

4.3 Archaisms in the translation of Ukrainian Dumas

Introduction. Since Ukrainian Dumas appeared long ago, there is particular lexis in it because the majority of words in Dumas are examples of passive vocabulary; they are archaisms, historicisms, etc. The performers used such archaic words as “*перст*”, “*слава*”, “*рече*” to add the feeling of solemnity; however, they were acquainted with the modern corresponding words. We can come across the specific forms of the verbs “*підоймали*”, “*заходжайте*”, “*камінная*”. They are used in order to express poetics and melody. Archaisms are old forms of words or phrases in poetic works, especially in folk songs or in solemn speech.

Ukrainian Dumas contemplate a sad picture of Ukraine when people suffered much and wanted freedom and happiness. They render people’s reactions to their lives, conditions as well as show their ideas and dreams for the future.

George Tarnawsky and Patricia Kilina translated original texts of Dumas. George Tarnawsky wrote fiction, poetry, plays, translations, and criticism in both Ukrainian and English. He and his wife Patricia Kilina made a great contribution to the development of Ukrainian literature, rendering Ukrainian Dumas into English.

Results and discussion. Archaisms are “(Greek ἀρχαῖος – ancient) words, grammatical forms, syntactic constructions that came out of active language use. Archaisms are phonetic, morphological, syntactic, and lexical ones [197].

Ilko V. Korunets provides two distinguished groups of poetic words:

(a) words/word-groups displaying their poetic nature at the language level. Thus, the following English words and word-groups are always poetic: affright (frighten), Albion (England), etc. In Ukrainian poetisms are sometimes distinctly marked by their slightly archaic nature or by their Old Slav origin: *вольний*, *враг*, *злото*, etc.

(b) words/word-groups acquiring their poetic tinge only in a micro- or macrocontext. They may often be traditional in a national language. Thus, in English stylistically marked poetic word-groups can be found in Shakespeare’s works: swept love (Sonnet 56). A considerable number of word-groups have also acquired a similar

traditionally poetic flavor in Ukrainian due to our folk songs: *гора крем'яная, літа молодії, орел сизокрилий and others* [198, p.137-138].

We cannot imagine Ukrainian Dumas without this lexical layer and that is why it is significant to reproduce them faithfully in the target text. We provide several examples of archaisms and an explanation of their translation.

Example 1

- *На тихі води,
На ясні зорі,
У край веселий,
У мир хрещений,
В города християнські!* [199, p.22].
- *Let them reach the quiet waters,
The bright stars,
The merry homeland,
The Christian people,
The Christian cities!* [199, p.23].

These words express the main idea in all Dumas, which extol the virtues of freedom and proclaim that it is the most desirable thing on earth. A lot of writers allude to them because of their power of the words. It is not just the description of Homeland, but love shown by Ukrainian people who were in the foreign land and wanted to come back.

Here we can observe an example of the lexical archaisms such, as “город” which is the obsolete synonym to the word of the modern language such, as “місто”. Concerning its meaning, we can trace its etymology. Thus “*город (заст. розм.) місто*” [200, p. 570]. There is also an interesting example of an obsolete word such, as “*мир*” which means “*3. іст. те саме, що громада || Взагалі громада; народ (про селян)*” [201, p.667], and we also need to provide the definition of “*громада*”. Therefore, it means “*група людей, об'єднаних спільністю становища, інтересів і т. ін.*” [201, p. 262]. The translators tended to be quite modern in the selection of their

vocabulary and they used the neutral word, however, in the original there is an obvious example of the historical word.

Example 2

- *То вже козак молодий отця й неньку споминає:*
“Поможі мені, отцева й матчина молитва, на колінцях стати,
Семип’ядную пищаль у руки достати,
По три мірці пороху підсипати,
По три кульки свинцевих набивати,
Орлам-чорнокрильцям,
Козацьким дозірцям,
Великий подарунок посилати” [199, p.96].
- *Then the young Cossack remembered his father and mother:*
“Oh, prayers of my parents, help me get up on my knees,
Take my seven-foot musket in my hand,
Pour three charges of powder,
Load three lead balls,
And give a great gift
To the black-winged eagles,
To the Cossacks’ guardians.” [199, p. 97].

