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**Master's Paper**

**Substandard Speech Properties of Literary Personages in English Prose and  
its Ukrainian Translations**

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## INTRODUCTION

It is generally accepted fact that the translator confronts numerous obstacles in their task to translate not only the language but also the cultural specific features which are encoded in speakers' speech. One of such difficulties lies in the translation of substandard language elements which have become one of the most integral parts of our modern communication.

Since many literary texts are created as a realistic representation of the world, characters' dialogues are made to reflect the real process of communication. From the proper identification of non-literary elements and the ability to decipher them, we can deduce the profession, education or origin of the speaker. The use of certain substandard elements can be taken as the basis for determining the social and regional status of the speaker. Therefore, non-literary components have incredible potential in the implicit characterization of fiction characters. Accordingly, the problem of reproducing substandard speech properties lies not only in the transmission of deviations from the language norm, but also in the preservation of implicit information about the speaker.

The **topicality** of the research work stems from the role the substandard language plays in the modern society. The traits of substandard language serve to determine a speaker's social background, level of education, occupation and place of upbringing. In fiction, substandard language is regularly found in dialogues since it is used as a powerful means to reveal character social and regional differences. Therefore, it is necessary to study what language tools are used to convey non-literary units in English prose, and more importantly, to find out the tactics and ways of reproducing these elements in the target language. Furthermore, it is necessary to work out which of the analysed methods of translation are the most effective in substandard language reproduction.

There have been many scientific research studies on the topic of substandard language reproduction in modern translation. Our research draws its data from an extensive body of literature on this topic. The present study draws primarily on the

works of Yakov Retsker, Sergey Vlakhov, Sider Florin, Andrey Fyodorov and many others.

The **object** of the paper is English substandard language units in American novels and their Ukrainian translations.

The **subject** matter of the research is concerned with the specificity of reproduction of substandard language units in Ukrainian translations of American novels.

The Ukrainian translations of American novels are examined in the paper – “To Kill a Mockingbird” by H. Lee (пер. М. Харенко; Т. Некряч) and “The Adventures of Tom Sawyer” by Mark Twain (пер. Ю. Корецького; В. Митрофанова).

The main **aim** of the research study is to define the key ways of reproduction substandard language units in Ukrainian translations.

In accordance with the aim of the paper, the following **tasks** are set:

- to investigate the notion of substandard language and its place within the system of standard English;
- to accumulate scientific approaches to the classification of substandard language units;
- to examine the ways of reproduction of substandard language units in translation;
- to analyze the ways of characters’ substandard language reproduction in American prose;
- to determine the main translation tactics used in translation of substandard language units.

To achieve the main purpose of the research the following scientific **methods** were used:

- general scientific methods such as induction, deduction, analysis, synthesis and comparison.

- the translation analysis is applied to compare the source text and target text and reveal the tactics of substandard language reproduction;
- statistical method is used to summarize and describe the collection of data and reveal the correlation between the tactics of reproduction in Ukrainian translation.

**Structurally** the paper includes Introduction, two Chapters with conclusions to each, General Conclusions, Résumé in Ukrainian, Bibliography and List of Illustration Materials.

**Introduction** outlines the aim and the tasks of the research, defines its totality, the subject-matter and the object of analysis.

**The first chapter** “*Theoretical Overview of Substandard Language in the Modern Translation Studies*” focuses on the place that substandard units occupy in the system of English language. The chapter provides the classification of substandard language units, suggests the techniques applied in slang, dialect, vulgar and taboo words translation.

**The second chapter** “*The Reproduction of Substandard Language of Characters in Ukrainian Translations of American Fiction*” offers an outline of translation methods used to reproduce the deviations from the norm of English language. In this chapter, the analysis of substandard units is carried out from the phonetic, lexical and syntactic perspectives.

**General conclusions** summarize the obtained research results, offer theoretically valuable inferences and outline the chief perspective for further research of the problem under consideration.

## **CHAPTER ONE. THEORETICAL OVERVIEW OF SUBSTANDARD LANGUAGE IN THE MODERN TRANSLATION STUDIES**

Non-literary speech is an integral part of communication, since it contains covert information about both the speaker and the interlocutor. Different scholars define the notion of non-literal speech in different ways, taking into account the scope of their scientific interests. The use of non-standard units can be the object of research in such branches of linguistics as of psycholinguistics, sociolinguistics, stylistics and translation studies. Obviously, the study of non-literary speech in view of one discipline only is impossible. That is why, in the theoretical overview of non-standard language in the translation studies attention is also paid to stylistic and sociolinguistic aspects. This chapter analyzes the concept, classification and functions of non-standard speech in terms of translation studies, stylistics and sociolinguistics. The problem of defining the phenomenon of non-standard English is investigated in the next section.

### **1.1. The substandard language in the process of standardization**

Before exploring the issues of substandard language, it is necessary to find out what is meant by the process of standardization of language and what factors are taken into account when a standard of language is accepted and established. If there is a norm of language, then there must also be substandard forms. The phenomenon of language standardization has been investigated by such scientists as T. Crowley (2003), R. A. Lodge (1993), J. Byron (1976), A. Deumert (2004), R. Hickey (2012) and others.

The immense distribution, use and modification of the English language produces a great number of variations among the different nationalities, local minorities, genders and age groups, causing linguistic diversification of the English language. P. Ray suggests three basic criteria when establishing language standard. The first criterion is efficiency which is defined as “a relative, not absolute, measure of the value of rival alternates” (Byron 1976: 18). The next principle is rationality which is mainly referred to “the adaptability of the language as a



medium of discourse, its flexibility and adequacy in a wide range of levels, genres and styles” (Byron 1976: 18). The last principle is commonalty which involves “the generality of forms (i.e. their maximal adaptation by the community) and uniformity (i.e. the use of a common norm by a linguistically diverse community)” (Byron 1976: 20). It is these factors, generality and uniformity, which determine the main function of language standardization.

The general purpose of any standardization is “the imposition of uniformity upon a class of objects” (Milroy and Milroy 2014: 3), therefore, this process automatically requires the suppression of variability which “happens at all levels of language: spelling, grammar, vocabulary and pronunciation” (Milroy and Milroy 2014: 3). Thus, by the standard language we understand “that elaborated form (variety) of the national language which obeys definite morphological, phonetic, syntactical, lexical, phraseological and stylistic norms recognized as standard and therefore acceptable in all kinds and types of discourse” (Galperin 1977: 41). A peculiar quality of the language norm is “little variation (in its written form at least) from one locality to another”, for this reason, “it is convenient, particularly in connection with translation, to regard such a dialect as unmarked” (Catford 1969: 86). So, it is possible to state that substandard language is distinguished as marked.

J. Milroy and L. Milroy, the authors of “Real English: The Grammar of English Dialects in the British Isles”, claim that the standardisation cannot be effectively achieved at all the levels, “it has clearly been most successful in spelling (where very little variation is tolerated) and least successful pronunciation (as many widely divergent accents of English enjoy a flourishing life)” (Milroy and Milroy 2014: 4). However, at the lexical level standardisation has reached relatively lower level of uniformity. The reason for it can be “the existence of local norms, supralocal (regional) norms and eventually supraregional norms” (Lodge 1993: 95). In contrast to vocabulary, regional grammatical forms are seldom identified as regional variants; instead they are treated as corruptions of grammar. Similarly to the literary language, the non-literary language manifests itself in all

aspects of the language: phonetic, morphological, lexical and syntactical. The basic problem about identifying the distinctive features of the non-literary variety is chiefly that it does not present and cannot be entirely set into any system. The best way to check this or that form of non-literary English is to contrast it to the existing form (Galperin 1977: 44).

As R. Lodge emphasizes one of the central features of substandard language is “not the absence of norms but their proliferation in response to the local needs of the loosely networked social groups which make up the speech community” (Lodge 1993: 95). Accordingly, standardization as well as variations of language may be regarded as contributors to the creation and further development of sociolinguistic groups. If the protection of variations “marks social, ethnic and regional differences within the larger speech community”, the process of language standardization “promotes social and political unification and a common identity” (Deumert 2004: 3).

In sociolinguistics, the variety of language with the highest prestige is considered to be a standard language, whereas all other dialects can be defined as “a subordinate variety of language”. M. Makovskiy suggest broader definition of the term dialect, it is “territorial, temporary, or social a kind of language used by a more or less limited number of people and different in structure (phonetics, grammar, lexical composition and semantics) from a language standard that itself is socially the most prestigious dialect” (Маковский 1982: 7). So, it is possible to differentiate tree types of dialects: regional, temporal and social. Regional dialects deal with the geographical boundaries of language varieties, social dialects are distinguished within the boundaries of social classes, whereas temporal dialects are varieties “related to the provenance of the performer, or of the text he has produced, in the time dimension” (Catford 1969: 85). Any type of dialect presupposes a language community which is “a group of individuals based on the commonality of a social or socio-demographic attribute and revealing a single complex of speech patterns, i.e. patterns of language use” (Швейцер 1983: 16). L. Bloomfield emphasizes that speech community is “the most important kind of

social group” as its speakers built other spheres of their lives using language as the basis (Bloomfield 2012: 42).

In the 19<sup>th</sup> century ‘non-standard forms of speech’ were referred as the dialects. Although the comparative philologists had a specific use for the term ‘dialect’, mostly it is referred to deviations from a standard mode of speech. One of the definitions of dialect is “deviations from a former standard of speech which have hitherto acquired only a partial currency, within the limits of a class or district; or they are retentions of a former standard, which the generality of good speakers have now abandoned” (Crowley 2003: 117). This definition is based on social and geographical factors, since dialect is restricted to a particular group of people and place where it is spoken. Furthermore, the phrase “good speakers” is mentioned to show the contrast between standard language users and dialect speakers.

There are two ways of conceptualization of substandard language. Due to the first viewpoint, the standard variety of any language is regarded as prestigious and high-status, whereas dialect is believed to be an indication of low birth. Speakers of a standard language are apt to classify all deviations from their standard as “mistakes”. From their viewpoint, all deviations from the norm are treated as “a corruption of the standard language by uneducated people of limited intelligence and that the standard speech is intrinsically more beautiful, more expressive and more logical than standard speech” (Joseph 2002: 129). This misconception of substandard speech as of inferior form of language is still not confirmed by modern linguistics. “The chief difference between standard and non-standard varieties are not their ‘superior’ or ‘inferior’ linguistic structures, but in the different levels of social acceptability accorded to them and in the fact that non-standard varieties are not extensively codified or officially prescribed” (Milroy and Milroy 2014: 6). Thus, substandard language “represents (1) survival of local dialects or (2) of older forms which have not survived in the standard language” (Joseph 2002: 129). Besides, although the process of standardization seems to entail all aspects of modern life, there are no signs which prove that substandard language is declining in use. Conversely, deviations from codified norm are mainly

“associated with the home, the neighborhood, and with family and friends” (Milroy and Milroy 2014: 18). As a result, dialects are considered to be a criterion by which it is possible to measure how closely a person is integrated into their local community. When refereeing to “language variety related to the personal identity of the performer” (Catford 1969: 86), scholars mean an idiolect, which also plays a significant role in a person’s characteristics. J. Catford names “idiosyncratic statistical features, such as a tendency to exceptionally frequent use of particular lexical items” (Catford 1969: 86), as one of markers of an idiolect. In fiction, “features in the dialogue of one character may be worked into the plot; other characters may remark on these, and they may partly serve to identify the character”. In such a case, the translator can present the same character in the target text with an “equivalent' idiolectal feature” (Catford 1969: 86).

However, there are opposite views on the definition of dialect as a substandard form of language. J. Wright, English philologist and dialectologist, held the view that it is a mistake to consider dialect “an arbitrary distortion of the mother tongue, a wilful mispronunciation of the sounds, and disregard for the syntax of a standard language” (Crowley 2003: 118). In fact, dialect is supposed to have even greater influence over its speakers than standard language because “dialect speaking people obey sound-laws and grammatical rules even more faithfully than we (educated people) do, because there is a more natural and unconscious obedience” (Crowley 2003: 118). If the standard language is used as a conscious choice based on socio-cultural factors such as education or printing, then the dialect is used at a natural, unconscious and instinctive level. Consequently, those who do not or cannot employ the standardized norm while communicating are treated as those who lack proper education. This standpoint serves as prerequisite to think of substandard language speakers as of poorly educated, if educated at all.

Having analyzed the theoretical sources, we can conclude that the standardization serves not only for the language norm acceptance, but also for revealing a significant number of substandard units at all language levels. Thus,

there is an opposition between the correct variant of the language and the ‘incorrect’ ones, which are called dialects. In this opposition, the substandard language is a marked member since it has the features that represent the speaker’s birthplace, social status and education. To detect certain deviations from the norm in the written text and then identify their function, it is necessary to investigate which layers of English vocabulary include substandard units.

### **1.2. The substandard language units’ classification**

There have been many attempts to define and classify the substandard language units. Among the most prominent scholars who have suggested their own classifications of non-literary vocabulary were J. Rezker (1968), S. Vlahov and S. Florin (1980), I. Galperin (1977), M. Makovskiy (1982) and I. Alekseeva (2004).

In the book “The Theory and Practice of Translation”, E. Nida and Ch. Taber define ‘substandard language’ as “a portion of a language which is commonly used by persons of low prestige and/or poor education, and which is judged by the language community as being inferior and unacceptable for serious communication; characterized by incorrect grammar” (Nida and Taber 1982: 207). This definition is formulated with reference to the social factor, according to which people who speak with deviations corrupt the language norm and cannot belong to higher social classes. Although the non-literary language as social phenomenon is clarified accurately enough, the abovementioned definition does not entirely explain the substandard language with reference to its linguistic specificities.

J. Rezker introduces the term ‘contaminated speech’ instead of the term ‘substandard language’ to refer to “cases of distortion of the characters speech, violation of generally accepted norms - lexical, grammatical and phonetic” (Рецкер 1968: 92). As J. Rezker acknowledges, this term may seem too extensive and general. However, one of the fundamental features which make a distinction between standard and substandard languages is the lack of homogeneity among

non-literary units, that is why the term and definition ‘contaminated speech’ wholly describes all kinds of deviations.

From the perspective of English stylistics, I. Galperin takes the framework of the literary norm as a basis for explanation of what is considered to be non-literary. The common literary, neutral and common colloquial words are grouped under the term standard English vocabulary. Other groups in the literary layer are regarded as special literary vocabulary and those in the colloquial layer are regarded as special colloquial (non-literary) vocabulary (Galperin 1977: 71).

According to Vlahov and Florin’s classification, all deviations from the literary norm can be divided into two groups: collective and individual. The first group includes vernacular, dialects, jargon, slang, argot and professional languages. The group of individual deviations consists of liberties of oral speech, children's language, broken speech of foreigners, speech defects, spelling and pronunciation errors (Влахов та Флорін 1980: 251). In contrast to Vlahov and Florin, Y. Retsker argues that the use of vernacular, dialects or jargon cannot be construed as the violation of linguistic norms. These peripheral layers of the language obey their standards and have nothing to do with the intentional or unintentional distortion of spoken language (Рецкер 1968: 92).

As it has been mentioned, dialects are divided into social, temporal and regional. M. Makovskiy’s categorization (1982) of social dialects slightly differs from Vlahov and Florin’s classification (1980). Social dialects are subdivided into (Маковский 1982):

- Professional dialects, i.e. a variety of social dialect, uniting people of one profession or one occupation.
- Jargons (Argo), i.e. dialects consisting of more or less arbitrarily selected, mutable and combined elements of one or several natural languages and used (usually in oral communication) by a separate social group for the purpose of linguistic isolation, separation from the rest of the given linguistic community, sometimes as secret languages.

- Slang, i.e. lexical units existing in the colloquial sphere which are very unstable and not codified in any way, and often completely random set of lexemes that reflect the public consciousness of people belonging to a certain social or professional environment.

From this classification, we can figure out that M. Makovskiy includes professional languages and jargons (argot) into the group of social dialects, whereas Vlahov and Florin completely separate professionalisms, jargon and argot from the class of dialects. So, it can be supposed that Vlahov and Florin insert only regional dialects in this group.

In contrast to M. Makovskiy's classification, argot and jargon are separated as two different groups. Jargonisms differ from argot since they are considered to be emotionally-evaluative expressive lexical units among which negative nominations usually prevail. For that reason these terms are generally perceived as signs of negative-evaluative colouring. While argot is not always an expressive word, it is not so easily identifiable and understandable. Besides, M. Makovskiy distinguishes four types of argot: "back slang" (boy – yob), "centre slang" (milky – ilkme), "rhyming slang" (artful lodger – artful dodger), "medical Greek" (house-dog – douse-hog) (Маковский 1982: 8). This typology of argot is based on its form and structure. According to its formation, argot vocabulary can be divided into the following types (Кузнец та Скребнев 1960: 50):

1. Compound words or stable word combinations having figurative meanings, for example, military argot units (jaw-breaker – sea biscuits; deep sea turkey – cod-fish);
2. Common words and combinations employed in their special meaning (picture-show – battle or action; sewing-machine – machine gun);
3. Abbreviations (exam – examination; prezy – president; trig – trigonometry);
4. Special terms used in a figurative general sense (big gun – someone who has an important or powerful position; canteen – a small container for carrying water or another drink, used especially by soldiers or travellers).

In Vlakhov and Florin's opinion (1980), slang deserves a separate place in the list of substandard language units. The Oxford English Dictionary classifies three types of slang. The first definition refers to slang of the mid-18<sup>th</sup> century: "the special vocabulary used by any set of persons of a low and disreputable character". Such type of slang is still in use in the vocabulary of the underworld, street gangs and drug-trafficking. The second meaning of slang is "the special vocabulary or phraseology of a particular calling or professions", for example, doctors slang or IT slang. The third definition has broadened the boundaries of slang. At this time, it describes "any language of highly colloquial type, considered as below the level of standard educated speech, and consisting either of new words or of correct words employed in some new special sense" (Ayto and Sompson 2008: 9).

Some linguists, when typifying the most distinctive features of slang, draw attention to the fact that it "requires continuous innovation" because "this satisfies the natural desire for fresh, newly created words and expressions, which give to an utterance emotional colouring and a subjective evaluation (Galperin 1977: 106). If a slang word or phrase becomes stale, it is replaced by a new slangism. Due to its constant "refreshing", slang units possess relatively long list of synonyms (money – jack, tin, brass, oof, slippery staff) (Кузнец та Скребнев 1960: 52). Arising as a result of the desire to replace familiar language units with original characteristics, slang, nevertheless, reaches its goal in a relatively short time: newly-coined forms become, due to its frequent use, a predictable, excessive expression (Кузнец та Скребнев 1960: 52). E. Partridge sees the key difference between the British and American slang in the fact that the British slang has "its diachronic stability". American slangisms are subject to constant dynamics; because of everyday use they lose their expressiveness, whereas British slangisms are very stable in the spoken language (Басенко 2015: 12). It should be mentioned that slang, contrary to jargon, does not need intralingual translation since "it is not a secret code". It is easily understood by the English-speaking community and is only regarded as something not quite regular (Galperin 1977: 111). Some of slang words have already become stylistically neutral, for instance, "movie", "taxi", "phone",



“photo”, “sky-scraper”, “bus”, “cab”, “dandy”. As it is evident from the examples, it is the American lexical slang units which increase their status turning into colloquial words or even standard American English.

One more group of collective substandard language units that has not been mentioned in Makovsky’s classification is the vernacular. The term was introduced by D. Ushakov and meant “speech of an uneducated or poorly educated urban population, not employing literary norms.” (Бархударов 1975: 43). I. Galperin also defining the term mentions city population as the main user of the vernacular and put emphasis on its “bordering on non-literary speech” (Galperin 1977: 122). In its broad definition, the vernacular includes words, expressions, grammatical forms and phrases used usually with aim to present an object with negative and rough characteristic, as well as common speech with these words, forms and phrases. The principal difference between dialect units and vernacular lies in its broader distribution. If dialect words are restricted by its geographical boundaries, the vernaculars are not confined to a particular area.

I. Galperin suggests the following classification of special literary vocabulary (Galperin 1977: 72): 1. common colloquial words; 2. slang; 3. jargonisms; 4. professional words; 5. dialectal words; 6. vulgar words; 7. colloquial coinages. Since it is a stylistic categorization of substandard vocabulary, there is no division between collective and individual deviations of speech. However, similarly to Vlahov and Florin (1980), he sets all groups of deviations apart without making subsequent subdivisions. I. Galperin gives special attention to professionalisms. Giving explanation to the group of professional words, I. Galperin puts emphasis on its chief characteristics - “technicality”. Apart from that, “like slang words, professionalisms do not aim at secrecy” (Galperin 1977: 114), they are easily understood in the speech community. One more evident feature of Galperin’s classification is vulgarisms. The scholar defines them in two ways (Galperin 1977: 118):

1. expletives and swear words which are of an abusive character, like ‘damn’, ‘bloody’, ‘to hell’, ‘goddam’ and, as some dictionaries state, used now as general exclamations;
2. obscene words. These are known as four-letter words the use of which is banned in any form of intercourse as being indecent.

