Rendering stylistically marked units in the novel *Depeche Mode* by Serhiy Zhadan: a comparative study

Renderowanie stylistycznie oznaczonych jednostek
w powieści *Depeche Mode* autorstwa Serhija Zhadana:
badanie porównawcze

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Abstract

The study analyzes lexemes and word combinations of colloquial style, slang and low colloquial language, performs their comparative analysis at word level, looks into the transformational patterns that the structures undergo during literary translation into English and Russian, and discusses the advantages and flaws of the applied translation strategies through suggesting adequate translation solutions. In the article, the argument is made that the translation strategies of substandard lexis reflect the interdisciplinary nature of expressive meaning and connotation which can be conveyed differently through various language levels during literary translation.

Keywords: colloquial, translation strategy, expressive meaning, connotation, literary translation, jargon, slang

Streszczenie

Badanie analizuje leksemy i kombinacje słów w stylu potocznym, slangu i języku potocznym, przeprowadza ich analizę porównawczą na poziomie słów, analizuje wzorce transformacyjne, które ulegają zmianom podczas tłumaczenia literackiego na język angielski i rosyjski oraz omawia zalety i wady stosowanych strategii tłumaczeniowych, sugerując odpowiednie rozwiązania tłumaczeniowe. W artykule argumentuje się, iż strategie tłumaczenia leksykonu poniżej normy

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odzwierciedlają interdyscyplinarny charakter ekspresyjnego znaczenia i konotacji, które mogą być przekazywane w różny sposób na różnych poziomach językowych podczas tłumaczenia literackiego.

Słowa kluczowe: potoczny, strategia tłumaczenia, znaczenie ekspresyjne, konotacja, tłumaczenie literackie, żargon, slang

1. Introduction

The study addresses the issue of translatability of stylistically low lexis in literary translation. Low colloquial lexis is regarded as an array of substandard speech, colloquialisms, slang expressions, various vulgarisms, jargon and social dialects (Korunets 2008, p. 217). In the article, I hypothesize that considering the complexity of expressivity in terms of its stylistic properties, various translation strategies can be used to preserve both the linguistic peculiarities of characters and the original coloring of ST units in question. The relevance of the research lies in the difficulty of tackling translatability issues regarding the sublanguage lexis which consists in presenting the ways in which the expressive meaning is externalized and communicated by linguistic means during literary translation.

The subject of the research is the functioning of expressive and stylistically marked units in the source and target texts. The material encompasses a selection of expressive substandard lexis from the novel *Depeche Mode* by Serhiy Zhadan with the target text units mapped onto source-text units. The study intends to compare selected Ukrainian material with its English and Russian translations in order to delineate potential differences and similarities in the evaluative construal of the linguistic message.

According to Jean Boase-Beier (2006), the issues of style, choice, and effect, which remain central to stylistics, are the concern of translation strategies (Boase-Beier 2006, pp. 154-155) with regard to substandard lexis and its connotations, hidden meanings, ambiguities, gaps, silences and the way the language of a text mirrors its subject (Leech & Short 2007, pp. 187–190). These subtle features shed light on the narrator's and characters' attitudes, beliefs and worldviews. Expressivity might also relate to linguistic signs which are conventionally applied to manifest emotions. The paper undertakes lexicographic and semantic examination of emotional words, expressions of endearment, and swear words, and conducts pragmatic investigation of emotional language behavior.

In the study, I use the term "register" that refers to the particular stylistic characteristics associated with a certain text-type, subject, or degree of formality (Hatim & Munday 2004, pp. 76–81). Thus, the translation might be evaluated less by its "closeness to the source text than by whether it fulfils the stylistic criteria of the text-type it belongs to in the degree and nature of interaction it allows its reader" (Boase-Beier 2006, p. 156). According to Mona Baker, register variations arise from variations in the field of discourse, the tenor of discourse, and the mode of discourse. The tenor of discourse depends on the way people use language. This use of language varies due to the dynamics of interpersonal relationships and differences in cultural expression (Baker 1992, p. 16). Getting this right in translation can be difficult.

The Ukrainian source text which has been selected for the purpose of analysis has a subjective and confessional character which constitutes an ample source of expressively marked structures, comprising different parts of speech. The language of Serhiy Zhadan's novel *Depeche Mode* is characterized by a high concentration of low colloquial speech, primarily slang expressions usually used by the author to portray his personages, whose colloquial character is revealed through lexical and phraseological units.

The article discusses the possibility of translating stylistically low lexis on the material of substandard lexis used in fiction discourse and illustrates the transformations which occur during literary translation. I also raise the question whether in translation it is possible to preserve the flavor of the source culture and discuss the ways in which equivalence can be achieved. Translated texts tend to be more explicit, unambiguous, and grammatically conventional than their source texts or other texts produced in the target language; they also tend to avoid repetition that occurs in the source texts and to exaggerate features of the target language (Kenny 2001, p. 52).

The tasks, therefore, are threefold: 1) describe the features of substandard language in the novel *Depeche Mode* by Serhiy Zhadan, and assess the possibilities of rendering their expressive meaning; 2) on the basis of selected translation cases (English and Russian versions) analyze/review transformational/adaptation strategies by the target text (TT – hereafter) means, and discuss the reasons for possible flaws in the translation pattern selection; 3) evaluate the ST- TT pairs and the translation techniques used for dealing with untranslatable units.

