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FEATURES OF REPRODUCING THE CHARACTER'S NATIONAL IDENTITY IN THE UKRAINIAN TRANSLATION OF KAZUO ISHIGURO'S NOVEL «THE REMAINS OF THE DAY»

Bondar Nataliia,
PhD in Philology, Associate Professor,
Associate Professor at the Department of General Linguistics and Foreign Languages
National University Yuri Kondratyuk Poltava Polytechnic, Poltava, Ukraine
ORCID ID: https://orcid.org/0000-0002-6768-5863
Kriuchko Svitlana,
Lecturer at the Department of General Linguistics and Foreign Languages
National University Yuri Kondratyuk Poltava Polytechnic, Poltava, Ukraine
ORCID ID: https://orcid.org/0009-0009-7275-1974
Riznyk Yuliia
Lecturer at the Department of General Linguistics and Foreign Languages
National University Yuri Kondratyuk Poltava Polytechnic, Poltava, Ukraine
ORCID ID: https://orcid.org/0000-0002-5693-1061
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Abstract

This article examines the characteristics of the representation of national identity in Kazuo Ishiguro's novel "The Remains of the Day" and the specific ways in which this is rendered in the Ukrainian translation by Hanna Leliv. The focus is on the concept of 'Englishness', which in the work is presented not as a static, monolithic category, but as a complex cultural construct subject to the author's deconstruction and critical reinterpretation. The paper analyses the translation strategies employed for culturally marked vocabulary and cultural references, which strike a balance between preserving the English flavour and adapting the text for Ukrainian readers through a combination of foreignisation and domestication.

Keywords: national identity, individual identity, authorial irony, translation strategies, Englishness, literary translation, intercultural communication, culturally marked lexicon, Kazuo Ishiguro.

1. Introduction

In contemporary translation studies, the study of literary texts as a space for intercultural communication is of particular significance. A literary work not only conveys a plot, a system of images and the author's ideas, but also represents a particular cultural worldview. Cultural specificity is particularly evident in the creation of characters: their behaviour, speech, value system and manner of interaction may be directly linked to a specific national context.

In this context, the challenge of recreating a character's national identity in translation takes on particular significance. The translator must convey not only the denotative meaning of individual words and expressions, but also the complex web of cultural associations, social norms, behavioural patterns and values embedded in the original text.

One of the most telling examples of this type of literary text is the novel "The Remains of the Day" by the British writer of Japanese origin Kazuo Ishiguro, published in 1989 and winner of the Booker Prize.

2. Methodology

Kazuo Ishiguro's work is widely discussed in contemporary literary scholarship. Issues of memory, identity, cultural belonging, historical responsibility and the interaction of different cultural models are of particular interest.

Scholarly studies of the novel reveal considerable interest in the concept of 'Englishness'. In particular, L. Harmansh and T. Tishchenko regard Englishness as a central component of national identity in the work and emphasise that the novel gradually deconstructs the myth of the greatness and flawlessness of the English nation [2]. The researchers emphasise that 'Englishness' in the novel is linked to traditional notions of the English character, shaped, in particular, within the Victorian value system. At the same time, Ishiguro critically re-examines these notions, demonstrating their inherent contradictions.

Other researchers emphasise the link between Englishness and memory, identity, the imperial past and social stereotypes.

N. Nelis points out that the novel reinterprets three cultural myths: the image of the English butler, the English country estate and 'Englishness' itself [5]. The researcher emphasises that Stevens's identity gradually becomes heterogeneous and transcends the boundaries of unambiguous national self-identification.

A. Bennett examines Ishiguro's work through the prism of the 'problem of England' and notes that the writer constantly reinterprets various forms of 'Englishness' [1]. From this perspective, England appears not as a stable and homogeneous cultural category, but as a complex and constantly changing construct.

The Ukrainian translation of the novel is also the subject of translation studies analysis. Contemporary Ukrainian research examines the work's linguistic and cultural information, the characters' speech patterns, the idiomatic means of representing English character, and the ways in which these are rendered in Ukrainian.

At the same time, a comprehensive analysis of the relationship between a character's national identity and

the specific translation strategies used to render it remains a topical issue.

The aim of this article is to identify the characteristics of the representation of the main character's national identity in Kazuo Ishiguro's novel "The Remains of the Day" and to analyse the ways in which this is rendered in Hanna Leliv's Ukrainian translation.

3. Results and Discussion

The Ukrainian translation of the novel is of particular interest precisely from the perspective of intercultural communication.

Ukrainian readers do not necessarily share the same cultural background as English-speaking readers. The meanings of terms such as '**butler', 'manor', 'dignity', 'gentleman' and 'service'** are shaped by different cultural contexts.

