



## CONVEYING NATIONAL AND CULTURAL SPECIFICITY OF PHRASEOLOGICAL UNITS IN THE TRANSLATION OF MARIA MATIOS'S NOVEL "SWEET DARUSYA"

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Phraseological units embody the customs, culture, and worldview of each nation. Accordingly, their translation constitutes a complex task for translators, as it requires accurate transfer of meaning along with the preservation of culturally marked references for the target audience. This article examines the translation of Ukrainian phraseological units from Maria Matios's novel "Sweet Darusya" into English.

The material of the research consists of 76 phraseological units identified in the source text and their English equivalents in the translation by Michael M. Naydan and Olha Tytarenko. The analysis draws upon contemporary Ukrainian and international research in phraseology and translation theory. The units are classified into phraseological unities, authorial phraseological units, phraseological collocations, phraseological expressions, dialectal phraseological units, phraseological fusions, and phraseologized word combinations. The analysis demonstrates that phraseological unities constitute the most frequent group, followed by authorial and dialectal units, which reflects the strong individual style of the author and the regional specificity of the novel.

The study further examines the translation strategies applied to these units, including phraseological equivalents, partial equivalents, phraseological analogues, loan translation (calque), and descriptive translation. Statistical analysis shows that descriptive translation predominates, indicating the translators' tendency to prioritize semantic clarity and reader accessibility when direct equivalents are unavailable. At the same time, the use of analogues and calques allows for partial preservation of figurative imagery and cultural color.

The findings indicate that although a certain loss of idiomatic richness is unavoidable, the combined use of different translation strategies allows for a balance between textual comprehensibility and the preservation of national and cultural features. The results enhance the understanding of phraseological translation and may serve as a basis for further research in literary translation and linguocultural studies.

## ВІДТВОРЕННЯ НАЦІОНАЛЬНО-КУЛЬТУРНОЇ СПЕЦИФІКИ ФРАЗЕОЛОГІЗМІВ У ПЕРЕКЛАДІ РОМАНУ МАРІЇ МАТІОС «СОЛОДКА ДАРУСЯ»

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**Ключові слова:** *фразеологізм,  
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перекладу, культурна  
маркованість.*

Фразеологізми відображають звичаї, культуру та світогляд кожного народу. Відповідно, їх переклад становить складне завдання для перекладачів, оскільки потребує точної передачі значення разом зі збереженням культурно маркованих посилань, зрозумілих для цільової аудиторії. У статті розглянуто переклад українських фразеологічних одиниць з роману Марії Матіос «Солодка Даруся» англійською мовою.

Матеріалом дослідження стали 76 фразеологізмів, знайдених у тексті оригіналу, та їхні відповідники в англійському перекладі, який виконали Майкл М. Найдан та Ольга Титаренко. Дослідження ґрунтується на працях українських і зарубіжних науковців у галузі фразеології та теорії перекладу. Вибрані фразеологізми класифіковано на ідіоми (фразеологічні зрощення), фразеологічні єдності, авторські фразеологічні одиниці, фразеологічні сполучення, фразеологічні вирази, діалектні фразеологізми, та фразеологізовані словосполучення. У результаті аналізу встановлено, що найчисельнішою групою є фразеологічні єдності, значну частку також становлять авторські та діалектні одиниці, що відображає індивідуальний стиль письменниці та регіональну мовну специфіку твору.

Окрему увагу приділено аналізу перекладацьких стратегій, зокрема використанню фразеологічних еквівалентів, часткових еквівалентів, аналогів, калькування й описового перекладу. Статистичний аналіз показав переважання описового перекладу, що пояснюється прагненням перекладачів забезпечити зрозумілість тексту для англійськомовного читача за відсутності прямих відповідників. Водночас застосування аналогів і кальок дає змогу частково зберегти образність і культурний колорит оригіналу.