As I analyze two realizations of substandard lexis representation in the target language (TL – hereafter), the most appropriate approach for this purpose is probably Mona Baker's algorithm which consists in six strategies

of descriptive translation studies, namely: 1) translation by a general word; 2) translation by a more neutral/less expressive word; 3) translation by cultural substitution; 4) translation by a paraphrase using a related word; 5) translation by a paraphrase using an unrelated word; 6) translation by omission. The descriptive-analytical method allows for a detailed and systemic description of the material in question. Comparative analysis of ST-TT pairs aims at revealing commonalities and differences in the use of language means of the three languages and allows to better identify the specificity of each language unit in question.

Primarily, I draw on the latest research regarding expressivity and the conceptualization of emotions and evaluation in literary translation, from the standpoint of linguo-stylistics and descriptive translation studies. Further on, I analyze the selected ST-TT pairs of the expressive language in the Ukrainian text and its Russian and English translations, focusing on the role that expressive means play in conveying emotional states and attitudes. The identified differences and similarities between the three texts enable to draw certain conclusions about the possibilities of the evaluative representation of emotions in the contrasted languages.

2. *Depeche Mode* and its expressive language

Representing the key voices in contemporary Ukrainian literature, Serhiy Zhadan's style and masterful wordplay have led critics to dub his trademark approach "verbal jazz", a description that reflects his unique style. Standing as a witness to a time of great social change through the eyes of Ukraine's dispossessed youth, his novel explores the changes he has witnessed as a representative of the immediate post-Soviet generation in Ukraine (Zhadan 2013, p. 4).

The writer's reaction to reality speaks to his experience of personal and national upheaval with the absurdity of social and Western culture clash in probably the most turbulent and controversial post-Soviet era. The novel portrays individual social and psychological characteristics of its characters, preserving the traits of the national mentality.

Depeche Mode depicts Ukrainian youth during the turbulent 1990s. From the author's perspective, it is a book about real male comradeship. The novel follows the unemployed narrator and his friends, Jewish anti-Semite Dogg Pavlov and Vasia the Communist, on their adventures around Kharkiv and beyond. Against a background of social disintegration, slowly eroding Soviet mores and rapidly encroaching Western culture, the three comrades

drink gratuitous amounts of vodka and embark on a quest to find their missing friend Sasha Carburetor to tell him about the suicide of his one-legged stepfather. Despite containing some darker themes, Depeche Mode takes an irreverent look at life; Zhadan is not afraid to mix philosophical musings and grotesque narrative with moments of slapstick comedy (Zhadan 2013, p. 5).

The corpus data includes the novel *Depeche Mode* by the Ukrainian postmodernist writer Serhiy Zhadan and its translated versions in English and Russian. The author uses a wide range of low-colloquial vocabulary to discuss psychological and social character traits, express subjective attitudes, display emotional states, specify their social status, create the appropriate narrative atmosphere corresponding to the artistic conception, with the purpose of eliciting a similar reaction. I aim to identify these units and analyze ways of their rendering into English (translation by Myroslav Shkandrij) and Russian (translation by Anna Brazhkina).

In the study, I consider the lexical units that possess propositional and expressive meaning, which enables the investigation of expressivity in colloquial speech. Moreover, I share the view that the expressive/evaluative function of vocabulary involves the speaker's emotions manifested and communicated through language, which is the way language interacts with other semiotic codes (kinesic, proxemic, prosodic) (Baker 1992, p. 13). According to Mona Baker, the differences between words in the area of expressive meaning are not simply a matter of whether "an expression of a certain attitude or evaluation is inherently present or absent in the words in question" (Baker 1992, p. 14). Besides serving for formation and communication of thoughts, linguistic means and devices may be used for externalizing emotions and the speaker's personality portrayal (Gabias 1981, p. 17). In her typology of meaning, Baker advocates for its classification into both propositional and expressive, propositional only or expressive only, and swear words and emphasizers (Baker 1992, p. 14). She suggests a possibility to remove the words which contribute solely to the expressive meaning from the utterance without affecting its information content.

In addition to the search for the best linguistic equivalent, I perform a comparative analysis to the implementation of translation strategies to achieve closeness to the author's style. Due to the different coloring of slangisms, jargonisms, vulgarisms, and social dialects in far-related (Ukrainian and English) and related languages (Ukrainian and Russian), one can barely find full equivalents during rendering their form and meaning, since an accurate translation becomes practically impossible. Furthermore, in many

cases it seems unnecessary for a word to have the exact counterpart in the TL, since vocabularies barely overlap completely. Therefore, the translator's strategy and method become paramount, since it should carry the same artistic function, which calls for rendering only the sense and colloquial coloring of slang, rather than finding an exact equivalent.

3. Representation of evaluation in the translations of the novel *Depeche Mode*

In the novel one can distinguish lexical and phraseological units which according to the lexicographic resources can be regarded as jargon, derogatory and vulgar words. The translational analysis has proved the presence of low-colloquial vocabulary, determined by sociocultural, geographical and historical factors. Its semantics can be understood only by the recipients of the source language, since the literal translation may reveal cultural mismatches, alien to the conscience of an English-speaking reader due to the differences between linguistic environments. Moreover, I fully support Kirsten Malmkjcer's view that translating word-for-word and translating sense-for-sense should not necessarily be rendered by one word in the TT (Malmkjcer 2004, p. 15).