The translator therefore faces a twofold task:

1. to preserve the cultural specificity of the original;

2. to make the text comprehensible to Ukrainian readers.

This problem can be described in terms of the traditional opposition between 'foreignisation' and 'domestication'.

The domestication strategy involves bringing the text closer to the reader's culture. The foreignisation strategy, by contrast, preserves elements of another culture, allowing the reader to experience its distinctiveness.

In the case of "The Remains of the Day", complete domestication would be undesirable, as it is precisely the cultural specificity of England that forms an important part of the artistic vision.

The translator must therefore retain cultural markers where they are significant for characterising the protagonist.

A particular group consists of words associated with English society, everyday life and the system of social relations.

These include:

butler, manor, hall, gentleman, lord, servant, master, household, dignity, service.

For example, the lexeme 'butler' has a much broader cultural significance than simply the job title 'butler'. It evokes associations with the British system of domestic service, country estates, the class structure and a specific model of professional conduct.

The Ukrainian equivalent 'dvoretsky' is lexically adequate, but the cultural meaning of the word is shaped by context.

That is precisely why, in translation, it is important not only to convey the name of the profession correctly, but also to preserve its system of connotations.

A similar situation arises with the terms 'manor' and 'hall'. As there is no entirely equivalent socio-historical reality within the Ukrainian cultural sphere, the translator uses lexical equivalents that help to convey an understanding of an English country estate.

In this case, translation becomes not merely the conveyance of information, but a means of cultural explanation.

Another distinctive feature of the novel is that the author examines the issue of English identity from a certain cultural distance.

Kazuo Ishiguro was born in Japan but grew up in Great Britain. Whilst this biographical fact does not mean that the author automatically identifies with Japanese culture, it does provide a unique perspective on English society.

Ishiguro has recalled that, as a child, he was influenced simultaneously by his English surroundings and his Japanese family culture. It is for this reason that "The Remains of the Day" can be seen as an example of literature in which national identity is not unambiguous.

Consequently, the Ukrainian translation creates yet another layer of cultural interaction: Japanese-British author → English-language text → Ukrainian translation → Ukrainian reader. This model illustrates the multi-layered nature of contemporary intercultural communication.

In cases where a direct or close equivalent exists in Ukrainian, the translator may use it without significant alteration.

For example:

butler → дворецький

dignity → гідність

master → господар

Such equivalents ensure semantic accuracy.

When a direct equivalent does not convey all the cultural connotations, context becomes crucial.

The translator may use descriptive or stylistically refined constructions to preserve the social function of the original.

In some cases, it is impossible to convey a cultural effect using the same linguistic means. In such instances, the translator may compensate for this loss in another part of the utterance.

This is particularly relevant to irony, conversational etiquette and socially marked vocabulary.

It is not enough to assess the translation of national identity solely on the basis of individual lexical items. National identity in a novel is a textual phenomenon that is shaped through:

- a character's speech;
- behaviour;
- a system of values;
- social roles;
- attitudes towards others;
- descriptions of everyday life;
- cultural realities;
- the author's irony;
- the composition of the work.

Accordingly, an adequate translation lies in preserving this entire system.

4. Conclusion

Kazuo Ishiguro's novel "The Remains of the Day" therefore provides fruitful material for exploring the issue of national identity in the context of intercultural communication and literary translation.

The national identity of the novel's protagonist, Stevens, is shaped by a complex interplay of cultural, social and professional factors. Its central components

are notions of dignity, duty, service, social hierarchy, restraint and professional honour.

Ishiguro does not merely reproduce the traditional image of the English butler, but critically reinterprets it. It is for this reason that 'Englishness' in the novel emerges not as a stable set of positive traits, but as a complex cultural construct subject to deconstruction and reinterpretation.

Hanna Leliv's Ukrainian translation demonstrates how these characteristics can be conveyed through the Ukrainian language. The translation strategy is based on a combination of semantic equivalence, contextual adaptation, the preservation of cultural realities and the reproduction of the character's stylistic register.

Literary translation, in this instance, fulfils not only a linguistic but also a cultural function. It ensures that a specific model of English identity is conveyed to the Ukrainian reader, whilst preserving the author's critical stance towards national stereotypes.

A promising avenue for further research could be a comprehensive comparative analysis of the English original and the Ukrainian translation of the novel, drawing on a specific corpus of lexical, phraseological and syntactic units that represent the English national character. A study of the concepts of **'dignity', 'duty', 'service' and 'gentlemanliness'** and the ways in which they are rendered in the Ukrainian translation appears particularly fruitful.

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