Отримані результати свідчать про те, що, попри неминучі втрати фразеологічної образності, поєднання різних перекладацьких стратегій дає змогу досягти балансу між зрозумілістю тексту та збереженням його національно-культурних особливостей. Результати дослідження поглиблюють розуміння проблем перекладу фразеологізмів і можуть слугувати підґрунтям для подальших вивчень у галузі художнього перекладу та лінгвокультурології.

**Statement of the problem.** Conveying the cultural and national specificity of phraseological units presents a significant challenge for translators. Preserving the cultural identity of the source text requires

careful attention to phraseological units to minimize loss of meaning and cultural references. Ukrainian novel translated into English offers a unique opportunity to examine how culturally specific phraseolog-

ical units are conveyed. Studying these units helps improve both theoretical understanding and practical translation strategies.

The **theoretical foundation** for this article draws upon the contributions of Ukrainian and international scholars in phraseology and translation studies. Ukrainian researchers, including Larysa Kornienko [Kornienko, 2017], Vira Nikonova, Kateryna Nykytychenko [Nikonova & Nykytychenko, 2020], and Olena Levchenko [Levchenko, 2004], have explored the linguistic and cultural specificity of Ukrainian and English phraseology. The structural and semantic classification, as well as the very concept of a phraseological unit, have been explored by Ukrainian linguists such as Larysa Skrypnyk [Skrypnyk, 1973], Roksolana Zorivchak [Zorivchak, 1983], Petro Dudyk [Dudyk, 1973], Yuriy Kovaliuk [Kovaliuk, 2024], and Olha Zaluzhna [Zaluzhna, 2024], as well as by foreign scholars including Ronald Carter [Carter, 1998], Andreas Langlotz [Langlotz, 2006], and Chitra Fernando [Fernando, 1996]. The translation of phraseological units has been analyzed by Olena Yemelyanova, Anna Chudnivets [Yemelyanova & Chudnivets, 2022], Diana Cherney and Vasyl Bialyk [Cherney & Bialyk, 2019]. The cultural and linguistic specificity of phraseological units has been extensively studied by many scholars. At the same time, the translation of culturally marked phraseological units in Ukrainian literary texts into English requires further systematic analysis. Taken together, these contributions provide a comprehensive theoretical framework for our research.

**Purpose and tasks of the research.** The aim of this article is to analyse the methods used in the translation of culturally specific phraseological units and to identify the approaches that most effectively preserve their meaning and culturally marked features in the target text.

The research tasks include the following: 1) to identify and analyze the phraseological units in Maria Matios's novel "Sweet Darusya" and its English translation; 2) to classify these units according to their structural and semantic types; 3) to examine the translation strategies and to evaluate whether the cultural meanings are preserved; 4) to identify the frequency of different translation strategies and the prevalence of specific phraseological types in the text.

**Subject and object of the research.** The **subject** of the research are the ways and strategies of translation of Ukrainian phraseological units from Maria Matios's novel "Sweet Darusya" into English. The **object** of this study are Ukrainian phraseological expressions from Maria Matios's novel "Sweet Darusya" and their English equivalents in the translated text.

**Analysis of recent research and publications.** Phraseology reflects the cultural experience and

worldview of each linguistic community. English and Ukrainian fixed expressions reveal how history, environment, and traditions shape figurative meanings. Exploring these systems allows us to understand the linguo-cultural specifics embedded in both languages.

Yuriy Kovaliuk asserts that in the Anglo-Saxon linguistic tradition, the term *idiom* is generally preferred for describing fixed expressions with fully figurative meanings, whereas in the East European tradition, the focus remains on phraseological units or phraseologisms [Kovaliuk, 2024, pp. 16-17]. Larysa Skrypnyk defines that a phraseological unit is "a lexico-grammatical unity of two or more separately formed components, grammatically organized according to the model of a word combination or a sentence, which, possessing an integral meaning, is reproduced in language traditionally and automatically" [Skrypnyk, 1973, p. 11]. According to R. Carter, "Idioms might thus be tentatively defined as non-substitutable or fixed collocations, usually more than single word units, semantically opaque" [Carter, 1998, p. 74].