The expressive substandard language of the novel is highly emotional, and characterized by jargon, vulgarisms, obscene words and profanity with immediate vocabulary correspondents/correlates. Besides conveying expressive meanings, they produce an effect on the reader due to their stylistic features. The writer uses words from diverse lexical strata depending on the characters' description: from the communication of specific professional groups, special terminology to dialectal words. The comparative analysis revealed that the majority of ST- TT pairs constitute full equivalents, fully conforming with the target language regulations, among which we identify such sets of words:

a) evaluative substantives: *пацани :: fellas :: пацаны; хавка :: grub :: хавка; фішка :: tendency :: фишка; лохи :: suckers :: лохи; водяра :: vodka :: водяра; западліст :: crap :: западлист; мінтовня :: the cops :: ментура; «суддя-підарас» :: the referee's a prick :: «судья-пидарас»; скотина :: beast :: скотина; мудак :: moron :: мудак; піжони :: dandies :: пижоны, -наволоч :: rubbish :: сволочь* etc;

b) attributes of evaluation: *стрьомна штука :: dangerous :: стрёмная штука; чмошний народ :: ugly people :: чмошный народ; людиною, не зовсім кінченою :: person, not completely polished :: человеком, не совсем конченным; обковбашені придурки :: stoned idiots :: обколбашенные придурки; хіпота кінчена :: crazy hippies :: хипари конченные; поморочені*

ублюдки :: demented bastards :: выморочные ублюдки; падла тилова :: lousy rear guarder :: падла тыловая; безпантова кава :: безпантова кава :: беспонтовый кофе; халявний вхід :: free entrance :: халявный вход etc;

c) relatives of evaluation: *пре :: turn me on :: прёт; підв'язати :: to quit :: подвязать; прикинь :: imagine :: прикинь; валить :: take off :: валит; пробухуємо :: guzzle :: пробухуем; доїть :: milk :: доит; ледве відмазались :: barely got away :: едва отмазались; не лажали :: were hardly faking :: не лажали; гнали (на совок) :: attacked (our USSR) :: гнали (на совок); так облажався :: got into this mess :: так облажался* etc.

These units constitute different thematical domains, identifying mood, action, character, intellectual abilities, mental and physical states, behavior, appearance and financial status. The comparative analysis proved that the majority of language units in question are characterized by approximate TL counterparts.

It is worth noticing that the language includes a considerable number of slang expressions that belong to the non-equivalence stratum and demand specific unconventional translation solutions in order to provide an adequate rendering and preserve the evaluation tone. Translation patterns below illustrate the possibilities of two languages to successfully tackle these issues. Since the majority are characterized by similar expressive meaning in the TL, a slang expression *накачався /consumed/ алкоголем під саму зав'язку* acquires a textual translation correlate *loaded up on alcohol up to the gills; просирав свої молоді роки /wasted, spent in vain/* gets translated as *pissing away the best years of his life*, which indicates the possibility of introducing a phrasal verb as a functional replacement to convey expressive meanings of the units in question. Meanwhile, the colloquial expressions *здохнути з голоду/starve to death/* is substituted by *die of hunger; мочити один одного* /cruelly and mercilessly deal with someone, beat; strike with force/ is substituted by *bash each other*, *вправляє мізки /turn someone around/* / is substituted by *works the minds*, yet both expressions mean the same.

The humour of the passages relies on the manipulation of literary meanings. The epithets the writer uses for description of characters' behavior and outlook refer to vulgarisms and obscene lexis, which poses serious translation challenges because most of them are non-equivalent and translation involves finding an accurate counterpart to convey the expressive meaning. A translation strategy involves selecting an equivalent substitution for the word in question or simply omitting it, which, eventually, might not favor faithfulness:

йобнутий трішки хлопець :: a bit fucked up guy :: ёбнутый немножко парень; капіталістичних найобок: capitalist clap-trap : капиталистический наёбок; неідентифікований уйобок :: unidentified scum :: неидентифицированный уёбок; рахітична зірка :: rickety star :: рахитичная звезда; розйобана колія марксизму-ленінізму :: slippery tracks of Marxism-Leninism :: разъёбанная колея марксизма-ленинизма; теорія перманентного похуїзму :: permanent fuck-all-ism—that's cool :: теория перманентного похуизма; хуйова національна політика :: screwed-up national politics :: хуёвая национальная политика; свій поморочений дзен :: their own mixed-up Zen :: свой замороченный дзен etc.

All the other stylistically complex types contribute to the overall meaning of the utterance or text in subtle and complex ways and are much more difficult to analyze. Their meanings are, to a large context, negotiable, being only realized in specific contexts.

