many ways to translate this realia, and Americans themselves perceive slacks as simple cotton trousers. We will look at other options in the following subsections.

(24) *There had been rumors, Jack recalled, that some of the means employed by Derwent to keep his head above water were less than savory. Involvement with bootlegging.* – *Ходила погolosка, як пригадалося Джеку, ніби деякі з засобів, що їх застосовував Дервент, аби тримати голову над водою, були більші ніж сумнівними. Участь в бутлегерстві* (TS: 236)

Originally, bootlegging referred to the illegal distribution of alcohol during the Prohibition period in the first half of the 20th century in America. Subsequently, the term expanded to refer to the smuggling of not only alcoholic beverages, but also other prohibited items, i.e. contraband. One of the variants of the word's origin is that back in the 19th century, smugglers used to carry alcohol in their boots. The realia itself, while not applicable to Ukrainians, is better understood than the previous American realias discussed in this study. Krasiuk used the transcription and adapted the ending of the realia, which is more typical for the Ukrainian language.

Androsiuk, who was accused in 2010 of using machine translation from Russian language, has the following translation of this realia: (25) *Джек згадав:*

ходили чутки, що для того, аби не піти під воду з головою, Дервент удався до, м'яко кажучи, не вельми законних способів. Він був замішаний у незаконній торгівлі спиртним. A descriptive translation was used here, which has proved to be quite accurate.

(26) *He had been a fine player, making All-Conference in his junior and senior years... — Він був добрим гравцем, котрий і в свої юніорські, і в старші роки за опитуваннями тренерів потрапляв до складу уявної команди «зірок»...* (TS: 166)

This realia is related to the American education system, namely school education. Children in the United States attend school for 12 years, i.e. there are 12 grades. Grades 9 to 12 have their own names: 9th grade — freshman, 10th — sophomore, 11th — junior, 12th — senior. In this sentence the author talks about the 11th and 12th grades of an American school, respectively. The word «юніор» is relatively common in Ukraine, so the reader may at least have an association with school. Since children in Ukraine study for 11 years and the 10th and 11th grades are called «старша школа» here, perhaps this translation option would also be appropriate.

In Androsiuk's translation we see the following: (27) *Грав він добре; і в молодших, і в старших класах був «Найкращим у спортивній асоціації»*. Ukrainian readership associates «молодші класи» with primary school, which is completely inconsistent with what the writer wanted to say.

(28) *Then the final act, day after tomorrow. Funeral at the Unitarian Universalist Church in Osprey. — А післязавтра фінальний акт. Похорон у церкві унітаріїв-універсалістів в містечку Оспрей (D: 137).*

Unitarian Universalism is a religious movement whose meaning is a person's search for a personal faith that can be inspired by other religions, not just Christianity. Unitarian Universalists believe that one cannot find answers to all questions in only one religion, and even atheists can join the Church of the Unitarian Universalists. The religion emerged in America as a result of the unification of the American Unitarian Association and the Universalist Church of America. This realia

is translated with the help of adaptive transcoding, and the realia sounds quite natural in the target language.

2.3. Translating realias by means of calquing

(29) *Skirts flew; feet flashed; football players (now dressed in zoot suits and stingy-brim hats) spun limber girls.* – *Спіднички злітали, мелькали ступні; футболісти (тепер одягнені в зут-костюми і в капелюхах з мізерними крисами) крутили гнучких дівчат* (11/22/63: 496).

Zoot suits are a type of men's clothing that African Americans started wearing in their comedy shows in the early 20th century. It was later adopted by Americans of different origins: Italians, Japanese, Mexicans, etc. The trousers in zoot suits have a high waist, long jackets that are loose and have padded shoulders, and «zoot suiters» often wore hats. Zoot suits were also worn by representatives of various American subcultures.

The word «zoot» has been translated by means of transcription, and the whole realia has been translated by means of calquing. It would be difficult to translate this realia descriptively, so calquing combined with a footnote is the best option.

(30) *I enjoyed the students—boys with flattop crewcuts, girls with ponytails and shin-length poodle skirts—although I was painfully aware...* – *Мені подобалися учні — хлопці з пласкими стрижками, дівчата з волоссям, зав'язаним у хвостики і в пудельних спідницях до середини литок, — хоча боляче було усвідомлювати...* (11/22/62: 340)

The poodle skirt was invented by Juli Lynne Charlot. The skirt gained great popularity in America because it was easy to make with your own hands: to do this one needed felt, and a circle was cut in the centre of the fabric. That means there were no seams in this skirt at all. Later, appliqués began to be added to the skirt when the skirt became more widely made and worn, and as a result, the girl even opened her own production.

The word «poodle» was transcoded and adapted to the Ukrainian language as an adjective. Also, the variant «спідниці з пуделями» could have been appropriate,

as in this case the reader is unlikely to have additional questions and misunderstanding.

(31) *Ozzie was wearing khaki pants and a button-down Ivy League shirt that was all frayed around the collar. – Оззі був у штанах хакі і в сорочці «Лігу плюща» на гудзиках до самого низу, але з геть витертим коміром (11/22/63: 82).*

The Ivy League is the name given to eight of the most prestigious and elite universities located in seven states in the northeastern United States. The most popular Ivy League universities are Harvard University, Yale University and Columbia University. Young people from all over the world want to enter these educational institutions, so the selection process is very strict, but they also offer a huge amount of materials in their libraries, as well as high quality education. The Ivy League can be considered a brand in its own right in America, so it's no surprise that a character in the book who clearly didn't study there wears such a shirt. The name itself most likely comes from the tradition of students planting ivy on campus, so universities had such a natural decoration on their walls. Since the origin of the name literally refers to the plant «ivy», it is quite logical to use the method of calquing when translating.

