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STRATEGIES OF TRANSLATING OBSOLETE VOCABULARY AND PRESERVING HIGH STYLE IN UKRAINIAN TRANSLATION (BASED ON THE MATERIAL OF J. QUINN'S BRIDGERTONS NOVEL SERIES)

Summary. The research paper is devoted to the study of strategies for translating obsolete vocabulary and preserving high style in Ukrainian translation based on the material of Julia Quinn's *Bridgertons* novel series. The work reveals the relevance of translating historically marked vocabulary (archaisms and historicisms), which plays a key role in conveying the historical setting, social structure, and stylistic uniqueness of the original literary work.

The paper explores the linguistic and stylistic features of obsolete vocabulary, examines the challenges faced by translators in rendering such vocabulary into the Ukrainian language, and analyzes a corpus of one hundred examples selected from the novel *The Duke and I* and its Ukrainian translation by Daria Moskvitina.

The study identifies and classifies obsolete and high-style vocabulary, outlines the main translation strategies, and demonstrates how these methods help to maintain the historical flavor and formal tone of the original text. An attempt has been made to categorize obsolete vocabulary into several groups: titles, noble ranks, romantic and marital statuses, family and kinship, fashion etiquette and social customs, conflict and resolution, communication and interaction, language of description and style. The thematic classification reveals how the vocabulary serves to create an atmosphere of aristocratic society, romantic intrigue, formal communication, and complex social structures.

The primary challenge in translating obsolete vocabulary lies in maintaining the original specificity and accurately conveying the meaning these terms held during a particular historical period and within a specific geographical region. Ensuring precision is crucial, as errors in translation can misrepresent the true course of events. Therefore, translators must possess sufficient background knowledge to achieve a faithful and equivalent translation of obsolete vocabulary in artistic discourse. This language, with its blend of obsolete and high-style words, evokes a historical period while also providing linguistic tools for establishing character relationships, status, and societal values.

The results of the research show that successful translation of obsolete vocabulary requires not only linguistic competence but also cultural awareness, interpretive sensitivity, and stylistic flexibility.

Key words: obsolete vocabulary, archaisms, historicisms, artistic translation, translation strategies.

Introduction. Every language is capable of preserving the imprints of time – fading, transforming, and leaving behind outdated words of past eras presenting the distinctive voices of ancestors. Words and phrases that denote objects and phenomena no longer relevant in the present also fade and yield to the passage of time. Yet, they remain temporal markers and cultural representatives that preserve the uniqueness of a particular historical identity. Chronology not only arranges events, facts, and the names of prominent figures of each epoch into a temporal sequence but also categorizes vast lexical layers of obsolete vocabulary, including historicisms and archaisms – elements that speak to us from the past through forgotten, often obscure realia of previous generations' lives.

Historicisms and archaisms, as representatives of obsolete vocabulary, serve as time markers capable of transporting the reader to a particular historical period with its distinctive features. However, these elements are not always transparent to the modern recipient. Such linguistic phenomena may be unclear even to the translator and do not always have equivalents in the target language, which poses certain difficulties in translation processes. Nonetheless, the translation of historically marked vocabulary in a foreign language enables the enrichment of recipients from various linguistic and cultural backgrounds with historical and cultural knowledge.

Theoretical background. The evolution of the English language is a testament to its dynamic nature, reflecting the ever-changing tapestry of societal, cultural, and technological influences. A significant aspect of this evolution is the emergence and eventual obsolescence of certain vocabulary [1, p. 23−24].

Historically marked lexicon, including its representatives such as historicisms and archaisms, is predominantly found in historical novels and is considered a means of establishing the chronotope of the work [2, p. 5]. Historisms are lexical and phraseological units denoting objects and phenomena that have fallen out of use due to socio-cultural and socio-political changes, lacking direct equivalents in contemporary language. Archaisms, on the other hand, are words and expressions that, despite the continued existence of their referents, have been replaced over time, resulting in their obsolescence in everyday usage. These archaisms are further categorized based on their grammatical, syntactic, phonetic, and morphological features [3, p. 131].

Obsolete lexemes serve as temporal markers, have low frequency of use, occupy peripheral positions in dictionaries, and are predominantly found in specific stylistic contexts. Their meanings encompass both historical-linguistic connotations, related to their traditional usage in particular speech spheres, and historical-cultural connotations, reflecting the culture of a specific society. Notably, these linguistic elements are utilized not only to denote a particular historical era within historical novels but also appear as historical insertions in modern texts, often as allusions to specific periods, events, phenomena, or as references to particular individuals and their lifestyles. They also function as stylistic devices, enriching the textual imagery and depth [4].