Vulgarisms are often used in conversation out of habit, without any thought of what they mean, or in imitation of those who use them in order not to seem old-fashioned or prudish (Galperin 1977: 118). The principal feature of vulgar words is the fact that they will never cross the boundaries of nonliterary language, and as a result, will never lose their markedness. The function of expletives is “almost the same as that of interjections that is to express strong emotions, mainly annoyance, anger, vexation and the like” (Galperin 1977: 119).

The core of Galperin’s classification is common colloquial words. However, some scholars do not consider this group of words as nonliterary. M. Kuznetz, for example, treats these language units as “usually acceptable in an informal conversation of a private character, but not occurring, however, beyond the limits of a national language norm” (Кузнец та Скребнев 1960: 49). So, according to this statement colloquial words are literary and standard. M. Kuznetz gives them the definition of “the vocabulary used in everyday communication by native speakers of the literary language and represents a certain stylistic layer of vocabulary” (Кузнец та Скребнев 1960: 49). Common colloquial words are possible to divide into such types (Кузнец та Скребнев 1960: 49):

1. specific colloquial synonyms of stylistically neutral word (doxy – doctrine; fug – stuffiness; molly-coddle – an effeminate man or boy; to squelch – to splash through mud);
2. stylistically neutral words which used in figurative meaning in colloquial speech (pretty – quite, but not extremely; crack – excellent, or of the highest quality; juicy – dry (weather));
3. diminutive forms of neutral words and personal names (grandmother – granny; Rebecca – Becky; John - Johnny);

4. phonetic variants of neutral words (baccy – tobacco; feller - fellow).

Unlike M. Makovskiy (1982), I. Galperin adds colloquial coinages or nonce-words to the classification. Nonce-words of a colloquial nature are not usually built by means of affixes but are based on certain semantic changes in words that are almost imperceptible to the linguistic observer until the word finds its way into print (Galperin 1977: 119). What is more, colloquial nonce-formations are actually not new words but new meanings of existing words (Galperin 1977: 120). Vlahov and Florin (1980) call this section of substandard vocabulary as “liberties of oral speech”. It involves pun, children’s and adults’ word-formation. The rendering of liberties of oral speech is not an easy task for a translator, but it is possible if the translator preserves of the fact of “language innovations, built on the preservation of familiar word forms and word-formation models, but with the absurd semantics of morphemes” (Алексеева 2004: 197). One of the ways of translation is giving the form of the word of the target language to the native language unit by some morphological means, or vice versa, to set the word of source language into the morphological system of the target language (Влахов та Флорін 1980: 257).

I. Alekseeva offers quite similar classification of collective substandard units. She modifies Vlahov and Florin’s categorization (1980) adding archaisms and taboo words. Archaic words are included into the list of substandard units in view of the fact that “they are out of the norm because they relate to the earlier stages of language development” (Алексеева 2004: 195). Studying archaisms diachronically, it is possible to set them in opposition to norms of contemporary language. In the texts there are archaisms of two main types. The first type is used as a special functional tool in the text, whereas the second type of archaisms is used in the text unconsciously as the source text is archaic itself (Алексеева 2004: 196). V. Vinogradov (2001) notes that translation problems arise in both the first and second cases. It is not easy for a translator to define words and phrases that were already considered archaic at the time of writing of the source text and were used by the author for certain stylistic purposes. The difficulty of identification also takes place because the language of the whole text is perceived as the

language of a different period of time, in which archaized units are found in comparison with the modern language norm (Виноградов 2001: 139). V. Vinogradov asserts that the translator should rely on his contemporary variant of language when rendering texts full of archaic elements, since "modernization allows the text to maintain an active life after publication" (Виноградов 2001: 141).

Taboos are regarded as prohibitions of behaviour which arise out of social constraints on the person's actions in situations when it can be perceived as a probable cause of anxiety, harm, or injury (Allan and Burridge 1991: 3). I. Galperin (1977) mentions taboos too, when describing the notion of vulgar words. In his opinion, "this lifting of the taboo has given rise to the almost unrestrained employment of words which soil the literary language" (Galperin 1977: 118). Tabooed words can be translated only by means of partial compensation with the help of rude words (coarse words) in the target language, perhaps by a virtual increase in their number. However, the status of taboo vocabulary of the source text can only be indicated in the comments (Алексеева 2004: 196).

According to I. Alekseeva (2004), the use of the non-literary collective words has three key functions. Collective words can perform the role of the main language tool for text. It means that they are used in the author's speech and direct speech of the characters. In such a case, slang or dialect can be employed throughout the text. The second function of collective words refers to the necessity to convey speech characteristics of individual characters. The last purpose of substandard language use is to insert some independent components of colouring (Алексеева 2004: 194). Correct identification of the function of a unit that deviates from the standard language is the main prerequisite for employing certain translation technique.

Some of individual deviations have already been discussed, in particular liberties of speech. The scholars point out that the deviations of children's speech are mostly small in number and occasional. Unlike geographical and social

dialects, they have nothing to do with the national colouring. Vlahov and Florin (1980) recommend translating them according to their function, which they call "distortion." It must correspond to the children's language of the target language and the smallest exaggeration can ruin the effect (Влахов та Флорин 1980: 258).

The broken speech of a foreigner should be plausible in the target text, so one needs to render it also relying on its function in the source text. In order to complete such a translation, a translator needs also to be familiar with the phonetic, vocabulary and grammatical systems of the foreigner's mother tongue, since his speech is the result of translation from his native language (Влахов та Флорин 1980: 258). However, it is impossible to maintain the same mistakes in the translation, since language structures and systems can differ significantly. Therefore, the translator can use other methods of rendering the foreigner's speech, for example, replacing morphological errors with phonetic or syntactic ones (Влахов та Флорин 1980: 258). Since the speech of a foreigner has deviations not in one word only, but is their constant characteristics, the translator can use any means of compensation.

To the list of speech defects Vlahov and Florin (1980) add such physical speech deviations as lisp, slight lisp, cooing, clattering, whispering, nasalized speech, burr and stutter (Влахов та Флорин 1980: 260). Like the aforementioned speech of a foreigner and children's speech, they are translated due to their function in the target text. But there is a second way, descriptive method of translation, which implies just author's mentioning that a character has some of these speech defects. The problem of the rendering of physical speech defects is that different nations have different concepts of what a speech defect is. For most Slavic people, the French people burr, but the French themselves do not even have the concept of burr pronunciation and hence do not notice it (Влахов та Флорин 1980: 261).

The analyzed classifications allow us to conclude that such groups of English vocabulary as slang, vernacular, dialects, jargon, vulgarisms, taboos, archaisms, nonce-words, argot, professional languages as well as individual deviations constitute a stylistically marked group that diverges from the standard

of the English language. Translation method chosen for reproduction of such units is determined by their function in the source text. Therefore, it is necessary to find out what translation methods are applied to transfer substandard units' meaning and function in the text.

### **1.3. The translation methods of substandard language reproduction**

The issue of techniques and methods of substandard language reproduction has been explored by A. Fedorov (2002), V. Vinogradov (2001), T. Levitskaya and A. Fiterman (1963), V. Komissarov (2011), L. Barkhudarov (1975) and many others. Among foreign scholars, S. Hervey (1992), E. Nida and Ch. Taber (1982) have studied this question.

Before looking into the translation of deviations from literary norm, it is necessary to detect what terminology is used to explain translator's actions with the source and target texts. Investigating the translation process, researchers use such concepts such as method and technique. Although most dictionaries consider these words as synonymous, there is a slight difference between them in regard to translation studies. Translation technique is understood as a set of professional methods used in the process of translation activity in a bilingual situation, the professional skills of the translator, the ability to establish morphological structure, grammatical categories and semantic connections of the text based on its analysis (Нелюбин 2016). Translation method is defined as translator's activity or specific operations caused by difficulties encountered in the translation process (Нелюбин 2016). Hence, the term translation technique has much broader application since it refers to the translator's activity in the process of the whole text analysis and then rendering, whereas by 'methods', we understand only single actions of translator. In the following section, the techniques used in the translation of local dialects are analysed.

### 1.3.1. The translation techniques of local dialects

The presence of deviations from the literary norm in the source text which is territorial or social dialects creates great difficulties for translator. Dialect speech is of utmost importance when it is introduced into the text with aim to characterize character's origin and identify them as residents of a particular area. In such a case, dialect usage is a sign of a local colouring.

E. Nida and Ch. Taber state that "it is hopeless to try to bring together those dialects which are linguistically too far apart" (Nida and Taber 1982: 129). They provide statistical data which can serve as the basis for understanding whether the dialect speech can be translated into another language. The minimum percentage which E. Nida and Ch. Taber suggest as the degree of difference between vocabulary systems of the source and target languages is 15 percent: "if, for example, languages differ more than 15 percent in their basic vocabulary, it is almost impossible to bring such dialects together, for they represent a linguistic separation. Moreover, if more than 15 percent of basic vocabulary is different, then often fully 30 percent of the non-basic vocabulary is diverse" (Nida and Taber 1982: 129). The systems of dialect differences of two languages are incompatible, since each of them correlates with a definite area. It implies that rendering of territorial dialects of the source language is impossible with the help of territorial dialects of the target language.

A. Fedorov (2002) states that there are linguistic units which are impossible to render entirely. But these units are not elements which are specific to one language only. Even if they do not have a direct formal correspondence in another language, nevertheless, they can be transmitted and compensated by certain grammatical or lexical means that can reproduce their role in the context. Untranslatable units are only those elements of the source language which represent deviations from the norm of the language. For the most part, such units are dialect words and social jargonisms that have a marked local colouring. Their function, as local words, disappears in translation (Федоров 2002: 140). But even resorting to such deviations, the author is completely guided by the norm of the

language, in contrast to which and against the background of which these deviations can only be revealed. And only contrasting with literary language, substandard literary units expose their stylistic meaning and function. Using of deviations against the background of literary correct speech establishes an obvious transition. By virtue of this transition, a stylistic contrast arises. The most essential indication of stylistic contrast is the degree of familiarity or unusualness of a particular unit (a word, a phrase, grammatical form) in relation to a certain type of text (Федоров 2002: 149).

The dialect words of the source text always correspond in translation to incomplete equivalents in which the social and local information of the words of the source text is inevitably lost. V. Vinogradov (2001) similarly to A. Fedorov (2002) holds the view that while translating dialect speech, it is impossible to preserve all stylistic qualities of the text. He explains that “it cannot be otherwise, because the vocabulary of a particular language in terms of its dialect is limited to the area of dominance of a given language and cannot have equivalents with corresponding features in another language” (Виноградов 2001: 85).

As it has been mentioned, the function of dialect words as local words disappears in the process of translation. However, it is possible to preserve other functions of dialect words such as the vernacular, the non-literary colouring or the use of special etymological connections of dialect units with the roots of a nationwide language (Федоров 2002: 140). The aim of this functional lexical substitution is the need to maintain the main functional characteristic of the text; it is the fact of substandard language. Nevertheless, A. Fedorov (2002) mentions a well-known restriction of the principle of translatability for those elements when the source text gives a more or less strong deviation from the norm of the language towards its local (territorial) features. Translation is still considered to be achievable, but not in all its functions. It becomes possible only within the framework of one of the functions of the linguistic unit, for instance, quite frequently only the function of vernacular can be fulfilled (Федоров 2002: 140). This method is known as compensation. V. Komissarov gives the following



explanation of the compensation technique: “having failed to avoid the loss of any stylistic or semantic element, the translator reproduces this element by another word or in another place of the text” (Комиссаров 2011: 133). I. Levy (1974) explains the compensation method so that it is not necessary that in colloquial speech each colloquial phrase corresponds to colloquial phrase in the translation: it can be used in another place, if only the general impression from the speech characteristic remains unchanged” (Левый 1974: 148). Nonetheless, in the process of translation, there are a number of cases when one or another element of the source language is not reproduced at all or replaced by a formally distant unit. But even despite the inability to convey a single component or a feature of the source text, it does not contradict the principle of translatability.

V. Vinogradov (2001) resembles A. Fedorov (2002) in that they both suggest the vernacular as means that may compensate the dialect word in the source text. V. Vinogradov (2001) mentions that translator applying this method should use the vernacular “indicating that the equivalent as well as the corresponding dialect unit does not belong to the literary norm” (Виноградов 2001: 85). Quite frequently, dialecticisms are rendered with literary vocabulary which correspond the standard norm. As a result, the lost information that is usually associated, for instance, in literary texts with the character’s speech characteristics or description of their surrounding, is compensated by any other linguistic means in the same microcontext or macrocontext.

I. Alekseeva (2004) partially disagrees with Vinogradov (2001) and Fedorov’s (2002) theory because the method of compensation by means as vernacular or colloquialisms cannot be regarded as appropriate “in those cases when the author, while generating the text, uses the dialect as the main means of presentation, not using contrast with the norm, and in fact tries to establish the dialect in the status of a written literary norm” (Алексеева 2004: 195). However, “compensation is inevitable if the text is written in dialect” because “the system and features of the territorial variants of the language and their role in the national

language in each culture are different”. Accordingly, dialect speech may be presented in form of colloquial language.

T. Levitskaya and A. Fiterman (1963) also do not consider the method of compensation by means of vernacular and colloquialisms as the dominant one. They point out the fact that “when translating local dialects, one should hardly use the dialects of the language into which the translation is being made, as this would introduce completely incorrect associations and an alien national colouring” (Левицкая та Фитерман 1963: 103). The scholars suggest the method of replacements as the chief method which should be used for adequate translation of local dialects. Replacement should predominantly involve the neutral vocabulary and syntactic units of the target language and resort to such deviations from the norms of the literary language which do not have a distinct local or national colouring.

Studying ways of translation of substandard vocabulary, it is worth mentioning the pragmatic aspect of translation. It is generally accepted that each statement is produced with the aim of achieving a certain communicative result; therefore, each statement has its own pragmatic potential. For that reason, an additional difficulty for the translator is also the reproduction of the pragmatic aim of the source text. One of the methods of pragmatic adaptation can be the introduction of additional information to the target text. It can make up the reader’s lack of knowledge about a particular phenomenon or object. However, V. Komissarov (2011) points out that the pragmatic adaptation of the target text should not lead to “over-translation” in order to make it extremely understandable. By “over-translation” he indicates the target text which consists of extensive explanations of certain language units (Комиссаров 2011: 136-137).

V. Komissarov argues that in certain cases an adequate understanding of the text by the recipient can be achieved by omitting some elements with which they are not familiar. Although this may lead to some loss of information, the omission of some lexical units is insignificant in such cases. Therefore, such elements can be neglected for the sake of a complete understanding of the target text. Like

A. Fedorov (2002), V. Komissarov (2011) also mentions the compensation method when transmitting the meaning of some unclear (for reader) elements from the source text. Omitting words that deviate from the literary norm, the translator can replace them with more general and understandable lexical units (Комиссаров 2011: 139-140). Thus, in the process of achieving the adequacy of the dialect translation, it is not the place of the dialect unit in the target text that actually matters, but its general perception against the background of the literary language.

Studying the problem of dialect translation, E. Nida and Ch. Taber (1982) mention 'democratic method', which means "selecting certain words and forms from one dialect, other words and forms from a second dialect, and so on, until presumably all the dialects have been democratically represented, such a procedure results in a hopeless *mélange*, a kind of language that no one speaks and all persons unanimously reject" (Nida and Taber 1982: 129).

The problem of translation of dialect speech can be solved in two ways. One approach is to accept one dialect as "being the culturally more important and the linguistically more central form of speech and to translate exclusively in this dialect, with the hope that it will eventually supersede other dialects" (Nida and Taber 1982: 129). Using this tactic, a translator is restricted by the most appropriate forms of the principle dialect. Another method which can be applied is employment of forms which "have the widest possible distribution among the various dialects and which are at the same time acceptable to speakers of the principle dialect, even though such forms may not always be preferred" (Nida and Taber 1982: 130-131). According to the second method, translator can make use of not only the most appropriate forms but also of alternatives which are not conventional among the speakers of the principle dialect, but which are widely used by the speakers of neighbouring dialects.

The analysis of the theoretical material let us summarize that compensation by grammatical or lexical means of the target language is considered to be the most rational and effective technique in translation of dialect units. Apart from compensation, some scholars mention substitution of dialect words by vernacular,

colloquial words or stylistically neutral units as possible methods of rendering of substandard units. In the next section, it is examined which methods of slang rendering are considered to be the most common and effective.

### **1.3.2. The translation techniques of slang**

To translate slang units, the same translation ways and methods as for translating literary vocabulary can be used. When translating slang, the most expected and logical way of rendering its meaning is to use equivalent correspondences when they exist in the target language. But in some cases, in the absence of a direct equivalent, a translator may use “stylistically neutral variants that convey only the general meaning of the slang unit” (Онушканич та Штогрин 2014: 298). However, this method does not allow the translator to reveal all expressiveness of the slang word. Also, in the absence of equivalent correspondences, it is possible to resort to vernacular of the target language. The vernacular “adds a necessary characteristic of deviation from the literary norm to the translated text” (Онушканич та Штогрин 2014: 298), but still, it does not completely provide the expressive or evaluative meaning of the slang unit.

Occasionally, when translating slang vocabulary, the translator resorts to different types of transformations. L. Barkhudarov (1975) differentiates four types of transformations that take place in the course of translation. These are: transposition, replacement, omission and addition.

Transposition as means of slang translation is quite rare; mostly it is combined with replacement or addition. Studying the problem of rendering slang, lexical replacement is of special interest for this paper. In the process of lexical substitutions, “definite lexical units (words and stable phrases) are replaced by lexical units of the target language that are not their dictionary equivalents, namely, they are taken in isolation and have a different referential meaning” (Бархударов 1975: 209). V. Komissarov giving explanation of lexical replacement emphasizes “formal relations between words and phrases in the source and target texts of translation” (Комиссаров 2011: 165). I. Alekseeva distinguishes the

following types of lexical replacement: partial change in the seme structure of the source lexeme, redistribution of the seme structure of the source lexeme, concretization and generalization (Алексеева 2004: 164). According to L. Barkhudarov (1975), lexical replacement includes concretization, generalization and replacement based on cause-and-effect connection.

Generalization technique can be used to render slang words. Translating a source language slang unit with a narrow semantic field, the translator chooses a unit in the target language with a wider semantic field. I. Onushkanich and M. Stogrin state that “lexical terms, this is a replacement of the partial concept with general one” (Онушканич та Штогрин 2014: 298). Lexical replacement based on cause-and-effect connection is a substitution of the source unit with the word of the target language which is “logical denotes the cause of an action or condition indicated by a unit in the source language” (Бархударов 1975: 213).

Concretization is a translation method in which the word or phrase of the source language with a wider meaning is replaced with the word or phrase with narrower meaning in the target language. In the process of slang translation, concretization can be linguistic and contextual (verbal). In the case of linguistic concretization, the replacement of a word with a wide meaning with a word with a narrower meaning is caused by differences in the structure of two languages. It can be the absence of a lexical unit in the target language that has the same wide meaning as the transmitted unit of source language or the differences in their stylistic characteristics or grammatical structures (Allbritten 2011: 209). Contextual concretization is mostly determined by “a specific context, stylistic discrepancies, such as the need to complete a phrase, to avoid repetition or to achieve greater imagery and clarity” (Ayto and Simpson 2008: 212).

When translating, the most often omitted words are those that are semantically redundant, that is, expressing meanings that can be extracted from the text. The most typical example of such units in English is “word pairs”. They can be defined as “a parallel used words of the same or close referential meaning, united by a conjunction” (Бархударов 1975: 226). Omission of elements of the

source text which are semantically redundant gives the translator a possibility to implement “text compression”. Apart from sementical redundancy, there is one more reason for applying the method of omission. It is English tendency towards “the use of numerals, as well as the indication of exact measures and weights for greater accuracy of the description” (Левицкая та Фитерман 1963: 28) which are not motivated by semantic factors.

Addition is presented in the form of an expanded target text, due to the need for a complete transmission of its content. Formal lack of expression of the semantic components of the phrase is identified as one of the main sources of addition. This phenomenon is very typical for collocations of the English language and, from the point of view of generative grammar, it can be interpreted as an “ellipse” or “omission” of certain semantic elements that are present in the deep structure of a sentence. A typical example of ‘formal lack of expression’ is “I began the book” where either the verb ‘write’ or ‘read’ is omitted. One more reason for using the method of addition is “syntactic restructuring of a sentence during translation, during which it is sometimes required to introduce certain elements into the sentence” (Бархударов 1975: 224). There are two types of addition: lexical and grammatical. In case of lexical addition, “words with their own reference meaning are added”. In case of grammatical addition, formal grammatical components (article, correlate, auxiliary verb) are added to the target text (Алексеева 2004: 166).

One of the most effective is variative correspondences which are always plural, which means that the translation of the source language unit can be implemented in several ways, and the choice of one of the options is determined by context (Корунець 2000: 297). When any of variant correspondences does not suit, contextual substitution can be used. Contextual correspondences are used as an irregular, exceptional way of translating a source unit, appropriate only in the definite context, and no dictionary captures contextual correspondences (Онушканич та Штогрин 2014: 298).

