

Mariia BONDARENKO,
orcid.org/0000-0001-5617-864X
Graduate Student at Hryhoriy Kochur
Department of Translation Studies and Contrastive Linguistics
Ivan Franko National University of Lviv
(Lviv, Ukraine) mariya.bondarenko@lnu.edu.ua

**TRANSLINGUALISM TRANSLATED:
APPROACHES TO RENDERING JAMES JOYCE'S LINGUAL EXPERIMENTS
(AS BASED ON THE UKRAINIAN EDITION OF THE NOVEL *ULYSSES*
TRANSLATED BY O. TEREKH AND O. MOKROVOSLYKI)**

This article seeks to discover approaches to translating literary translingualism, which constitutes an essential component of James Joyce's artistic method. The study is based on the latest Ukrainian edition of the novel Ulysses translated by Oleksandr Terekh and Oleksandr Mokrovolskyi (2018). Relying on the definition of translingualism as "phenomenon of authors who write in more than one language or at least in a language other than their primary one" (Kellmann, 2000: ix), I suggest that unlike bi- and multilingualism, i.e. co-existence of two and more languages within a literary text, translingualism involves code-mixing rather than code-switching. Following Maria Tymoczko's basic characteristics of postcolonial writing, I argue that translingualism also manifests itself in the works of the authors with bi- or multilingual background in the form of perturbations in lexis (imported lexical items, unusual collocations, non-standard frequency distributions, variant semantic fields and occasionalisms), unusual syntax and defamiliarized language. The analysis of 125 instances of translingualism demonstrates that homogenization of the translingual narrative is applied in the majority of cases (42%). However, total elimination of the foreign component is considered least desirable for rendering translingual elements. The neutralization tendency is often observed in instances of grammatical interference. The substitution of the ST translingual element with vernacularism or dialectal word is observed in 24% of the analyzed examples. Such strategy is effective for rendering Hiberno-English expressions as the latter function as vernacular in ST. Though the translingual element is also eliminated, the text preserves its stylistic and pragmatic function. Zero translation with a footnote, found in 19% of cases, is successfully used as means of compensation in case of multi- and translingual clusters. Finally, transliteration and loan translation is the least frequent strategy used by the Ukrainian translators of Ulysses (15%). It is particularly effective for rendering Joyce's occasionalisms.

Key words: Joyce, multilingualism, translingualism, translation, Ulysses.

Марія БОНДАРЕНКО,
orcid.org/0000-0001-5617-864X
аспірантка кафедри перекладознавства і контрастивної лінгвістики
імені Григорія Кочура
Львівського національного університету імені Івана Франка
(Львів, Україна) mariya.bondarenko@lnu.edu.ua

**ТРАНСМОВНІСТЬ У ПЕРЕКЛАДІ:
ПІДХОДИ ДО ВІДТВОРЕННЯ МОВНИХ ЕКСПЕРИМЕНТІВ ДЖЕЙМСА ЖОЙСА
(НА МАТЕРІАЛІ УКРАЇНСЬКОГО ВИДАННЯ РОМАНУ «УЛІСС»
У ПЕРЕКЛАДІ ОЛЕКСАНДРА ТЕРЕХА І ОЛЕКСАНДРА МОКРОВОЛЬСЬКОГО)**

У статті сформульовано можливі різновиди відтворення трансмовності як художнього прийому, який є невід'ємною складовою частиною ідіостилю ірландського письменника Джеймса Джойса. Дослідження ґрунтуються на матеріалі роману «Улісс» Джеймса Джойса в українському перекладі Олександра Тереха й Олександра Мокровольського (2018 рік). Виходячи з визначення трансмовності як «явища, характерного для творів, написаних нерідною мовою та/або двома й більше мовами» (Kellmann, 2000: ix), авторка припускає, що, на відміну від багатомовності (співіснування двох і більше мов у тексті, та вільне перемикання мовних кодів), трансмовність передбачає змішування кодів двох і більше мов. У статті окреслено такі характеристики явища трансмовності: (1) одивнена мова (запозичення, оказіоналізми, нестандартна лексика); (2) незвичний синтаксис; (3) лексична і граматична інтерференція; (4) гра слів на основі двох і більше мов. Аналіз 125 прикладів трансмовності в романі «Улісс» продемонстрував, що здебільшого (42%) перекладачі вдаються до нейтралізації трансмовного елемента, що призводить до прагматичних втрат. Тенденція до нейтралізації простежується в разі відтворення граматичної інтерференції. Уживання діалектної та/або розмовної лексики спостерігається

у 24% проаналізованих випадків. Цей прийом ефективно застосовується для відтворення гібридно-англійських виразів, які використано як маркер розмовної мови у вихідному тексті. Незважаючи на вилучення трансмовного компоненту, стилістична і прагматична функції тексту зберігаються. Переклад у примітці та перекладацький коментар знайдено в 19% проаналізованих випадків. Цей прийом застосовується передусім в уривках, насичених інішомовними вставками. Транслітерація і калькування вихідної мовної одиниці є найменш уживаним прийомом (15%), який, однак, успішно застосовується для відтворення Джейсових okazionalizmів.