Given the temporal distance, historicisms and archaisms in translation serve not only as tools for literary-historical understanding but also contribute to creating the appropriate atmosphere of the original work. Scholars have identified three types of "historical distance" in translation:

1. Works where the archaic language results from the original's historical context.

2. Works where language archaism is a stylistic device employed by the author.

3. Works with authorial archaisms, reflecting a temporal gap between the original's creation and its translation [5, p. 159].

Temporal distance is a significant obstacle to the comprehension of historically marked vocabulary, even for native speakers, let alone for a foreign recipient, who, when reading archaized works, is also faced with spatial and cultural distance. When reading a translated novel in which the translator has chosen the strategy of modernization, the reader may not even suspect the presence of obsolete vocabulary in the original, which is typical of translations of many classical works. Accordingly, the choice of strategy is decisive for the translation of historically remote texts. While the strategy of archaization helps to recreate images of past eras, modernization lies in the creation of a contemporary image as part of the chronotope of the integrative-textual megaconcept of translation. At the same time, "radical" modernization results in a significant divergence "from the time of the original", whereas moderate modernization implies a relative updating of the historical era. The strategy of neutralization contributes to the elimination of the temporal marking of the artistic image of the work, creating a translation "outside of time" [6].

To date, various methods exist for translating historicisms and archaisms. T. Lasinska identifies among them archaization, omission, leveling, and modernization [7, p. 38]. N. Bilous, O. Hurska, and L. Tereminko consider the most appropriate strategies for translating historicisms to be transcription, transliteration, calquing, the introduction of a semantic neologism into the text, descriptive translation, and the principle of genus-species substitution [8, p. 139–142].

To preserve the archaic stylization of the original and due to the impossibility of always finding an archaic equivalent, K. Humenna emphasizes the necessity for the translator to employ other stylistically marked vocabulary or resort to the method of compensation at the level of the entire text, using linguistic elements that would perform the same or similar stylistic functions as the archaisms of the original [9, p. 51]. K. Podorozhna shares a similar view, asserting that "…maintaining the historical coloring of a work is only possible through stylistic correspondences with

the original, since stylistic devices embody those images that were specific to writers of a certain era" [10, p. 496].

This means that the introduction of stylistically marked vocabulary into the translation of historical texts requires temporal appropriateness and must avoid expressions that do not fit, thus avoiding temporal anachronisms and cultural inconsistencies that result in stylistic dissonance. At the same time, the translator must take into account not only the features of language reproduction (archaisms, historicisms) but also the tone and style of the work, while also considering:

a) the social reality of the distant era as it was;

b) the era as seen through the author's eyes;

c) the state of the language, which reflects "the peculiarities of the time of the original's creation" [5, p. 159].

Given that translators often resort to modernization, the selection of a synonymous equivalent – one of the common techniques for translating archaisms – is not feasible for historicisms due to the absence of a synonymic row. The selection of an obsolete situational, historical equivalent or an archaic counterpart in the target language for an archaism requires additional background knowledge, taking temporal distance into account, and is also not always possible. The absence of certain concepts in different cultures, caused by the lack of historical and cultural parallels, often makes it impossible to use transcription or transliteration for the translation of historicisms, as these may remain incomprehensible to the recipient. This will inevitably lead to a certain loss at the level of cultural connotation – unless repetition or frequent use prompts the reader to perceive them as familiar [3].

The **aim** of the research is to perform a detailed analysis of obsolete vocabulary and high style in the novel by Julia Quinn and its translation into Ukrainian.

Results. To effectively describe the translation of obsolete and high-style vocabulary found in the Bridgertons novel series, we will categorize the words according to their meaning into several thematic groups. The classification highlights their relevance to specific social, cultural, and historical contexts in the novel.

The group "Titles, noble ranks" includes the words that are associated with titles, noble ranks, social stratification, and the exclusive social circles of Regency-era England. The words include *dukedom, earl, duke, duchess, viscountess, viscount, viscountess, grace, marquis-cut, vouchers, ton, echelons*. They express the importance of societal approval and membership in high society, for example: *"The **duke** was taking no chances this time. He would have a son, and the **dukedom** would remain in Basset hands"* [11, p. 4]. – *"Цього разу **герцог** не довіряв сліпому випадку. У нього буде син, в Бассетів залишиться **герцогський титул**"* [12].