If there are no analogues, variative or contextual correspondences, the translator may also employ the technique of compensation. According to Harvey, lexical compensation is “a technique which involves making up or the loss of a source text effect by recreating a similar effect in the target text through the means that are specific to the target language and/or text” (Harvey and Higgins 1992: 37). I. Alekseeva differentiates two types of compensation: positional and qualitative (Алексеева 2004: 168). In the translation of colloquial speech that deviates from the literary language, the positional compensation is mainly used. This technique is used especially often when it is necessary to convey purely linguistic meanings that characterize certain language specificities of the source language as well as when it is needed to transfer pragmatic meanings (Бархударов 1975: 220). L. Barkhudarov lays emphasis on the fact that the method of compensation proves one of the main principles of the translation studies: “the equivalence of translation is provided not at the level of separate elements of the text (particularly words), but at the level of the text being translated as a whole (Бархударов 1975: 220).

When translating slang units that do not have direct matches, the translator may resort to descriptive translation. Descriptive translation represents a lexical replacement which also involves generalization, followed by lexical additions (Алексеева 2004: 169). However, using of this type of translation leads to the inevitable loss of stylistic expressiveness. Translators may resort to a combination of two techniques while rendering slang units: “transcription or loan translation and descriptive translation, mentioning the latter in a reference or comment” (Бархударов 1975: 220). This makes it possible to keep briefness and reveal semantics of the unit.

Antonymous translation is also used to translate slangisms. This means of translation can be defined as “a complex lexical-grammatical transformation, which simultaneously modifies the lexical and syntactic structures” and which rests on “a logical postulate that the denial of any meaning can be equated with the assertion of the opposite meaning” (Онушкани та Штогрин 2014: 298). In terms of syntactic constructions, affirmative sentences are replaced by negatives, and

vice versa. As far as the vocabulary is concerned, the slang unit is translated with its lexical antonym in the target language. A special kind of antonymic translation is the replacement of an adjective or an adverb in a comparative or superlative degree by an adjective or an adverb in the positive degree or vice versa, accompanied by the replacement of the “sign” of the structure (affirmative to negative or vice versa) (Бархударов 1975: 217).

Scholars suggest the method of transformations as one of the most effective ways of slang reproduction. In regard to slang, replacement, omission and addition are most often used methods. Replacement can generalize or concretize the meaning of the slang unit. Omission of redundant elements serves for making a text more similar to the norms of the target language. Addition provides the target text with the components without which foreign readers are not able to understand the text properly. Other methods of slang reproduction may be variative correspondences, contextual substitution, descriptive translation and antonymic translation. The next section is devoted to the stylistic features of taboos and vulgar words and means of their translation.

### **1.3.3. The translation techniques of vulgarisms and taboo words**

The principal function of vulgarisms in a literary text is a plausible transmission of direct speech which is used as means to characterize a speaker, i.e. to mark their distinctive style of speaking. Vulgarisms in English also hold the function of interjections or intensifying modifiers (Vincenc). The most significant linguistic element of taboo and vulgar words is its expressive quality which allows using these lexical units as a stylistic device. As M. Kuznets notices that vulgarisms are typical of affective colloquial speech. For that reason, “their excessive use deprives them of their affective meaning” (Кузнец и Скребнев 1960: 53).



The meaning of the vulgar and taboo can be rendered in several ways. T. Belyaeva and V. Khomyakov distinguish the following types of lexical units which may replace a vulgarism in the source text (Беляева та Хомяков 1985: 22):

- medical or legal terms;
- an expression that partially retains the meaning of the term;
- a literary standard expression that is a euphemism;
- a stylistically neutral synonym
- a professional term
- taboo vulgarism, or dysphemism.

As can be noticed from this classification, taboo and vulgar words can be translated in the same way as dialect and slang units, namely by lexical substitution and omission. However, we can distinguish two methods which are applicable to taboo and vulgar words only, these are euphemistic and dysphemistic translation. The euphemistic translation is based on replacing the words of the source text that have a strong negative denotation with lexical units which comprise less negative meaning in the target text. Since vulgar and taboo words are connected with specific moral and religious values, there can be a cultural gap in their use and perceiving. What is easily accepted within one culture can be strictly prohibited by religious or social norms of another society. To avoid possible loss of face, either one's own honor or that of the audience of some third party, the translator may refer to euphemism which serves as an alternative to an unpreferred expression (Allan and Burridge 1991: 221). Thus, using euphemistic equivalents for the taboo units makes the target text more implicit for the target audience.

Vulgarisms and taboos usually receive synonyms-ephemisms in speech, whereas in a literary text these words get the author's euphemisms-neologisms. However, well-known and frequently used euphemisms gradually acquire a vulgar connotation too. As a result of semantic change, euphemisms become taboo words. According to B. Larin's categorization (Ларин 1977: 101-114), the subgroups of euphemisms include:

- common euphemisms of the national literary language;
- class and professional euphemisms;
- family and household euphemisms.

The dysphemistic method is the replacement of a word of the source text with a coarser one. It is a harsh or derogatory term that will threaten the face of the audience (Nababan et al. 2019: 371). In the process dysphemistic translation, mild and innocuous lexical units are replaced with harsher and offensive ones. Non-taboo units are conveyed into the target text as taboo expressions. According to W. Zhelvis, "almost any action, any object, any quality can be represented in vulgarized form through the use of dysphemism which retains the taboo seme" (Жельвис 2001: 87). In comparison with euphemisms, the use of dysphemisms makes the target text explicit for the target reader.

We can conclude that vulgar words are a special layer of non-standard vocabulary, as their excessive use can lead to a decrease in its expressive value. Another feature of taboos and vulgarities is the function of their use, which is dictated by the intention of the speaker, e.g to try to please the interlocutor, to threaten, to show negative attitude to someone or something. Misinterpretation of such words can cause an irrevocable mistake in the target text. Translation of taboos and vulgar words can be completed with conventional methods, which have been described in the section on slang and dialects, as well as by means of euphemistic or dysphemistic translation. The former diminishes the negative meaning of the word, the latter, on the contrary, intensifies the negative denotation of the unit.

## Conclusions to Chapter One

It is impossible to consider a substandard variant of language without putting it into the opposition to the language norm. The standard of language is accepted due to such factors as rationality, efficiency and commonality. All language units that do not correlate with these three aspects can be classified as substandard. Accordingly, the literary norm is regarded as an unmarked member of opposition, whereas the substandard variant is a marked one. Quite often, substandard varieties are referred as dialects which can be divided into regional, temporal and social.

Having examined the classifications of all the abovementioned scholars, we can conclude that the group of substandard lexical units includes vernacular, common colloquial words, dialects, jargon, slang, argot and professional languages, vulgar and taboo words, colloquial coinages and archaisms. Furthermore, such deviations as liberties of oral speech, children's language, broken speech of foreigners, speech defects, spelling and pronunciation errors also belong to the substandard variants of speech.

One of the most difficult challenges for the translator is the reproduction of regional and social features of speech. If systems of the source and target languages are linguistically separated to such an extent that it is impossible to convey certain unit by a direct equivalent, the translator should follow the principle of compensation which is to reproduce a substandard component by linguistic means that are different from those of the source language. Scholars mention lexical substitution as the most productive way of conveying dialectal speech, in particular, replacement with the vernacular, colloquialisms or neutral words. In rendering of slangisms, there is a wider range of tools; the most frequently used are transformations, contextual or variative correspondences, descriptive and antonymous translation. While rendering vulgar and taboo words, the translator may refer not only to lexical substitution, but also to euphemistic or dysphemistic methods.

## **CHAPTER TWO. THE REPRODUCTION OF SUBSTANDARD LANGUAGE OF CHARACTERS IN UKRAINIAN TRANSLATIONS OF AMERICAN FICTION**

To analyze the techniques and methods involved in the translation of non-literary speech, the novels of American prose “To Kill a Mockingbird” and “The Adventures of Tom Sawyer” and their Ukrainian translations were chosen. All the found examples from the source texts can be divided according to the level of language at which the deviation from the norm was committed. Consequently, material selected for the research is divided into phonetic, lexical and syntactic groups. Each group has subdivisions according to a rule or principle that has been violated in the source language. Each subgroup consists of an analysis of translations of a particular non-literary unit.

### **2.1. The reproduction of social and regional markers at the phonetic level**

Pronunciation is one of the most difficult language factors to control, due to which speakers always reveal true information about themselves. That is why pronunciation errors play one of the most important roles in understanding the social and local status of a character. Phonetic errors which are studied in this paper are condensed forms of frequently used phrases or words, dialect variants of pronunciation and speech with velar fronting.

#### **2.1.1. Techniques applied in translation of linking forms**

The speech marker of lower social class characters is the use of slang, namely condensed forms of some regular expressions and phrases. For instance, Dill asks Scout if everything is alright linking all the words in the question “What is the matter?” until they sound as if they are one word “*Smatter?*” (Lee. KM: 39). Both M. Kharenko and T. Nekryach do not use any marker of slang speech in the target text: “*В чому річ?*” (Харенко. БП: 28).

The speech of characters consists of various informal contractions which are attributed not only to the Southern American English, e.g. kinda, lemme, sorta,

gonna, wanta. While reading a lecture to Jem, Calpurnia links the phrase ‘a kind of’ into ‘kinda’ due to the pace of speaking: “*Mister Jem, I thought you was gettin’ some kinda head on your shoulders—the very idea, she’s your little sister!*” (Lee. KM: 211). Neither M. Kharenko nor T. Nekryach applies phonetic means to render the substandard element of speech. Instead, both translators counterbalance the utterance with the vernacular phraseological units. M. Kharenko employs the phraseologism ‘мати голову на в’язах’ taken from Naddnistriansky dialect: “*Містер Джем, я думала, у вас є голова на в’язах.*” (Харенко. ВП: 158). T. Nekryach suggests synonymous phraseological unit ‘мати голову на карку’ taken from Lemko dialect (Лесів 2009: 25). The phraseologism contains the borrowing from Slovak language ‘карк’ which is ‘the back part of neck’: “*Містере Джемі, я гадала, ви маєте хоч якусь голову на карку, отаке вигадати, це ж ваша молодша сестра!*” (Некряч. УП: 283).

The phonetic process of linking also occurs in Scout’s speech: “*Yessum, but I’d wanta come out*” (Lee. KM: 44). The unit ‘yessum’ that originated in Southern US has the meaning of ‘yes, ma’am’. ‘Wanta’ is colloquial pronunciation of the phrase ‘want to’ in which the unstressed vowel in the preposition is reduced. T. Nekryach renders this sentence as “*Так, мем, але я б хотіла виходити*” (Некряч. УП: 61). Although the translation conveys the communicative message of the utterance, the means of translation do not highlight speaker’s regional and social characteristics. M. Kharenko, however, resorts to colloquial elements of the Ukrainian language to convey non-literary speech: “*Еге, мені все одно захотілося б на вулицю*” (Харенко. ВП: 32). The translator omits a polite address ‘ma’am’ and uses the conversational word ‘еге’ which confirms what has been said before.

The negative phrase ‘I don’t know’ is condensed to ‘*I dono*’ (Twain. ATS: 216) in Tom Sawyer’s speech. In comparison to Y. Koretsky whose variant of translation presents standard language, V. Mitrofanov renders non-literal properties of the sentence by adding a particle ‘та’: “*Та не знаю*” (Митрофанов. ПТС: 165).

Although there are no violations of the norms of the Ukrainian language in the target text, the particle gives the character's speech a vernacular quality.

A short form of the phrase 'let me' which is condensed to 'lemme' is rendered by means addition too. The sentence "*Oh come, now — lemme just try*" (Twain. ATS: 18) is translated by V. Mitrofanov as "*ну дай мені спробувати*" (Митрофанов. ПТС: 28). Similarly to the previous example, the particle 'ну' is added to give the sentence more expressiveness. As a result, the sentence in the target text acquires an informal and everyday sound.

In the following example, the standard phrase 'let's' is condensed to the linked form 'less' due to the rapid speech: "*Less see 'em*" (Twain. ATS: 33). Y. Koretsky reduces all parts of the sentence and leaves only the notional verb: "*Покажи*" (Корецький. ПТС: 24). So, the sentence which functions as a suggestion in the source text is rendered as a command in the target text. V. Mitrofanov also omits all secondary parts of the sentence except for the verb, and yet the translator adds a particle before the imperative form of the verb: "*Ану покажи*" (Митрофанов. ПТС: 39). The particle 'ану' is classified as a colloquialism used only in spoken language. In this case, it has a function of interjection that makes an appeal for action expressed by the following verb. It is the use of the colloquial particle that makes the target text stylistically closer to the character's speech in the source text.

Another linked form used in the characters' speech is 'gimme': "*Just you gimme the hundred dollars*" (Twain. ATS: 196). Y. Koretsky neutralizes the substandard component and does not compensate it with any other means: "*Ти дай мені тільки сто моїх доларів*" (Корецький. ПТС: 122). V. Mitrofanov's variant of translation, in contrast, includes non-literal units which serve to reproduce the stylistically marked language in the target text. The translator compensates for the lack of phonetic specific features by adding a colloquial phrase 'тільки цур' used as a spontaneous exclamation which completes any agreement: "*Тільки цур, ти віддаси мені сотню доларів*" (Митрофанов. ПТС: 151). As a result, the utterance conveys a casual, relaxed effect of colloquial style.

Among the representatives of African-American community, it is widely-spread to address white people using the linked form ‘yessuh’ which stands for ‘yes, sir’ in spelling. The term is regarded as an example of African-American vernacular, which is used to confirm the opinion of the person of higher social rank. Answering Atticus' questions, Tom Robinson begins almost all of his responds with a formal address: “*Yes suh, a little, not enough to hurt. You see, I - Tom moved his left shoulder*” (Lee. KM: 193). M. Kharenko as well as T. Nekryach translate the unit ‘yes suh’ as “*так, сеп*” (Некряч. УП: 260), probably because its vernacular spelling allows to convey the sound model of the standard phrase ‘yes, sir’.

During interrogation, Mayella asks questions “*Love him, whatcha mean?*” (Lee. KM: 186) and “*Whaddya mean?*” (Lee. KM: 187) which are two colloquial pronunciations of “what do you”. Both, M. Kharenko and T. Nekryach translate the latter linked form of question as “*Як це?*” (Некряч. УП: 251) or “*Що це?*” (Харенко. ВП: 140). Translating the question “*Love him, whatcha mean?*” (Lee. KM: 186), M. Kharenko specifies the meaning of the utterance: “*Любити батька — як це?*” (Харенко. ВП: 140). According to this interpretation, the speaker does not realize how a child can love their father. T. Nekryach, on the other hand, generalizes the meaning of Mayella’s words implying that the speaker does not know what it means to love someone: “*Як це – люблю?*” (Некряч. УП: 250).

What also conveys an indirect characteristic of Mayella is her perception of Atticus’s polite and formal manner of address when he speaks to her. As a representative of the middle class, Atticus takes the polite form ‘ma’am’ or ‘miss’ when addressing a woman. Since no one has ever addressed Mayella in that way, she construes his words as a mockery. Obviously, she does not believe that anyone can address her like that without intention to hurt. In response to Atticus, Mayella makes numerous phonetic and lexical mistakes which betray traces of her embarrassment: “*Long’s you keep on makin’ fun o’me*” (Lee. KM: 184). Apart from velar fronting in the word ‘making’, we can observe omission of the consonant /v/ after the vowel sound /o/ and nasal /m/. At the lexical level, Mayella

skips the first word ‘as’ in the conjunction ‘as long as’. M. Kharenko’s applies omission to shorten the sentence and renders only the most meaningful part of it: “Глузуєте з мене” (Харенко. ВП: 138). T. Nekryach maintains all the elements of the sentence, but just like M. Kharenko does not transmit deviations from the phonetic norm of the English language in the target text: “Поки ви з мене будете глумитися” (Некряч. УП: 248).

We can conclude that such forms of phonetic errors are transmitted either by adding particles that create a conversational style, or stylistically marked lexical units, e.g. vernacular or dialect words. Obviously, the violation of pronunciation is not rendered in the target text at the phonetic level, but the information encoded in this error is compensated at the lexical level. The next section of this chapter is dedicated to the ways applied in translation of dialect variants of pronunciation.

### **2.1.2. Means used to translate dialect variants of pronunciation**

The social level of the Ewell’s family can be seen from the number of dialect or slang words they use in the court. For example, Bob Ewell uses ‘ya’ instead of the personal pronoun ‘you’: “I’ll kill ya” (Lee. KM: 198). Although both variants of the spelling represent almost the same sounding, the word ‘ya’ implies the use only by the lower strata of community, that even in a formal setting like a court, does not follow the rules and principles of communication. Translating the sentence, M. Kharenko ignores the slang of the character’s speech and provides word-by-word translation. T. Nekryach, in contrast, conveys Bob Ewell’s conversational style of speech, changing the phonetic means to the lexical one: “Я тобі всі кишки випущу!” (Некряч. УП: 266). Thus, the translator compensates for the phonetic deviation in the source text by adding phraseological unit in the target text.

The pronunciation of the word ‘children’ as ‘chillun’ is also widely represented in the Southern U.S. community, especially among Afro-Americans and lower social class members. Calpurnia and Lula pronounce ‘chillun’ referring to Jem and Scout while being in the Afro-American church. M. Kharenko resorts



to the method of neutralization of the meaning of a stylistically marked lexical unit and suggests the word ‘*dimu*’ (Харенко). As a result, neither regional nor social aspects of the characters' speech are covered in the target text. In contrast to M. Kharenko, T. Nekryach uses the colloquialism ‘*dimлахu*’ which has positive evaluative meaning (Некряч). Even though T. Nekryach's version of translation does not embrace the specificity of Southern pronunciation, it still provides the target text with marked lexical elements.

Dialectal units also appear in Tom Sawyer's speech, for example: “*I warn't noticing*” (Twain. ATS: 17). According to the Merriam-Webster Dictionary, ‘warn't’ is a dialect word used instead of the negative forms ‘wasn't’ or ‘weren't’ (Merriam Webster's Learner's Dictionary 2018). Neither Y. Koretsky nor V. Mitrofanov reproduces the phonetic mistake in the target text. However, both of them add the particle ‘й’ that serves to amplify the meaning of the following word ‘помічати’: “*Я тебе й не помітив*” (Митрофанов. ПТС: 27). Although it serves to reproduce the conversational style of speech, it does not convey the dialectal variation of the character.

Another substandard element which attracts attention to the violations of the phonetic principles is pronunciation of the phrase "Yes, sir" which is graphically conveyed in the source text as “*Aye-aye, sir!*” (Twain. ATS: 113) Y. Koretsky as well as V. Mitrofanov applies the Russian exclamation “Есть” as a response to the command. Both translators transliterate the Russian word and transmit it as ‘*есць*’ (Митрофанов) in Ukrainian. As a result, it creates a comic effect of imitation.

What distinguishes characters of lower class from personages of middle class is wrong pronunciation of some words. To exemplify, Mayella pronounces the adjective ‘tolerable’ as ‘*tollable*’, skipping the consonant /r/. While describing her father, Mayella states: “*He does tollable, 'cept when—*” (Lee. KM: 186). Apart from the incorrect pronunciation of adjective, we can also see an example of elision in the word ‘except’ which represented in the source text as ‘‘cept’. This speech form lacks an initial vowel which a variant speech form has. M. Kharenko renders the word ‘tolerable’ in the utterance without modifying its sound pattern to

illustrate Mayella's pronunciation: *"Так собі, він лагідний, от тільки коли..."* (Харенко. ВП: 140). Nevertheless, he provides her speech with a conversational style adding a colloquial phrase 'так собі' at the beginning of the utterance. Even though the elision is not revealed in the target text, its effect, — simplification of speech, is partially compensated by adding a particle 'от' before the adverb. T. Nekryach completely changes the structure of the sentence: *"Можна порозумітися, якщо він не..."* (Некряч. УП: 250). In the principal clause, the subject and predicate are replaced by impersonal construction, as a result of which the focus shifts from the subject to the action itself. Accordingly, the mispronounced unit 'tollable' is omitted. In the subordinate clause, T. Nekryach adds the subject and replaces the affirmative sentence with the negative one. The primary difference in the translation of this sentence is that M. Kharenko interprets the depended part as a subordinate clause of time, whereas T. Nekryach emphasizes the condition upon which the principle clause is possible.

One more example of Mayella's mispronunciation is the word 'again' in which she monophthongizes the second vowel sound: *"You makin' fun o'me agin, Mr. Finch?"* (Lee. KM: 186) In addition, her speech includes velar fronting of the /n/ sound and elision of the final consonant in the preposition 'of'. And finally, Mayella's complete ignorance becomes apparent due to the omission of the auxiliary verb 'to be' at the beginning of the question. M. Kharenko does not apply any grammatical or lexical transformations to render the non-literary language: *"Ви знову насміхаєтеся з мене, містер Фінч?"* (Харенко. ВП: 140). Neither the social level of the character, nor the regional marks of her speech are transmitted. T. Nekryach also does not insert any substandard elements in the target text: *"І далі кепкуєте з мене, містере Фінч?"* (Некряч. УП: 250).