There is an example of such Cossack’s weapon as “*пищаль*” which is “*старовинна вогнепальна зброя, схожа на рушницю*” [201, p. 945]. In addition, it is also “*один з давніх видів ручної вогнепальної зброї. По-чеськи піштляль – «труба», «дудка». Це був «родоначальник» аркебуза, мушкета, фузеї, рушниці. Пищаль ще не мала приклада, при стрільбі тоді користувалися спеціальною приставкою*” [202, p. 187]. In English, it is rendered as “*musket*” with the meaning of “*hist. an infantryman’s (esp. smooth-bored) light gun, often supported on the shoulder*” [203, p.539]. Both source and target words are historicisms, so the colouring can be felt in the translation, but the English word is still recognized in the target culture

but the original “*пицаль*” is rarely used in Ukraine. To add more, there is difference concerning the types of weapon as there is also “*мушкет*” in the Ukrainian language, which means “*старовинна гнотова рушниця великого калібру*” [201, p. 697]. It can cause problems only for the readers who are not aware of how to differentiate guns. The very weapon is “*семип’ядная*” which presupposes “*заст. який має довжину сім п’ядей*” [201, p.1305] and “*п’ядь*” means “*давня східнослов’янська міра довжини, що дорівнювала відстані між кінцями розтягнутих великого і вказівного пальців; чверть аршина*” [201, p. 1193]. Cossacks used these items a lot of years ago. In English, it is translated as “*seven-foot*” so as to render at least the sense, but it is difficult for English-speaking people to grasp it if they do not know anything about the period of Zaporizhian Sich.

Furthermore, there is an interesting profession as “*козацький дозирець*”, which means “*1. той, хто перебуває в дозорі. 2. заст. наглядач*” [201, p. 312]. In English, it means “*1. a protector or keeper, 2. a person having legal custody of another*” [203, p. 360]. The translators rendered the sense.

In addition, the original noun “*молитва*” has the singular form but in translation it acquires the plural one.

Example 3

- *Ой прийшла мати додому,*

Та гляне на стіну:

“Нема музької ружини,

Нема й моєї дитини!”[199, p. 114].

- *The mother came home*

And looked at the wall:

“My husband’s sword is gone,

And so is my son!”[199, p. 115].

Here we have such an example of the weapon as “*ружина*” which means “*діал.*

рушниця” [201, p. 1278]. It is translated as “*sword*” which has the meaning as “*a weapon usually of metal with a long blade and hilt with a handguard*” [203, p. 840]. In the original, the general meaning is considered, but in the translation the specific one is introduced. This Ukrainian type of the weapon does not mean “sword” as it is rendered.

The word “*музька*” can be interpreted both as the man and the husband, but taking into consideration the context the translators made a right choice. In the source text, there is the diminutive suffix, which is peculiar only for the Ukrainian language.

Example 4

- *Каже: «Татарко!*

Я те бачу: в чистім полі не орел літає,—

То козак Голота добрим конем гуляє.

Я його хочу живцем у руки взяти

Да в город Килію запродати,

Іще ж ним перед великими панами-башами вихвалити,

За його много червоних не лічачи брати,

сукна не мірячи пощитати» [199, p.106].

- *He said: “O Tatar woman,*

This is what I see: it is not an eagle flying over the open fields –

It is Cossack Holota riding his fine horse!

I want to capture him alive,

And sell him in the city of Kylyia,

And I want to show him off before the great lords, the pashas,

And I want to get so many gold coins for him that I couldn't count them,

And collect so many expensive cloths that I couldn't measure them” [199, p.107].

The word “*баша*” means “*іст. у Туреччині та Єгипті – титул найвищих урядовців, вельмож і генералів*”[201, p.64] and is fully reproduced in the target text as “*pasha*” which is also a historicism and means “*hist. the title (placed after the name)*

of a Turkish officer of high rank” [203, p. 596]. Therefore, it is the best solution when there is the full correspondence.

In addition, the archaic word “*много*” with the meaning as “*заст. багато*” [201, p. 681]. The translators of Dumas added particle “so” before “many”, however it does not exist in the original. In such a way, they added expressiveness in the translation.

It is an interesting rendering of money “*червоні*” as “gold coins”. The very word “*червоний*” means “*у знач. ім. червоний, заст. червінець*” [201, p. 1597] which is “*іст. загальна назва іноземних золотих монет, що були в обігу в донетровській Росії*” [201, p. 1597]. Concerning the fact that this word is not known in the target culture taking into account its meaning, it is difficult to render it. The translators reproduced the meaning of money but without all connotations connected with it.

The word “*сукна*” which is translated as “*expensive cloths*” means “*cloths are the things that people wear such as shirts, coats, trouser, and dresses*” [204, p. 275]. In the target text, they used a neutral word just to render the meaning but it is stated that it is not cheap. The ending in the epithet “*сукна*” is a feature of the Ukrainian language and acquires the poetic tinge so as it cannot be preserved in the English text. Although the translators added “*so many*” in the description of the cloths but there is no information about the number in the original.