The group "Romantic and marital relations" comprises the lexemes *to court, lovers' tryst, flirtation, dalliance, marital duty, marital act, betrothal, betrothed, nuptials, consummation, matchmaker, amorous advance*, etc. These words reflect traditional concepts of courtship, engagement, marriage, and romantic relations as viewed through the prism of historical society. Dalliance and lovers' tryst convey secretive or scandalous liaisons, while marital duty and consummation address societal expectations of marriage, for example: *"He'd interrupted a **lovers' tryst**"* [11, p. 34]. – *"Виявляється, він натрапив на **романтичне побачення**"* [12].

The group "Family and kinship" includes the words *beget, siring, boisterous clan, midwife, courses, heir, spinsters, estrangement, propensity, predilection*, etc. Words like "beget" and "siring"

relate to familial lineage and inheritance, crucial concerns for aristocratic families. Terms like "midwife" and "courses" carry connotations of childbirth and womanhood, while estrangement indicates family conflict or social exclusion. For instance: *"Already several years past forty, he had watched his cronies – dukes and earls, all – **beget** heir after **heir**"* [11, p. 3]. – *"Йому було вже за сорок, і весь цей час він спостерігав, як його приятелі – самі лише герцоги й графи – **плодили спадкоємців**"* [12].

The next group, "Fashion, Etiquette, and Social Customs," includes the words *de rigueur, ball, buck, swash, genteel, Almack's, magnanimous, preponderance, sublime, deference,* etc. These words describe the conventions of high society, including fashion standards (de rigueur), social settings (ton), and expected decorum (genteel). "Swash" suggests a stylish or daring appearance, while Almack's symbolizes the elite's social acceptance. For instance: *"At Lady Worth's **ball** last week This Author saw no fewer than eleven Determined Bachelors, cowering in comers and eventually fleeing the premises with those Ambitious Mamas hot on their heels"* [11, p. 51] – *"Минулого тижня на **балі** в леді Ворт авторка цих рядків помітила щонайменше одинадцять Принципових Парубків, котрі ховалися по кутах і взагалі тікали з приміщення, щойно бачили цих відчайдушно налаштованих Шанолюбних Матусь"* [12].

The next group includes the vocabulary grouped under the title "Conflict and resolution": *reconcile, duel, flayed alive, berating, estrangement, irredeemably, rapprochement, ignominious, dissonance, entreaty, grievous, histrionics, etc. These words relate to conflict, disagreement,* and *resolution.* "Duel" highlights honor-based conflict resolution, whereas "rapprochement" refers to efforts toward reconciliation. "Ignominious" and "grievous" convey disgrace and suffering, often tied to social consequences. For instance: *"For a moment Daphne forgot to breathe. Just when she'd decided that her would-be rescuer was **irredeemingly** arrogant, he had to go and smile at her like that"* [11, p. 40]. – *"На якусь мить Дафна забула, як дихати. Тільки-но вона вирішила, що її так званий рятівник – **непростимо** зарозуміла особа, аж тут він раптом отак їй усміхається" [12].*

"Communication and Interaction" comprises the words *sealing wax, quizzing glass, commendable, retiring room, interlocutor, subterfuge, entreaty, regard, mien, umbrage*, etc. These words involve methods of interaction, whether through formal communication or physical spaces like a retiring room. High-style words like "interlocutor" and "subterfuge" highlight sophisticated conversation and subtle manipulation, for example: *"Such industriousness on the part of the viscountess and the late viscount is **commendable**, although one can find only banality in their choice of names for their children"* [11, p. 12]. – *"Така працелюбність віконтеси та покійного віконта **варта будь-якої похвали**, хоча імена дітям вони підібрали за дуже банальним принципом" [12].*

Words in the category "Language of Description and Style" are used to convey specific moods, characteristics, or aesthetic descriptions: *extricate, ensconced, tedious, rakish, industriousness, effulgent, prodigious, capricious, ephemeral, august, repose*. "Rakish" denotes a stylish yet morally loose individual, while "ensconced" implies a secure, comfortable setting. High-style adjectives like "effulgent" and "prodigious" enhance the grandeur of a description. For example: *"Colin shuddered. "I'll wait until she's **extricated** herself. I have no wish to be flayed alive by that dragon"* [11, p. 27] – *"Краще почекаю, поки вона від неї **відв'яжеться,** –*

здригнувся Колін. – Не хочу, щоб цей дракон живцем здер із мене шкіру" [12].

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The primary challenge in translating obsolete vocabulary lies in maintaining the original specificity and accurately conveying the meaning these terms held during a particular historical period and within a specific geographical region. Ensuring precision is crucial, as errors in translation can misrepresent the true course of events. Therefore, translators must possess sufficient background knowledge to achieve a faithful and equivalent translation of obsolete vocabulary in artistic discourse.

