

**FEATURES OF USAGE AND TRANSLATION OF STYLISTICALLY
MARKED VOCABULARY IN AMERICAN FICTION**

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Abstract. *The article investigates the usage of stylistically marked vocabulary fiction. The study considers the basic concepts of this linguistic phenomenon, provides a brief classification and characteristics of individual units. It also analyses the main methods of translating stylistically marked vocabulary on the case study of Stephen King's novel. A comparative analysis of the work of Stephen King with its translations into Ukrainian to determine the degree of translation adequacy, as well as to identify various translation transformations when transferring the peculiarities of the stylistically marked vocabulary has been done. In the article, general scientific methods of analysis and synthesis in dividing the issue into its components, and the analysis to determine the meaning of terms has been used. The method of continuous sampling and the analysis of lexical units has also been used in the study.*

The article considers difficulties that often arise due to differences in social and cultural norms when translating non-standard vocabulary. It has been stated that the degree of correlation between the expression of foreign language and native vocabulary is currently a complex issue. The lexical replacement (partial and complete replacement of the original sing) has been defined as the most common method of translating stylistically marked words. Other methods to be mentioned are a match for a lexical item in the language of translation, euphemistic translation needed to reduce the degree of expression of the original words. In some cases, the replacement of the word of the original with a unit with a coarser expression, based on the context to convey the degree of tension of the speech situation to the reader is used. Translation failures have been considered as well. The most common reasons for unsuccessful translation are the reduction of expression and insufficient consideration of the situational factors of the language, which also leads to an unreasonable underestimation or overestimation of stylistic expression.

Keywords: *stylistically marked vocabulary, non-standard vocabulary, profanity, obscene language, slang, vulgarism, jargon, vernacular.*

Introduction

Modern fiction represents the full splendour of profanity, obscene language, jargon, and expressions, marked as taboo in dictionaries, not only in the language

of men but also in the language of women and even children. Thus, interpretation and the content of stylistically marked vocabulary are particularly necessary.

Currently, non-standard vocabulary is one of the most interesting language systems of modern linguistics. The study on stylistically marked vocabulary is relevant, as it is one of the types of colloquial (informal) vocabulary. It should be given no less attention than the stylistically neutral vocabulary. In everyday speech, native speakers use certain stylistically marked lexical items, which features also need to be known. This linguistic phenomenon is also called the redundancy of utterance (explication of utterance) due to the use of words-explicative (words-inserts). Expletives are usually (but not necessarily) abusive words. The affective content of these units prevails over their subject and logical meaning, which allows them to be attributed to logically redundant elements of expression (Lysenkova, 2010: 40).

In modern world literature, with its striving for naturalism, stylistically marked vocabulary is fully represented by vernacular and taboo vocabulary. It is impossible to study a foreign language without the knowledge of colloquial and stylistically marked vocabulary. Acquaintance with this type of vocabulary is necessary to understand spoken language, to master an important part of linguistic and regional studies, to be able to “decipher” the subtext, the associative plan of statements, which a good translator cannot do without, striving to bring the reader as close as possible to the author.

The relevance of the research is determined by the special place of the stylistically marked vocabulary and peculiar features of its translation in texts of fiction.

The object of the research is stylistically marked vocabulary.

The purpose of the research is to define the stylistically marked vocabulary; to identify the features of translation of English stylistically marked vocabulary; to consider possible methods of translation of stylistically marked vocabulary from English into Ukrainian.

Materials and methods

The material of the research was Stephen King's original novel “*The Drawing of the Three. The Dark Tower I*”, and its translation into Ukrainian in two editions made by O. Lubenko.

The choice of the author and the work is not accidental. Stephen Edwin King is undeniably an iconic figure in twentieth-century English-language naturalistic literature. The author of many sensational, often cult novels and short stories, most of which were screened (“*Pet Cemetery*”, “*The Running Man*”, “*The Shining*”), is known all over the world, his works have been translated into more than a hundred languages of the world. In his works, S. King widely uses all kinds of reduced vocabulary to make the narrative more realistic and expressive. The genre of the novel “*The Drawing of the Three. The Dark Tower I*” (psychological thriller) assumes its reader is a person who has reached the age of maturity, i.e., able to correctly understand the reason for the use of stylistically marked vocabulary (particularly, vulgarisms and profanity).

The article uses general scientific methods of analysis and synthesis in dividing the issue into its components, and analysis in determining the meaning of terms. The method of continuous sampling and analysis of lexical units was also used in the study.

The main methods of linguistic research used in this work are descriptive to observe, generalize, interpret, and classify language units; contextual to study the semantics and pragmatics of units within a context; definitional analysis to analyse definitions of various lexicographic sources; comparative to describe the units of one language (English) carried out by comparing with the units of another language (Ukrainian) based on the texts of the original and the translation.