In case of the absence of an equivalent in the TL, there arises a problem of finding a non-equivalent representation, which is frequently solved by means of near translation equivalents when one of possible synonyms is suggested for conveying the message. Due to the contextual motivation, the analogue can barely express the stylistic coloring, but preserves its meaning and context dependence that will be understandable in TL. Compare:

(1) *Ukr.* Натомість, якщо ти виходиш із дому, ну хоча б рівно о 7 – ти *нормально закачуєшся* правильною сумішшю і цілий день *ковбасишся* на благо батьківщини, виходить економно і раціонально (Zhadan 2004, p.71)

Eng. But if, instead, you leave the house at, say, exactly 7, you *get the normal dose* of the mixture and *cheerfully spend* the whole day *working* for the fatherland, that way everything is economical and rational (Zhadan 2013, p. 202)

Rus. Зато, если ты выходишь из дома, ну хотя бы ровно в 7 — ты *нормально закачиваешься* правильной смесью и целый день *колбасишься* на благо родины, выходит экономно и рационально (Zhadan 2012, p. 69).

Probably, the most acceptable way to describe the translation techniques at word level suggested by Mona Baker (Baker 1992, p. 26) appears to be the one that lies in applying six strategies, namely: 1) translation by a more general word; 2) translation by a more neutral /less expressive word; 3) translation by cultural substitution; 4) translation by a paraphrase using a related word; 5) translation by a paraphrase using an unrelated word; 6) translation by omission (see 3.1-3.7).

3.1. Translation by a superordinate

This translation strategy is particularly effective for conveying propositional meaning of the missing hyponym in the TL and illustrates the use of a general word to overcome a relative lack of specificity in the TL compared to SL (Baker 1992, p. 28). The ST and TT are abundant in cases of equivalent translation with immediate vocabulary correspondents. Let us consider the following examples:

> (2) *Ukr.* Продали. В інший палац культури. Там навіть не питали звідки це в нас, *лохи.* Ми в принципі дешево продали, тож питати було *без понту.* (Zhadan 2004, p. 40)
> *Eng.* "Sold it. To another palace of culture. They didn't even ask us where we got it, *the suckers.* Basically, we sold it for cheap, so there was *no incentive* to ask." (Zhadan 2013, p. 166)
> *Rus.* Продали. В другой дворец культуры. Там даже не спрашивали откуда это у нас, *лохи.* Мы в принципе дёшево продали, потому и спрашивать было *без понта.* (Zhadan 2012, p. 38).

In Ukrainian, the lexeme *лох* (http://ukr-zhargon.wikidot.com/) refers to the youth slang with the meaning "back countryman" and its dictionary equivalent (colloquial) "hick" in combination with additional derogatory semantic element "an illiterate, narrow-minded, innocent man". The ST-TT pair exhibits partial equivalence by introducing the word-substitute *suckers* "a person easily cheated or deceived" which serves as a general word for the unit in question. The slang expression *без понту* is rendered by means of the general word *no incentive,* which does not favor the expressivity in the TT. Most counterparts appear similar in meaning with their dictionary equivalents, but different in the degree of forcefulness.

The example below illustrates the case of the translator going up a level in a given semantic field to look for a more general word to convey the core propositional meaning. Let us consider the attributive phrase *підар номер один / пидор номер один / a class A jerkoff.* While looking into the nature of abusive substandard lexeme *підар* (http://ukr-zhargon.wikidot.com/p) and its propositional meaning "homosexualist; a person whose actions cause irritation and indignation" constitutes a derogatory epithet rendered into Russian without considerable semantic shifts, whereas the English translation preserves its stylistic marking (vulgar) of expressive meaning "disrespectful person, crumb, nancy, punk". The translator skillfully selects the equivalent slang unit to render faithfully the message in English. Having looked into

various definitions, we can assume similar meaning by suggesting a translation analogy *jerkoff*, which appears to be considerably substandard. Meanwhile, the translator deliberately introduces the inversion *a class A jerkoff* with a pejorative connotation to highlight a superlative attitude towards the main character and his worldview, thus preserving the emotional coloring.

(3) *Ukr.* Гоша — *підар номер один* у цьому *довбаному* місті. (Zhadan 2004, p. 73)
Eng. "Gosha is *a class A jerkoff* in this *wretched* town. (Zhadan 2013, p. 203)
Rus. Гоша — *пидор номер один* в этом *долбанном* городе. (Zhadan 2012, p. 79).

Possessing the evaluative charge and denoting negative characteristics of a person, object or an event, the attribute *довбаний* (http://ukr-zhargon.wikidot.com/d) is adequately rendered into English as *wretched* applying the concretization method with the propositional meaning "very poor in quality or ability, being or appearing mean, miserable, or contemptible", which signifies the possibility of selecting an analogical translation pattern and stressing upon the neglect of the town.

A similar tendency is observed in translating the predicates *тусується, зависає, тягне* and their translation matches. For example, the verb *тусується* means "getting together in groups, spend time with peers", *зависає* means "to stay with someone for some time or to idle", *тягне* "steal, cost, serve a sentence" belong to translation correlates:

(4) *Ukr.* Відповідно, він з батьками він не живе, говорить, що не може жити з євреями, *тусується* по знайомих, інколи *зависає* в нас на тиждень-другий … Час від часу він *тягне* в бабусі з сервантів різну антикварну порцеляну і продає її на барахолці. (Zhadan 2004, p. 19);
Eng. He *hangs* around acquaintances, sometimes *hangs with* us for a week or two… From time to time he *steals* pieces of antique porcelain from his granny's buffet and sells them at the flea market. (Zhadan 2013, p. 140);
Rus. Он *тусит* по знакомым, иногда *зависает* у нас на неделю-другую… Время от времени он *тащит* у бабули с сервантов всякий антикварный фарфор и продаёт его на барахолке. (Zhadan 2012, p. 21).