P. Dudyk categorizes phraseological units into five groups according to structural and semantic characteristics, emphasizing the degree of grammatical and semantic cohesion among their components [Dudyk, 1973, pp. 81-83]. These categories include idioms (phraseological fusions), phraseological unities, phraseological expressions, phraseological collocations, and phraseologized word combinations. Furthermore, researchers also distinguish individual or authorial phraseological units. R. Zorivchak explains that individual metaphors are creative, novel expressions that initially stand out due to their unusual meaning and are used by only a few speakers [Zorivchak, 1983, pp. 35-36].

Olena Yemelyanova, Anna Chudnivets [Yemelyanova & Chudnivets, 2022], Diana Cherney and Vasyl Bialyk [Cherney & Bialyk, 2019] identify several primary methods for translating phraseological units. These methods comprise: phraseological equivalents, phraseological analogues, loan translation (*calque*), descriptive translation.

The study relies upon these classifications as a foundation.

**Results and Discussion.** The research material for this article is based on Maria Matios's novel "Sweet Darusya" [Matios, 2024]. The text contains a rich variety of regional dialects, idiomatic expressions, and authorial phraseology, which makes it a particularly valuable source for studying phraseological units. This study uses the English translation by Michael M. Naydan and Olha Tytarenko, published in 2019 by Spuyten Duyvil (New York City) [Matios, 2019].

**The classification of phraseological units.** This case study uses the semantic approach developed by P. Dudyk [Dudyk, 1973, pp. 81-83]. The identified

categories include idioms, phraseological unities, phraseological expressions, phraseological collocations, and phraseologized word combinations.

**Idioms (phraseological fusions)** are semantically non-motivated, indivisible units whose overall meaning cannot be inferred from the meanings of their individual components. Several such units appear in the source text. The idiom “ні за цанову душу” [Matios, 2024, p. 16] means “in vain, for nothing” [Bilonozhechko et al., 2003, p. 231]. The expression “ні світ ні зоря” [Matios, 2024, p. 54] is defined as “very early in the morning” [Bilonozhechko et al., 2003, p. 633]. The phraseological unit “дивитися крізь пальці” [Matios, 2024, p. 115] is interpreted as “deliberately ignoring something forbidden; intentionally overlooking inappropriate behaviour” [Bilonozhechko et al., 2003, p. 198]. The idiom “обвести круг пальця” [Matios, 2024, p. 172] means “to outwit or deceive someone cleverly” [Bilonozhechko et al., 2003, p. 445].

**Phraseological unities** form a significant group of idiomatic units whose meanings, while partially connected to their components, are not fully deducible from them. For example, “ханатися за голову” [Matios, 2024, p. 9] conveys strong surprise, distress, sorrow, or despair [Bilonozhechko et al., 2003, p. 61], “казати поза очі” [Matios, 2024, p. 23] refers to speaking about someone in their absence [Bilonozhechko et al., 2003, p. 474], and “ребра світяться” [Matios, 2024, p. 51] describes someone extremely thin [Bilonozhechko et al., 2003, p. 596]. The phrase “сидіти на шиї” [Matios, 2024, p. 79] is used when someone is materially dependent on another [Bilonozhechko et al., 2003, p. 645], while its antonym “мозолем заробляти” [Matios, 2024, p. 80], which refers to earning a living through hard work [Bilonozhechko et al., 1993a, p. 502].

Another group of phraseological unities is united by the lexical component “язик”, which symbolically represents speech and verbal behaviour. For example, “нарватися на язик” [Matios, 2024, p. 53] refers to provoking sharp or unpleasant remarks, while “розв’язався язик” [Matios, 2024, p. 94] describes a situation in which a person begins to speak too freely and reveals more than intended [Bilonozhechko et al., 1993b, p. 977]. The phrase “молоти язиком” [Matios, 2024, p. 138] characterizes meaningless or excessive talking [Bilonozhechko et al., 1993a, p. 504], whereas “язик уломився” [Matios, 2024, p. 141] refers to a refusal or reluctance to continue speaking, often implying irritation or unwillingness to explain something again. Finally, “язик по селу пускати” [Matios, 2024, p. 100] refers to spreading information or rumours widely among people.