Ключові слова: Джейс, багатомовність, трансмовність, переклад, Улісс.

Problem statement. Globalization and migration have been deemed effective agents of the evolution of the world culture field. Extension of language and cultural contacts inevitably influences the development of a language, which, in turn, stands as a mirror of its speaker's personality. An individual, whose identity has been shaped under the impact of several languages, consciously or subconsciously refers to them in their everyday speech and creative writing. The linguistic canvas of the literary works written by the author with a bi- or multilingual background is laced not only with explicit foreign language borrowings but also with implicit ones – incorporated into the grammatical and lexical structure of a text in the form of calques, syntactic and lexical interference and, significantly, translation (*translated metaphors, idioms, puns etc.*). Steven G. Kellman relates such texts to the category of *translingual literature*. Thus, the task of translating translingual literature calls for the research of the appropriate translation methods.

Research analysis. In his seminal paper *Translingual Imagination*, Kellman defines literary translingualism as a “phenomenon of authors who write in more than one language or at least in a language other than their primary one” (Kellman, 2000: ix). The scholar considers instances of code-switching as the phenomenon of translingualism. Such an approach, however, does not allow one to draw the line between translingualism, bi- and multilingualism. Unlike bilingualism and multilingualism, i.e. the equal command of two or more languages and the ability *to switch* between them, translingualism is suggested to involve code-mixing rather than code-switching. Though seemingly monolingual, a translingual piece of literature is not written in a “standardized” language but, in Viktor Shklovskiy's terms, its defamiliarized variety – the language with a double code and, consequently, twofold meaning. Multilingualism presupposes co-existence of languages within the text; in turn, translingualism is seen as their intermingling. The boundaries between languages are blurred in the translingual literary writing, so that literature gets the chance to escape from the linguistic restrictions.

Drawing the parallel between translation procedure and postcolonial writing, Maria Tymoczko

points to the certain commonalities between them. The following characteristics may be also related to the phenomena of translingualism: “*perturbations in lexis* (including imported lexical items, unusual collocations, non-standard frequency distributions, variant semantic fields and occasionalisms), *unusual syntax* and *defamiliarized language*, including unexpected metaphors and unusual turns of speech” (Tymoczko, 2000: 148). The scholar uses the term conventional translation equivalents (CTEs) to designate lexical items acting as “vehicles of polyvalent writing” (Tymoczko, 2000: 148) or, in other words, those translingual elements that participate in the creation of the multilayered nature of the translational literature. Therefore, it would be considered productive to admit the translingual nature of the lexical items attributed by Tymoczko to CTEs.

Although the issue of translating the so-called “linguistically pluralized” texts is not new (Suchet, 2009; Cincotta, 1996; Konvička, 2014), it still provides a fruitful ground for discussion in the field of Translation Studies research. Rendering elements of the translingual writing, which are considered as less explicit and obvious for reader's understanding, is studied in much less detail. *Weltanschauung* of the translingual writer represented in the text is assumed to be the main factor that shapes the complex linguistic structure of the text. Therefore, the knowledge and empathetic understanding of the author's *Weltanschauung* is viewed as the key challenge facing a literary translator. The task of the latter is twofold: (1) to recognize the translingual elements, which are often represented through calques and code-mixing; (2) to re-create the translingual situation found in the source text (ST) by means of the target language (TL).

