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FEATURES OF TRANSLATING REALIA WORDS BASED ON THE MATERIAL OF LEIGH BARDUGO'S "GRISHAVERSE" BOOKS

It is an artistic endeavour to translate a text so that readers can understand it fully without needing to be fluent in the original language. Translators work to maintain the context and cultural quirks, ensuring accuracy while retaining the charm of the original text.

Umberto Eco stated that "Translation is the art of failure". One of the "failures" inherent in a translator's routine is the term "realia". Translating cultural-specific words, or realia, is a challenging task for translators. It demands an in-depth understanding of both the language and the cultural context, including social structures and historical specificities. Some realia words are hard to translate accurately without losing their original meaning.

According to V. I. Karaban, "Realia words are lexical elements that denote ethnospecific concepts (concepts inherent only to one culture)". Considering the peculiarities of realia words, V. I. Karaban identifies three methods of translating them:

1. Transcoding, which includes transliteration and transcription.
2. Calquing or neologisms, which involves creating a new word by literal translation from the original language to the target language.
3. Descriptive translation, where the translator employs descriptive means to convey the meaning of a word or phrase.

The translation of Slavic surnames and names into the Ukrainian language is a challenging yet fascinating task for translators and philologists. Due to the significant cultural and linguistic heritage among Slavic nations, challenges arise in preserving the accuracy and correspondence of the translation.

According to the rules of the new Ukrainian spelling of 2019, there are clear guidelines for conducting translations: "The main spelling rules for surnames and names of other Slavic nations are as follows: 1. Belarusian and Russian names are not transliterated but rendered in Ukrainian equivalents according to tradition" [2, p. 143]. According to this rule, the Russian name "*Артём*" would be translated into Ukrainian as "*Артем*" not "*Артьом*", and the Belarusian name "*Аляксандр*" becomes "*Олександр*" and so on. A vivid example is the Belarusian writer *Uladzimir Karatkevich* (*Уладзімір Каратневіч*), who indicated his name in Ukrainian as *Volodymyr Korotkevych* (*Володимир Короткевич*).

The purpose of this work is to disclose and analyse the issues of translating realia, specifically using the example of the fantasy universe "Grishaverse" [4] by Israeli-American author Leigh Bardugo, and to analyse the peculiarities of the Ukrainian translation carried out by Yelena Daskal.

This novel serves as an example of high fantasy, a genre of science fiction that involves the existence of separate imaginary worlds without references to the real world. However, in some descriptions, tendencies and similarities to the real world can be traced. The events of the novel unfold in a powerful country called *Ravka*, which is facing a threat of decline in difficult times. Leigh Bardugo herself refers to the genre in which the entire series is written as "tsarpunk" [3], which is a fantasy genre that

incorporates aesthetics, mythology, politics, social structures, and the culture of historical Russia and the Slavic world during the Tsarist era.

If we analyse the translation of names and surnames in Leigh Bardugo's novels, it becomes evident that there is a challenge even in translating the names and surnames of the main characters.

The main protagonist of the work is *Alina Starkov*, an orphan girl who has been involved in cartography since childhood. In the Ukrainian translation by Yelena Daskal, the variant "*Alina Starkova*" with the feminine ending *-a* was used. In the English language (i.e., the original language of the Grishaverse), there is no concept of declining surnames by gender. Based on these considerations, Leigh Bardugo used the masculine variant for the female character. According to the rules of the Ukrainian language, women have the -a ending in Russian surnames, so the translation by Yelena Daskal is correct according to Ukrainian spelling. Additionally, from the perspective of Ukrainian readers, feminine endings for a female character are more common, which makes the text more readable.

Things become more interesting when we delve into the antagonist of the novel, the *Darkling*, or his real name, *Alexander Morozova*. In Yelena Daskal's translation, the version according to Ukrainian rules was used, so the localization of the name *Alexander* is "*Oleksandr*". As for the surname, which was used in the feminine form for a male character, the translator used the masculine form "*Morozov*". This is consistent with the context of the novel and the hidden motives behind the author Leigh Bardugo's choice. However, it makes it easier and more pleasant for Ukrainian readers to perceive the text written according to the norms of the Ukrainian language.

In conclusion, we have examined specific examples from the "GrishaVerse" series of novels by Leigh Bardugo and their translation specifics in the Ukrainian language by Yelena Daskal. The author, Leigh Bardugo, made some mistakes in writing the novels, such as mixing up the masculine and feminine endings in the characters' surnames.

Regarding the Ukrainian version of the series, translator Yelena Daskal did not achieve consistency in handling realia, using different methods of translating names and surnames.

Therefore, names and surnames, like other realia, which are associated with a particular culture, can impart specific cultural nuances to the text. However, what remains important for both the author and the translator are deep research into the chosen culture, communication with its native speakers, and studying intricacies in order to avoid spreading misinformation and making mistakes.

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