There are other cases when the means of the Ukrainian language are not enough to convey the phonetic deviation of the characters' speech. For instance, Mayella's specific pronunciation of the numeral 'seven' is 'seb'm' (Lee. KM: 185). Both T. Nekryach and M. Kharenko do not have any other option but to employ a standard lexical unit 'семеро' (Некряч. УП: 249). Likewise, judge's reply to

Mayella has a mark of non-literary language: *“Don’t be ‘fraid of anybody here, as long as you tell the truth”* (Lee. KM: 181). Even though the events take place in the formal setting, Judge Taylor reduces the initial vowel sound in the word ‘afraid’. This can be explained in two ways. Either the judge adjusts his manner of speaking so that the witness is persuaded to testify, or he reacts so emotionally to Mayella's reluctance to tell the truth, that his speed of speech betrays his emotions. M. Kharenko follows the latter interpretation of judge's words. He replaces the complex sentence with the compound one: *“Кажу правду і нікого не бійся”* (Харенко. ВП: 136). Consequently, his statement sounds straightforward and clear-cut. In T. Nekryach's variant of translation, the judge is presented as more lenient and merciful to Mayella: *“Тобі нема кого тут боятися, якщо ти говоритимеш правду”* (Некряч. УП: 244).

Not only Mayella, but also Tom Robinson pronounces some words in the wrong way. He mispronounces the adverb ‘sure’ which spelling in the source text is ‘sho’. During the interrogation, he claims *“She said she sho ‘had”* (Lee. KM: 196). In both variants of translation, the deviation from standard pronunciation is not shown. M. Kharenko adds the verb ‘знаходитись’ in the meaning of ‘to be available’, however, it does not belong to colloquial layer of Ukrainian vocabulary: *“Вона відповіла, що викрутка знайдеться”* (Харенко. ВП: 147) T. Nekryach does not involve any new lexical units to render the sentence meaning: *“Вона каже: звісно, що є”* (Некряч. УП: 263). Still, the translator conveys the colloquial style of the utterance using the conversational word ‘звісно’ as the principal part of the impersonal sentence. And although the violation of the Standard English pronunciation is not revealed in the source text at the phonetic level, it is compensated at the lexical level.

In order to convey the specificity of local pronunciation, such methods are used as adding phraseological units or replacement of words with synonyms which have either negative or positive connotative meaning. The addition of phraseological units preserves the effect of simple, rural speech. However, substitution with synonyms does not help to compensate for the loss of phonetic

deviations completely. In certain cases, when it is impossible to show the character's mispronunciation, the translator omits it. The next section focuses on the means used to render the speech with velar fronting.

### 2.1.3. Ways used to translate speech with velar fronting

Character's pronunciation serves as one of the most distinctive features which draw attention to their Southern origin. Both white and African-American characters tend to front the consonant /ŋ/ to /n/ in unstressed syllables, as in 'talking - talkin'' or 'anything - anythin''. It is evident that this phenomenon occurs almost in every word which finishes with -ing. In the novel "To Kill a Mockingbird", it is represented as -n' in the text. For example, Mayella Ewell says "*Don't want him doin' me like he done Papa, tryin' to make him out lefthanded...*" (Lee. KM: 182). According to the research conducted by P. Trudgill, the level of the substandard variant -n' increase as social class lowers. The representatives of the highest class demonstrated zero occurrences of -n' use, whereas the lowest class showed almost 100 percent of velar fronting (Allbritten 2011: 23). In view of that, the character who pronounces /n/ instead of /ŋ/ should be included to the lower social class. Mayella's utterance is translated as "*Не хочу, щоб він і мене допікав так, як мого батька. Причепиться тобі — лівша, лівша...*" (Харенко. ВП: 136). M. Kharenko use partitioning dividing one complex-compound sentence into two sentences, complex and incomplete. The translator compensates for the lack of phonetic features in the character's dialect by reinforcing it with colloquialisms. The verb 'допікати' is used in colloquial Ukrainian speech in meaning of 'annoy'. In the second sentence, the personal pronoun 'тобі' is used after the verb as a particle which is used only in spoken language to express anger or irritation. T. Nekryach suggests the following translation: "*Я не хочу, щоб він на мене тиснув, як на татка, ото коли виставив його шульгою...*" (Некряч. УП: 245) Likewise, T. Nekryach specifies the verb 'done' with the verb 'тиснути' which is used in its figurative meaning. To convey the speaker's dialect, the

translator adds a demonstrative pronoun ‘ото’ which in combination with the adverb of time increases the effect of colloquial rural speech.

Mayella’s reply “*Nothin*” (Lee. KM: 181) is translated by M. Kharenko and T. Nekryach differently. The former bypasses the dialect marker and gives a literary version of the translation “*Ничого*” (Харенко. ВП: 136). T. Nekryach employs the word ‘*нічо*’ (Некряч. УП: 244) of Naddnistriansky dialect (Словарь української мови, т. 2, 1958) to express deviation from the language standard.

Tom Robinson’s evidence in the court also contains phonetic markers of non-literary speech: “*I passed by yonder she’d have some little somethin’ for me to do — choppin’ kindlin’, totin’ water for her*” (Lee. KM: 195). As could be noted, the gerund forms and the indefinite pronoun are pronounced with /n/ instead of /ŋ/. M. Kharenko uses repetition of the conjunction ‘то’ enumerating household chores which Tom Robinson did for Mayella: “*Майже щоразу, коли я проходив мимо, у неї знаходилася для мене якась робота — то дров нарубати, то води принести*” (Харенко. ВП: 146). In this variant of translation, no markers are used that would indicate the dialect of the character's speech. T. Nekryach uses not only the conjunction ‘то’, but also the pronoun ‘щось’ before the verbs: “*Щоразу, як я проходив, у неї знаходилась для мене якась робота: то щось порубати, то щось спалити, то води наносити*” (Некряч. УП: 262). Like M. Kharenko, T. Nekryach does not render phonetic features of the character's speech which distinguish him from other characters who do not demonstrate any deviations from the literary norm of the English language.

In the following reply, Mayella makes similar mistakes. She articulates the sound /ŋ/ instead of /n/ in the gerund forms of verbs and omits the first component of the conjunction: “*Long’s he keeps on callin’ me ma’am an sayin’ Miss Mayella*” (Lee. KM: 184). M. Kharenko specifies the meaning of the verbs ‘say’ and ‘call’, and suggests the word ‘обзивати’ which intensifies Mayella’s emotional speech: “*А чого ж він обзиває мене — мем, міс Мейсла!*” (Харенко. ВП: 138). The sentence is transmitted by a completely different structure, namely the declarative sentence is replaced by the exclamatory one in which the adverb

‘чого’ with the particle ‘ж’ reinforces what is being said next. This construction in combination with the emotive meaning of the lexical unit allows imparting the expressiveness of the character's speech, but not its phonetic deviations. T. Nekryach's variant of translation is quite similar to the previous one; however, the translator does not incorporate the particle to deepen the meaning of the utterance: “*Чого він обзиває мам і міс Месла?*” (Некряч. УІ: 248). The latter version of the translation has a lower level of emotionality compared to the former.

It can be summarised that the ways used to render the speech with velar fronting are sentence transformation, i.e. partitioning, replacement of the communicative types of sentence and addition of colloquial or dialect words which would add a regional colouring to the image of the character. The following part of study that should be discussed concerns techniques applied in translation of lexical substandard units.

## **2.2. The reproduction of social and regional markers at the lexical level**

Lexically marked vocabulary always attracts attention to the speech of the character. The use of certain stylistically colored lexical items indicates the speaker's upbringing, origin, financial and professional status. This section was divided into three subgroups of non-standard lexical units, which most often occurred in the source text, i.e. dialect words, slang, taboo and vulgar words. If dialectal units highlight the place of birth and growth of the speaker, then the use of slang and taboo words indicates their social environment, occupation and level of education.

### **2.2.1. Ways used in translation of the local dialect**

One of the most prominent features of personages' speech is the dialect used to create the setting of the Southern state. It is the children and African Americans characters who use the most of specific regional lexical items in the novel. Talking to Dill, Scout mentions a regional phrase ‘fixing to’ which she pronounces as

‘fixin’ to’: “*I was fixin’ to run off tonight because there they all were*” (Lee. KM: 144). The Urban Dictionary suggests several definitions of this lexical unit. According to the first explanation, ‘fixing’ is equivalent of the noun ‘preparation’ and can be defined as “you are about to do something, or more accurately you are doing something now that will lead to you doing the thing that you are fixin’ to do.” Other definition to the phrase is ‘to start or begin’. However, this phrase is mostly used “when southerners are about to accomplish tasks” (Wright 2001). Both T. Nekryach and M. Kharenko render the meaning of the dialect unit ‘fixin’ to’ by means of Ukrainian literal language, namely the word ‘хотіти’. T. Nekryach’s variant of translation does not point out any regional specific features in Scout’s speech: “*Я сьогодні ввечері також хотіла втекти з дому, тому що вони всі були тут*” (Некряч. УП: 195). M. Kharenko uses the reflexive verb ‘хотітися’ which also does not indicate non-literal language: “*Сьогодні ввечері мені теж хотілося втекти, бо всі наші були тут*” (Харенко. ВП: 108).

One more significant lexical sign that reveals the Southern speech is the use of the adverb ‘yonder’. The Oxford dictionary defines this dialect word as “over there” (Oxford Learner’s Dictionaries 2018). Due to the definition of the Urban Dictionary, ‘yonder’ is used chiefly in the Southern dialect and means “an unspecified, unknown, or estimated amount of distance between two different points, usually between one’s current position and a spot outside the field of vision” (Allan 2019). To give a vivid image of geographical and social setting, the author quotes ordinary residents of Maycomb. One of such quotes includes the adverb ‘yonder’ that functions as a sentence subject: “*Yonder’s some Finches*” (Lee. KM: 134). T. Nekryach as well as M. Kharenko interprets this dialect word by replacing it with verbs that denote the action of a visual contact, since the pragmatic aim of the utterance in the source text is to draw the interlocutor’s attention to the Finches. Apart from the non-literary vocabulary unit, the sentence embraces the grammar mistake in the subject-predicate agreement. M. Kharenko makes the replacement of the dialect ‘yonder’ with the vernacular imperative verb ‘глянь’: “*Глянь — Фінчі йдуть!*” (Харенко. ВП: 101). T. Nekryach replaces the

dialect lexical unit with the literal verb ‘дивитися’: “*Дивись-но, це Фінчі*” (Некряч. УП: 184). The imperative form of the verb is accomplished by the particle ‘-но’ which is added to soften the order and make the utterance of more conversational style.

The lexical item ‘yonder’ appears in Jem’s and Scout’s speech too. Jem uses the dialect word to specify the direction of the action: “*Look on the porch yonder*” (Lee. КМ: 128). Similarly to the previous example, М. Kharenko conveys its meaning by lexical replacement with the verb ‘глянути’: “*Гляньте на веранду*” (Харенко. ВП: 95). Т. Nekryach not only replaces the dialect item with the verb ‘дивитися’ but also insert the particle ‘тільки’ to highlight, emphasize the meaning expressed by the verb. As a result, the utterance of the target text acquires some characteristics of spoken, everyday style: “*Подивіться тільки на веранду*” (Некряч. УП: 171).

As a sign of her social background, Mayella Ewell unintentionally uses the dialect ‘yonder’ answering Atticus’s questions in the court: “*That’n yonder,*” she said. “*Robinson*” (Lee. КМ: 182). Both translators suggest the conversational variant of the demonstrative pronoun ‘отой’. In the same way, Mayella points to the judge in the room: “*Said I was nineteen, said it to the judge yonder.*” (Lee. КМ: 184). М. Kharenko applies lexical replacement to render the speaker’s dialect: “*Я вже казала, дев’ятнадцять, я он судді казала*” (Харенко. ВП: 138). However, the use of the particle does not convey the regional and social features of speech of the character. Like in the previous example, Т. Nekryach suggests informal pronoun ‘отой’ to render speaker’s dialect based on her provenance and low social place in society: “*Казала ж уже, дев’ятнадцять, казала отому дядькові, судді*” (Некряч. УП: 247).

The influence of the southern social environment can be traced in Jem’s speech who uses numerous dialectal words peculiar to that region. For instance, while describing an old dog, Jem uses the verb ‘mosey’ which is prevalent in Southern US dialects. Using the present participle of this verb, Jem replaces the final alveolar /n/ with the velar /ŋ/. Besides, Jem makes a grammatical mistake



using the adverb ‘hardly’ after the negative form of the modal ‘can’. As a result, the sentence contains double negation. Consequently, Jem’s substandard speech is seen at phonetic, lexical and grammatical levels: “*No, he’s just moseyin’ along, so slow you can’t hardly tell it*” (Lee. KM: 96). M. Kharenko chooses to reduce the components of the source sentence and keeps only the fragment that illustrates the dog’s pace: “*Ні, не дуже, підтюпцем*” (Харенко. ВП: 70). The adverb chosen by M. Kharenko has the meaning of ‘with small fast steps’ (Словник української мови: в 11тт., т. 6, 1975), whereas the meaning of the dialect word ‘mosey’ is ‘to walk or go slowly, usually without a special purpose’. Although the colloquialism used to render the sentence meaning renders the speaker’s manner and style of speaking, it does not correspond to the meaning encoded in the sentence message of the source text. In contrast to M. Kharenko, T. Nekryach preserves all the structural elements, substituting only the last part of the sentence for impersonal one: “*Ні, він ледь тягнеться, майже непомітно*” (Некряч. УП: 129). The Ukrainian colloquial verb ‘тягнутися’ in the meaning ‘to go very slowly’ closely agrees with the regional dialect verb ‘mosey’. The proper translation allows revealing what considerable impact the society of Maycomb has had on Atticus’s children in general and their way of speaking in particular.

Another example of Southern dialect in the novel is the substandard variant of the adverb ‘no’: “*Naw, Scout, it’s something you wouldn’t understand*” (Lee. KM: 102). Both M. Kharenko and T. Nekryach render this dialect word as ‘ні’. However, T. Nekryach puts the particle ‘та’ before the negation. And so, it reinforces the negative meaning of the utterance and imbues character’s speech with simplicity and naturalness: “*Та ні, Скаут, тобі не зрозуміти*” (Некряч. УП: 136).

One of the most typical signs of Southern American English in the novel is a regular usage of the lexical unit ‘yawl’. It is considered to be a contraction of the pronouns ‘you’ and ‘all’. Its usage varies a lot, “with some people restricting it to plural addresses and some using it for single addresses as well” (Crystal 2011: 190). The following example shows that the dialect word ‘yawl’ is used to address

a single person: “*Yawl hush,*” growled Jem, “*you act like you believe in Hot Steams*” (Lee. KM: 37). In both variants of translation, the substandard language of the source text is not transmitted in the target text. T. Nekryach suggests the imperative form of the verb which communicates the general sense of the utterance, whereas the dialectal ‘yawl’ is omitted: “*Припини, — буркнув Джеммі, — можна подумати, що ти віриш у Палючку-гарячку*” (Некряч. УП: 51). M. Kharenko also excludes the non-literal component from the target text and uses the adverb ‘досить’ preceded by the particle ‘ну’ to render the conversational style: “*Припини, — буркнув Джеммі, — можна подумати, що ти віриш у Палючку-гарячку*” (Харенко. ВП: 26).

It can be concluded that regional non-standard units can be conveyed by means of addition of secondary parts of speech; as a result, personage’s style of speaking gets simplicity and naturalness in the target text. In addition, addition of colloquial units can be employed. Two most frequently used techniques are lexical correspondence and lexical replacement of the stylistically marked unit with unmarked one. In the following section, the ways of slang translation into Ukrainian are investigated.

### 2.2.2. Methods applied in translation of slangisms

One of the slang expressions which appear in Jem’s speech is the exclamation ‘*my stars*’ (Lee. KM: 14). According to the Urban Dictionary, the phrase ‘oh my stars’ is “the pious alternative to “Oh my god” which is “used almost exclusively by grandmothers and Southern churchgoers” (Urban Dictionary 2019). It can be assumed that Jem borrowed this phrase from Calpurnia, as she regularly goes to church and does not use foul language. The expression in the source text is used as an exclamation which shows only the speaker’s reaction to the interlocutor’s actions: “*My stars, Dill!*” (Lee. KM: 14). So, the utterance can be analysed as the illocutionary speech act, i.e. directive aimed to make the interlocutor see his faults. T. Nekryach renders the meaning of the slang phrase so that the utterance explicitly presents the speaker’s intention, so the speech act in

the target text can be labeled as locutionary one. Applying the colloquial word ‘облишати’ in the imperative form, T. Nekryach exposes the illocutionary request implied in the source text: “*Облиш, Діллі!*” (Некряч. УП: 21). M. Kharenko, on the other hand, presents the utterance as an illocutionary act hiding the speaker’s intention: “*Ну, це ти вже занадто*” (Харенко. ВП: 14). This variant of translation also includes a colloquial component ‘це вже занадто’ which is used purely in informal conversation to show that someone has passed all bounds. Thus, we see that both versions of the translation convey the indirect meaning of the message. In the first case, it is done explicitly, in the second case – implicitly.

Colloquial and slang expressions are quite often used in speech of the Finche’s neighbours to indicate the social status of their surrounding. To contradict that her garden is no longer fine-looking, Miss Maudie mentions the colloquial expression ‘my foot’: “*Beautiful my hind foot!*” (Lee. КМ: 67). As the Cambridge Dictionary defines the term ‘my foot’, it is “used to mean that you do not believe what another person has just told you” (Cambridge Advanced Learner's Dictionary & Thesaurus 2017). Both M. Kharenko and T. Nekryach render this utterance changing the object of Miss Maudie’s disagreement. In both variants of translation, she contradicts not because the flowers are not beautiful, but because the beauty of the flowers is not as important as her interlocutor thinks. However, if we compare two translations, we may find that T. Nekryach’s variant represents more expressivity due to the use of the idiomatic phrase with a swear word ‘чорт’: “*Чорт їй радий, тій красі!*” (Некряч. УП: 91). M. Kharenko employs the colloquial phrase with noticeably less strong expressive effect: “*Вона мені ні до чого, ця краса!*” (Харенко. ВП: 48). In the first variant, speaker’s irritation and dissatisfaction is illustrated, while in the second translation, we distinguish plain indifference towards the object of discussion. Despite the different levels of expressivity, both target sentences starts with a lexical component that expresses disagreement and end with the object of contradiction. Putting the word ‘краса’ at the end emphasizes Miss Maudie’s neglect to the object of conversation.

In the following example, a slang expression ‘Sam Hill’ that is considered a euphemism for taboo words ‘hell’ or ‘devil’ is translated by means of dysphemism. As a rule, this slang unit is used in oral speech ‘as a mild oath expressing exasperation’ (Collins English Dictionary 2018). Arguing with Jem, Scout intensifies the expressivity of the utterance mentioning this innocuous slang phrase: “*But what in the sam holy hill did you wait till tonight?*” (Lee. KM: 52). Both M. Kharenko and T. Nekryach convey ‘Sam Hill’ as ‘якого дідька’ (Харенко) which is a part of Ukrainian slur language. In both cases, the use of dysphemism is reasoned by several factors. Firstly, Scout actively trains to use abusive words to look like an adult. Secondly, she is in an informal setting where no one forbids her to use foul language. Thirdly, swearing helps her occupy a place in the company of boys. Thus, the use of dysphemism is motivated by the need to portray Scout’s behaviour.

Another example of slang translation is the speech of Scout’s cousin, Francis, who uses the noun ‘runt’ (Lee: KM) in its connotative meaning of ‘a small or weak person who you dislike’ (Cambridge Advanced Learner's Dictionary & Thesaurus 2018) to describe Dill. M. Kharenko suggests a colloquialism ‘миршавий’ (Харенко) as Ukrainian equivalent for the slang word ‘runt’. The lexical unit ‘миршавий’ signifies a person who “has an unattractive, unhealthy, miserable appearance”. As can be seen, both source and target units closely relate to each other in their negative evaluative meaning. Apart from the definition ‘unhealthy’, the word ‘миршавий’ does not indicate any physical features of the signified, namely the size. T. Nekryach, on the other hand, offers a lexical equivalent ‘курдупель’ (Некряч) taking into account the height of the denoted. In addition, the word ‘курдупель’ conveys excessive familiarity towards the object of conversation, since Francis does not know that Dill is a close friend of Scout. As a result, Francis appears as impolite and ill-mannered in the target text. Thus, the first version of translation is based on the subjective attitude of the speaker, whereas the second is aimed at an objective assessment of physical qualities of the

signified. It is evident T. Nekryach portrays Fransis in more negative light as his speech highlights that he mocks at physical qualities of another person.

In the novel “The Adventures of Tom Sawyer”, Aunt Polly uses a slang phrase ‘Old Scratch’ describing her nephew Tom: “*He’s full of the Old Scratch*” (Twain. ATS: 5). This slang unit is basically defined as a folk name used for the Devil, thus the use of expression in relation to someone implies certain characteristics of the person, namely restless spirit. V. Mitrofanov applies an equivalent lexical replacement using the Ukrainian word ‘біс’: “*В ньому наче біс сидить*” (Митрофанов. ПТС: 16-17). However, the chosen syntactic construction does not convey a hidden comparison between tenor and vehicle. The lexical replacement suggested by Y. Koretsky does not correspond to the content of the source lexical unit: “*Він пустун.*” (Корецький. ПТС: 6). The word ‘пустун’ evokes associations with a frivolous child prone to light tricks, while the slang phrase ‘Old Scratch’ implies ungovernable character disposed to serious mischiefs.