Results of the research

Any language is social by nature and that is why it cannot exist and develop outside of society. Language is a means of communication between people, who actively influence the formation of its vocabulary. It is worth noting that speech is a sign system with its own internal laws of functioning. In any well-developed language, the same idea can be expressed in different ways depending on the situation.

One of the “problematic” layers of the vocabulary of any language remains the layer of stylistically marked words, which is closest to live communication, most clearly reflecting the mentality of native speakers. Marking (stylistic colouring) is the presence of additional connotative information of emotional, expressive, evaluative, or stylistic nature in the language unit, which determines the ability of this unit to create a certain stylistic effect, colouring speech, depending on the communicative and pragmatic instructions of the speaker, with different shades (Buzko, 2018: 122).

The main technique to increase the vocabulary with stylistically marked words is semantic derivation. Thus, the semantic volume of the literary standard is expanded due to the emergence of popular lexical and semantic variants in speech (Maksimov, 2012: 117). Not to mention, this pattern is not accidental. Non-standard vocabulary is formed mainly based on root words of Germanic origin. Accordingly, the source of the emergence of the profanity and expletives, which are secondary units of the nomination, is mostly the same vocabulary of the literary standard, which use characterizes non-standard vocabulary in general (McEnery, 2006: 41).

Another key thing to remember is that modern American prose is distinguished by the fact that writers are freer in their choice of lexical means. Thus, there is a tendency to use words from different functional styles: slang, colloquialisms, jargon, vulgarisms, etc. It has a special stylistic task: to indicate a character’s lifestyle, social status, educational level, and social circle. Of course, these lexical units are used with a special stylistic load – to show the origin of the character or the sphere of his communication, the level of education.

Moreover, the norms of modern written speech differ from the norms of colloquial speech (Partridge, 2007: 13), and since the genre of a modern novel involves an action taking place in the present, a description of the dialogues of the characters, their feelings and emotions, the use of the vocabulary of different styles provides the writing with more credibility and interests for the reader. Thus, the layer of stylistically marked vocabulary in different spheres of speech communication performs different stylistic functions – the function of emotional and expressive amplification, the characterological function. In all cases, the stylistic meaning of this vocabulary layer is determined by the peculiarities of the speech and situational context.

In general, all stylistically marked vocabulary can be divided into two groups: those words that can be used independently and those used exclusively in complex constructions (Makovsky, 2000: 81).

Difficulties often arise due to social and cultural norms that must be taken into account when translating non-standard vocabulary. It is worth noting that the degree of correlation between the expression of foreign language and native vocabulary is currently a complex issue. It also includes the translation issues of such lexical units by translators of foreign language literature and cinema. More often, translators taking into account such a discrepancy in the degree of expression, provide the translation with less expressive equivalents of the Ukrainian language.

The phrase “*What the fuck are you doing here?*” is often translated into Ukrainian as «Що, чорт забрав, ти тут робии?» (Stavytska, 2005: 144).

Talking about the Ukrainian literary tradition, the use of profanity in a literary text is not typical, and currently, many authors speak out against the tendencies of naturalism in the Ukrainian literature of the new wave, and some organizations arrange trials against authors.

English-language literature is often replete with examples of profanity use, which, in our opinion, can be explained by the fact that the processes of speech democratisation in Western countries began earlier than in our country. A case considered in our research is the novels of Stephen King, the author of psychological thrillers and horrors known throughout the world since the mid 20-th century.

Being a part of the national language and reflecting its norms, non-standard vocabulary is formed according to its tendencies and laws of development. Sometimes these words are borrowed from other languages. A significant number of such words arise as a result of various kinds of transfers, metaphors, and, less often, metonymies.

The stylistically coloured vocabulary is diverse. Connotative information contained in stylistically marked units can be casual (assigned to the language system) and occasional (random, author-individual); accordingly, all stylistically marked vocabulary is divided into conventionally fixed and occasional lexical units (Buzko, 2018: 122). It is represented by slang, vulgarisms, jargon, dialectal vocabulary, profanity, and taboo vocabulary. Colloquial vocabulary is used in an informal setting, that is, in natural speech. Depending on the context, colloquial words can have either positive connotations or a negative assessment of the subject under consideration.

Popular speech or vernacular refers to the language or dialect that is spoken by people inhabiting a particular country or region. The vernacular is typically the native language, normally spoken informally rather than in writing, and seen as of lower status than more codified forms. It is characterized by significant differences in the main functions in lexical, pragmatic, functional, semantic, and stylistic aspects (Harley, 2008: 117).