3.2. Translation by a more neutral/less expressive word
The translator tends to neutralize lexemes which in the SL possess an established negative evaluation and are stylistically marked. There is a considerable difference in the expressive connotation of the verbal *Ukr.* *пре-*

перло and its near-equivalents *Eng. turn me on*, and *Eng. had this strong desire to do it* that can be interpreted as expressing disapproval of the actions, but whereas (5) tends to display eagerness to mislead people deliberately, especially for amusement, the second correlate (6) denotes willingness to do harm. Moreover, a functional substitution is applied in both cases. Basically, these words can be treated as near equivalents regardless of their grammatical reference, as can be observed in the following examples:

> (5) *Ukr.* Ой, як мене *пре,* – радісно говорить він і зникає у гримувальній. (Zhadan 2004, p. 17)
> *Eng.* Oh, how they *turn me on*, he says joyfully and disappears into his dressing room. (Zhadan 2013, p. 137)
> *Rus.* Ой, как меня *прёт*, – радостно говорит он и исчезает в гримёрке. (Zhadan 2012, p. 19).
> (6) *Ukr.* Не знаю, просто — *перло нас*, вирішили щось обчистити. (Zhadan 2004, p. 40)
> *Eng.* "I don't know, we just *had this strong desire* to do it, we decided we needed to clean some place out. (Zhadan 2013, p. 166)
> *Rus.* Не знаю, просто — *пёрло нас*, решили что-то обчистить. (Zhadan 2012, p. 44).

3.3. Translation by omission

In spite of the fact that this strategy may sound drastic, to omit a word or expression in some context appears appropriate. For example, the derogatory attribute *блядський* (http://ukr-zhargon.wikidot.com/b) doesn't get a translation counterpart, still by no means distorts the overall tone of the message since it might not seem vital enough for the reader to distract him with lengthy explanations.

> (7) *Ukr.* Ще й *бакс блядський* скаче. Ясно, – кажу. (Zhadan 2004, p. 45)
> *Eng.* On top of that *the dollar exchange rate* keeps jumping around. I see, I say. (Zhadan 2013, p. 176)
> *Rus.* Ещё и *бакс блядский* скачет. Ясно, – говорю. (Zhadan 2012, p. 37).

The examples contain completely different translations due to which neutralizing the expression doesn't lead to the distortion of the utterance that basically criticized the money issue and the way it affects life values. Still, we admit some loss of meaning during omission about conveying nationally specific connotations.

3.4. Translation by cultural substitution

Cultural substitution refers to a widely applied technique for rendering linguo-specific names. Besides propositional and expressive meaning, there is a considerable number of ST- TT pairs which have evocative meaning (Baker, 1992). They constitute adequately selected nationally specific equivalents, markers of the ST culture. For example, a Ukrainian slang word *мусарня* – "law enforcement officers," serving as an argo term for a police officer is rendered into English by means of paraphrase as *the cop station*, preserving the national TT connotation. In order to give an ironic tone to the utterance and highlight the absurdity of reality, the translator purposefully preserves the lexeme *марксист /Eng. Marxist/* that literally means "an advocate of the political, economic, and social principles and policies", the ironically used lexeme *кеди* is rendered by the conventional *sneakers*, and the skillful combination reinforces the irony, while meanings obviously convey totally incomparable notions with reference to the SL culture.

> (8) *Ukr.* Я, – кажу, – вже другу ніч поспати нормально не можу. Спочатку *мусарня,* потім цей *марксист в кедах.* Спати хочу. Пішли спати. (Zhadan 2004, p. 66)
>
> *Eng.* This is already the second night I can't get some normal sleep. First *the cop station*, then that *Marxist in sneakers*. I want to sleep. Let's go to sleep." (Zhadan 2013, p. 197)
>
> *Rus.* Я, – говорю, – уже вторую ночь поспать нормально не могу. Сначала *мусарка*, потом этот *марксист в кедах.* Спать хочу. Пошли спать. (Zhadan 2012, p. 71).

The adequacy of the translator's solution is justified by the intention to preserve the connotation of culturally specific notions. In the expression *гнали на совок* one can trace the nationally specific unit *совок* (http://ukr-zhargon.wikidot.com/s) that is ironically used to denote the Soviet Union and its ideology, replacing the proper name *the USSR*, which evidently contributed to the lowering of the utterance's tone. I also believe that the translation pair *гроші америкосів :: Yankee money :: деньги америкосов* in no way levels the emotional charge or expressive coloring of its constituents. Basically, the Ukrainian slang word *америкос* (http://ukr-zhargon.wikidot. com/a)*,* being a substandard name, refers to the neutral counterpart *American.* It might explain the use of an informal *Yankee* (https://www.merriam-webster.com/dictionary/Yankee) as a pejorative term for American colonials by the British military, literary meaning "*a native or inhabitant of the U.S.",*

which cannot always be successfully reproduced in the TT due to the difference in the cultural background.