Whitewashing the fence, Tom hears Ben Rogers calling him with in an informal way: “*Hello, old chap, you got to work, hey?*” (Twain. ATS: 17). The slangism ‘old chap’ is generally used as a ‘familiar form of address, chiefly to a man’ (Oxford Lexico 2019). V. Mitrofanov suggests an equivalent ‘друже’ (Митрофанов) to render an affectionate form of address of the source text. Y. Koretsky employs a hypocorism ‘голубе’ (Корецький) which presents higher level of closeness between interlocutors than the source expression ‘old chap’. As a result, this address imbues the utterance with an ironic effect: “*Що, голубе, тебе змусили працювати?*” (Корецький. ПТС: 13). The translation suggested by Y. Koretsky is permeated with a humorous tone which serves to reveal that Ben is mocking at Tom.

Another slang unit used in the novel is “By jingo!” (Twain. ATS: 11), a euphemistic expression formed by substitution of the taboo word ‘Jesus’. V. Mitrofanov renders the meaning of the slang with the phraseological expression “*хай мене чорти візьмуть*” (Митрофанов) which serves to indicate colloquial style of speech. Y. Koretsky, on the other hand, omits the non-literal element of

speech and renders the content of sentence replacing the exclamatory sentence with interrogative one: “*А ти думаєш – не поб’ю?*” (Корецький. ПТС: 10). This variant of translation conveys neither the emotional nor the stylistic effect of substandard speech.

In the next example, we can see the use of the abovementioned slangism but in plural form: “*I’ll foller him; I will, by jingoes!*” (Twain. ATS: 217) In this case, the slang phrase expresses high level of speaker’s assurance. Y. Koretsky applies a phraseological unit ‘слово честі’ as a contextual equivalent of the slang unit ‘by jingoes’: “*Я піду за ним, піду, слово честі!*” (Корецький. ПТС: 135). Although phraseological unit creates the effect of colloquial speech, it does not compensate for the loss of the slang component. V. Mitrofanov, in contrast, renders the sentence using more expressive lexical means: “*Гаразд, я піду за ним, піду, щоб я пропав!*” (Митрофанов. ПТС: 166). The last part of the sentence ‘щоб (я) пропав’ is classified as a swear expression in the Ukrainian language used to curse someone or something. Thus, the use of curse phrase completely replaces the slang element of the source text.

One more exclamation that frequently occurs in characters’ speech is slangism ‘*Shucks*’ (Twain. ATS: 199). This unit is mostly said to express a positive or negative emotion (Urban Dictionary 2018). ‘Shucks’ is considered to be a milder variant of some taboo expressions such as ‘Shit’, ‘Shut up’ or ‘Get out’. It is possible to differentiate three ways used to render this slangism. In some context, it is transmitted by means of the lexical equivalents which include the verb ‘казати’: “*Таке скажеш!*” (Митрофанов. ПТС: 154), “*Та що ти кажеш?*” (Корецький. ПТС: 169). The verb ‘казати’ is used as an exclamation which expresses surprise, suspicion or indignation. Thus, this lexical means makes it possible to translate the slang word ‘shucks’ only as negative reaction of the speaker. Another way of rendering this substandard unit is contextual correspondence. Y. Koretsky and V. Mitrofanov employ a colloquialism ‘дурниці’ which similarly to the previous method conveys negative evaluative meaning of the interlocutor’s actions or words. The third way of rendering the

slang exclamation ‘shucks’ is repetition of the last word or phrase of the preceding utterance: “*Але ж це недобре... - Та чого там недобре!*” (Митрофанов. ПТС: 170), “*Здається, це негарно... але... - Чого “але”?*” (Корецький. ПТС: 140). Thus, the target text does not contain any substandard lexical means. Still, there is a specification of the meaning of the source unit which is manifested at the syntactic level in the form of rhetorical device.

Rendering the following sentence, Y. Koretsky and V. Mitrofanov choose absolutely opposite ways of translation. To convey the slangism in the sentence “*Oh, Tom, I reckon we’re goners*” (Twain. ATS: 92), Y. Koretsky refers to its denotative meaning that is ‘a person or thing that has no chance of continuing to live’ (Cambridge Advanced Learner's Dictionary & Thesaurus 2017). So, the translator finds the appropriate equivalent in the Ukrainian language ‘загинути’: “*Ой, Томе, мабуть, ми загинули!*” (Корецький. ПТС: 140). V. Mitrofanov, however, uses the connotative meaning of the word ‘goner’ that is “someone who has given up, feels lost and feels helpless and hopeless” (Urban Dictionary 2017). Thus, the slang unit is rendered as a jargonism ‘капець’ in the target text: “*Ну, Томе, вважай, що нам капець*” (Митрофанов. ПТС: 79). Obviously, the second version of the translation reproduces natural colloquial speech since it involves more expressive form of language.

While reading Tom a lecture, Aunt Polly uses a derogatory slang unit to point at his lack of consideration: “*You numskull*” (Twain. ATS: 107). Y. Koretsky finds a direct lexical equivalent in Ukrainian language and conveys Aunt Polly’s condemnation of her nephew’s behavior with the swear word “*Дурню!*” (Корецький. ПТС: 67). V. Mitrofanov not only changes the communicative type of sentence but also substitutes the lexical unit that relates to a person with a word that signifies an object: “*Що за дурниці?*” (Митрофанов. ПТС: 88). Accordingly, the focus shifts from the person to their actions. As a result, we can observe considerable difference between the source text where there is an evaluation of Tom and the target text that has an evaluation of his senseless actions.

There are other examples of slang units which are translated by means of lexical generalisation. For instance, the sentence “*Siddy, I’ll lick you for that*” (Twain. ATS: 9) consists of a slang component ‘lick’ which has a meaning ‘to hit, beat, pummel, slap’ (The Online Slang Dictionary 2018). Y. Koretsky similarly to V. Mitrofanov renders the meaning of the sentence as ‘*це тобі так не минеться!*’ (Корецький. ПТС: 7). So, both translators substitute slangism for a stylistically unmarked word with a broader meaning.

The same method is applied in rendering the following sentence which includes a slangism ‘to suck eggs’: “*You can lump that hat if you don’t like it. I dare you to knock it off — and anybody that’ll take a dare will suck eggs.*” (Twain. ATS: 9-10). The slang unit ‘to suck eggs’ can be interpreted as doing an activity which meets with failure. V. Mitrofanov and Y. Koretsky render this sentence generalising the slang element and conveying its meaning with a verb ‘побачити’ to express a threat: “*Збий - і побачиш, що тобі буде*” (Митрофанов. ПТС: 21), “*Тоді й побачиш, що то за бріль!*” (Корецький. ПТС: 9).

Slangism ‘to give somebody sass’ in Tom Sawyer’s speech is also rendered by means of generalisation: “*Say — if you give me much more of your sass I’ll take and bounce a rock off’n your head.*” (Twain. ATS: 10). Apart from replacement of the slang phrase with a neutral verb with broader meaning, Y. Koretsky employs antonymous translation: “*Ну, ти, слухай: якщо не замовкнеш, я відірву тобі голову.*” (Корецький. ПТС: 9). V. Mitrofanov, in contrast, applies specification and dysphemismistic method: “*Ще раз пошли мене - і я розвалю тобі голову каменюкою.*” (Митрофанов. ПТС: 21). As can be noticed, the slangism is replaced with a swear word “посилати” which has much coarser meaning.

Another slang unit mentioned by characters of the novel is ‘to give a darn’ that has a meaning “to care at all about someone or something” used basically in negative statements (Merriam Webster's Learner’s Dictionary 2020). The variant of this slang expression used in the following extract has a change sound in the unit ‘darn’ which is graphically presented with a letter ‘e’: “*I wouldn’t give a dern for spunkwater.*” (Twain. ATS: 54). Both Y. Koretsky and V. Mitrofanov



change the structure of the sentence adding the apposition which includes two components the pronoun ‘вона’ and a noun phrase ‘твоя гнила вода’. However, what distinguishes two versions of translation is the lexical replacement of the slang expression with the Ukrainian equivalent. Y. Koretsky does not use any stylistically marked lexical unit, nonetheless he suggests neutral corresponding phrase: “*Нічого вона не варта, твоя гнила вода.*” (Корецький. ПТС: 37). V. Mitrofanov, on the other hand, applies stylistically marked element which includes low-flown vocabulary unit ‘біс’: “*Ні біса вона не варта, твоя гнила вода.*” (Митрофанов. ПТС: 55). The use of this Ukrainian equivalent makes it possible to convey the emotive meaning of the slangism.

We can conclude that most translators resort to lexical replacement of slang with colloquial words or swear language. The dysphemismistic method helps to render the required level of expressiveness. Sometimes, omission of a slang element in speech takes place and addition of a more generalised unit is used. In the following section, the ways used to convey vulgar and taboo words are examined.

### **2.2.3. Means typical of translation of vulgar and taboo words**

Although vulgarisms and taboo words do not form the core of the substandard English in the novel, their presence in some characters’ speech serve as a basis for their portrayal. It is possible to distinguish two categories of personages who use coarse words in the book. The first is children who are forbidden to employ these groups of words, but still they do it disobeying the rules established by adults. The second category includes the Ewell’s family who disregard the norms of civilized society. If Scout’s violation of rules is considered to be an evidence of her obstinate and rebellious spirit, the Ewell’s usage of coarse words is expected to be the result of their social background. Scout includes these groups of words into her speech deliberately, whereas Mayella and Robert Ewell do it unintentionally since these words are a part of their everyday lexicon.

Being at the table with her Uncle Jack, Scout uses a rough word ‘damn’ several times. For the first time, it is done to react to the Uncle’s story: “*Aw, that’s a damn story,*” *I said.*” (Lee. КМ: 81). М. Kharenko’s variant of translation includes the indefinite pronoun: “*Чортзна-що скажете!*” (Харенко. ВП: 59). As can be seen, the translator modulates the sentence message, shifting its focus from the story to the teller. As a result, the target sentence gets excessive familiarity due to which the level of subordination between niece and uncle lowers. Т. Nekryach keeps the focal point on the story not the teller: “*Яка чортова дурня!*” (Некряч. УП: 109). The lexical substitution of the neutral words ‘story’ for the derogatory dysphemism ‘дурня’ involves additional intensity and emotiveness in the target text.

In the next reply, Scout uses the taboo word ‘damn’ on purpose again: “*I asked him to pass the damn ham.*” (Lee. КМ: 81). М. Kharenko applies the corresponded Ukrainian vulgarism ‘чортовий’ which creates a humorous effect in a polite request: “*Передайте мені, будь ласка, оту чортову шинку*” (Харенко. ВП: 59). М. Kharenko renders the direct speech of the character, whereas Т. Nekryach replaces it with the indirect one: “*Я попросила передати мені оту бісову шинку*” (Некряч. УП: 110). To convey the taboo word, the translator suggest Ukrainian curse word ‘бісів’ which is a possessive form of the noun ‘біс’. The vulgarisms ‘чортовий’ and ‘бісів’ are regarded as total synonyms in Ukrainian lexical system (Деркач 1960: 202).

Defending Atticus from her cousin, Scout pronounces the taboo word ‘hell’ which adds emphasis to her utterance: “*Francis, what the hell do you mean?*” (Lee. КМ: 85). It is easily noticed that the speaker extremely infuriated with the interlocutor’s words. М. Kharenko makes lexical replacement of the word ‘hell’ with the derogatory colloquial phrase: “*Френсіс, що ти патякаєш, хай тобі чорт!*” (Харенко. ВП: 62) It is evident that the taboo word of the source text is not compensated by the colloquial Ukrainian phrase, since they express different levels of negative connotation. However, the translator specifies the verb ‘mean’ with the pejorative ‘патякати’ that balances the lack of substandard elements. Т. Nekryach

renders the non-literary components applying concretization of the verb ‘mean’ too: “*Що ти в дідька верзеи?*” (Некряч. УП: 115). The derogatory verb in the target text compensates for the lack of corresponded taboo word ‘hell’ in Ukrainian language.

Another example of Scout’s swearing is the usage of vulgarism ‘Jehovah’ as exclamation: “*Jee crawling hova, Jem!*” (Lee. КМ: 139). The word ‘cawling’ is added in the middle as an emphasis on the swear word. This exclamation is usually used as a synonym of the well-known expression ‘oh my god’. To render the meaning of the sentence, M. Kharenko makes a grammatical replacement of the exclamatory sentence with the interrogative one and omits the usage of vulgar expression in the target text: “*Чого ти заносишся, Джем?*” (Харенко. ВП: 103). The translator exposes the implied intention of the speaker by using the verb ‘заноситися’ in its connotative meaning ‘to boast, to show off’. The colloquialism ‘заноситися’ addressed to Jem reveals Scout’s intent to stop his extreme boastfulness. As a result, the lack of a vulgar element leads to a loss of expressiveness which indicates an increased emotionality of the character’s speech. T. Nekryach renders the meaning of the utterance preserving both syntactic and semantic features: “*Щоб тебе підняло та гепнуло, Джемі!*” (Некряч. УП: 188). Using the particle ‘щоб’ at the beginning of the exclamatory sentence points out the speaker’s assessment of interlocutor’s actions and bad wishes to them which are expressed by the swear expression ‘щоб тебе підняло та гепнуло’. Thus, the target text retains the speaker’s negative assessment of the interlocutor, and even gets more expressivity due to the use of the colloquial phrase ‘щоб тебе’.

Describing Robert Ewell’s reaction to his daughter actions, Tom Robinson quotes him: “*He says you goddamn whore, I’ll kill ya*” (Lee. КМ: 198). Evidently, Robert Ewell’s attitude to Mayella is accumulated in his way of addressing her. Both ‘goddamn’ and ‘whore’ are classified as derogatory or offensive taboo words. M. Kharenko suggests colloquialism ‘проклятий’ in its connotative meaning ‘being hated or condemned’ and the vulgar word ‘шльондра’: “*Він сказав: "Шльондра ти проклята, я тебе вб’ю!"*” (Харенко.

ВП: 149). From the morphological viewpoint, the colloquial unit 'проклятий' closely relates to its source word, as being formed from the root with the same meaning. To put a special emphasis on the most important part of the sentence, the translator involves inversion and puts the offensive address first. Т. Nekryach also finds a vulgar word 'шльондра' as an adequate equivalent for the source unit: "*Він кричав: Ти, мерзена шльондро! Я тобі всі кишки випущу!*" (Некряч. УП: 266). However, the translator applies a euphemism 'мерзений' is used in its connotative meaning as a curse word which diminishes the taboo meaning of the source unit.

Another episode which shows Robert Ewell's social level is his attempt to intimidate and provoke Atticus into a fight: "*Too proud to fight, you nigger-lovin' bastard?*" (Lee. КМ: 221). Like the previous example, the speaker uses abusive address to insult the interlocutor intentionally. He refers to Atticus with the vulgarism 'bastard' meaning 'an obnoxious or despicable person' (Collins English Dictionary 2017) and the 'n-word' which is considered to be one of the most offensive ethnic slurs in American culture. Т. Nekryach changes the parts of speech of these two words: "*Що, надто гордий, щоб битися, ти, паскудний чорнолюбцю?*" (Некряч. УП: 297). As a result, the adjective 'n-words' turns into a noun, and the noun 'bastard' is conveyed as an adjective. The 'n-word' is transmitted with the preserved morphological structure as a compound noun. М. Kharenko also renders the 'n-word' following word-building of the source unit: "*То що — битися не бажаете? Надто гордий? Чорнолюб смердючий!*" (Харенко. ВП: 166). Similarly to Т. Nekryach, М. Kharenko chooses a euphemism that disguises the harshness of the taboo word 'bastard' to render Bob Ewell's contemptuous attitude. Nonetheless, Т. Nekryach's variant of translation of the unit 'bastard' displays stronger emotive meaning while comparing with М. Kharenko's version.

Although the range of vulgar and taboo words in the novel "The Adventures of Tom Sawyer" is relatively short, there are several current taboo words that were generally accepted at the time of writing the novel. One of such words is 'nigger' that was originated in the 18<sup>th</sup> century and was used derogatorily to Afro-

Americans. Both Y. Koretsky and V. Mitrofanov render the ‘n-word’ as ‘негр’ (Митрофанов) reproducing the temporal and social setting of the book through the character’s speech.

Another taboo word that was accepted in the 18<sup>th</sup> century is ‘*injun*’ (Twain. ATS) which is an alteration of “Indian” used in reference to Native Americans. It originated as a short form of the word ‘indigenous’ that describes a group of native people in a particular area. However, at the present time, it is used as an ‘offensive informal word for (American) Indian’ (Collins English Dictionary 2017). Obviously, the name of the antagonist has the element ‘injun’ for a stylistic purpose. It serves to create the image of a cruel and cold-blooded Indian. However, none of the Ukrainian variants of translation have this word reproduced with the proper stylistic effect. Y. Koretsky as well as V. Mitrofanov render this word omitting the taboo constituent and suggest a stylistically neutral term ‘індіанець’ (Митрофанов). As a consequence, the negative connotative meaning of the lexical unit is lost in the target text.

The only character in whose speech there is taboo vocabulary is Injun Joe. To express his annoyance, he says: ‘*Damn her, maybe she’s got company*’ (Twain. ATS: 229). Both variants of translation contain the nominative component ‘чорт’ which in Ukrainian lexical system has strong negative denotation. V. Mitrofanov suggests Ukrainian curse phrase ‘*Хай їй чорт*’ (Митрофанов. ПТС: 124) omitting the verb, hence – focusing on the object of cursing. Y. Koretsky also uses a curse expression as a correspondent equivalent of the phrase ‘damn her’: “*Чорт би їй забрав!*” (Корецький. ПТС: 143) In this variant, the addition of the verb to a phrase takes place. Likewise the first version of translation, the suggested lexical unit fully conveys the speaker’s furious attitude to the object.

The vulgarism that most often occurs in a novel is a word ‘*fool*’ (Twain. ATS). V. Mitrofanov renders the vulgar word as a correspondent swear word in the Ukrainian language ‘*дурень*’ or ‘*дурена*’ (Митрофанов). Y. Koretsky mostly replaces a noun ‘fool’ with an adjective ‘*дурний*’ or ‘*дурна*’ (Корецький) which are regarded as colloquial lexical units. For example, to render the sentence “*What a*

*curious kind of a fool a girl is!*” (Twain. ATS: 167), Y. Koretsky replaces the singular form of a noun ‘girl’ with the plural ‘дівчата’ and uses the adjectives ‘дивні’ and ‘дурні’ homogeneous parts of the sentences which describe the preceding noun: “Які ці дівчата дивні й дурні!” (Корецький. ПТС: 105). V. Mitrofanov employs the noun ‘дурепи’ and morphologically changes the noun ‘дівчата’ adding a suffix ‘-иськ (а)’ to form a derogatory form of the noun: “Що за дурепи ці дівчиська!” (Митрофанов. ПТС: 131). To convey the meaning of the sentence “*But I, like a fool, never thought*” (Twain. ATS: 93), Y. Koretsky as well as V. Mitrofanov omit the preposition ‘like’ and thus eliminate a figure of speech, simile: “А я, дурень, і не подумав” (Корецький. ПТС: 59). Excluding comparison from the sentence, an apposition is created in which two elements, the pronoun ‘я’ and the noun ‘дурень’, are explicitly identified.

As it has been mentioned, to render the taboo or vulgar word, lexical or direct correspondence can be used. However, it does not have the same negative evaluative effect in Ukrainian language and culture as well. Sometimes, colloquial phrases can be applied to replace the taboo word. As a result, the expression in the target text loses its stylistic force and becomes closer the neutral meaning. One of the most effective methods is the use of Ukrainian swear words to compensate for the lack of the taboo unit in the target text.

### **2.3. The reproduction of social and regional markers at the syntactical level**

The third section of the second chapter is devoted to the translation of grammatical errors in the characters’ speech. The grammatical errors, unlike phonetic ones, are not difficult to control. However, the obvious disregard for syntactic rules allows us to draw conclusions straightaway about the educational level of the speaker and their social status. The following types of violations were identified as the most frequent: mistakes in subject-predicate agreement, the incorrect past tense forms of verbs, the use of multiple negations and omission of the principal parts of speech.

### 2.3.1. Ways used to render violation of subject-predicate agreement

One of the most evident grammatical mistakes that mark the non-literary speech of the characters in the novel “To Kill the Mockingbird” is a violation of the agreement of subject and predicate in sentences. Such mistakes are mostly made by poorly educated characters that belong to the lower social strata. In the considered translations, such violations in the speech of English-speaking characters are transmitted primarily not by violations of grammatical norms, but by the addition of vernacular words or incorrect pronunciation.