Thus, when differentiating the language, stylistically marked vernacular units, like other words of non-standard vocabulary, can be attributed to a certain expressive level of communication – a lowered layer of speech. As to profanity, it is an evaluative and expressive vocabulary that historically arose as a violation of taboos, which includes vulgarisms, abusive expressions, invectives, and obscene vocabulary (Wajnryb, 2005: 29).

Vulgarisms are a voluminous component of profanity. Maximum stylistic lowering and intensity of emotional marking characterize vulgarisms. In the minds of the speakers of the language culture, vulgarisms are vocabulary with obscene connotations (Jay, 2009: 156). The term “vulgarism” has several interpretations. T. Harley, for example, believes that this term usually includes folk words and expressions, rude words, rural language, and rude words and expressions, “which due to their obscene nature are on the border between the vocabulary that led to the dictionary, and thus, to maintain decency, must remain outside the dictionary” (Harley, 2009: 232).

Vulgarisms are quite limited in use. These harsh words with a strong emotional dismissive load are unacceptable for polite communication according to the laws of social ethics (Dewaele, 2004: 207). However, the latter changes over time, and, accordingly, words that were once considered vulgar are now quite acceptable in society. For example, words such as *bloody*, *damned*, *cursed*, *hell of*, previously excluded from literary and colloquial English, are now not only welcome but also have lost much of their emotional impact due to their frequent use.

Linguists separate the concepts of profanity and taboo vocabulary from obscene vocabulary, as the latter is only one of the types of these two linguistic phenomena. Obscenity (from the Latin “*obscenus*”, meaning “*foul, repulsive, detestable*”, generally covers sexual or scatological references to the body or bodily functions (i.e., *fuck* and *shit*) (Wajnryb, 2005: 89). The term is also used in a legal context to describe expressions (whether words, images, or actions) that offend the sexual morality of a given time and place. They are usually replaced by more polite expressions with the appropriate meaning, or euphemisms, for example, *to shit* – *to go to the lavatory*.

Considering the issue of obscene language in English, it is worth noting that an important role in this issue is played by human perception. For somebody, the expression “*crude*” is rude, while others find the words “*damn*” or “*puke*” much more offensive. It is also important to mention that people who use obscene language in their speech do not always intend to offend someone, often it is simply an expression of strong negative emotions (e.g., strong hostility). Some people may use obscene language for a joke.

For the translation of non-standard vocabulary, you can use the same methods of translation as for literary vocabulary, but when translating, for example, slang vocabulary, a special role is played by “background knowledge” of slang (Partridge, 2007: 305). The translator must have information about the situation of using the appropriate jargon. Unfortunately, modern bilingual dictionaries do not provide this information to a sufficient extent, thus, complicating the work of the translator.

When translating profanity, the translator must first determine to which layer of stylistically marked vocabulary the word of the original language belongs. Only then should he look for the most acceptable equivalents in the native language. It is very important to take into account that in the course of translation, a word from the source language, which belongs to one classification, may move to another classification (Kyryak, 2009: 214). For example, slang can turn into vulgarism, jargon – into a colloquial word. The semantic component may also change. In this case, the lexical unit that does not have a negative connotation in the original text, in translation, acquires it or vice versa.

Analysing the translations of English texts into Ukrainian, we can note the fact that in the language of translation the frequency of use of, for example, slang vocabulary prevails over the frequency of jargon used in the original language. Translators use expressively marked Ukrainian words when reproducing stylistically neutral words of the original work. In this case, S. Maksimov (Maksimov, 2012) states that the Ukrainian vocabulary is more expressive than the English one. Ukrainian vocabulary along with more pronounced expressiveness is also more specific. While translating, a lexical transformation occurs, that is the concretisation of meanings. English verbs of action often require more specific and accurate disclosure of their meaning in translation, and the Ukrainian verb will be much more emotional and expressive than the English one (Maksimov, 2012: 133-134).

It is better to use slang words when translating stylistically neutral words, for example, in the dialogues of an English-speaking criminal environment. This trope is called dysphemism. Dysphemism is the opposite trope of euphemism. It refers to the use of a more rude, vulgar word or saying instead of emotionally and stylistically neutral (i.e., *mug* instead of a *face*) (Croom, 2011: 347). Translation using dysphemism is advisable in many cases and should be used so that, for example, Ukrainian-speaking readers, taking into account the significant expressiveness of the Ukrainian language, would adequately perceive a foreign-language criminal environment.

Consider an example of the Ukrainian translation of “*Drawing of the three. The Dark Tower II*”, the novel of an American fiction writer Stephen King:

“From time to time I need an antidote,” Eddie said.

“From what?”

“Your face” (3, p. 267).

– Мені час від часу потрібно протиотруту.

– Від чого?