**Phraseological collocations** represent stable word combinations whose meanings remain partly transparent thanks to their figurative or metaphorical

basis. For example, “приносити клопіт” [Matios, 2024, p. 18] refers to causing trouble for someone, “зачинити лемент” [Matios, 2024, p. 54] denotes the sudden start of loud noise or shouting; “об’їде уздовж-уноперек нів світу” [Matios, 2024, p. 63] depicts travelling across great distances. Some other common phraseological collocations are “стиснути плечима” [Matios, 2024, p. 49], showing confusion or surprise by shrugging [Slovnyk]; “людям нерви роблять” [Matios, 2024, p. 128], meaning to upset or annoy someone [Slovnyk].

**Phraseological expressions** are stable language units that function as syntactically complete sentences and convey figurative meanings, often reflecting moral, evaluative, or proverbial content. For example, “яке їхало – таке здибало” [Matios, 2024, p. 52] means that similar people tend to associate with one another; while “аж гай шумів” [Matios, 2024, p. 48] intensifies the description of an action [Bilonozhechko et al., 2003, p. 145]. Another group can be singled out, namely phraseological expressions that function as curses. For example, “Шляк би го був трафив у моїй утробі” [Matios, 2024, p. 8] – “I wish lightning had struck him in my bosom” – is used to express extreme dissatisfaction or contempt toward someone [Bilonozhechko et al., 1993b, p. 966]. This is also a dialectal expression and the word “шляк” comes from the German “Schlag”, meaning “to strike”, and “трафив” derives from “treffen”, meaning “to hit” or “to occur”. The expression “Заткала би тя лиха година” [Matios, 2024, p. 37] – “May lightning strike you!” – similarly conveys disapproval or a hostile wish directed at someone.

In the artistic language of Maria Matios, **dialectal phraseological expressions** of the Bukovinian vernacular are widely represented. The text contains dialectal unities, such as “дати шміру по сраці” [Matios, 2024, p. 19] meaning to scold or punish someone, derived from the German word “die Schmiere” (grease); “тримати дямбу на заперті” [Matios, 2024, p. 57] meaning to keep one’s mouth shut; “агій на вас” [Matios, 2024, p. 67] expressing surprise, indignation, irritation [Slovnyk]. The next two expressions are connected by the word “фіра”, which literally means a cart or wagon [Slovnyk]. The phrase “сказав, як проїхав фірою” [Matios, 2024, p. 58] describes speaking carelessly or abruptly, as if words are being thrown out quickly without thought. Similarly, “ходить як фіра без дишла” [Matios, 2024, p. 27] is used to describe someone or something moving uncontrollably or aimlessly, like a wagon without a pole to guide it.

In addition to conventional idioms, the text also features a wide range of **authorial phraseological unities** that are highly characteristic of Maria Matios’s individual style in “Sweet Darusya”. A particularly expressive authorial phrase is “поза Йорчихою”

(“past Yorchykha”) [Matios, 2024, p. 28]. In the story, the cemetery lies past Yorchykha’s house, so the expression symbolically signifies approaching death. Several other authorial phraseological units in Matios’s novel convey the theme of death. For instance, “*подякувати цьому світові*” [Matios, 2024, p. 28] and “*пішла у глину*” [Matios, 2024, p. 93] express death through metaphorical imagery. The expression “*жменька жінки*” [Matios, 2024, p. 104] portrays a very small, fragile woman through an image of a “handful” and “*не забрати й синього під нігтем*” [Matios, 2024, p. 139] describes a person who gains nothing from a situation, literally “cannot even take the blue under the fingernail”. Maria Matios also employs vivid comparative idioms such as “*Іван вигулькував з-поза повороту, як травневий гриб*” (“Ivan pops out from behind the corner, like a May mushroom”) [Matios, 2024, p. 64]; “*веселий, як цвинтар опівночі*” (“cheerful as a cemetery at midnight”) [Matios, 2024, p. 42].