The greatest number of grammatical errors can be observed in the speech of African-American characters. In particular, when visiting the church that Calpurnia attends, Scout hears the real speech of the African-American: “*I wants to know why you bringin‘ white chillun to nigger church*” (Lee. KM: 120). As it can be seen from the example, Lula, the African-American who is not satisfied with the fact that Calpurnia has brought Atticus’s children to their church, speaks non-literal variant of language deviating of the Standard English. M. Kharenko, in contrast to T. Nekryach, does not include grammatical violations to render the stylistic meaning of the text: “*Хочу знати, навіщо ти ведеш білих дітей до чорномазих у церкву?*” (Харенко. ВП: 88). In T. Nekryach’s translation, the wrong use of the verb is conveyed by the phonetic dialect word “хтіти” used in subjunctive mood, in which the first vowel disappears, and the particle “от” which adds emotional expression, in this case irritation: “*Я от хтіла б знати, нащо ви приперли білих дітлахів до церкви чорномазих?*” (Некряч. УП: 161).

Although Calpurnia speaks almost literary English while in the house of Atticus, she tends to speak non-literary language while being surrounded by African Americans. The speech of this character is an example of diglossia, where Standard English is used for work, and dialect is spoken in the private sphere. To fit into her church environment, Calpurnia also uses the singular of the verb “to be” instead of the plural in the sentence: “*They’s my comp’ny,*” said Calpurnia.” (Lee. KM: 120). In both translations, the verb in the predicate is not used, and so the non-literal language of the character is not rendered in the direct speech.

Similar grammatical mistakes are made by Tom Robinson, an African-American accused of raping. His lack of education and low social position are shown by his speech in court. His typical grammatical error is the use of the verb in the form of 3<sup>rd</sup> person, singular in the Present Indefinite with the 1<sup>st</sup> person, singular: “*No suh, I works in his yard fall an‘ wintertime*” (Lee. KM: 193). However, if we compare Tom Robinson's speech with Mayella Ewell's, we can notice that although Tom Robinson violates some grammar rules of Standard English, he tries to speak literary English at least in court, whereas Mayella Ewell does not even try to correct her speech while giving evidence. Accordingly, the translation of the speech of these two characters is also significantly different. Tom's abovementioned statement is translated in literary Ukrainian by both T. Nekryach and M. Kharenko, even though it includes some mistakes in the source text: “*Ні, сер, восени і взимку я працюю в нього на подвір'ї.*” (Некряч. УП: 261), “*Ні, сер, восени і взимку я працюю в саду містера Діза.*” (Харенко. ВП: 146). While Mayella's statement with a similar grammar mistake which is the subject and predicate agreement is translated with the addition of colloquial words. It makes her style of speech conversational and adds more expressiveness. T. Nekryach translates the sentences “*There was several niggers around*” (Lee. KM: 187) employing the colloquial verb “крутитися”: “*Завжди тут якісь чорномазі крутяться.*” (Некряч. УП: 251). M. Kharenko renders the meaning of this sentence with other colloquial verb, “вештатися”: “*Тут їх чимало вештається*” (Харенко. ВП: 140).

In the sentence “*She says what her papa do to her don't count*” (Lee. KM: 197) the incorrect forms of the verb are used again. Tom Robinson says “do” instead of “does” and “don't” instead of “doesn't”. M. Kharenko renders this statement with reference to the future action: “*А що з нею зробить батько — їй байдуже*” (Харенко. ВП: 148). Whereas T. Nekryach's interpretation of this sentence is based on present and past actions: “*А те, що тато з нею робить, каже, не рахується.*” (Некряч. УП: 256). According to the first translation,



Mayella's father might beat her. However, according to the second translation, it can be assumed that Mayella was a victim not only of beating by her father.

Social setting of Maycomb is depicted by means of direct speech of some of its local residence. As the following example reveals, ordinary people of lower social class in the southern town employ the singular form of the verb instead of the plural: “*There’s his chillun*” (Lee. KM: 134). Both T. Nekryach and M. Kharenko convey the dialect features of speech by indicative particles “он” and “ото”: “*Он його діти!*” (Харенко. ВП: 101), “*Ото його діти*” (Некряч. УП: 184). The regional use of the singular instead of the plural influenced Scout’s language as well.

The violation of the subject and predicate agreement takes place in children's speech too. For example, Scout misuses the form of the verb "to be" in the present tense and uses the singular of the third person instead of the plural: “*Jem and me’s the only children around here*” (Lee. KM: 93). In M. Kharenko's translation, this mistake is replaced by the incorrect declension of the name Jem, as a result, the effect of children's speech is preserved: “*Навкруги, крім нас із Джемом, і дітей більше немає*” (Харенко. ВП: 68). In T. Nekryach's translation, the grammatical mistake is not mentioned since the translator omits the verb in predicate and uses only a noun phrase: “*Ми з Джемі – єдині діти*” (Некряч. УП: 125).

In the novel “The Adventures of Tom Sawyer”, the mistake of subject-predicate agreement most often occurs in children's speech. Talking about the circus, the protagonist says: “*There’s things going on at a circus all the time.*” (Twain. ATS: 67). Tom uses the singular form of the verb ‘to be’ instead of the plural. Y. Koretsky omits grammatical deviations in the character's speech and does not reproduce non-literal elements on other levels of language: “*У цирку весь час показують щось нове.*” (Корецький. ПТС: 45). The translator specifies the phrasal verb and transmits it with the Ukrainian ‘показувати’. The noun ‘things’ is replaced with the indefinite pronoun ‘щось’ and adjective ‘нове’. As a result, the sentence is arranged according to the norms of the Ukrainian language and no deviations are reproduced in the target text. V. Mitrofanov, on the other hand,

adheres to Tom's style of speaking and reproduces it with the help of a colloquial lexical unit 'штуки': "*В цирку весь час якісь штуки.*" (Митрофанов. ПТС: 63). In addition, the sentence is permeated with the marks of conversational style due to the omission of the predicate.

In the following example, we can observe a similar deviation from the grammatical rules of the English language. Besides the incorrect form of the auxiliary verb, it should be noted that the author conveys a violation of phonetic norms which is represented graphically with the letter 'a' in the source text: "*You're a fighting liar and dasn't take it up.*" (Twain. ATS: 10). V. Mitrofanov skips grammatical substandard units in the target text and compensates them by stylistically marked lexical units: "*Ти паскудний брехун і боягуз.*" (Митрофанов. ПТС: 21). The translator inserts a number of words with a strong emotive meaning. The adjective 'паскудний' belongs to the category of swear words in the system of Ukrainian vocabulary. The noun 'боягуз' is used to substitute the phrasal verb 'take up'. Evidently, it conveys a much greater degree of expressiveness of the speaker's speech. Y. Koretsky conveys the referential meaning of the sentence with a phraseological unit 'ляпати язиком' which imbues the sentence with a colloquial style: "*Ти тільки ляпати язиком здатний!*" (Корецький. ПТС: 9). Thus, both variants of the translation contain non-literary speech of the character transmitted by lexical means.

However, there are some cases when the translator does not have any other way but render the non-literal character's speech by means of standard language. For example, both V. Mitrofanov and Y. Koretsky do not reproduce any grammar violations of the following sentence: "*Say, Becky, was you ever engaged?*" (Twain. ATS: 67). In addition to the incorrect use of the person of the verb 'to be', the speaker misuses past tenses. In place of the Present Perfect Tense, the Past Indefinite is used. None of the translators employ either lexical or grammatical means to demonstrate violations of language norms. The only difference in V. Mitrofanov's and Y. Koretsky's translations is the adverb 'ever'. Y. Koretsky renders the sentence as "*Слухай, Беккі, ти була коли-небудь заручена?*"

(Корецький. ПТС: 45). V. Mitrofanov suggests the adverb ‘вже’ to convey the sentence content: “Слухай, Беккі, а ти вже була заручена?” (Митрофанов. ПТС: 63). Although the referential meaning of the sentence is conveyed, stylistic features that indicate the age, educational and social level of the speaker are not presented in none of the target texts.

### 2.3.2. Methods applied to translate violation of the past tense forms

Another violation of grammar norm which occurs in speech of both children and adults is incorrect use of the Past Indefinite form of the verb. For example, Mayella's lack of education is conveyed by the use of “knowed” instead of “knew”: “*I knowed who he was, he passed the house every day.*” (Lee. KM: 187). M. Kharenko renders this sentence as “*Я знала, хто він, щодня проходив повз наш двір.*” (Харенко. ВП: 140). It can be noticed that such translation does not point at Mayella's ignorance. T. Nekryach suggests more colloquial variant of this sentence: “*Авжеж, знала його, бо він щодня ходив повз нашу хату.*” (Некряч. УП: 252). The noun “хата” reproduces the visual image of the countryside where Mayella lived. As a result, it indicates the place where she was born and brought up. So, it is possible to assume that this grammatical mistake is wide-spread among people she is surrounded by.

Mayella's father also repeats the same mistake with the Past Indefinite form of the verb. Describing events of the case using the past tense, he says ‘run’ instead of ‘ran’, and ‘sawed’ instead of ‘saw’: “*Well, I run around the house to get in, but he run out the front door just ahead of me. I sawed who he was, all right.*” (Lee. KM: 177). M. Kharenko employs a number of colloquial lexical units which compensate for the lack of grammatical deviations of the source text: “*Я кинувся навколо дому до дверей, але не встиг добігти, як він вискочив і ну тікати. Проте я його добре розгледів, хоча й не гнався за ним — дуже розхвилювався за Мейслу.*” (Харенко. ВП: 133). The colloquialisms “кидатися” and “гнатися” adds simplicity as well as emotionality to the character’s speech. The particle “ну” which expresses the beginning of an active action indicated by a verb in the

infinitive makes the statement sound more conversational. T. Nekryach follows the same principle of translation but uses the phrasological unit “вискочити з під носа” as a marker of character’s non-literal language: “Я оббіг навколо будинку, щоб увійти, але він вискочив через парадні двері просто у мене під носом. Одначе я його упізнав, будьте певні.” (Некряч. УП: 238).

The mistake with wrong form of the verb is also made by Jem in virtue of his age: “Yessir, but the jury didn’t have to give him death—if they wanted to they could’ve gave him twenty years.” “Given,” said Atticus.” (Lee. КМ: 223). Both T. Nekryach and M. Kharenko replace the grammatical mistake by the lexical one that is explained in Atticus’s answer: “Так, сер, але присяжні не повинні були виносити йому смертний вирок. А коли вже осудили, могли дати двадцять років. — Засудити на двадцять років,— поправив Аттікус” (Харенко. ВП: 167), “Так, сер, але присяжні не повинні були засуджувати його на смерть, - якби вони схотіли, могли б дати йому двадцять років. — Засудити на двадцять років,— виправив Аттікус” (Некряч. УП: 299).

Tom Robinson also adds suffix ‘-ed’ to the irregular verb, and as a result he says “...and I knowed she didn’t have no nickels to spare.” (Lee. КМ: 195). Apart from this mistake, the indefinite pronoun ‘no’ is used instead of ‘any’ in the negative sentence. In M. Kharenko’s translation, grammatically incorrect Tom Robinson’s speech is rendered with help of the colloquial phrase ‘гроші не водяться’: “...я знав, що зайвих грошей у неї не водиться.” (Харенко. ВП: 146). T. Nekryach refers to a colloquial lexical unit ‘мідяк’, which connotative meaning is ‘безцінь’, ‘гріш’, or ‘копійка’ (10, с. 204), to compensate for grammatically incorrect speech of the character: “...я знав, що зайвих мідяків у неї немає.” (Некряч. УП: 262). Both variants of translation convey the image of Mayella’s family as poor and unfortunate.

The sentence “I wisht I knowed” (Twain. АТС: 81) includes two mistakes based on the wrong forming of the Past Indefinite Tense of the verb. The suffix ‘-t’ is added to the verb ‘wish’ and suffix ‘-ed’ is used to the verb ‘know’ to form the Past Indefinite. Y. Koretsky ignores all the grammar deviations and renders the

sentence as “*Не знаю!*” (Корецький. ПТС: 52). A complex sentence is replaced with a simple elliptical one, in which the Subjunctive mood is substituted for the Indicative one. As a result of the antonymous translation, the utterance is distinguished by a simplified form and explicit meaning. V. Mitrofanov applies grammatical replacement of the communicative type of the sentence and conveys it as a special question: “*Звідки ж я знаю?*” (Митрофанов. ПТС: 71). Consequently, the target text acquires the stylistic effect of surprise or annoyance.

Rendering the sentence “*I just knowed it*” (Twain. ATS: 75), Y. Koretsky as well as V. Mitrofanov make lexical replacement of the unit ‘knowed’ with the verb ‘*думав*’ (Митрофанов) which conveys lower degree of certainty. The violation of grammatical rules in the source language is not reproduced at any other level of target language.

Since it is next to impossible to render directly the incorrect past form of verb in Ukrainian language, the translators add colloquial words or phrases at the lexical level to compensate for the lack of grammatical error. In the following section, the ways of multiple negation translation are examined.

### **2.3.3. Techniques employed in translation of multiple negations**

Among the members of African-American community, the use of the indefinite pronoun ‘no’ instead of ‘any’ is also quite wide-spread. Lula tells Calpurnia “*You ain’t got no business bringin’ white chillun here*” (Lee. KM: 120). T. Nekryach suggests rather literal rendering of Lula’s speech which does not have any feature of a dialect: “*Ви не маєте права приводити сюди білих дітлахів*” (Некряч. УП: 161). M. Kharenko employs more rough style of speech to translate Lula’s way of speaking: “*Нічого тобі приводити сюди білих дітей*” (Харенко. ВП: 88). The Ukrainian vernacular phrase ‘нічого тобі’ implies some blame or condemnation that the speaker attributes to their interlocutor for their actions. Another African-American who attends the same church answers “*Don’t pay no ‘tention to Lula, she’s contentious because Reverend Sykes threatened to church her.*” (Lee. KM: 120-121). M. Kharenko does not reproduce this character’s speech

intertwining non-literal components: “*А на Лулу не зважайте: вона сердита, бо преподобний Сайкс погрожував вичитати їй з кафедри.*” (Харенко. ВП: 88). However, T. Nekryach uses the vernacular ‘загониста’ to make the character's speech informal and conversational: “*А на Лулу не зважайте, вона така загониста через те, що превелебний Сайкс пригорозив їй засудити на прововіді.*” (Некряч. УП: 162).

Due to his social background, Tom Robinson also misuses the form of the determiner in the negative sentence: “*No ma’am, there ain’t no charge*” (Lee. КМ: 194). The quantifier ‘no’ is used instead of ‘any’. Additionally, we can see the vernacular of the verb ‘to be’ in the negative form. M. Kharenko renders the meaning of the utterance substituting the impersonal construction, bringing the doer of the action into focus, not the object: “*Ні, мем, ніякої плати мені не треба.*” (Харенко. ВП: 146). As can be noticed, the speaker's answer in the target text differs a lot stylistically from the source text. Neither lexical nor grammatical violations are reproduced and therefore Tom Robinson's speech does not indicate his social status. T. Nekryach similarly directs the focal point to the subject of the action, and even more, the translator skips the verb in the predicate: “*Ні, мем, я за просто так.*” (Некряч. УП: 241). Owing to the simplified sentence structure and colloquial phrase ‘за просто так’, Tom Robinson’s speech in the target text makes it possible to characterize his social position in Maycomb as low and unprivileged.

Huckleberry Finn also makes the mistake of using negative determiner in the negative sentence: “*If it is, it ain’t in this onehorse town. They ain’t no numbers here.*” (Twain. АТС: 216). In addition, he uses a contraction ‘ain’t’ which stands for the standard negative form of ‘haven’t’ in this case. Y. Koretsky does not reproduce the non-literary specificity of character’s speech and transmits the referential content of the sentence applying the standard Ukrainian language: “*Де ж у нашому містечку номери на будинках?*” (Корецький. ПТС: 135). On the other hand, V. Mitrofanov tries to preserve the non-literary nature of speech by adding a vernacular unit that denotes deplorable conditions of life: “*Де ти бачив у нашому задрипаному містечку ті номери?*” (Митрофанов. ПТС: 166). The

adjective ‘задрипаний’ compensates for the lack of the grammar mistakes which point out violation of standard English. This word shows a negative emotional evaluation of the object which is considered to indicate quite unceremonious manner of speaking, therefore, the usage of it reflects the speaker’s easiness, uprightness and disobedience to social norms.

It can be concluded that double negation in the source text is conveyed in the target text at the lexical level by means of addition of colloquial or vernacular units which gives the speech of the character the appropriate level of plainness. In the section of his chapter, it is investigated what methods are used to convey omission of principal parts of speech.

#### **2.3.4. Means applied to render omission of principal parts of sentence**

In colloquial speech, some of characters tend to omit subjects which are expressed by personal pronouns making sentences elliptical. To exemplify, in the sentence “*Said I was nineteen, said it to the judge yonder*” (Lee. KM: 184), the speaker neglects the grammatical rules and skips the pronoun ‘I’. Translating this sentence, M. Kharenko adds the 1<sup>st</sup> person, singular pronoun and the adverb of time “вже”: “*Я вже казала, дев’ятнадцять, я он судді казала.*” (Харенко. ВП: 138). Due to the use of adverb, the statement gets some level of irritation towards the interlocutor who asked the question about the speaker’s age for a second time. T. Nekryach preserves the structure of the source sentence and uses the definite personal sentence in which the ending of the verb signifies the person, number and gender of the omitted subject “*Казала ж уже, дев’ятнадцять, казала отому дядькові, судді.*” (Некряч. УП: 247). Additionally, the particle “ж” and the adverb “уже” create the effect of contemptuous manner of speech.

Rendering the sentence “*Bought him off’n a boy*” (Twain. ATS: 54), in which the subject is skipped, neither Y. Koretsky nor V. Mitrofanov reproduce this grammatical mistake in the target text. In both variants of the target text, the sentence is transmitted as the impersonal one which does not considered as a violation of the Ukrainian grammar rules: “*Купив в одного хлопця.*” (Корецький.

ПТС: 37). The only difference in V. Mitrofanov's variant of translation is lexical substitution of the verb with a more specific unit 'виміняти' which implies that the thing under discussion has not actually been bought for money, but has been obtained in another way: "*Виміняв в одного хлопця.*" (Митрофанов. ПТС: 55). Still, even lexical replacement does not add any stylistic markedness to the sentence.

Apart from omission of the subject, the predicate of the sentence may also be skipped. When Scout says "*She our cousin? I didn't know that*" (Lee. КМ: 133), she misses the predicate of the sentence. The communicative type of the sentence is understood only from the question mark. It is possible that Scout misses the verb because new information is a great surprise to her. M. Kharenko applies the particle 'невже' with which the question acquires a tinge of astonish, doubt and distrust: "*Невже вона наша кузина? А я й не знала*" (Харенко. ВП: 99). T. Nekryach begins the question with the particle 'а': "*А вона наша кузина? Я й гадки не мала.*" (Некряч. УП: 184). The particle helps to express shock from the interlocutor's words. The following Scout's phrase with the phrasological collocation "гадки не мати" supplements the effect of unexpectedness and spontaneity of a child.

Scout's brother, Jem, also does not use the verb formulating a question: "*Your daddy Mr. Walter Cunningham from Old Sarum?*" (Lee. КМ: 23). M. Kharenko and T. Nekryach do not employ any grammatical transformations of the sentence. As a result, the verb in the target text is omitted and the dash is used between the subject and predicate: "*Твій тато — містер Уолтер Канінгем з Старого Сарема?*" (Харенко. ВП: 15). So, deviation from the norm of English is not transmitted in the Ukrainian language.

In the question "*Touch the house, that all?*" (Lee. КМ: 14), Dill skips the predicate 'is' in the second part of the sentence. Both M. Kharenko and T. Nekryach translate this compound sentence integrating its two parts into one simple sentence: "*Тільки торкнутись — і все?*" (Харенко. ВП: 4) or "*Торкнутися будинку — і все?*" (Некряч. УП: 21). As may be noted, the subject



of the target text question is the first simple sentence of the source text. Like the previous example, the dash separates the subject and the predicate. Since the omission of the verb, which expresses the predicate in the sentence, does not contradict the norms of the Ukrainian language, the non-literary speech of the character is not demonstrated in the target text.

Another deviation that frequently appears in the source text is omission of both subject and predicate. For instance, “*Still scared?*” (Lee. KM: 39) or “*Well now, Miss Jean Louise, she said, “still think your father can’t do anything? Still ashamed of him?”*” (Lee. KM: 101). The former sentence is translated by means of addition, in particular, the particles ‘ще’ and ‘й’ which amplify the expressiveness of the adverb ‘still’: “*Ще й досі боїшся?*” (Харенко. ВП: 28). Т. Nekryach renders this sentence also with the help of addition of the particle ‘й’ before the adverb: “*Ти й досі боїшся?*” (Некряч. УП: 54). The subject of the sentence is not omitted in this variant of translation. The latter sentence is translated also by means of addition. М. Kharenko employs the colloquial phrase ‘ну, то як воно’ which adds an ironic attitude to speech of the interlocutor: “*Ну, то як воно, міс Джін Луїзо, все ще думаєте, що ваш батько нічого не вміє? Все ще соромно за нього?*” (Харенко. ВП: 74). Т. Nekryach adds the negative particle ‘не’ to the sentence: “*Ну, міс Джін-Луїзо, тепер ти вже не думаєш, що твій батько нічого не вміє? Досі його соромишся?*” (Некряч. УП: 135). The adverb ‘тепер’ at the beginning of a sentence followed by the subject expressed by the personal pronoun ‘ти’ and the predicate produces the effect of reproach on the interlocutor.