In his essay *Translation and the Trails of the Foreign*, Antoine Berman states that the process of text translation endures two basic difficulties: being uprooted from its native «soil», i.e. culture and language, the text is replanted to the new ground and should retain its «foreignness» in the new environment. The case of translating the translingual text turns out to be even more complicated, as there are several languages to be replanted. In particular, Berman argues that the text under translation with the language being the core of its literariness – “the

language-based cosmos" – always suffers from "a manipulation of signifiers, where two languages enter into various forms of collision and somehow *couple*" (Berman, 2004: 285). The scholar claims that the translated text is bound to the 12 basic tendencies or forces "that cause translation to deviate from its essential aim" (Berman, 2004: 285). In other words, translation/-tor tends towards naturalization and resistance against foreign to a greater or lesser extent. According to Berman, the formal looseness, heterogeneous, and unstable nature of the prose work makes it extremely vulnerable to deforming forces while translation. Being aware of the latter helps a translator to avoid possible inconsistencies. On the other hand, certain changes are considered to be unavoidable and even necessary for the adequate perception of the target text. It may be suggested that the following of Berman's deforming forces are often revealed in the translingual texts:

- Clarification – the movement from indefinite to definite, i.e. opening up something that was intentionally concealed in the ST;

- Quantitative impoverishment – the lexical loss while text transfer;

- Destruction of vernacular networks or their exoticization – neutralization of the language varieties involved in the narrative;

- Effacement of the superimposition of languages – homogenization of the heterogeneous linguistic pattern of the text (Berman, 2004: 289–296).

Therefore, it is reasonable to elucidate an issue of the so-called translatability potential of the translingual texts. Firstly, I would admit that it is not productive to describe such texts as untranslatable in spite of the obvious difference in *Weltanschauung* embodied in the text and one of the target reader. In turn, it is suggested to view such texts rather as "difficult to translate" – the umbrella term proposed by Martin Konvička (Konvička, 2014: 17). However, I argue that possible "untranslatability" could be compensated and pragmatic equivalence – the supposed effect of the TT onto the target reader – could be reached. The use of footnotes and commentaries is suggested to be one of the possible strategies of compensation.

Purpose of the article. Drawing on the corpus of the existing research and hypotheses formulated above, this article particularly **aims** at (1) analyzing multi- and translingual nature of James Joyce's literary works and (1) finding out possible approaches to rendering literary translingualism by means of the Ukrainian language. The study is based on the novel *Ulysses* written by the Irish novelist James Joyce (namely Episodes 1, 3, 9, 15, 18)

and its latest Ukrainian translation by Oleksandr Terekh and Oleksandr Mokrovolskyi (2018). In the course of the research, 125 instances of translingualism were analyzed. The commentaries and Irish-English dictionaries were used for the sake of a comprehensive analysis.

Discussion. The professional and personal habitus of James Joyce was obviously shaped in the complex multilingual environment. What is more, Joyce can be characterized as a very linguistically sensitive personality, as mastering various languages and incorporating them into his artistic texts became Joyce's lifetime experiment. Though having been born and grown up in Ireland during the turbulent times of national revival, the young novelist had never learned Irish as the first language. Furthermore, he did not even appropriately study it either at schools or at the University College Dublin: the one and only attempt was the Irish language course quickly quitted by Joyce due to the irreconcilable differences between him and the teacher Patrick Pearce (Ellmann, 1982: 61).

However, one cannot say that Joyce had never been exposed to Irish – albeit not Irish (Gaelige) but Irish English variety. Firstly, Joyce's father John Stanislaus Joyce, who influenced the writer a lot and was embodied in the characters of Joyce's small prose and novels – had a strong Cork accent and struggled to hide it. Secondly, his wife and muse Nora Barnacle came from Galway and possibly spoke Irish English. According to Raymond Hickey – the linguist and the author of the work *Irish English: History and Present-Day Forms* – "Galway and Kerry [counties of Ireland] <...> still contain relatively vibrant Irish speaking areas" (Hickey, 2007: 165). Additionally, Joyce's biographer Richard Ellmann mentions Nora's strong Galway accent (Ellmann, 1982: 440). Thirdly, Joyce was surrounded by the Dublin accent a great part of his life. Therefore, the language spoken in Dublin – as well as the ones of Cork and Galway – became features of Joyce's literary texts.

Joyce's mother tongue, the language studied and used for literary writing was English – at least, it seemingly looked like that. English was considered the language of the educated in Ireland, while Irish was believed to be the vernacular variety largely spoken by peasants. Although the knowledge of the Irish language was a "must have" for the Irish nationalists, it was still heavily suppressed by the long-time dominance of English (thriving in the Irish lands since the Middle Ages) – in press, literature, and everyday life. However, a lot of Irishmen had been speaking Hiberno-English or Irish-English – the first used as «a collective term for all varieties of English in Ireland»

and the second as “the language of those for whom Irish is their first language” (Hickey, 2007: 5).