The final group identified in the analysis is **phraseologized word combinations**, which are non-metaphorical and syntactically inseparable structures whose meaning is fixed by language usage rather than by figurative reinterpretation. In the analyzed text, only one example of this type of phraseological unit was found. The expression “*Бігме Боже*” [Matios, 2024, p. 34] is used to strongly affirm a statement and to emphasize the speaker’s sincerity and confidence in what is being said [Slovnyk]. In English, it can be roughly rendered as “truly” or “indeed”. The phrase includes an archaic word “Бігме”, historically connected with the concept of God.

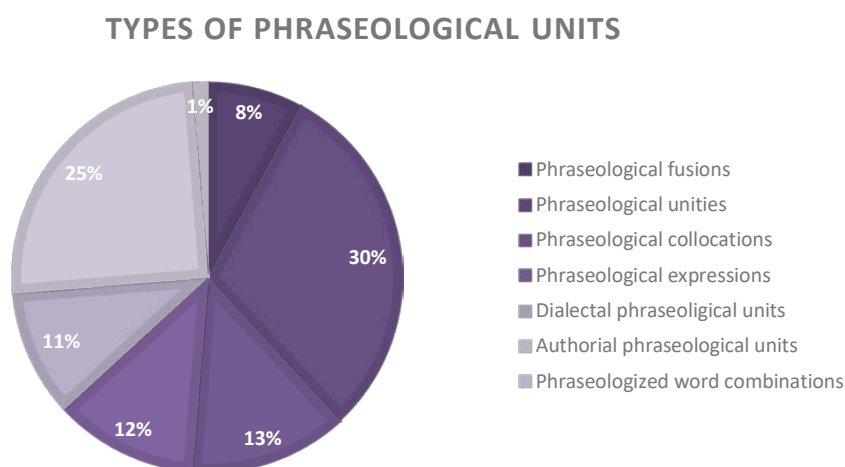
In Maria Matios’s novel, 76 phraseological units were identified and classified by type (see Fig.1 below). Phraseological unities constitute the largest group (30%), followed by authorial phraseological units (25%). Phraseological collocations account for

13%, phraseological expressions for 12%, and dialectal phraseological units for 11%. Phraseological fusions make up 8% of total, while phraseologized word combinations represent the smallest group (1%).

**The classification of translation strategies.** The analysis relies on **the classification of translation strategies**, including phraseological equivalents, analogues, loan translation, and descriptive translation. Identifying which of these strategies appears in the English version helps to understand how the translators preserved, adapted, or compensated the meaning and imagery of the original expressions.

The selection of an appropriate translation strategy largely depends on the specific type of phraseological unit and its degree of cultural markedness. Units with more universal meaning or transparent imagery are often translated using equivalents or analogues. In contrast, culturally specific, dialectal, or authorial expressions usually require calquing or descriptive translation. This approach allows the translator to adapt the text for the target reader while maintaining coherence and readability.

**Phraseological equivalents** are used when the target language offers an idiom that matches the original in both meaning and style [Cherney & Bialyk, 2019]. For example, the Ukrainian expression “*волосся дибки стає*” [Matios, 2024, p. 77] corresponds directly to “*hair stands on end*”, preserving the same image of fear or shock [Cambridge Dictionary]. The phrase “*обвести круг пальця*” [Matios, 2024, p. 172] matches the English “*wind around his finger*”, meaning to deceive or manipulate someone easily [Cambridge Dictionary], while “*зеть чисто чоловік втратив голову*” [Matios, 2024, p. 133] has a ready-made English equivalent – “*the man completely lost his head*” [Cambridge Dictionary]. Similarly, “*об’їде уздовж-уноперек нів світу*” [Matios, 2024, p. 63] is translated as “*rides the length and*



**Fig. 1. Distribution of phraseological units by type in Maria Matios’s novel**

*breadth of half the world*” [Cambridge Dictionary], which conveys the same sense of extensive travel or thorough exploration.