– Від твоєї пики (2, p. 267).

– Мені час від часу потрібно протиотруту, – сказав Едді.

– Проти чого?

– Проти вашої фізіономії (1, p. 269).

In this example, the stylistically neutral word “*face*” has been translated in the latest edition with the expressive slang word «*пика*». The function of this jargon is to depict the speech characteristics of the protagonist, to give his speech liveliness, brightness, and juiciness. In the first, an earlier translation, the emotionally charged word «*фізіономія*» is used. This word does not belong to the lexical layer of jargon, but the use of this stylistically marked word in the language demonstrates the speaker's familiarity, disdain, contempt for the subject of the speech. Both translations can be considered adequate since the words belong to Eddie, a drug addict, who was detained by customs officers. Thus, the translator tried to convey the atmosphere that is present in the original. The use of the word «*обличчя*» or «*лице*» in translation would not achieve the set goals.

Consider another example from the King's novel:

“Mr Balazar thought it would be better to make sure you guys had a clean place,” Jack said without looking around (3, p. 123).

– Містер Балазар подумав, що для всіх буде краще, якщо на хаті у вас буде чисто, – пояснив не повернувши голови Джек (2, p. 123).

– Містер Балазар подумав, що буде краще, якщо у вас в квартирі, хлопці, все буде чистенько, – сказав Джек, не обертаючись (1, p. 122).

Translating this remark, the jargon «*хата*» in the third edition is especially successfully used. The word «*квартира*», which was chosen by another translator in an earlier edition by the method of concretization (replacement of a word with a broad meaning “*place*”, with a word with a narrow meaning “*apartment*”), does not convey the intonation that is present in the original. The remark belongs to Jack, a criminal, and to be adequately perceived by Ukrainian-speaking readers, it is better to use the word «*хата*» rather than «*квартира*».

One of the features of the English language is that jargon is characterized not only by peculiar word usage but also by grammatical and phonetic deviations from literary norms. Translators use the method of compensation. Very often it is necessary to resort to this method of translation, as certain elements of the English language do not have exact or any other equivalents in the Ukrainian language. This method is used to fill the semantic or stylistic loss to convey the meaning and stylistic colour of the text in general (Alikberov, 2000: 17).

The example below is to illustrate it:

“Doan you be touching me wid dat thing! Doan you be touching me wid no water from where their poison things come from! Git it away! Git it away!” (3, p. 310).

«Не торкайся до мене цією штучкою! З цієї води звірюки вилазють отруйні, а ти зібрався нею рану! Забери! Забери!» (1, p. 309).

«Не чіпай, не смій, забери цю фігню! Не смій в мене тикати всякою поганню, з цієї води отруйні тварини вилазять! Не чіпай! Забери! Забери!» (2, p. 312).

Here, “*doan*”, “*wid*”, “*dat*”, and “*git*” are the violations of the literary norm. This language characterizes the lower status of society and is perceived as jargon. Translators leave out phonetic distortions when translating because such a phenomenon is not typical for the Ukrainian language. However, the translator compensates for it by using colloquialisms that are inherent in this stratum of society: «*штучкою*», «*вилазють*», and «*тикати*». Besides, the translator in a later edition compensates for phonetic deviations with the slang words «*фігня*», «*погань*». Therefore, translators cope with the task and give quite an adequate translation.

In general, the translation of profanity is very painstaking and difficult work. Translating jargon words, for example, from English into Ukrainian, a translator must be confident to choose a similar Ukrainian jargon that has approximately the same expressiveness as the one in English. When translating profanity, the translator should bring the result of translation to the original text as close as possible. The “fate” of the work in the language of translation depends on the adequate, accurate translation of this vocabulary.

Thus, in the framework of the presented study, the concepts and types of the stylistically marked vocabulary of the English language, their general features, and differences were considered in detail. The main types of non-standard vocabulary studied were jargon, vulgarisms, and slang.

Conclusions

Upon the analysis of the translation examples of stylistically marked vocabulary units in Stephen King's novel "*The Drawing of the Three. The Dark Tower II*" we can conclude about the methods of translation of the non-standard vocabulary:

1. The most commonly used method of stylistically marked words translation is a lexical replacement (partial and complete replacement of the original sing).
2. Translators can often find a match for a lexical item in the language of translation.
3. Euphemistic translation is often used due to the need to reduce the degree of expression of the original words.
4. In some cases, it is necessary to replace the word of the original with a unit with a coarser expression, based on the context to convey the degree of tension of the speech situation to the reader.
5. The most common reasons for unsuccessful translation are that the translator often has to resort to techniques that reduce expression. This also includes insufficient consideration of the situational factors of the language, which also leads to an unreasonable underestimation or overestimation of stylistic expression.

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