(32) *I think it's as much a freak of nature as Old Faithful, or that weird balancing rock they've got in western Australia, or a river that runs backward at certain phases of the moon. — Гадаю, це якесь природне диво, скажімо, як той Старий Вірний, або чудернацька балансуєча скеля на заході Австралії, або та ріка, що у відповідні фази місяця починає текти в зворотному напрямку (11/22/63: 71).*

The context provided by this sentence suggests that Old Faithful is some kind of quirky natural phenomenon. Since the book character provides additional information about the location «in western Australia» to describe the «weird balancing rock», the Ukrainian reader can also guess that Old Faithful is an American realia that does not require further explanation to the character's interlocutor. Indeed, Old Faithful is the most popular geyser in America, located in Yellowstone National

Park. In the 20th century, the geyser erupted approximately every 80 minutes (nowadays it is less frequent) and its eruption could be predicted with high accuracy in 90 per cent of cases, which is why this natural phenomenon got such a telling name. The name could be transcribed, but the calquing captures the ridiculousness of the original name.

(33) *But he also saw that Gary Sites was handing him something more than a chance at survival: Gary was giving him a chance to prosper with the rest of the corn belt.* – *Однак Джон Фрімантл розумів, що Гері Сайтс дав йому децю більше за шанс на виживання — можливість процвітання разом з усім Кукурудзяним поясом* (TST: 369).

In the United States, there is a tradition of dividing states into «belts». Therefore, in addition to the Corn Belt, there is also the Sun Belt, the Snow Belt, etc. The Corn Belt includes 8 states: Wisconsin, Michigan, Illinois, Missouri, Iowa, Ohio, Indiana and Minnesota. Since the end of the 19th century, the Corn Belt has produced the largest percentage of corn in the United States. The author often mentions corn in the book: corn chips, corn fields, etc. Therefore, this realia will not cause any particular questions for the readership, besides, the translators made a footnote at the bottom of the page.

(34) *(and not to that baldheaded old fart in Rome—Mother Abigail had been a Methodist all her life, and she was damned proud of not having any truck with those mackerel-snapping Catholics)* – *(а не той старий лисий пердун із Рима: Ебітейл усе життя була методисткою й страшенно пишалася, що ніколи не зналася з тими християнськими рибожерами)* (TST: 416).

Mackerel-snappers is an insulting nickname given to Catholics in America in the late 19th century. The name is related to the fact that Catholics would eat only fish on Fridays instead of game and meat. Actually, mackerel is translated as «скумбрія», and snapper is a perch-like fish. In their footnotes, the translators provide a literal and rather specific translation — «хряцальники скумбрії». The translators, however, decided to generalise this translation slightly, having created the word «рибожери», which perfectly conveys the meaning of the nickname. In

addition to calquing, compression and hyponymic translation methods were also used, as well as a transformation — grammatical substitution (in the source language, a gerund was applied to the realia, and in the target language the realia became a noun).

(35) *His voice called to her in all the sounds that had ever frightened her—spoken soft, it was the tick of a deathwatch beetle under the stairs... – Його голос звертався до неї всіма звуками, які її будь-коли лякали: коли він говорив тихо — цокав годинник смерті під сходами... (TST: 367)*

Deathwatch is an intriguing name for a woodboring beetle that lays its eggs most frequently in old wooden buildings, more specifically in the cracks between the boards, and is most commonly found in America and the United Kingdom. The name of the beetle is associated with the sound it makes to attract a mate. The sound is similar to the ticking of a clock. And while this fact can explain the second part of the word, the first part «death» refers to something else: people used to believe that if they heard the ticking of a deathwatch, it was a harbinger of the patient's death. The word «deathwatch» is also mentioned in another sense in this work by Stephen King: (36) *He heard low voices behind him, the deathwatch around her bed. – Він чув позаду притишені голоси — люди прийшли чувати біля її ліжка (TST: 363).* Here, the word «deathwatch» is no longer a realia, but rather a reference to a vigil or a watch over the dying. Since there is no direct equivalent in Ukrainian language, the translators managed to cope with the task by using the transformation of modulation and morphological substitution.

(37) *A thunderstorm had ripped a branch from a tree and it had knocked the gigantic plastic Dairy Treet sign into the ice cream stand's parking lot, where it lay on its side like a pallid duncesap. – Вітер відламав від дерева гілляку, і вона збила велетенську пластикову вивіску з будівлі «Молочних нямок» просто на стоянку біля ятки з морозивом — там вона й лежала на боці, наче потовчений ковпак неука (TST: 349).*

Duncesap was a cap made of paper that was worn by students who regularly received poor grades in written assignments or simply made a lot of mistakes. The

word «dunce» was usually written on such caps, meaning an unintelligent person or a person with slow mental abilities. The translators chose the appropriate word for the translation, which reflects the meaning of realia, but at the same time is not too offensive.

(38) (*a car that could have been washed and Turtle-waxed, a league bowling practice, maybe just sitting around the TV and watching a boxing match with some friends*) – Їх цікавили нагальніші речі, ті, що були актуальними зараз (машина, яку треба помити, черепаховий віск, гра в боулінг чи прості посиденьки з друзями перед телеком) (PS: 208).

Turtle wax is an American company founded in 1941 in Chicago that specialized in the production of car wax and car cosmetics in general, whose task is to protect the car paint. The company's name should be associated with a turtle shell, which means reliable protection. In the sentence written in English, the writer made an adjective out of the company name, while the translators rendered the realia as a noun that denotes a type of wax.

In his book 11/22/63, Stephen King also uses this realia: (39) *The teenagers mowed lawns, delivered the Slimes Herald on bicycles, Turtle Waxed the family car, and listened (furtively) to Chuck Berry on transistor radios.* – Підлітки стригли траву, розвозили велосипедами «Грязь Геральд», глянсували сімейні автомобілі «Черепаховим воском» і слухали (потаї) Чака Беррі по транзисторних радіоприймачах (11/22/62: 352).

In this example, the realia functions as a verb, and Krasiuk translated it as a proper name and added the word «глянсували» because it is hardly possible to transform this realia into another part of speech in Ukrainian.

(40) “A TV dinner in each one,” Wendy said, and laughed weakly. – До кожної по одній телевечері, — кволо засміялася Венді (TS: 117).