> (9) *Ukr.* Крім того, постійно *гнали на совок*, можна сказати, що за *гроші америкосів* поливали гівном нашу радянську батьківщину. (Zhadan 2004, p. 19)
>
> *Eng.* In addition they constantly *attacked our USSR*, one might say that using *Yankee money* they poured shit on our Soviet fatherland. (Zhadan 2013, p. 193)
>
> *Rus.* Кроме того, постоянно *гнали на совок*, можно сказать, что за *деньги америкосов* поливали говном нашу советскую родину. (Zhadan 2012, p. 21).

3.5. Translation using a loan word or a loan word plus explanation

This strategy is applicable for dealing with culture-specific items and modern concepts. The language units of this type cannot be successfully reproduced in the TT, since it depends on the background knowledge. Basically, the colloquially used lexeme *волжана* (http://ukr-zhargon.wikidot.com/v) refers to the car manufacturer located in the USSR, which for the time being possessed cultural value as the symbol of the USSR. The translator could have used cultural substitution, and this also explains the use of the loan word without the explanation, which, obviously, does not facilitate expressive meaning in the TT correlate.

> (10) *Ukr.* За ними знаходиться подвір'я паспортного столу, біля дверей стоїть *біла волжана*, і все, більш нікого, жодних відвідувачів, жодних паспортисток, жодних вишок із кулеметниками й колючим дротом. (Zhadan 2004, p. 33)
>
> *Eng.* Outside, in the courtyard of the passport office, by the door, stands *a white volga* and that's it, no one else, no visitors, no passport inspectors, no towers with machine-guns and barbed wire. (Zhadan 2013, p. 159)
>
> *Rus.* Я поворачиваю ручку. Двери открываются. За ними находится двор паспортного стола, возле дверей стоит *белая волга*, и всё, больше никого, никаких посетителей, никаких паспортисток, никаких вышек с пулемётчиками и колючей проволокой. (Zhadan 2012, p. 37).

The lexical correlates in question rarely get translated in *the Depeche Mode* by means of a loan word plus explanation, which can be motivated by the necessity to preserve the ST national specificity since these correspondences verify that "translation matches the register expectations of prospective receivers, unless the purpose of the translation is to give a flavor of the source culture" (Baker 1992, p. 17).

3.6. Translation by a paraphrase using a related word

In order to achieve translation adequacy, translators strive to convey and retain the stylistic peculiarities of the ST, and comply with the TL norms. From the translations into Russian and English, the examples indicate the fact of the selection of adequate equivalents for the Ukrainian spoken vocabulary units which faithfully convey their stylistic properties, expressive charge and semantic meaning.

> (11) *Ukr.* У мене все гаразд у моїх стосунках із життям, навіть попри його клінічну *мудакуватість*. (Zhadan 2004, p. 6)
> *Eng.* My relations with life were okay, in spite of its clinically *idiotic nature*. (Zhadan 2013, p. 117)
> *Rus.* У меня все в порядке в моих отношениях с жизнью, даже вопреки её клинической *мудаковатости*. (Zhadan 2012, p. 8).

The difference between the stylistically marked lexeme *Ukr.* мудакуватість / Rus. *мудаковатость* refers primarily to the propositional meaning "eccentricity, oddity, emphasizing idiosyncratic features of human nature". Due to the lack of a one-word correlate in the TL, identical in its semantic and stylistic properties, the translator introduces a descriptive phrase *idiotic nature* to fully convey its emotional charge. The same strategy applies to the colloquialism *Ukr.* маразм / Rus. *маразм* that figuratively denotes "a state of complete anguish of the body and mind, conditioned by senility and serious chronic ailment" and has been rendered into English by periphrasis, which seems to be the most adequate equivalent for the ST-TT pair:

> (12) *Ukr.* В гру вступає «Божественний оркестр преподобного Джонсона-і-Джонсона», друзі Какао, гарматне м'ясо на вирішальному етапі нерівної боротьби добра зі злом і преподобного Джонсона-і-Джонсона із власним *маразмом*. (Zhadan 2004, p. 17)
> *Eng.* But here in addition to his reverence's revelations, reinforcing the drama of the agitational work among the aboriginals, the "Divine Orchestra of His Reverence Johnson-and-Johnson" begins to play - these are Cocoa's friends, cannon fodder in the decisive stage of the unequal battle between good and evil and his reverence Johnson-and-Johnson's with his own *mental enfeeblement*. (Zhadan 2013, p. 137)
> *Rus.* В игру вступает «Божественный оркестр преподобного Джонсона-и-Джонсона», друзья Какао, пушечное мясо на решающем этапе неравной борьбы добра со злом и преподобного Джонсона-и-Джонсона с собственным *маразмом*. (Zhadan 2012, p. 19).

3.7. Translation by paraphrase using unrelated words

In the study, I identify stylistic modifications and analyze lexemes with functionally-stylistic connotations. For example, the word *мудак* / Eng. a very stupid person/ is evaluative, and can be readily used in some contexts in a derogatory way. It is translated as *moron* /Eng. offensive: a person affected by mild intellectual disability/. The same description refers to the representation of the word *хавка* / Eng. food/ which refers to the jargon, possessing evocative meaning that arises from the variation in register, and is contextually rendered by introducing the correlate *grub*.