Translators working with obsolete vocabulary must strive to identify suitable equivalent terms in the target language. As noted by V. Karaban, equivalent units are categorized into monoequivalent units (those with a single translation equivalent) and multiequivalent units (those with two or more possible equivalents) [13, p. 279]. A terminological equivalent, or dictionary correspondence, refers to a lexical unit in the target language that most accurately matches the source language term, conveying the same specialized concept and fulfilling the same function regardless of the context, for example: *"Because **dueling** is illegal, This Author shall not reveal the names of the perpetrators, but let it be known that This Author frowns heavily upon such violence"* [11, p. 161] – *"Проте дуелі заборонено законом, тож авторка цих рядків не розкриватиме імен **дуелянтів**, але нехай усі знають, що авторка геть не схвалює подібного насильства"* [12 виправ].

Conclusions. The analysis of Julia Quinn's Bridgertons novel reveals that the successful translation of obsolete vocabulary requires not only linguistic equivalence but also a deep understanding of historical and cultural context. The translator identifies appropriate equivalents (mono- or multiequivalent), based on semantic precision, stylistic function, and cultural resonance. International terms often retain consistent meanings across languages due to classical roots, more culturally bound lexemes, such as "ton," "dukedom," or "buck," require adaptive strategies, including contextual analogies, phrase translation, and variant correspondences. The translator's sensitivity to the historical aspects and register of such terms ensures the preservation of high style and authenticity in the target language. This fidelity is further supported by means of using established equivalents, transliterations, and contextual synonymy that preserve the original atmosphere and communicative intent of the source text.

The findings of this research confirm that a thorough, context-sensitive, and flexible approach to translation, which combines theoretical grounding with creative problem-solving, is the prerequisite of preserving the historical atmosphere and artistic integrity of the original. This work contributes to the understanding of literary translation practices and reveals the value of obsolete vocabulary not as a linguistic relic, but as a living instrument of cultural memory and narrative richness.

Our findings give a powerful perspective for further research of modern Ukraininan translations of obsolete vocabulary making a comparative analysis of works of different translators through the prism of time.

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Іванова А., Поясник А. Стратегії відтворення застарілої лексики та збереження високого стилю в українськомовному перекладі (на матеріалі роману Дж. Куїнн «Бріджертони»)

Анотація. Стаття присвячена вивченню стратегій перекладу застарілої лексики та збереження високого стилю в українському перекладі на матеріалі серії романів «Бріджертони» Джулії Квін. Дослідження висвітлює актуальність перекладу історично маркованої лексики (архаїзмів та історизмів), яка відіграє ключову роль у передачі історичного контексту, соціальної структури та стилістичної своєрідності оригінального художнього твору. Зроблено спробу категоризації застарілої лексики та лексики високого стилю у художньому тексті на групи, а саме: титули; романтичні та шлюбні стосунки; сім'я та родинні зв'язки; мода, етикет та соціальні звичаї; конфлікти та їх вирішення; комунікація та взаємодія; мова стилю. Тематична класифікація показує як лексична складова створює атмосферу аристократичного суспільства, романтичної інтриги, формального спілкування та складних соціальних структур. Мова у поєднанні з застарілими лексемами та лексемами високого стилю пробуджує історичний період, який надає нам лінгвістичні інструменти для створення взаємозв'язків героїв, їх статусу та соціальних цінностей.

У розвідці розглянуто лінгвістичні й стилістичні особливості застарілої лексики, визначено труднощі, з якими стикаються перекладачі під час передачі таких одиниць українською мовою, а також проаналізовано корпус прикладів, відібраних із роману «Герцог і я» та його українського перекладу, виконаного Дарією Москвітіною.

У роботі здійснено ідентифікацію застарілої та високо стилізованої лексики, окреслено основні стратегії перекладу, а також показано, як ці методи сприяють збереженню історичного колориту й формального тону оригінального тексту. Найбільшим викликом у відтворенні застарілої лексики є збереження її оригінальної специфіки та її точне відтворення. Терміни, що використовувались у певний історичний період та у певній географічній локації являють собою найбільшу трудність для перекладача, а отже ґрунтовні фонові знання є критично важливими. Результати дослідження свідчать, що успішний переклад застарілої лексики вимагає не лише мовної компетенції, а й культурної обізнаності, здатності тонко відчувати авторський задум та стилістичної гнучкості.

Ключові слова: застаріла лексика, архаїзми, історизми, художній переклад, стратегії перекладу.