TV dinner is a synonymous word for processed food that needs to be heated in an oven or a microwave. This name is more common among citizens of Canada and the United States. The word «TV» is associated with eating dinner while watching TV, which is a comfortable and convenient option. Krasiuk used compression and

calquing, which sounds quite natural, but without further explanation it is impossible to understand what exactly it means. In Andrusiak's translation, realia is absent altogether: — *У кожній можна приготувати такий обід, як по телевізору показують, — сказала Венді й непевно засміялася.*

This refers to ovens, and Wendy's character implies that you can put a frozen «TV dinner» in each oven. Andrusiak often ignores the translation of realias and prefers descriptive translation and domestication.

(41) *I remember just four years ago I had a job cookin at a boys' camp up in Maine on Long Lake. – Пам'ятаю, було це всього лиш чотири роки тому, я тоді собі знайшов місце кухаря в хлопчачом таборі на Довгому озері в штаті Мейн (TS: 135).*

Для перекладу цієї реалії Красюк застосував калькування замість транскодингу. Це найчастіший метод перекладу географічних власних назв (топонімів) після транскодингу (транслітерації та транскрипції). Андрусак переклав реалію таким самим чином: (42) *Пам'ятаю, усього чотири роки тому я працював кухарем у таборі для хлопчиків на Довгому озері, у Мені.*

(43) *“Where's my purple heart?” he asked, and displayed his finger. – Де моє «Пурпурове серце»? — перепитав він, виставляючи напоказ пальця (TS: 182).*

The Purple Heart is the name of an award given to American servicemen who have been killed or wounded in any military action since 1917. Since the shape and appearance of the award is heart-shaped, the name is corresponding. Andrusiak translated the realia in a similar way, although he used the word «пурпурний» rather than «пурпуровий»: (44) — *Де моє «Пурпурне серце»? — запитав Джек і продемонстрував палець.* The color purple does not have an unambiguous and precise definition, so it can be either a synonym for crimson or a shade of violet. Nevertheless, the form of the translated word is similar to the form of the word we see in the original text.

(45) *It was the start of a three-day weekend, because the Monday following was Columbus Day. – А поки що розпочався триденний вікенд, бо на наступний понеділок припадав День Колумба (11/22/62: 418).*

According to American history, Christopher Columbus discovered America in 1492, and in honor of this, Americans established a holiday — Columbus Day, which is celebrated with parades. In fact, the translator used not only calquing, but also adapted the name Columbus and applied transposition, since all holidays in Ukrainian that contain the word «день» have it at the beginning.

(46) *After Labor Day, a ten-cent root beer only costs a dime.* – *Після Дня праці десятицентове кореневе пиво коштує всього лиш якийсь дайм* (11/22/63: 52).

Labor Day is a national American holiday celebrated on the first Monday of September. It was established in the 19th century when American workers began to complain about their working conditions and fight to improve them, and this encouraged the US government to make some changes and establish such a holiday as a way of thanking the workers. The situation with translation is the same as in the previous example.

(47) *Ran for the U.S. House of Representatives later on, but he lost.* – *Балотувався в палату представників, але пролетів* (PS: 54).

The House of Representatives is the part of the United States Parliament responsible for creating and implementing federal laws whose impact extends to all states. Although the House of Representatives as a legislative body is found not only in America, it is not a familiar concept to Ukrainian readers. In addition to calquing, this example also uses differentiation when translating the word «house».

(48) *July Fourth on Mercedes Street was busy.* – *Четверте липня видалося жвавим на Мерседес-стріт* (11/22/62: 528).

The Fourth of July is one of the most recognized dates in history. The official name of the holiday is US Independence Day, but «Fourth of July» is used much more often, and even non-Americans are aware of this date. The translation of this realia is very simple, although the translator could have replaced the realia with «Independence Day,» but in a book where all the characters are Americans, no one has ever used this name for the holiday in the original text.

(49) *At nine, half an hour after he arrived, the two candy-stripers who would be working the nine-to-three shift came in.* – *О дев'ятій, через півгодини після приходу Луїса на роботу, в його кабінет завітали дві «карамельки», які прийшли на першу зміну (PS: 66).*

Candy-stripers is a nickname for girls who worked in hospitals as volunteers and most frequently helped nurses with various tasks. Their salaries were low and irregular, and they got the nickname because of their uniforms: red or pink with white stripes, resembling a candy. The translators applied calquing and compression, managing to use only one word, which is enough to create associations for the reader. Moreover, the translators put the realia in quotation marks so that the word would not be perceived literally. Поляков застосував генералізацію: (50) *О дев'ятій, через півгодини після приходу Луїса, прийшли дві медсестри, що працювали з дев'ятої до третьої.*

(51) *There's cheeses, canned milk, sweetened condensed milk, yeast, bakin soda, a whole bagful of those Table Talk pies, a few bunches of bananas that ain't even near to ripe yet.* – *Там сири, консервоване молоко, солодке згущене молоко, дріжджі, питна сода, повний мішок отих-там пиріжків «Застільні теревені», кілька кетягів бананів, яким, проте, далеко ще до дозрівання... (PS: 122)*

Table Talk Pies is the name of an American company founded in 1924 that produces pies with a huge variety of flavours. Pitik and Hrytsaychuk used the method of calquing, combining it with transposition, differentiation and morphological substitution. This meticulous work was worth it: the meaning of the realia is preserved and it sounds pleasant to the Ukrainian readers.

2.4. Translating realias by means of cultural equivalence

(52) *She saw more wild animals that morning than she had seen since the twenties: fox, coon, porcupine, fisher.* – *Того ранку вона зустріла більше диких тварин, ніж за всі роки починаючи від двадцятих: лисицю, єнота, дикобраза й ільку (TST: 375).*

The fisher is an animal found in North America. It is a member of the marten family. The name of the animal most likely comes from the French word «fichet», which means «ferret». Despite its name, fish is rarely included in the daily diet of the fisher. If translators had transcoded this American realia as «fisher,» the Ukrainian reader would most likely associate it with some kind of fish-catching animal. However, there is an equivalent in Ukrainian, so it is quite logical that it was used in the target language.