The negative inherent expressive meaning or connotation can be found in the word *найобки* (http://ukr-zhargon.wikidot.com/n) which, as a vulgarism, poses a translation problem, since due to the inability to provide the equivalent, it is rendered by means of the paraphrase *accumulated crap*:

> (13) *Ukr.* Чому? Тому що ти не просто якийсь *мудак*, котрий змирився із існуючим несправедливим станом речей і з повсякденними *найобками* з його боку, тому що ти не збираєшся до кінця своїх днів вгризатись в чиєсь горло за розфасовану ними *хавку*. (Zhadan 2004, p. 7)
>
> *Eng.* Why? Because you're not just some *moron* who has reconciled himself to the existing unjust state of things and the surrounding *accumulated crap*, because you're not prepared to tear at someone's throat all your life over the *grub* they've chewed up. (Zhadan 2013, p. 125)
>
> *Rus.* Почему? Потому что ты не просто какой-то *мудак*, который смирился со существующим несправедливым положением вещей и повседневными *наёбками* с его стороны, потому что ты не собираешься до конца своих дней вгрызаться в чьё-то горло за расфасованную ними *хавку* (Zhadan 2012, p. 9).

While describing the arrival of the Reverent Johnson and Johnson, the American preacher who annually visits their town, the writer tends to use foreign language inclusions to adding specific coloring. The translator renders English units in question *голі байбл* and *васп* through transliteration *The Holy Bible* :: *холи байбл* (14) and *WASP васп* (15) respectively, which can be contextually and culturally determined.

> (14) *Ukr.* Преподобний накручує себе в гримерці, ковтає якісь пігулки, п'є багато кави без кофеїну, і голосно рецитує щось із *голі байбла*, примушуючи перекладачку повторювати. (Zhadan 2004, p. 14)
>
> *Eng.* His reverence gets himself psyched-up in the dressing room, swallows some kind of pills, drinks a lot of decaf coffee, and loudly recites something from *The Holy Bible*, telling the translator to repeat after him. (Zhadan 2013, p. 133)

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Rus. Преподобный накручивает себя в гримёрке, глотает какие-то таблетки, пьёт много кофе без кофеина, и громко декламирует что-то из *холи байбла*, заставляя переводчицу повторять. (Zhadan 2012, p. 16).

(15) *Ukr.* Говорив, що має місцеве коріння, але загалом є *васпом*, себто стовідсотковим білим з Техасу, не дивно, що преподобного обговорювало ціле місто, під час першої проповіді в залі було кілька телекамер. (Zhadan 2004, p. 14)

Eng. He said that he had local roots but in general was a *WASP*, meaning a hundred percent white from Texas, not surprisingly the entire city discussed his reverence, during the first sermon there were several television cameras in the hall. (Zhadan 2013, p. 133)

Rus. Говорил, что у него есть местные корни, но в целом является *васпом*, то есть стопроцентным белым из Техаса, неудивительно, что преподобного обсуждал весь город, во время первой проповеди в зале было несколько телекамер. (Zhadan 2012, p. 16).

Apart from notional parts of speech modifications, special foreign language inclusions from English and Russian languages perform an aesthetical part/mission in *Depeche Mode* and its translations. They characterize the narrator, the setting, or the narrator's attitudes towards the topos.

The analyzed texts contain numerous examples of combining non-standard, colloquial elements of everyday speech with the elements of modern professional jargon and usage. The study also revealed that the elements from various language strata display a tendency to contrast with the main bulk of common literary words, deprived of specific coloring. The strategy involves using loan words in the TT which roughly convey the same meaning as that of the ST and consists of equivalent lexical items. This kind of match can only be occasionally achieved, though.

There are mostly highly expressive items in the above excerpt, but the words in question have a definite expressive function; removing them from the text will not alter the content of the message but would, of course, lower its forcefulness considerably (Mona Baker 1992, p. 14).

With regard to foreign language inclusions, the Russian diminutive forms *синочкі*, *мамаша*, *годков* might be intentionally introduced into the text to add the flavor of the post-Soviet past which the translator partially substitutes for the neutral, standard language units to convey the form while sacrificing emotional coloring.

(16) *Ukr.* Що вам, *синочкі?*» – питається продавщиця. «*Мамаша, мамаша*, – говорить Вася Комуніст, – нам водочки». «Скільки?», – питається

продавщиця. «Два», – говорить Вася. «Пузиря?» – діловито питається вона. «Ящика», – каже Вася. «А вам, *синочкі*, по шістнадцять *годков* уже єсть?» (Zhadan 2004, p. 23)

Eng. "What would you *boys* like?" asks the saleswoman in Russian. "*Mamasha, mamasha,*" says Vasia the Communist, "a little vodka." "How much?" asks the saleswoman. "Two," says Vasia. "Twin-packs?" she asks in a business-like manner. "Crates," says Vasia. "Boys, are you sixteen already?" (Zhadan 2013, p. 202)

Rus. «Что вам, *сыночки*?» – спрашивает продавщица. «*Мамаша, мамаша,* – говорит Вася Коммунист, – нам водочки». «Сколько?», – спрашивает продавщица. «Два», – говорит Вася. «Пузыря?» – деловито спрашивает она. «Ящика», – произносит Вася. «А вам, *сыночки*, по шестнадцать *годков* уже есть?» (Zhadan 2012, p. 25).