The most common deviation from grammar that occurs in children's speech in the novel is the omission of auxiliary verbs. Predominantly, this mistake takes place in interrogative sentences. For example, while suggesting chocolate to guests, Jem says: “*Anybody want some hot chocolate?*” (Lee. KM: 73). М. Kharenko adds the interrogative word ‘who’ replacing the general question with the special one: “*Хто хоче гарячого шоколаду?*” (Харенко. ВП: 53). The translation has no sign of non-literary speech. Т. Nekryach gives the following version of the source sentence: “*Кому какао?*” (Некряч. УП: 99). This variant of

translation is more conversational and informal, thus it provides the target text with the level of nonliterariness of the source text.

Similar to her brother, Scout does not use the auxiliary verb in the question: “*You gonna give me a chance to tell you?*” (Lee. КМ: 88). In contrast to M. Kharenko who translates the sentence without a hint of speech deviation, “*Ви можете мене вислухати?*” (Харенко. ВП: 65), T. Nekryach renders the implicit meaning of Scout’s words, “*Дай мені пояснити!*” (Некряч. УП: 119). The communicative type of sentence is replaced by imperative. Additionally, the translator does not use the formal polite form of the personal pronoun ‘you’. The word ‘дай’ which is used in the imperative mood as the motivating particle provides Scout’s speech with colloquial style. All these markers make the target text correspond to the style and meaning of the source text.

Dill’s question “*You gonna run out on a dare?*” (Lee. КМ: 14) is translated by T. Nekryach as “*Ти відмовляєшся від закладу?*” (Некряч. УП: 21). So, the grammatical deviation from Standard English is not transmitted in the Ukrainian text. In M. Kharenko’s translation, there is omission of the whole source sentence: “*То що — назад?*” (Харенко. ВП: 9). Instead, the translator adds new elements one of which is the colloquial phrase ‘то що’. This component is usually used before the actual question to summarize what is said. The meaning of the source question is rendered by one word only – ‘назад’.

Asking questions in the Present Perfect Tense, Jem omits the auxiliary verb ‘have’ and uses the Infinitive form of the main verb: “*Ever see anything good?*” (Lee. КМ: 7) or “*Ever hear about him, Walter?*” (Lee. КМ: 23). M. Kharenko as well as T. Nekryach translates the former as “*А ти бачив щось цікаве?*” (Некряч. УП: 12). Both translators apply addition to transform the sentence by compensation of the constituents implicitly present in the source text. Conversely, the second question is rendered by means of preservation of the sentence structure of the source text: “*Чув про нього?*” (Харенко. ВП: 16) and “*Чув про нього, Волтере?*” (Некряч. УП: 34). Similarly to M. Kharenko, T. Nekryach reduces the sentence by omitting the adverb ‘ever’.

Rendering a sentence “*How long you been this way?*” (Twain. ATS: 50), V. Mitrofanov and Y. Koretsky also apply omission of sentence parts. In both variants of the target text, the notional verb is skipped. V. Mitrofanov conveys the sentence content replacing the personal construction with the impersonal one: “*І давно, тебе отак?*” (Митрофанов. ПТС: 52). Y. Koretsky similarly reduces the sentence by excluding the verb: “*Давно це з тобою?*” (Корецький. ПТС: 35). Since V. Mitrofanov does not employ either the subject or predicate in the source text, it focuses mostly on the object of the sentence ‘тебе’. Y. Koretsky’s interpretation of the sentence points at the subject of the sentence ‘це’ which refers to source of something unpleasant.

In the following example, we can notice the same grammar mistake, i.e. omission of the auxiliary verb: “*I been to the circus three or four times — lots of times.*” (Twain. ATS: 67). Both V. Mitrofanov and Y. Koretsky reproduce this utterance omitting the grammar error and compensating it with colloquial lexical units and change of the word-order in the target text. Y. Koretsky puts the numerals after the word ‘разів’; as a result, the character's speech acquires a casual and easy tone: “*Я був у цирку разів три-чотири – багато разів!*” (Корецький. ПТС: 45). V. Mitrofanov renders the meaning of the verb ‘be’ specifying it with the Ukrainian equivalent ‘бувати’ which denotes repetition of the same action: “*А я там бував уже хтозна-скільки - три чи чотири рази.*” (Митрофанов. ПТС: 63). The informal style of speaking is completed by the colloquialism ‘хтозна-скільки’.

To render the sentence “*So it WAS a witch that done it.*” (Twain. ATS: 75), V. Mitrofanov uses concretization of the verb meaning. The translator substitutes the verb ‘do’ with the adjective ‘винна’ to provide stronger negative judgement: “*Виходить, справді відьма винна.*” (Митрофанов. ПТС: 68). In addition, the colloquial style of speaking is rendered with help of the parenthesis ‘виходить’. Y. Koretsky, in contrast, applies the method of generalisation of the word meaning and finds the verb ‘побувала’ an equivalent correspondence of the unit ‘do’ in this context: “*Отже, тут побувала відьма!*” (Корецький. ПТС: 49). Thus, in the

first variant of the target text, attention is paid to the action, whereas, in the second – to the subject of the action.

Rendering the sentence “*I done it out of pity for him — because he hadn’t any aunt*” (Twain. ATS: 107), Y. Koretsky and V. Mitrofanov concretize the verb ‘do’ and use a lexical unit ‘пожаліти’ with more specific meaning. Y. Koretsky adds even more information to the target text to explain how the speaker has pitied his friend: “*Я пожалів його й дав ліки, бо ж у нього нема тітки.*” (Корецький. ПТС: 67). V. Mitrofanov makes a grammatical transformation of the compound sentence by outer partitioning: “*Та я... я просто пожалів його... В нього ж немає тітки*” (Митрофанов. ПТС: 88). The division into two simple sentences creates the effect of hesitation and doubts which is completed by the repetition of the initial words.

African-American characters of the novel ‘to Kill a Mockingbird’ also do not always use the auxiliary verb forming questions. Calpurnia’s phrase in the church “*What you want, Lula?*” (Lee. KM: 120) is rendered by M. Kharenko as “*Що ти хочеш, Луло?*” (Харенко. ВП: 88). However, T. Nekryach suggests more colloquial variant of Calpurnia’s speech “*Чого тобі, Луло?*” (Некряч. УП: 161). This translation conveys the confidence and audacity that Calpurnia has shown in defending Scout and Jem in the African-American Church.

Mayella Ewell also makes a mistake with the auxiliary verb ‘have’ before the past participle: “*He coulda done it easy enough, he could.*” (Lee. KM: 182). M. Kharenko completely transforms the sentence integrating two simple sentences into one compound sentence: “*Скільки там тієї роботи для нього — раз плюнути.*” (Харенко. ВП: 137). Non-literary speech of the character is conveyed at the lexical level of the target language by means of phrasological unit ‘раз плюнути’. T. Nekryach applies replacement of members of the sentence: “*Йому це неважно, раз-два – і все.*” (Некряч. УП: 246). In the source text, ‘it’ is an object, whereas in the target text ‘це’ is a subject. The second part of the sentence is rendered with colloquial phrase ‘раз-два – і все’.

As we can notice, omission of the subject or predicate of the sentence can be rendered in the same way, i.e. the subject or predicate is also skipped in the target text. However, due to the rules of the Ukrainian language this is not regarded as a violation of grammar rules. To render the grammatical mistake, grammatical replacement of the personal sentence with impersonal one takes place. Integration of several sentences into one syntactical unit is also quite often used. Consequently, it provides the target text with the necessary informal and conversational style.

It is possible to conclude that the most common violations of English grammar encountered in the speech of the characters are incorrect agreement of subject and predicate of sentence, wrong forms of the Past Indefinite verbs, omission of subject and predicate which can be discerned from the general sentence meaning and double negation in negative sentences.

## Conclusions to Chapter Two

Having analyzed excerpts from novels “To Kill a Mockingbird” and “The Adventures of Tom Sawyer”, it is possible to identify the main techniques of reproducing phonetic, lexical and syntactic deviations in the speech of the characters.

The Ukrainian phonetic system does not have enough tools which would allow the translator to convey the incorrect phonetic qualities of English-speaking personages. In case of a lack of corresponding phonetic means, the translators reproduce the conversational style of speech at the lexical level referring to phraseological units or lexical units typical of the Ukrainian dialects. In addition, the analyzed examples show that it is possible to imitate the colloquial quality of speech using meaning specification of some neutral words which obtain either emotive or evaluative meaning in the process of translation. Addition of colloquial or vernacular lexical units, namely interjections, conjunctions or particles, is also often employed to amplify or deepen the meaning of the preceding or following notional word. As a result, it simplifies the speech lowering the social statuses of the speaker. However, the results of the research reveal that there are some substandard phonetic units which are not rendered in the target text. Thus, it can be stated that neutralization of stylistically marked elements with more general ones takes place.

The vernacular in the target text is usually used to convey dialect lexical units in speech. Although they do not convey regional traits of a particular area, they create the effect of informal conversation. Addition of particles to verbs as well as usage of informal pronouns is generally used to imbue the target text dialogues with natural sounding. In rendering the slang and vulgar units, two techniques are applied: specification and generalisation of lexical meaning. As a result of generalization, non-standard components lose their markedness in the target text. Due to concretization of meaning, slang and vulgar words acquire even stronger expressive connotation.

Syntactic substandard components make up the largest share of all speech deviations of personages. The grammatical system of the Ukrainian language does not allow directly conveying grammatical errors in dialogues; therefore, they are reproduced by means of addition of low-flown lexical units or specification of some source units. The dialectal pronunciation of some words is also introduced to the target texts to compensate for the lack of grammatical irregularities.

## GENERAL CONCLUSIONS

Reproduction of non-literary properties is one of the most acute problems faced by translators in rendering the direct speech of the characters. In modern linguistics, the concept of non-literary language is interpreted in view of what is considered the standard of verbal communication. Accordingly, it is possible to recognize substandard elements only by contrasting them with the norm of language. All non-literary variants of language are classified as dialects, which according to the aspect of use can be divided into temporal, territorial and social. Accordingly, the use of certain substandard units reveals the implicit information about the speaker's social or regional background.

Reproducing deviations in the characters' speech, translators can follow tactics such as neutralization or compensation. Neutralization leads to the complete loss of connotative meanings and forming the effect of literary speech. Compensation presupposes a number of techniques which convey the marked non-standard language in a different place in the target text, thus, the effect of deviation from the norm is preserved.

In the reproduction of non-literary speech, great difficulties emerge in the transmission of individual phonetic, lexical and grammatical deviations. We can state that the main tactics of its reproduction are omission, addition and lexical replacement.

At the phonetic level, deviations are rendered by means of compensation, namely addition of vernacular or colloquial units or substitution of neutral words with stylistically marked ones. Addition of secondary and minor parts of speech is of utmost importance in rendering the substandard phonetic components since it compensates for the lack of corresponding phonetic deviations in the target text and, therefore, serves to create a conversational informal style of speech that conveys the social status of the speaker.

In the reproduction of substandard lexical units, the main difficulties are to convey the appropriate degree of expressiveness. The Ukrainian vernacular and colloquial expressions, vulgarisms, taboo words, phraseological units allow



translators to find corresponding contextual equivalents. However, as the research has shown, the major obstacle for translators is the reproduction of dialectal speech. Since it is impossible to reproduce the territorial features of speech accurately, translators resort to vernacular as a universal tool that indicates the informality of speech. Although it does not reproduce the geographical distinctive features, it serves to designate the social class.

The key grammar deviations from the norm of the English language in the source text are the incorrect past form of the verb, omission of the principal members of the sentence and auxiliary verbs, violation of the subject-predicate agreement and usage of negative determiners in the negative sentences. As all the above-mentioned mistakes are not typical for the Ukrainian language, the translators follow the tactics of compensation, i.e. the addition of low-flown words to the target text or replacement of neutral words with units which show higher degree of expressive quality.

## РЕЗЮМЕ

Відхилення від літературної норми є одним зі способів передачі соціального та регіонального статусу мовця. Маркованість нелітературних мовних одиниць в тексті вимагає найбільш адекватного їх відтворення, оскільки втрата або некоректна передача даних компонентів може призвести до помилкової інтерпретації статусу персонажа. Дана робота окреслює аналіз нелітературного мовлення з точки зору перекладознавства та стилістики, вказуючи на найбільш ефективні способи відтворення англійських нестандартних мовних одиниць українською мовою.

Предметом дослідження є особливості перекладу нелітературного мовлення персонажів в романах американських письменників Х. Лі «Вбити пересмішника» (пер. Т. Некряч та М. Харенко) та М. Твена «Пригоди Тома Соєра» (пер. Ю. Корецького та М. Митрофанова) українською мовою.

Широке використання нелітературних мовних засобів в сучасному суспільстві та недостатнє вивчення перекладу нелітературного мовлення в прозових творах зумовлюють актуальність даної роботи як і той факт, що адекватне відтворення не стандартних одиниць є важливим інструментом для збереження імпліцитної інформації про мовця.

Основною метою дослідження стало визначення нелітературного мовлення як стилістичного засобу для прихованої характеристики персонажів, аналіз технік та методів задіяних у процесі перекладу нелітературних елементів та виявлення найбільш ефективних засобів для відтворення нелітературного мовлення персонажів.

В результаті нашого дослідження ми прийшли до висновку, що вживання нелітературних мовних засобів знаходить своє відображення у мовленні різних категорій персонажів: дітей та дорослих низького та середнього достатку, афро-американців, корінних американців. Незлічена кількість мовних одиниць, які не входять до системи стандартизованої мови, дає можливість створити класифікації нелітературних мовних одиниць,

визначити їх функції та встановити їх місце в англомовній прозі, а також окреслити провідні методи та техніки їх відтворення українською мовою.

**Ключові слова:** літературний переклад, нелітературне мовлення, соціальний статус, порушення мовної норми, мовленнєві відхилення, діалект.

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## APPENDICES

## APPENDIX A

## Ways of substandard language translation at the phonetic level

The Source Language	The Target Language	Transformation
1. “ <b>Yawl</b> hush,” growled Jem, “you act like you believe in Hot Steams.” p. 37	— Ну досить,— пробурчав Джем,— можна подумати, що ти віриш в жар-пару. Харченко сс. 26	replacement
	— Припини, — буркнув Джеммі, — можна подумати, що ти віриш у Палючку-гарячку. Некряч сс. 51	replacement
2. <b>Yessum</b> , but I’d wanta come out. p. 44	— Еге, мені все одно захотілося б на вулицю. Харенко сс. 32	addition
	— Так, мем, але я б хотіла входити. Некряч сс. 61	
3. I hate you <b>an’</b> despise you <b>an’</b> hope you die tomorrow!	Я ненавиджу тебе! Щоб ти й до ранку не дожив! Харенко сс. 64	partitioning antonymous translation
	Я тебе ненавиджу, і зневажаю, і сподіваюся, що ти завтра помреш! Некряч сс. 118	transposition
4. “ <b>Don’t</b> want him <b>doin’</b> me like <b>he</b> <b>done</b> Пара, <b>tryin’</b> to make him	— Не хочу, щоб він і мене допікав так, як мого батька.	omission addition
	Причепиться тобі — лівша, лівша... Харенко сс. 136	partitioning specification

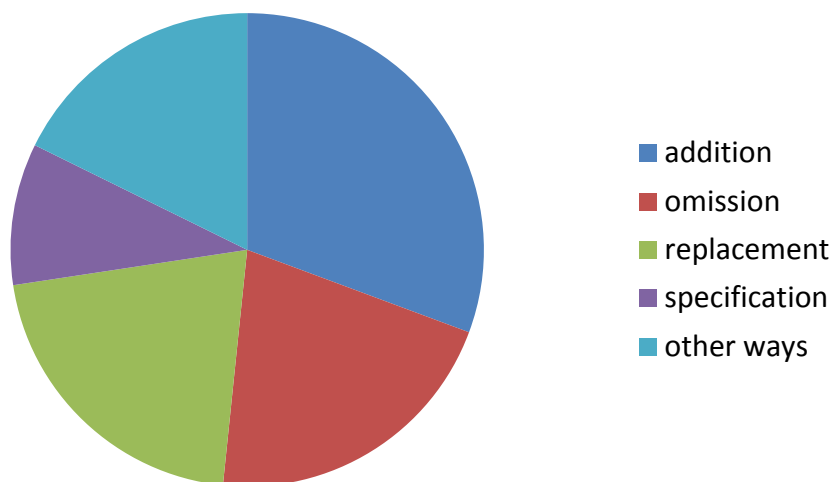
<p>out lefthanded...” pp. 182</p>	<p>— Я не хочу, щоб він на мене тиснув, як на татка, ото коли виставив його шульгою ... Некряч сс. 245</p>	<p>addition specification replacement</p>
<p>5. “Don’t be <b>’fraid</b> of anybody here, as long as you tell the truth.” pp. 181</p>	<p>Кажі правду і нікого не бійся. Харенко сс. 136</p>	<p>omission replacement</p>
	<p>Тобі нема кого тут боятися, якщо ти говоритимеш правду. Некряч сс. 244.</p>	<p>addition</p>
<p>6. <b>I wants</b> to know why you bringin’ white <b>chillun</b> to nigger church. p. 120</p>	<p>— Хочу знати, навіщо ти ведеш білих дітей до чорномазих у церкву? Харенко сс. 88</p>	<p>omission</p>
	<p>— Я от хтіла б знати, нащо ви приперли білих дітлахів до церкви чорномазих? Некряч сс. 161</p>	<p>addition specification</p>
<p>7. So he <b>come</b> in the yard <b>an’</b> I went in the house to get him the nickel and I turned around an <b>’fore</b> I knew it he was on me. pp. 182-183</p>	<p>Він зайшов у двір, а я пішла в хату по гроші, обернулась, а він переді мною і прямо на мене. Харенко сс. 137</p>	<p>omission generalisation</p>
	<p>Ну, зайшов він у двір, а я пішла в хату по мідяка, та тільки повернулася спиною, незчулася – а він уже на мені. Некряч сс. 246</p>	<p>replacement</p>
<p>8. Long’s he keeps on <b>callin’</b> me <b>ma’am</b> an <b>sayin’</b> Miss</p>	<p>А чого ж він обзиває мене — мем, міс Мейєла! Харенко сс. 138</p>	<p>specification replacement</p>

Mayella. pp.184	Чого він обзиває мем і міс Меєла? Некряч сс. 248	specification replacement
9. Long's you keep on <b>makin'</b> fun <b>o'me</b> . pp.184	— Глузуйте з мене. Харенко сс. 138	omission
	— Поки ви з мене будете глумитися. Некряч сс. 248	
10. You <b>makin'</b> fun <b>o'me</b> <b>agin</b> , Mr. Finch? pp.186	— Ви знову насміхаєтеся з мене, містер Фінч? Харенко сс. 140	transposition
	— І далі кепкуєте з мене, містере Фінч? Некряч сс. 250	omission addition
11. "Love him, <b>whatcha</b> <b>mean</b> ?" pp.186	— Любити батька — як це? Харенко сс. 140	generalisation
	— Як це – люблю? Некряч сс. 250	omission replacement geenralisation
12. "He does <b>tollable</b> , <b>'cept</b> when—" pp.186	— Так собі, він лагідний, от тільки коли... Харенко сс. 140	addition
	— Можна порозумітися, якщо він не... Некряч сс. 250	antonymous translation
13. " <b>Whaddy</b> <b>mean</b> ?" pp.187	— Що це? Харенко сс. 140	generalisation replacement
	— Як це? Некряч сс. 251	generalisation replacement
14. " <b>Yes</b> <b>suh</b> , a little, not enough to hurt. You see, I—" Tom moved his left	— Так, сер, трохи зачепив. Ось бачите...— Том незграбно поворушив лівим плечем. Харенко сс. 145	omission addition

shoulder. pp.193	— Так, сер, трохи, не дуже сильно. Бачте, я... – і він ворухнув лівим плечем. Некряч сс. 260	modulation
15.I passed by yonder she'd have some little somethin' for me to do— <b>choppin'</b> <b>kindlin'</b> , <b>totin'</b> water for her. p. 195	Майже щоразу, коли я проходив мимо, у неї знаходилася для мене якась робота — то дров нарубати, то води принести. Харенко сс. 146	addition omission
	Щоразу, як я проходив, у неї знаходилася для мене якась робота: то щось порубати, то щось спалити, то води наносити. Некряч сс. 262	addition
16.She said she <b>sho'</b> had. p. 196	Вона відповіла, що викрутка знайдеться. Харенко сс. 147	specification addition replacement
	Вона каже: звісно, що є. Некряч сс. 263	omission replacement
17.Mister Jem, I thought you <b>was</b> gettin' some <b>kinda</b> head on your shoulders—the very idea, she's your little sister!	— Містер Джем, я думала, у вас є голова на в'язах. Ну й додумалися! Взяти з собою маленьку сестру. Харенко с. 158	addition partitioning
	— Містере Джемі, я гадала, ви маєте хоч якусь голову на карку, отаке вигадати, це ж ваша молодша сестра!	replacement