Moreover, one of the figurative meanings of the verb “*гуляє*” is “*швидко, з великою силою рухатися в різних напрямках*” [201, p. 226]. The translation renders the sense of the original so as “*when you ride a horse, you sit on it and control its movements*” [204, p. 1332]. Thus, it is the only possible version as the English language lacks such a lexical layer.

The participle phrases “*не лічачи брати*” and “*не мірячи поштити*” are rendered as relative clauses and the pronoun “I” is introduced. It is just the choice of the translators.

Example 5

- “Якби отець або мати видали, -
*Білу кошулю на смерть би твою прислали,
Або сестра найменша видала,
То в неділю б рано-раненько устала,
Жалібненько оплакала,
Так, як би зозуля окувала” [199, p. 104].*
- *If your father or mother knew,
They would send a white shirt for your death,
Or if your youngest sister knew,
She would rise early on a Sunday morning,
And would mourn sorrowfully,
She would coo like a cuckoo [199, p. 105].*

The verb “*видати*” is rendered as “*know*”. To show whether it corresponds translation, the explanation of this word is needed. So it has the meaning as “*те саме, що бачити*” [201, p. 132]. To add more one of the meanings of the last verb is “*добре розуміти, усвідомлювати*” [201, p. 64]. Concerning the English counterpart “you can say that someone knows that something is happening when they become aware of it” [204, p. 859]. We have come to the conclusion that the sense is reproduced and it is understandable for the audience.

There are examples of the solemn ending of the adjective “-ая” and the diminutive suffix of the adverb “*жалібненько*”. In Ukrainian, such word-groups have acquired a poetic flavor in our folk songs. As the English language lacks them, so they are reproduced according to the rules.

Example 6

- *Іще ж то жиуди-рандарі у тому не перестали:
На славіній Україні всі козацькі торги заорендували;
Та брали мито-промито:
Від возного по півзолотого,
Від пішого-пішениці по три денежки мита брали,
Від неборака старця
Брали кури та яйця,
Та іще питає:
“Ци нема, котик, сще цого?” [199, p. 162]*
- *But the Jewish merchants did not stop there.
They rented all the Cossack markets in glorious Ukraine,
And they demanded as tax
Half a gold coin from each wagon,
And from a man on foot they took three small coins,
From a poor beggar they took chickens and eggs,
And then they asked,
“Dear fellow, do you not have anything else?” [199, p. 163]*

The description of the people of Jewish nationality as “*жиуди-рандарі*” is more vivid in the source text. The both words are archaic: “*жид*” means “*заст. те саме, що євреї*” [201, p. 367] “*рандар*” – “*заст. орендар, шинкар*” [201, p. 1201]. The first one is also an offensive name and it is well-known among Ukrainians. The translators opted for the neutral version, however “*merchant*” is “a person who owns or runs the shop, store, or other business” [204, p. 968]. To add more, here is an example of the archaic word as “*торги*” which has the meaning “*ринок, базар*” [201, p. 1463] which is reproduced in the target text as “*market*”. Therefore, the readers can grasp the meaning of this ordinary notion.

The peculiar Ukrainian word “неборак” has the meaning of “людина, становище або вчинки, дії якої викликають співчуття” [201, p. 748]. The English version “poor” renders the meaning, however, it can be interpreted differently.

The last line “Ци нема, котик, ще цого?” is the dialectal one and gives the peculiar sounding. The translators just reproduced the meaning but it was impossible to preserve the expressiveness of the original. Therefore, the readers of the target text do not have the same vision of this example but they understand the context perfectly well.

Conclusions. All in all, people do not immediately stop using obsolete words. Initially, these lexemes or their individual meanings become parts of the passive vocabulary and after a long time, they are gradually forgotten by native speakers. High archaic color, expressiveness, temporal timing distinguish obsolete words among other stylistic categories. Concerning stylistics, archaisms in the literary text are more relevant than historicisms, because their unusualness and expressiveness seem more vivid [205]. As L. Wisner states “archaism thus aims to represent the historical past, the historicity it models differs significantly from the realism of the classical historical novel. Instead, archaism portrays a social-historical experience in which text becomes the key signifier of historical ideologies and modes of production” [206, p. 9].

In conclusion, certain words help to recreate the period in history or events in the works and readers can feel the atmosphere. Writers and poets use archaisms to saturate the artistic space with emphatic images. Their syntactic richness will enrich the semantic content. Distinguished translators George Tarnawsky and Patricia Kilina translated Ukrainian Dumas into English, taking into account the peculiarities of Ukrainian culture and language. Rendering archaic words is essential in Ukrainian Dumas. Ukrainian Dumas mean a lot for Ukrainians and that is why it is vital to have them rendered properly for other nations to feel our spirit.