(53) *Except that, after gaining a lot of speed, the toboggan had wandered off-course and struck one of the Civil War cannons. – От тільки гринджоли, набравши швидкості, збилися з курсу і врізалися в гармату часів Громадянської війни (PS: 178).*

A toboggan is a sled that has no sides, so it is less safe than a conventional sled, and for this reason it was often used to transport cargo. Toboggan sleds were first used by Indians who lived in North America. «Гринджоли» have the same meaning, but this name was more common in Ukraine.

Interestingly enough, later in the book the translator transcoded this realia: (54) *He thought with alarm of the crazed fraternity boys and their toboggan. – Він зі страхом подумав про безголових хлопчаків на тобоганах (PS: 187).*

In his translation, Polyakov used a completely different realia for translation, calling such a sled a «bob.» The bob is used in the Olympic Games and is a specially constructed high-speed sled that most likely could not have been owned by average boys.

(55) *Louis believed it was the first time he had ever seen him in anything but loafers or green rubber boots. – Луїс подумав, що вперше бачить Джада в чомусь, окрім мокасинів чи зелених гумових чобіт (PS: 205-206).*

Loafers are a type of shoe that does not have laces or fasteners, has a round toe and a heel. Unlike loafers, moccasins, although similar in description, do not have a heel. In 2015, when this book was published in Ukrainian, the word «loafers» had not yet gained such popularity, so it was quite appropriate to use the equivalent that is more familiar to Ukrainian readership.

In his translation, Polyakov has avoided this realia altogether: (56) *Луїс вперше бачив його в чомусь, окрім зелених гумових чобіт.*

(57) *You may hear sounds like voices, but they are the loons down south toward Prospect. – Ти можеш почути звуки, схожі на голоси, але то кричать гагари далі на південь звідси (PS: 351).*

A loon is a bird that is common in North America. This sentence refers to the sounds made by these birds, which are quite frightening and loud. Polyakov has avoided this realia by using a generalised translation: (58) *Тобі можуть почутися голоси, однак це всього лише птахи, що летять на південь.*

2.5. Translating realias by means of descriptive translation

(59) *Kossuth was a hedge-lined street of old-fashioned New England saltbox houses. – По вулиці Кошута тягнулися живоплоти, за котрими стояли притаманні старій Новій Англії будинки-скрині (PS: 184).*

Saltbox houses were first built and popularised in New England and presented an interesting construction with one facade having two floors and the other one having one floor. The name was given to the houses because their shape resembled special boxes in which salt was stored. Although this fact is not clear in the translation, the translators tried to describe the house and what it looks like visually. The word «скриня» is associated with something compact, so perhaps this is what they were inspired by.

(60) *There was a snacks vending machine outside the men's privy, where ten cents bought me a cream-stuffed chocolate whoopie pie. – Біля чоловічого туалету там стояв торговельний автомат із перекускою, який взамін десяти центів видав мені шоколадне тістечко із кремовою начинкою (11/22/62: 264).*

A Whoopie Pie is not just a chocolate cake with a cream filling, it is the state treat of the state of Maine, which is also well sold throughout the United States. Perhaps, due to the overabundance of realias in the book, the translators decided to use descriptive translation with this particular realia. Nevertheless, given that the

characters often mention the state of Maine, it would be appropriate to use transcription and make a footnote in this case.

2.6. Translating realias by means of hyponymic translation

(61) *Rachel was deep in a litter of clothes when he came upstairs. Blouses on the beds, bras hung over the backs of chairs, slacks on hangers that had been hung over the doorknob.* – Коли Луїс піднявся нагору, Рейчел практично потонула в горах одягу. Блузки на ліжку, бюстгальтери на спинках крісел, штани на вішаках над дверима (PS: 390).

In this sentence, we encounter the word slacks once again. We have previously analysed the translation of this realia by means of transcoding, but in this translation the genitive substitution was used. The word «pants» is a hypernym, and «slacks» is a hyponym. Since Americans often use the word «slacks» to refer to trousers, this translation is quite appropriate. However, slacks are rather dressy and smart clothes, so the translation «брюки» would also be possible.

(62) *He was a beefy man with fluffy popcorn hair, white shirt, and dark green chinos.* – Він був м'язистим чоловіком з кошлатим, кольору попкорну волоссям, у білій сорочці й темно-зелених робочих штаних (С: 37).

Chinos are a type of trousers that have some similarities to the slacks that we have discussed in the previous sections, but there is still a slight difference: chinos are of a more relaxed style, they are made of lightweight materials and usually come in a wide range of colours, unlike slacks. However, this term is rarely heard in Ukraine, so the translator, thinking that this realia is not very important for the text, used a hyponymic translation, which does not distort the reader's understanding of the piece.

2.7. Translation strategies of realias: analyzing usage ratios

From Stephen King's 7 books, we have selected 50 of the most vivid and interesting realias that reflect popular phenomena and items unique to Americans. First of all, we managed to divide the selected realias into groups, based on the various works of scholars: 1) geography; 2) politics and society; 3) ethnography. The

ethnography group is also divided into: 1) everyday life; 2) units of measurement; 3) culture and creative manifestation. The results of the division into these groups are shown in *Table 2.1*:

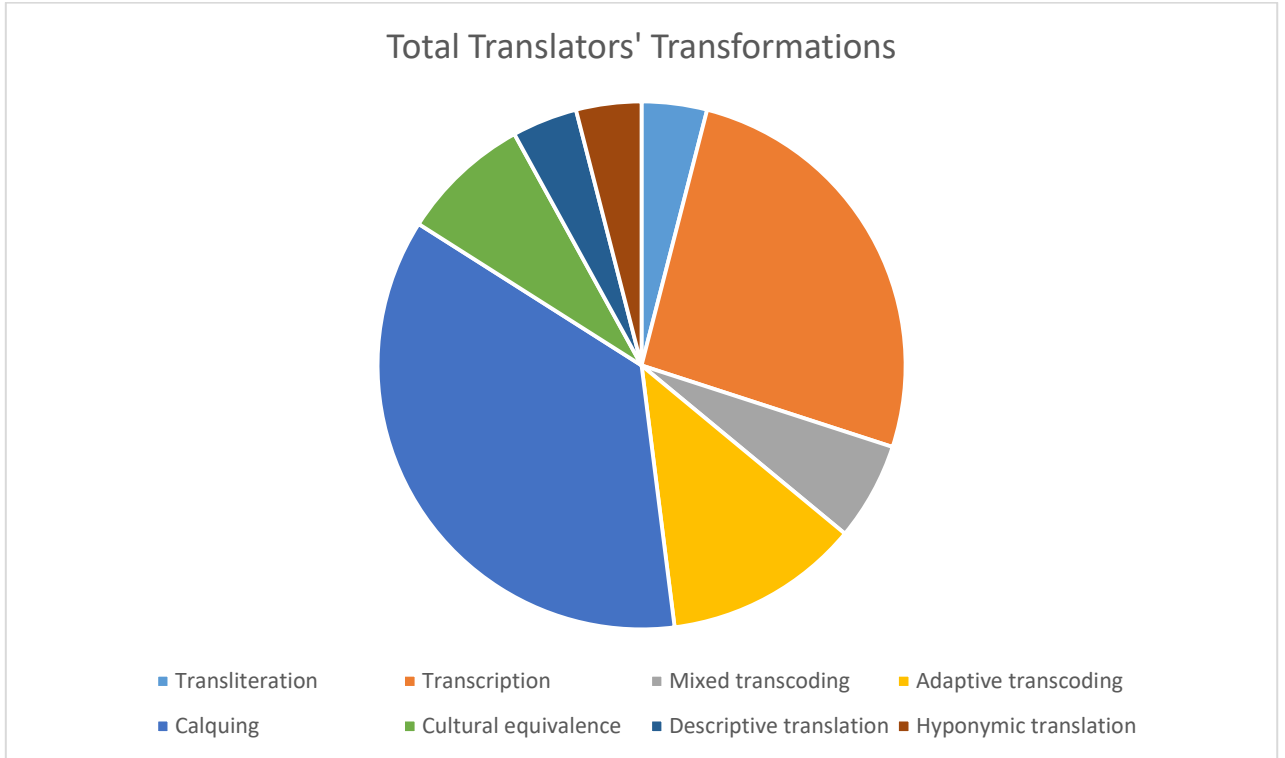
Table 2.1

Geography		14%
Politics and society		12%
Ethnography (74%)	Everyday life	62%
	Units of measurement	4%
	Culture and creative manifestation	8%

Among the translation procedures identified in the analysis of Ukrainian translations of the selected realias, we have identified: 1) transcoding (transliteration, transcription, mixed transcoding, adaptive transcoding); 2) calquing; 3) cultural equivalence; 4) descriptive translation; 5) hyponymic translation.

The number of realias translated by transcoding is 24 words, which amounts to 48 per cent. Of these, 2 realias were translated by means of transliteration (4 per cent), 13 by means of transcription (26 per cent), 3 by means of mixed transcoding (6 per cent), and 6 by means of adaptive transcoding (12 per cent). The number of realias translated using calquing totalled 18 words, which is 36 per cent. Four realias were translated using cultural equivalence, which represents 8 per cent. Descriptive translation was used to translate 2 realias, which amounts to 4 per cent, and the same results with hyponymic translation - 2 realias, which amounts to 4 per cent. The results of this analysis are presented in *Chart 2.1*:

Chart 2.2



CONCLUSIONS

Throughout the years of existence of their profession, translators have faced many problems and challenges during the translation process. To successfully overcome such obstacles, a translator must have a great deal of knowledge, feel the language and understand the world that the writer creates in his or her work, as well as the author's background, customs and culture of his or her people. The latter is especially important for a successful translation of realias and irrealias. In most instances, there is no equivalent to these words in any dictionary, so we have to use different translation procedures.

The concept of «realia» has been studied and is being studied by numerous domestic and foreign linguists, for example, R. Zorivchak, O. Kundzich, K. Zabrodska, V. Koptilov, W. von Humboldt, E. Tylor, Leech, A. Zahnitko, I. Bogdanova, P. Newmark, Leppihalme, etc.

The most interesting for the study were the perspectives of O. Denty, P. Newmark, and T. Kiyak. Denty identifies three groups of realias: 1) geography; 2) politics and society; 3) ethnography. Newmark considers the following types: ecology, material culture, social culture,

religious customs. Kiyak in his research talks about the following groups:

- nature;
- everyday life;
- social and political life;
- ethnographic and mythical realities;
- onomastic realities;
- symbols.

The translation of realias was studied by B. El Tahrawy, V. Manakin, R. Zorivchak, S. Myshko, Newmark, J. P. Vinay and J. Darbelnet, Aixelá, etc. The most comprehensive and thorough classification of translation methods was provided by Zorivchak and Newmark. Zorivchak identified 9 methods of translating realias: 1) transcription/transliteration (transcoding); 2) combined renomination; 3) hyperonymic renaming; 4) calques; 5) descriptive; 6) interlingual transposition at the

connotative level; 7) the method of simile; 8) finding a situational equivalent; 9) contextual interpretation of realias.

Newmark distinguished 11 procedures: 1) deletion; 2) couplet; 3) neutralisation; 4) naturalisation; 5) through-translation; 6) paraphrase; 7) classifier; 8) transference; 9) cultural equivalent; 10) componential analysis; 11) accepted standard translation.

In fact, many linguists have classifications that are similar in meaning, but each of them has chosen their own name for some methods, and has supplemented or contradicted the statements of their predecessors. Nevertheless, we have identified those translation procedures that are most often found in the conclusions of scholars:

- transliteration/transcription;
- calques;
- descriptive or explanatory translation;
- hyponymic translation;
- cultural adaptation/cultural equivalent;
- contextual translation.