**Partial equivalents** are used when the English translation conveys the general meaning and emotional tone of the original phraseological unit but differs in wording or grammatical structure [Cherney & Bialyk, 2019]. These translations are close in sense yet not identical to the source expression. For instance, the Ukrainian phrase “людям нерви роблять” [Matios, 2024, p. 128] corresponds to “*get on people’s nerves*” and “мутиться розум” [Matios, 2024, p. 155] is translated as “*mind clouded*”. The phrase “тримати дямбу на заперті” [Matios, 2024, p. 57] is naturally conveyed as “*keep your trap shut!*” [Cambridge Dictionary]. Here, trap is a colloquial term for “mouth,” carrying a slightly rough tone, just as the Ukrainian dialectal word “дямба” also means “mouth.” Both idioms convey the idea of forcibly making someone remain silent, so the translation successfully preserves the original pragmatic effect.

**Phraseological analogues** are used when the target language has its own idiomatic expression that conveys the same meaning and emotional tone as the original but employs a different metaphor or image [Yemelyanova & Chudnivets, 2022]. Ukrainian phrase “подякувати цьому світові” [Matios, 2024, p. 28] is translated as “*meet their maker*”, the expression “ханатися за голову” [Matios, 2024, p. 9] appears as “*tear the hair out*”, which keeps the sense of intense worry or frustration, though the imagery changes [Cambridge Dictionary]. The proverb “яке їхало – таке здибало” [Matios, 2024, p. 52] is rendered through the well-known analogue “*birds of a feather flock together*”, which captures the idea of similar people attracting each other [Cambridge Dictionary]. The idiom “дивитися крізь пальці” [Matios, 2024, p. 115] is translated as “*look with a nod and a wink*”, which communicates the idea of deliberately ignoring something through a culturally appropriate image.

Other expressive phrases are similarly rendered: “ні світ ні зоря” [Matios, 2024, p. 54] becomes “*in the wee hours*”, capturing the sense of very early morning [Cambridge Dictionary], and “казати поза очі” [Matios, 2024, p. 23] is translated as “*talk behind their back*”, which maintains the meaning but uses a more familiar English image [Cambridge Dictionary]. The phrase “аж гай шумів” [Matios, 2024, p. 48] is translated as “*like a house on fire*”, which is an English idiom meaning that something happens very quickly, intensely, or with great energy [Cambridge Dictionary].

The exclamatory phrase “Бігме Боже” [Matios, 2024, p. 34] is a dialectal expression containing the archaic word “Бігме”, historically associated with God [Slovnyk]. In English, the phrase could be

roughly rendered as “truly” or “indeed”, but the translators chose “*God help me*” to retain the reference to God, even though this results in some loss of the original meaning. Swear words are also adapted when translating. For example, “Шлях би го був трафив у моїй утробі” [Matios, 2024, p. 8] is rendered as “*I wish lightning had struck him in my bosom*”, keeping the same strong emotional impact. Finally, “Азій на вас” [Matios, 2024, p. 67], which expresses surprise, irritation, or disapproval [Slovnyk], is translated as “*shame on you*”, conveying a similar feeling in English.