	Некряч с. 283	
18. I <b>do</b> no. p. 216	- Та не знаю. Митрофанов с. 165	addition omission
	- Не знаю. Корецький с. 135	omission
19. Oh come, now — <b>lemme</b> just try. p. 18	Ой Томе, ну дай мені спробувати... Митрофанов с. 28	addition omission
	Дай я тільки спробую трішечки. Корецький с.	addition
20. Just you <b>gimme</b> the hundred dollars and I don't want no di'monds. p. 196	Тільки цур, ти віддаси мені сотню доларів, а тих... діамантів я не хочу. Митрофанов с. 151	addition transposition
	Ти дай мені тільки сто моїх доларів, і не треба ніяких діамантів. Корецький с. 122	addition omission
21. <b>Less</b> see 'em. p. 33	Ану покажи. Митрофанов с. 39	addition omission
	Покажи. Корецький с. 24	omission
22. I <b>warn't</b> noticing. p. 17	Я тебе й не помітив. Митрофанов с. 27	addition
	Я й не помітив. Корецький с. 13	addition

### Ways of substandard language translation at the phonetic level



### APPENDIX B

#### Ways of substandard language translation at the lexical level

The Source Language	The Target Language	Transformation
1. <b>My stars</b> , Dill!	— Ну, це ти вже занадто. Харенко сс. 14	omission
	— Облиш, Діллі! Некряч сс. 21	
2. “Aw, that’s a <b>damn</b> story,” I said. p. 81	— Чортзна-що скажете! — вигукнула я. Харенко сс. 59	generalisation
	— Яка чортова дурня! — вигукнула я. Некряч сс. 109	specification
3. But at supper that evening when I asked him to pass the <b>damn</b> ham,	В той же день, за вечерею, я попросила: "Передайте мені, будь ласка, оту чортову	replacement

<p>please, Uncle Jack pointed at me. “See me afterwards, young lady,” he said p. 81</p>	<p>шинку”; тоді дядечко Джек тицьнув на мене пальцем і сказав: — Поговоримо пізніше, міледі. Харенко сс. 59</p>	
	<p>Але за вечерею, коли я попросила передати мені оту бісову шинку, дядько Джек вказав на мене пальцем. — Поговоримо пізніше, юна леді. Некряч сс.110</p>	omission
<p>4. You mean that little runt Grandma says stays with Miss Rachel every summer? p. 84</p>	<p>— Це отой миршавий? Бабуся казала, що він кожного літа приїздить у гості до міс Рейчел. Харенко сс. 62</p>	replacement specification partitioning
	<p>— Це отой курдупель, про якого бабуся казала, що він щоліта гостює у міс Рейчел? Некряч сс. 114</p>	replacement
<p>5. No, he’s just moseyin’ along, so slow you can’t hardly tell it. p. 96</p>	<p>— Ні, не дуже, підтюпцем. Харенко сс. 70</p>	omission
	<p>— Ні, він ледь тягнеться, майже непомітно. Некряч сс. 129</p>	replacement omission

6. “Francis, what <b>the hell</b> do you mean?” p. 85	— Френсіс, що ти патякаєш, хай тобі чорт! Харенко сс. 62	addition specification
	— Що ти в дідька верзеш? Некряч с. 115	omission specification
7. <b>Naw</b> , Scout, it’s something you wouldn’t understand. p. 102	— Ні, Всевидько, тут інше, і ти цього не розумієш. Харенко сс. 75	addition replacement
	— Та ні, Скаут, тобі не зрозуміти. Некряч сс. 136	omission replacement addition
8. “Look on the porch <b>yonder</b> ,” Jem said. p. 128	— Гляньте на веранду,— сказав Джем. Харенко сс. 95	omission
	— Подивіться тільки на веранду, - раптом сказав Джемі. Некряч сс. 171	addition
9. Yonder’s some Finches. p. 134	— Глянь — Фінчі йдуть! Харенко сс. 101	specification replacement
	Дивись-но, це Фінчі. Некряч сс.184	addition replacement
10. “That’n <b>yonder</b> ,” she said. “Robinson.” pp. 182	— Отой,— сказала Мейєла.— Робінсон. Харенко сс. 137	
	— Отой, що там сидить, - уточнила вона. – Робінсон. Некряч сс. 246	addition



11. <b>Jee crawling hova, Jem! Who do you think you are?</b> p. 139	— Чого ти занозишся, Джем? Хто ти такий? Харенко сс. 103	omission replacement
	— Щоб тебе підняло та гепнуло, Джемі! Хто ти такий, щоб отак чванитись? Некряч сс. 188	addition replacement
12. "He says you <b>goddamn whore, I'll kill ya.</b> " p. 198	— Він сказав: "Шльондра ти проклята, я тебе вб'ю!" Харенко сс. 149	transposition
	— Він кричав: «Ти, мерзена щльондро! Я тобі всі кишки випущу!». Некряч сс. 266	specification
13. <b>I was fixin' to run off tonight because there they all were.</b> p. 144	Я сьогодні ввечері також хотіла втекти з дому, тому що вони всі були тут. Некряч сс. 195	transposition
	Сьогодні ввечері мені теж хотілося втекти, бо всі наші були тут. Харенко сс. 108	transposition
14. "Too proud to fight, you <b>nigger-lovin' bastard?</b> " p. 221	"То що — битися не бажаєте? Надто гордий? Чорнолюб смердючий!" Харенко с. 166	antonymous translation partitioning

	«Що, надто гордий, щоб битися, ти, паскудний чорнолюбцю?» Некряч с. 297	addition
15. 'Damn her, maybe she's got company' p. 229	- Хай їй чорт, мабуть, у неї ще хтось є! Митрофанов с.124	omission
	- Чорт би її забрав! У неї, здається, гості. Корецький с. 143	addition transposition
16. Oh, Judge, Injun Joe's in the cave! p. 259	- Ой пане суддя, там у печері - індіанець Джо! Митрофанов с.197	transposition omission
	- О, суддя, там, у печері ... індіанець Джо. Корецький с. 162	omission transposition
17. But I never see a nigger that WOULDN'T lie.	Його я не знаю, але ще зроду не бачив негра, який би не брехав. Митрофанов с.55	replacement
	Всі вони брешуть. Принаймні всі, крім негра, я його знаю. Корецький с. 37	partitioning antonymous translation
18. What a curious kind of a fool a girl is! p. 167	Що за дурепи ці дівчиська! Митрофанов с.131	omission
	Які ці дівчата дивні й	replacement

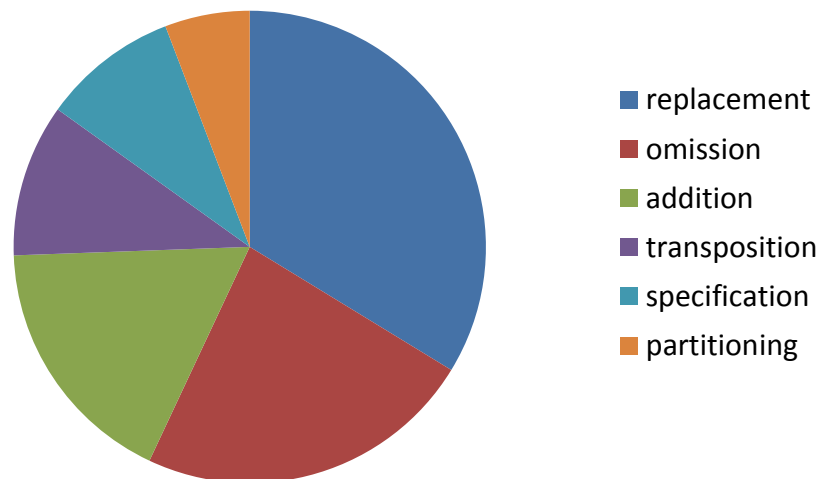
	дурні! Корецький с. 105	
19.What a blamed lot of <b>fools</b> we are! p. 199	Які ж ми з тобою бісові дурні! Митрофанов с.154	addition
	Ну й дурні ми з тобою. Корецький с. 124	replacement
20.But I, like a <b>fool</b> , never thought. p. 93	А я, дурень, і не подумав. Митрофанов с.79	omission
	Але я, дурень, не помітив. Корецький с. 59	omission
21.Oh, Tom, I reckon we're <b>goners</b> .p. 92	Ну, Томе, вважай, що нам капець. Митрофанов с.79	replacement
	Ой, Томе, мабуть, ми загинули! Корецький с. 59	replacement
22.'I reckon it's wrong — but' 'But <b>shucks!</b> p. 224	- Але ж це недобре... - Та чого там недобре! Митрофанов с.170	replacement
	- Здається, це негарно... але... - Чого “але”? Дурниці! Корецький с. 140	addition partitioning
23. <b>Shucks!</b>	- Дурниці, чого б то нам ушиватися? Митрофанов с.205	integration
	Та що ти кажеш?	replacement

	Корецький с. 169	
24. You <b>numskull</b> . p. 107	Що за дурниці? Митрофанов с. 88	replacement addition
	Дурню! Корецький с. 67	replacement omission
25. Sidy, I'll <b>lick</b> you for that.	- Ну, Сідді, це тобі так не минеться! Митрофанов с. 19	replacement addition
	- Сіде, це тобі так не минеться! Корецький с. 7	replacement
26. Say — if you <b>give me much more of your sass</b> I'll take and bounce a rock off'n your head. p. 10	- Ще раз пошли мене - і я розвалю тобі голову каменюкою. Митрофанов с. 21	replacement omission
	— Ну, ти, слухай: якщо не замовкнеш, я відірву тобі голову. Корецький с. 9	addition antonymous translation
27. <b>By jingo!</b> for two cents I <b>WILL</b> do it. p. 11	- Хай мене чорти візьмуть, як не дам за два центи! Митрофанов с. 22	integration
	— А ти думаєш – не поб'ю? За два центи поб'ю. Корецький с. 10	replacement specification
28. I'll foller him; I will, <b>by jingoes!</b> p. 217	Гаразд, я піду за ним, піду, щоб я пропав! Митрофанов с. 166	addition replacement

	Я піду за ним, піду, слово честі! Корецький с. 135	
29.He's <b>full of the Old Scratch</b> , but laws-a-me! he's my own dead sister's boy, poor thing, and I ain't got the heart to lash him, somehow. p. 5	— В ньому наче біс сидить, то помилуй мене боже він же, сердешна дитина, син моєї покійної сестри, і мені просто не стає духу лупцювати його. Митрофанов с. 16-17	replacement transposition
	— Він пустун. Але боже мій, він же син моєї покійної сестри, і я не можу його шмагати. Корецький с. 6	omission partitioning
30.You can lump that hat if you don't like it. I dare you to knock it off — and anybody that'll take a dare will <b>suck eggs</b> . p. 9-10	- Не подобається - то збий його з мене. Збий - і побачиш, що тобі буде. Митрофанов с. 21	omission generalisation
	— А ти спробуй збити його! Тоді й побачиш, що то за бриль! Корецький с. 9	omission generalisation
31.Hello, <b>old chap</b> , you got to work, hey? p. 17	То що, друже, мусимо працювати? Митрофанов с. 27	replacement generalisation
	Що, голубе, тебе змусили працювати?	specification addition

	Корецький с. 13	
32. I wouldn't <b>give a dern</b> for spunkwater. p. 54	Ні біса вона не варта, твоя гнила вода. Митрофанов с. 55	replacement omission transposition
	Нічого вона не варта, твоя гнила вода. Корецький с. 37	replacement transposition omission

### Ways of substandard language translation at the lexical level



## APPENDIX C

### Ways of substandard language translation at the syntactical level

The Source Language	The Target Language	Transformation
1. “ <b>Ever</b> see anything good?” p. 7	— А ти бачив щось цікаве? Харенко сс. 4	Addition
	— А ти бачив щось цікаве? Некряч сс. 12	Addition
2. “ <b>You gonna</b> run out on a dare?”	— То що — назад? — промовив Діл. Харенко сс.	Omission

asked Dill. p. 14	9 — Ти відмовляєшся від закладу? —спитав Ділл. Некряч сс. 21	Direct correspondence
3. “ <b>Your daddy Mr. Walter Cunningham from Old Sarum?</b> ” he	— Твій тато — містер Уолтер Канінгем з Старого Сарема? Уолтер кивнув. Харенко сс. 15	direct correspondence
asked, and Walter nodded. p. 23	— Твій тато — містер Каннінгем зі Старого Сарема? — спитав він, і Волтер кивнув. Некряч сс. 33	direct correspondence
4. “ <b>Ever hear</b> about him, Walter?” p. 23	— Чув про нього? Харенко сс. 16	omission
	— Чув про нього, Волтере? Некряч сс. 34	omission
5. “Anybody <b>want</b> some hot chocolate?” he asked. p. 73	Потім запитав: — Хто хоче гарячого шоколаду? Харенко сс. 53	replacement specification
	— Кому какао? — спитав він. Некряч сс. 99	replacement omission
6. Jem and me’s the only children around here. p. 93	Навкруги, крім нас із Джемом, і дітей більше немає. Харенко сс. 68	transposition addition
	Ми з Джемом – єдині діти. Некряч сс. 125	omission
7. “ <b>Still scared?</b> ” p. 39	Ще й досі боїшся? Харенко сс. 28	addition

	Ти й досі боїшся? Некряч сс. 54	addition
8. “Well now, Miss Jean Louise,” she said, “ <b>still think</b> your father can’t do anything? <b>Still ashamed of him?</b> ” p. 101	— Ну, то як воно, міс Джін Луїзо, все ще думаєте, що ваш батько нічого не вміє? Все ще соромно за нього? Харенко сс. 74	addition
	— Ну, міс Джін-Луїзо, тепер ти вже не думаєш, що твій батько нічого не вміє? Досі його соромишся? Некряч сс. 135	replacement antonymous translation
9. <b>You gonna</b> give me a chance to tell you? p. 88	— Ви можете мене вислухати? Харенко сс. 65	replacement modulation
	— Дай мені пояснити! Некряч сс. 119	replacement omission
10. “ <b>What you want, Lula?</b> ” she asked, in tones I had never heard her use. p. 120	— Що ти хочеш, Луло? — спитала вона. Раніше я не чула, щоб Келпурнія розмовляла таким тоном — спокійно, презирливо. Харенко сс. 88	direct correspondence
	— Чого тобі, Луло? — спитала Кел тоном, якого я в неї ніколи не чула. Некряч сс. 161	replacement
11. <b>I wants</b> to know why you bringin’ white <b>chillun</b> to	— Хочу знати, навіщо ти ведеш білих дітей до чорномазих у церкву?	omission



nigger church. p. 120	Харенко сс. 88	
	— Я от хтіла б знати, нащо ви приперли білих дітлахів до церкви чорномазих? Некряч сс. 161	addition specification
12. “They’s my comp’ny,” said Calpurnia. p. 120	— Вони мої гості,— відповіла Келпурнія. Харенко сс. 88	direct correspondence
	— Вони мої гості, — відповіла Келпурнія. Некряч сс. 161	direct correspondence
13. “She our cousin? I didn’t know that.” p. 133	— Невже вона наша кузина? А я й не знала. Харенко сс. 99	addition
	— А вона наша кузина? Я й гадки не мала.	addition
14. There’s his chillun. p. 134	— Он його діти! Харенко сс. 101	replacement
	Ото його діти. Некряч сс. 184	replacement
15. Don’t pay no ‘tention to Lula, she’s contentious because Reverend Sykes threatened to church her. p. 120-121	А на Лулу не зважайте: вона сердита, бо преподобний Сайкс погрожував вичитати їй з кафедри. Харенко сс. 89	replacement
	А на Лулу не зважайте, вона така загониста через те, що превелебний Сайкс	addition

	пригорозив її засудити на прововіді. Некряч сс. 162	
16. “Well, I <b>run</b> around the house to get in, but he <b>run</b> out the front door just ahead of me. I <b>sawed</b> who he was, all right. p. 177	— Я кинувся навколо дому до дверей, але не встиг добігти, як він вискочив і ну тікати. Проте я його добре розгледів, хоча й не гнався за ним — дуже розхвилювався за Мейєлу. Харенко сс. 133	replacement addition
	— Я оббіг навколо будинку, щоб увійти, але він вискочив через парадні двері просто у мене під носом. Одначе я його упізнав, будьте певні. Некряч сс. 238	replacement addition
17. He <b>coulda done</b> it easy enough, he <b>could</b> . pp. 182	Скільки там тієї роботи для нього — раз плюнути. Харенко сс. 137	replacement addition transposition
	Йому це неважко, раз-два – і все. Некряч сс. 246	antonymous translation replacement
18. <b>Said</b> I was nineteen, <b>said</b> it to the judge yonder. pp. 184	Я вже казала, дев'ятнадцять, я он судді казала. Харенко сс. 138	addition
	Казала ж уже, дев'ятнадцять, казала отому дядькові, судді. Некряч сс. 247	addition

19. "I <b>knowed</b> who he was, he passed the house every day." pp.187	— Я знала, хто він, щодня проходив повз наш двір. Харенко сс. 140	omission
	— Авжеж, знала його, бо він щодня ходив повз нашу хату. Некряч сс. 252	replacement addition
20. There <b>was</b> several niggers around.	Тут їх чимало вештається. Харенко сс. 140	addition specification
	Завжди тут якісь чорномазі крутяться. Некряч сс. 251	addition transposition specification
21. I was glad to do it, Mr. Ewell didn't seem to help her none, and neither did the chillun, and I <b>knowed</b> she didn't have <b>no</b> nickels to spare. p. 195	Їй було нелегко, містер Юел, видно, мало допомагав їй, та й малеча теж, і я знав, що зайвих грошей у неї не водиться. Харенко сс. 146	replacement addition
	Я радий був допомогти, містер Юел там, схоже, нічого не робить, і інші діти також, а я знав, що зайвих мідяків у неї немає. Некряч сс. 262	addition
22. She says what her papa <b>do</b> to her <b>don't</b> count. p. 197	А що з нею зробить батько — їй байдуже. Харенко сс. 148	integration
	А те, що тато з нею робить, каже, не рахується. Некряч сс. 265	omission

<p>23. "Yessir, but the jury didn't have to give him death—if they wanted to they could've <b>gave</b> him twenty years." "Given," said Atticus. p. 223</p>	<p>— Так, сер, але присяжні не повинні були виносити йому смертний вирок. А коли вже осудили, могли дати двадцять років. — Засудити на двадцять років,— поправив Аттікус. Харенко сс. 167</p>	<p>partitioning replacement</p>
	<p>— Так, сер, але присяжні не повинні були засуджувати його на смерть, - якби вони схотіли, могли б дати йому двадцять років. — Засудити на двадцять років,— виправив Аттікус. Некряч сс. 299</p>	<p>replacement</p>
<p>24. You're a fighting liar and <b>dasn't</b> take it up. p. 10</p>	<p>- Ти паскудний брехун і боягуз. Митрофанов с. 21</p>	<p>replacement</p>
	<p>- Ти тільки ляпати язиком здатний! Корецький с. 9</p>	<p>antonymous translation</p>
<p>25. How long you <b>been</b> this way?' p. 50</p>	<p>— І давно, тебе отак? Митрофанов с. 52</p>	<p>omission</p>
	<p>— Давно це з тобою? Корецький с. 35</p>	<p>omission</p>
<p>26. I <b>done</b> it out of pity for him — because he hadn't any aunt. p. 107</p>	<p>- Та я... я просто пожалів його... В нього ж немає тітки. Митрофанов с. 88</p>	<p>partitioning</p>
	<p>— Я пожалів його й дав</p>	<p>addition</p>

	ліки, бо ж у нього нема тітки. Корецький с. 67	
27.I <b>been</b> to the circus three or four times — lots of times. p. 67	А я там бував уже хтозна-скільки - три чи чотири рази. Митрофанов с. 63	addition transposition
	Я був у цирку разів три-чотири – багато разів! Корецький с. 45	transposition
28.So it <b>WAS</b> a witch that <b>done</b> it. p.75	Виходить, справді відьма винна. Митрофанов с. 68	replacement
	Отже, тут побувала відьма! Корецький с. 49	generalisation
29.There's things going on at a circus all the time. p. 67	В цирку весь час якісь штуки. Митрофанов с. 63	omission
	У цирку весь час показують щось нове. Корецький с. 45	specification
30.Say, Becky, <b>was</b> you ever engaged? p. 67	Слухай, Беккі, а ти вже була заручена? Митрофанов с. 63	addition
	Слухай, Беккі, ти була коли-небудь заручена? Корецький с. 45	
31.I just <b>knowed</b> it. p.75	Так я й думав. Митрофанов с. 68	specification
	Я так і думав. Корецький с. 49	specification
32.I <b>wisht</b> I <b>knowed</b> . p. 81	Звідки ж я знаю? Митрофанов с. 71	replacement
	Не знаю! Корецький с. 52	antonymous translation

33. <b>Bought</b> him off'n a boy. p. 54	Виміняв в одного хлопця. Митрофанов с. 55	specification
	Купив в одного хлопця. Корецький с. 37	
34. If it is, it ain't in this onehorse town. They <b>ain't</b> <b>no</b> numbers here. p. 216	- Де ти бачив у нашому задрипаному містечку ті номери? Митрофанов с. 166	replacement
	- Де ж у нашому містечку номери на будинках? Корецький с. 135	omission replacement integration

### Ways of substandard language translation at the syntactical level