The largest group of realias represented in this study is the group of "ethnography" (74%). It, in turn, is divided into groups: 1) everyday life (62%); 2) units of measurement (4%); 3) culture and creative manifestation (8%). Thus, the largest number of realias is related to the daily life of Americans, which helps to convey the atmosphere of American life in Stephen King's books. The geography group includes 14% of the presented realias, which inform the Ukrainian reader about natural phenomena and animals in America. The group "politics and society" includes 12% of realias that immerse the reader in various political movements, jokes and unrest in American society.

The 5 main translation procedures used by Ukrainian translators in their works were often combined with other transformations, such as transposition, grammatical substitution, and differentiation. Most of the combinations were found in the analysis of the calquing method. Transcoding is the most commonly used in Ukrainian translation. The number of realias translated using this method is 48%. However,

transcoding is divided into 4 subgroups: 1) transliteration (4%); 2) transcription (26%); 3) mixed transcoding (6%); 4) adaptive transcoding (12%). As can be seen, transcription was used most often when translating the presented realias, while transliteration was used the least. Calquing is the second most frequently used method, accounting for 36 per cent. Next is cultural equivalence, which accounts for 8 per cent. The same number of realias were translated using descriptive translation (4%) and hyponymic translation (4%).

It can be concluded that the best translation procedures for dealing with realias are transcoding and calquing. By using these methods, translators O. Krasiuk, H. Yanovska, S. Krykun, O. Liubenko, A. Pityk, and K. Hrytsaychuk succeeded in conveying the meaning of American realias in Stephen King's books. At the same time, the translators managed to preserve the connotative meanings. The translators also frequently used footnotes, which, as Newmark noted, are extremely useful tools for translating realias.

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ANNEX

English realia	Ukrainian translation	Translation method
Cocked back on his head was a filthy <u>fedora</u> that looked straight out of a 1950s film noir, the kind where all the women have big bazonkas and all the men talk fast around the cigarettes stuck in the corners of their mouths..	Зсунутий на потилицю, на його голові сидів <u>капелюх-федора</u> , немов щойно з 1950-х, з якогось фільму в стилі нуар того типу, де всі жінки мають великі «бальони», а всі чоловіки швидко балакають, жуючи затиснуті в зубах сигарети	Transliteration+addition
The actors, the crew, the <u>Pep Club</u> girls who did the publicity, and all the people who are planning to come in for the show, some of them from ranches fifty miles out.	Актори, технічна група, дівчата з <u>Пеп-клубу</u> , котрі займалися рекламою, і всі люди, що збираються побачити виставу, дехто з них приїдуть зі своїх ранчо за п'ятдесят миль звідси.	Transliteration
Coach Borman had two pies, and his aim was deadly: he got both his <u>quarterback</u> and his star defenseman.	Тренеру Борману дісталось два торти, а прицільність він мав убивчу: попав і в <u>квотербека</u> свого, і в зірку лінії захисту.	Trasncription
Con was then a junior and a starting <u>tailback</u> for the Gates Falls Gators.	Кон учився в останньому класі й був <u>тейлбеком</u> у команді «Алігатори Гейтс-Фолз».	Trasncription
So he was reduced to calling his best <u>lineman</u> Clark Gable.	Отже, йому залишалося кликати свого найкращого <u>лайнмена</u> Кларком Гейблом.	Transcription
Never would. They do business with me	І не збираюся. Вони ведуть зі мною бізнес,	Transcription

<p>because I own half this town's motor courts, both downtown movie theaters and the <u>drive-in</u>, one of the banks, and all of the pawnshops in eastern and central Maine.</p>	<p>бо я володію половиною довколишніх кемпінгів, обома міськими кінотеатрами і <u>драйвіном</u>, одним із банків і всіма ломбардами у східному й центральному Мейні.</p>	
<p>Hank Williams is one of the best. I like <u>roadhouse music</u>.</p>	<p>Генк Вільямс — то один із найкращих. Люблю <u>роудгаус</u>.</p>	Transcription+omission
<p>So only the three of them ate Louis's famous <u>South Side Chili</u> that night; Gage reclined on the living-room sofa, feverish and apathetic, drinking a bottle filled with lukewarm chicken-broth and watching a cartoon show on TV.</p>	<p>Тож тільки трьом з них вдалося скуштувати фірмову страву Луїса — <u>«Чилі з Саутсайту»</u>.</p>	Transcription+transposition
<p>Steve Masterton called around nine-thirty and asked if Louis would like to come up to the University and play some <u>racquetball</u>.</p>	<p>Стів Мастертон зателефонував близько дев'ятої тридцять і запитав, чи не хотів би Луїс приїхати в університет пограти в <u>рокетбол</u>.</p>	Transcription
<p>He felt a small chill and thought: <u>Boot Hill</u> for animals. I'm not sure I really like it.</p>	<p>Раптом Луїсові стало зимно від думки: «Це ж як <u>Бут-Хілл</u>, тільки для тварин! Ой, не подобається мені це».</p>	Transcription
<p>It came with <u>Mesquite Fries</u> and a Rodeo Thickshake—your choice of vanilla, chocolate, or strawberry.</p>	<p>До нього подавали смажену картоплю <u>«Мескит»</u> та шейк на солодовому молоці «Родео» (на вибір: ванільний, шоколадний або полуничний).</p>	Transcription