Obviously, rendering expressive meaning can vary in degrees of forcefulness, i.e. the same attitude or evaluation may be expressed in two words or utterances but with widely differing intensity. Let us consider the textual representation of such units in question. The adjective *лажовий* is inherently expressive and shows the speaker's disapproval of his current way of life. However, we assume that the element of disapproval in (17) is stronger than in (18), although they can be regarded as near-synonyms.

(17) *Ukr.* Життя відразу ж взяло за звичку обертатись такими *лажовими ситуаціями*, згадувати про які не хочеться, але які запам'ятовуються надовго. (Zhadan 2004, p. 6)

Eng. Life immediately began creating *lousy situations* that you try not to remember but cannot forget. (Zhadan 2013, p. 117)

Rus. Жизнь сразу же взяла за привычку оборачиваться такими *лажевыми ситуациями*, вспоминать про которые не хочется, но которые запоминаются надолго (Zhadan 2012, p. 8).

In this translation case (17) the adjective *лажовий* (http://ukr-zhargon. wikidot.com/l) basically refers to the substandard register and has the propositional meaning "being of poor quality, displeasing". The interpreter used the analogy *lousy* which appropriately conveys the meaning "totally repulsive, miserably poor or inferior". The Russian translation also preserves the original semantic content, but adds an evaluative seme "deceptive, fraudulent". A similar situation occurs in the translation case (18), which expresses an unpleasant experience connected with failure. The second example demonstrates a functional substitution, preserves and intensifies the description of the situation that both characters are experiencing.

(18) *Ukr*. Реальність прикольна сама по собі, проте цілковито *лажова* при підрахунку післяматчової статистики (Zhadan 2004, p. 7)

Eng. Reality on its own is cool, but it's a complete *bummer* once you start going over the postgame statistics (Zhadan 2013, p. 118)

Rus. Реальность прикольна сама по себе, но полностью *лажевая* при подсчёте послематчевой статистики (Zhadan 2012, p. 9).

The majority of analyzed cases prove the tendency for word-for-word translation of substandard lexis. The utterance preserves its initial functional and emotional coloring. However, upgrading the emotional forcefulness neither causes register violations in translation nor generates a disbalance between potential impact/effect of the ST and TT on the recipient.

The contrastive analysis of the selected Ukrainian, Russian and English language structures proves that language consists of devices, primarily employed to convey evaluation. In specific contexts it may be recognized as expressive and carry the emotive attitudes of speakers, disclose their personality traits, type of emotionality, spontaneity, and susceptibility. The analyzed material also demonstrates that the intensity of linguistic expression attests to the scalar quality of emotive experience: intense and uncontrolled emotional states, suppressed emotions. Different groups within each culture have different expectations about what kind of language is particular to situations. The results of comparison prove our assumption that literary translation is essentially "creative rather than a mechanical act" (Boase-Beier 2006, p.156).

4. Conclusion

The conducted comparative analysis of the Russian and English translations of the novel *Depeche Mode* by Serhiy Zhadan shows that translating stylistically marked lexis is a complicated task. In order to accomplish it, the translator finds his or her own specific solutions, translation techniques with the aim to preserve linguistic peculiarities of the novel's characters and the flavor of the imagery, selecting the most accurate TT equivalents without deviating from the ST idea.

The first challenge for adequate rendering of non-standard units consists in composition discrepancy of lexico-semantic groups, even though, on the whole, the lexico-semantic meanings of the SL-TT pairs in question overlap. Slang, jargon, and colloquialisms are formed by means of lexico-semantic variation of the limited number of units of literary language. Lexico-

semantic groups of unconventional units for English and Russian translations partly coincide. Still, one can trace considerable discrepancies among the SL-TT pairs in the Ukrainian, English and Russian languages. In terms of propositional meaning, Ukrainian words correlate with English, through the lack of expressive-colloquial correlates cannot be used during translation. The second complication is posed by pragmatic components of word meanings, originally equivalent by their lexico-semantic variants, which cause discrepancies during translation of non-standard units form Ukrainian into English and Russian.

Pragmatic types (expressive, evocative), i.e. semantic associations or connotations, which are linguo-cultural and community specific, constitute the basis for lexico-semantic variation which results in slang, jargon or pejorative lexis. When translating substandard lexis, the context of its usage should be taken into consideration since it can precisely characterize the word's expressive meaning, and genre specificity, which considerably affects its lexical thesaurus.

To conclude, translating non-standard word combinations can be characterized by compliance with the ST style, the TT linguistic norms and culture. Marginal leveling of emotional-expressive charge of pejorative lexis during translation evolved due to the interlanguage transfer. Substituting some pejorative word combinations by euphemistic ones can be justified by the accountability for considering the norms of appropriateness and stylistic/register requirements of the English culture, being appropriate with regard to certain taboos in the English recipient culture. As for techniques of syntactic transformations at the level of word combinations, during translating jargon, slang, pejorative lexis, the translator applied semantic narrowing of meaning and functional substitution. The study demonstrated the shifts of the low-colloquial register in translation (especially in the English variant) due to which the translator applies the neutralization of stylistically low-colloquial vocabulary. The comparative analysis proves that expressive linguistic resources are primarily used not only to express emotions, but also to communicate complex messages about felt emotions and evaluation.

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