**Loan translation**, also referred to as **calquing**, involves replicating the structure and imagery of the source phrase nearly word for word [Yemelyanova & Chudnivets, 2022]. Readers are often able to interpret these calqued expressions because contextual cues clarify unfamiliar metaphors. For example, “ходуть як фіра без дишла” [Matios, 2024, p. 27] (“*walking like a horse cart without a hitch*”) is a dialectal phraseological unit translated through calquing. It describes someone or something moving aimlessly or without control. The expression “веселий, як цвинтар опівночі” [Matios, 2024, p. 42] becomes “*as happy as a cemetery at midnight*”, mirroring the dark irony of the original. Some calques in the novel convey death through specific metaphors. For instance, “нішла у глину” [Matios, 2024, p. 93] (“*went into the clay*”) literally describes death, while “поза Йорчихою” [Matios, 2024, p. 28] (“*past Yorchykha*”) refers to a woman who once lived near the cemetery and metaphorically signifies passing away. These examples show that literal translations can keep the vivid images clear when the context makes the meaning easy to understand.

**Descriptive translation** is used when an idiomatic equivalent or analogue does not exist, and a literal rendering would sound unclear or unnatural [Cherney & Bialyk, 2019]. In such cases the translator communicates the main meaning clearly, often omitting figurative language and cultural nuances. For instance, the idiom “ні за цанову душу” [Matios, 2024, p. 16] is reduced to the neutral “*for nothing*”, without its expressive folk imagery. Similarly, “поговорити у чотири оці” [Matios, 2024, p. 152] becomes “*talk in private*” and “пукати слово на люди” [Matios, 2024, p. 45] “*to talk in public*”. The phrase “жменька жінки” [Matios, 2024, p. 104] is described as “*a tiny bit of a woman*”, keeping the imagery of smallness and fragility. Some dialectal and culturally marked expressions are also translated descriptively. For instance, “сказав, як проїхав фірою” [Matios, 2024, p. 58] is rendered as “*he snapped abruptly*”. Similarly, “закони були такі, як дишло” [Matios, 2024, p. 115] is rendered as “*laws were loosey-goosey*”, where the slang conveys the meaning but not the culturally specific comparison. When trans-

lating the hyperbolic idiom “наговорити три міхи і двоє бєсаг чуда” [Matios, 2024, p. 132], two methods were combined: first descriptive translation, then calquing – “talk a lot here – three water-skins full and two sacks full of astonishing stuff”. These examples illustrate that descriptive translation ensures clarity but sacrifices the idiomatic richness and metaphorical imagery of the original.

Figure 2 (see below) illustrates the pattern in how translation strategies are selected for Ukrainian phraseological units. Descriptive translation predominates, constituting 38% of all instances. Phraseological analogues represent 26%, loan translations (calques) account for 21%, while full phraseological equivalents (8%) and partial phraseological equivalents (7%) are the least frequent. This distribution indicates that

### TRANSLATION METHODS

■ Phraseological equivalents:      ■ Partial phraseological equivalents:  
 ■ Phraseological analogues:      ■ Loan translation (calque):  
 ■ Descriptive translation:

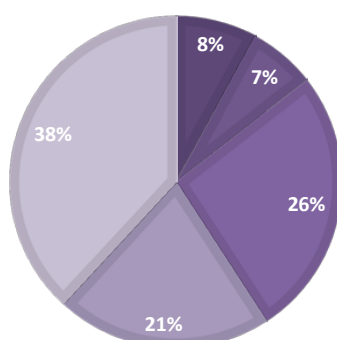


Fig. 2. Distribution of translation methods for Ukrainian phraseological units into English

translators most often prioritize clarity and explicative rendering over direct idiomatic equivalence.

**Conclusions and prospects for the further research.** The study confirms that translating Ukrainian phraseological units into English requires a flexible combination of translation strategies depending on their semantic complexity and cultural markedness. The analysis shows that descriptive translation is used most frequently to ensure clarity and accessibility for the target reader, though it often leads to a partial loss of figurative imagery and cultural nuance. At the same time, the use of phraseological analogues and loan translations allows translators to preserve elements of national and cultural specificity, thereby maintaining the stylistic character of the original text. Overall, the findings demonstrate that effective phraseological translation is based on balancing semantic accuracy with cultural representation.

Further research may expand the corpus by examining phraseological units in other works by Maria Matios or in Ukrainian literary texts of different genres.

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