I found a <u>dime</u> , dropped it in the slot, and it went right through to the coin return.	Я знайшов <u>дайм</u> і штовхнув його в щілину, але той одразу ж випав у лоток повернення монет.	Transcription
Usually it's five cents extra, but on Tuesdays I reduce the price to a <u>nickel</u> .	Зазвичай це коштує ще п'ять центів, але щовівторка я знижую ціну до <u>нікелю</u> .	Transcription
'Come on over tomorrow night and tell me how it went, if you get the chance,' Jud said. 'I'll whop you at <u>cribbage</u> .'	Приходь завтра ввечері, розкажеш, як минув день у коледжі! — запросив Джад. — Я поб'ю тебе в <u>крібідж</u> .	Transcription
She nodded her head almost imperceptibly at Shirley Hammet, who was still muttering and eating <u>graham crackers</u> .	Вона ледь помітно кивнула на Ширлі Геммет, яка й досі бубнила та їла <u>грем-крекери</u> .	Transcription
And work out hand signals for any other moves that go beyond the <u>jitterbug</u> two-step they do in the local soda shop.	І домовтесь між собою про сигнали пальцями для кожного наступного руху, який перевищує складністю той двоходовий <u>джіттербаг</u> , що його танцюють у місцевих закладах «води-морозиво».	Mixed transcoding
He danced. His feet, clad in the lashed and bulging Keds, bumped up and down on the highway in a drunken sort of <u>hornpipe</u> .	Він танцював. Він вимахував ногами в подертих, бугристих кедах, виписуючи на дорозі щось на кшталт п'яного <u>горнпайпу</u> .	Mixed transcoding
And in 1902 Abigail had played her guitar at the Grange Hall, and not in the <u>minstrel show</u> , either; she had played in the white folks' talent show at	А ще в 1902 році Ебігейл грала на гітарі в залі для засідань спілки, і не просто як акторка <u>менестрель-шоу</u> , а нарівні з білими брала участь у	Mixed transcoding

the end of the year.	концерті місцевих талантів, який проводили наприкінці року.	
He had the same my-balls-are-bigger-than-yours complex that <u>Dubya</u> showed off when he stood in front of the cameras and said ‘Bring it on.’	Він мав той самий комплекс мої-яйця-більші-за-ваші, який потім продемонстрував і <u>Дюбель</u> , оголосивши перед камерами: «Нумо, постарайтесь».	Adaptive transcoding
Or you could change something—order a <u>banana split</u> instead of a root beer, say—and the rest of the conversation would go a different way.	Або ти можеш щось змінити – замовити замість кореневого пива, скажімо, <u>банановий спліт</u> – і решта вашої розмови піде в іншому напрямку.	Adaptive transcoding
She was dressed in expensive-looking gray-green <u>slacks</u> and a silk of-the-shoulder peasant blouse.	Одягнена в дорогі з вигляду сіро-зелені <u>слакси</u> та шовкову «селянську» блузку з широким вирізом.	Adaptive transcoding
There had been rumors, Jack recalled, that some of the means employed by Derwent to keep his head above water were less than savory. Involvement with <u>bootlegging</u> .	Ходила поголоска, як пригадалося Джеку, ніби деякі з засобів, що їх застосовував Дервент, аби тримати голову над водою, були більш ніж сумнівними. Участь в <u>бутлегерстві</u> .	Adaptive transcoding
He had been a fine player, making All-Conference in his <u>junior</u> and senior years...	Він був добрим гравцем, котрий і в свої <u>юніорські</u> , і в старші роки за опитуваннями тренерів потрапляв до складу уявної команди «зірок»...	Adaptive transcoding
Then the final act, day after tomorrow.	А післязавтра фінальний акт.	Adaptive transcoding

<p>Funeral at the <u>Unitarian Universalist Church</u> in Osprey.</p>	<p>Похорон у церкві <u>унітаріїв-універсалістів</u> в містечку Оспрей.</p>	
<p>Skirts flew; feet flashed; football players (now dressed in <u>zoot suits</u> and stinky-brim hats) spun limber girls.</p>	<p>Спіднички злітали, мелькали ступні; футболісти (тепер одягнені в <u>зут-костюми</u> і в капелюхах з мізерними крисами) крутили гнучких дівчат.</p>	<p>Calquing+transcription</p>
<p>I enjoyed the students—boys with flattop crewcuts, girls with ponytails and shin-length <u>poodle skirts</u>—although I was painfully aware...</p>	<p>Мені подобалися учні — хлопці з пласкими стрижками, дівчата з волоссям, зав'язаним у хвостики і в <u>пудельних спідницях</u> до середини литок, — хоча боляче було усвідомлювати...</p>	<p>Calquing+morphological replacement</p>
<p>Ozzie was wearing khaki pants and a button-down <u>Ivy League</u> shirt that was all frayed around the collar.</p>	<p>Оззі був у штанах хаки і в сорочці «<u>Ліги плюща</u>» на гудзиках до самого низу, але з геть витертим коміром.</p>	<p>Calquing+transposition</p>
<p>I think it's as much a freak of nature as <u>Old Faithful</u>, or that weird balancing rock they've got in western Australia, or a river that runs backward at certain phases of the moon.</p>	<p>Гадаю, це якесь природне диво, скажімо, як той <u>Старий Вірний</u>, або чудернацька балануюча скеля на заході Австралії, або та ріка, що у відповідні фази місяця починає текти в зворотному напрямку.</p>	<p>Calquing</p>
<p>But he also saw that Gary Sites was handing him something more than a chance at survival: Gary was giving him a</p>	<p>Однак Джон Фрімантл розумів, що Гері Сайтс дав йому дещо більше за шанс на виживання — можливість процвітання разом з</p>	<p>Calquing</p>

chance to prosper with the rest of the <u>corn belt</u> .	усім <u>Кукурудзяним поясом</u> .	
(and not to that baldheaded old fart in Rome—Mother Abigail had been a Methodist all her life, and she was damned proud of not having any truck with those <u>mackerel-snapping Catholics</u>)	(а не той старий лисий пердун із Рима: Ебігейл усе життя була методисткою й страшенно пишалася, що ніколи не зналася з тими християнськими <u>рибожерами</u>)	Calquing+grammatical replacement+generalization
His voice called to her in all the sounds that had ever frightened her—spoken soft, it was the tick of a <u>deathwatch beetle</u> under the stairs...	Його голос звертався до неї всіма звуками, які її будь-коли лякали: коли він говорив тихо — цокав <u>годинник смерті</u> під сходами...	Calquing+transposition+omission
A thunderstorm had ripped a branch from a tree and it had knocked the gigantic plastic Dairy Treet sign into the ice cream stand's parking lot, where it lay on its side like a pallid <u>duncesap</u> .	Вітер відламав від дерева гілляку, і вона збила велетенську пластикову вивіску з будівлі «Молочних нямок» просто на стоянку біля ятки з морозивом — там вона й лежала на боці, наче потовчений <u>ковпак неука</u> .	Calquing+transposition
(a car that could have been washed and <u>Turtle-waxed</u> , a league bowling practice, maybe just sitting around the TV and watching a boxing match with some friends)	Їх цікавили нагальніші речі, ті, що були актуальними зараз (машина, яку треба помити, <u>черепаховий віск</u> , гра в боулінг чи прості посиденьки з друзями перед телеком)	Calquing+morphological replacement
“A <u>TV dinner</u> in each one,” Wendy said, and laughed weakly.	До кожної по одній <u>телевечері</u> , — кволо засміялася Венді	Calquing+compression+adaptive transcoding
I remember just four	Пам'ятаю, було це	Calquing

years ago I had a job cookin at a boys' camp up in Maine on <u>Long Lake</u> .	всього лиш чотири року тому, я тоді собі знайшов місце кухаря в хлопчачом таборі на <u>Довгому озері</u> в штаті Мейн.	
“Where’s my <u>purple heart</u> ?” he asked, and displayed his finger.	– Де моє « <u>Пурпурове серце</u> »? — перепитав він, виставляючи напоказ пальця.	Calquing
It was the start of a three-day weekend, because the Monday following was Columbus Day.	А поки що розпочався триденний вікенд, бо на наступний понеділок припадав День Колумба.	Calquing+transposition+adaptive transcoding
After <u>Labor Day</u> , a ten-cent root beer only costs a dime.	Після <u>Дня праці</u> десятицентове кореневе пиво коштує всього лиш якийсь дайм.	Calquing+transposition
Ran for the U.S. <u>House of Representatives</u> later on, but he lost.	Балотувався в <u>палату представників</u> , але пролетів.	Calquing+differentiation
<u>July Fourth</u> on Mercedes Street was busy.	<u>Четверте липня</u> видалося жвавим на Мерседес-стріт.	Calquing+transposition
At nine, half an hour after he arrived, the two <u>candy-stripers</u> who would be working the nine-to-three shift came in.	О дев’ятій, через півгодини після приходу Луїса на роботу, в його кабінет завітали дві <u>«карамельки»</u> , які прийшли на першу зміну.	Calquing+compression
There’s cheeses, canned milk, sweetened condensed milk, yeast, bakin soda, a whole bagful of those <u>Table Talk pies</u> , a few bunches of bananas that ain’t even near to ripe yet.	Там сири, консервоване молоко, солодке згущене молоко, дріжджі, питна сода, повний мішок отих-там <u>пиріжків «Застільні теревені»</u> , кілька кетягів бананів, яким, проте, далеко ще до	Calquing+transposition

	дозрівання...	
She saw more wild animals that morning than she had seen since the twenties: fox, coon, porcupine, <u>fisher</u> .	Того ранку вона зустріла більше диких тварин, ніж за всі роки починаючи від двадцятих: лисицю, єнота, дикобраза й <u>ільку</u>	Cultural equivalence
Except that, after gaining a lot of speed, the <u>toboggan</u> had wandered off-course and struck one of the Civil War cannons.	От тільки <u>гринджоли</u> , набравши швидкості, збилися з курсу і врізалися в гармату часів Громадянської війни	Cultural equivalence
Louis believed it was the first time he had ever seen him in anything but <u>loafers</u> or green rubber boots.	Луїс подумав, що вперше бачить Джада в чомусь, окрім <u>мокасинів</u> чи зелених гумових чобіт	Cultural equivalence+hyponymy
You may hear sounds like voices, but they are the <u>loons</u> down south toward Prospect.	Ти можеш почути звуки, схожі на голоси, але то кричать <u>гагари</u> далі на південь звідси	Cultural equivalence
Kossuth was a hedge-lined street of old-fashioned New England <u>saltbox houses</u> .	По вулиці Кошута тягнулися живоплоти, за котрими стояли притаманні старій Новій Англії <u>будинки-скрині</u> .	Descriptive translation
There was a snacks vending machine outside the men's privy, where ten cents bought me a chocolate <u>whoopie pie</u> .	Біля чоловічого туалету там стояв торговельний автомат із перекусною, який взамін десяти центів видав мені шоколадне <u>тістечко із кремовою начинкою</u>	Descriptive translation
Rachel was deep in a litter of clothes when he came upstairs. Blouses on the beds, bras hung over the backs of chairs, <u>slacks</u>	Коли Луїс піднявся нагору, Рейчел практично потонула в горах одягу. Блузки на ліжку, бюстгальтери на спинках крісел,	Hyponymic translation

on hangers that had been hung over the doorknob.	<u>штани</u> на вішаках над дверима	
He was a beefy man with fluffy popcorn hair, white shirt, and dark green <u>chinos</u> .	Він був м'язистим чоловіком з кошлатим, кольору попкорну волоссям, у білій сорочці й темно-зелених робочих <u>штаних</u> .	Hyponymic translation

РЕЗЮМЕ

У дослідженні розглянуто основні визначення та поділ слів-реалій на групи, роль реалій в художній літературі, зокрема в творчості Стівена Кінга.

Розглянуто різні підходи до виокремлення перекладацьких процедур, з допомогою яких можна перекладати реалії.

Проаналізовано найбільш уживані способи перекладу реалій на основі 50 відібраних прикладів з книг С. Кінга. Серед способів перекладу — транскодування (транслітерація, транскрипція, змішане транскодування, адаптивне транскодування), калькування, переклад за допомогою культурного еквіваленту, описовий та гіпонімічний переклади. Найбільш уживаним методом перекладу реалій є транскодування.

Ключові слова: реалія, культура, національний колорит, перекладацькі процедури, Стівен Кінг.