Joyce’s lifetime interest to the languages influenced and was influenced by the cultural and social environment he lived in. Having been learning English as a first language, constantly being exposed to Irish and its varieties, Joyce grew up to be a polyglot and, in fact, philologist. The writer learned French and Italian in the University College Dublin with the teachers who were native speakers; as a result, he received a degree of Bachelor of Arts focusing on the mentioned languages (Ellmann, 1982: 59). He also studied Greek, Latin, and German; was interested in Hebrew and Polish; being excited by the Dano-Norwegian playwright Henrik Ibsen, Joyce made attempts to learn Norwegian (Ellmann, 1982: 76). Interestingly, Joyce was an aspiring translator known for trying to translate poetry by Verlaine and two plays written by German playwright Gerhard Hauptmann. However, the quality of the latter was claimed to be poor due to Joyce’s lack of proficiency in German dialects.

Joyce’s emigration experience was perhaps one of the most important factors of his multilingualism. Living in a self-initiated exile in France, Italy, Austria-Hungary, and Switzerland, Joyce once and again dived into the new language environment. In turn, his writings, particularly the novel *Ulysses*, are all about longing for home while living abroad. Written in the period of “exile”, *Ulysses* became a reflection of Joyce’s personality: impeccably polyglot and irrevocably Irish.

In one of his letters, Joyce outlined the aim he supposedly wanted to achieve in his writings: “I’d like a language, which is above all languages, a language to which all will do service. I cannot express myself in English without enclosing myself in a tradition” (Ellmann, 1982: 397). The language of Joyce’s writings – particularly the novel *Ulysses* – goes far beyond the borders of any of the existing languages. That is why *Ulysses* remains strange and obscure for both the Irish and Anglophone reader. The text incorporates various languages and language varieties extravagantly interconnected, mimed and parodied. Particularly, it includes numerous citations and expressions translated from multiple foreign languages.

Given all of the above-mentioned facts, one can assume the translingual nature of Joyce’s literary style particularly revealed in his novel *Ulysses*. The English language of the novel is considered as an act of resistance: the language of the long-time suppressor (i.e. British Empire) is literally taken away from and used against its speakers through multi- and translingualism. So, the reproduction

of the feature is considered to be essential both for stylistic and conceptual comprehensiveness of the TT.

The analysis of the 125 instances of translingualism allowed one to single out the basic strategies pursued by the translators of the Ukrainian *Ulysses*, which are as follows:

- 1) Transliteration and loan translation;
- 2) Zero translation with a footnote;
- 3) Substitution of the ST translingual element with vernacularism or dialectal word;
- 4) Homogenization of the translingual narrative.

The attempt to reproduce the translingual situation by interweaving the TL unit with the elements of the foreign language is represented in 19 examples. **Transliteration and loan translation** are found to be the most productive methods of rendering translingualism in this case. The following lines found in the Episode 3 illustrate the everyday reflections of the polyglot – the main character of the novel Stephen Dedalus, who is watching two ladies strolling down the beach:

ST: *Number one swung **lourdily** her midwife’s bag, the other’s gamp poked in the beach* (66).

TT: *Та, що під номером один, помахувала **лурдно** акушерською сумкою, друга тикала в пісок великим парасолем* (79).

In the course of the Episode, Stephen occasionally switches from English to other languages he speaks; what is more, the code mixing frequently takes place. To that end, the adverb **lourdily** is not typically found neither in the Standard English nor in any of its varieties and dialects. It appears to be an Anglicized version of the French adjective **lourd** meaning **heavy** (Online Collins French-English Dictionary). Thus, the introduction of the French lexeme disguised as the English one apparently makes the excerpt difficult for the monolingual reader’s understanding; its meaning opens up to the one knowing both French and English. The French lingual substratum makes the text defamiliarized, so that the translingual nature of the excerpt appears to be obvious.

The Ukrainian translators took on the same pragmatic strategy. By transliterating the ST lexeme the translators keep the TT obscure for the monolingual reader while possibly revealing its complete meaning to the speakers of Ukrainian and French only. The ST defamiliarized excerpt remains defamiliarized in the TT; the SL translingualism is replanted to the TT, so that the pragmatic and stylistic aim is fulfilled.

Literal translation is another translingual technique used by Joyce. The following scene from The Episode 15 features the phantasmagoric nightmare featuring most of *Ulysses* characters, particularly a ghost of Leopold Bloom’s Hungarian grandfather

Lipoti Virag. The Episode is organized in the form of the play with multilingual dialogues:

ST: He had a father, forty fathers. He never existed.

Pig God! (Joyce, 2012: 894).

TT: Батька він мав? Чи сорок батьків! Та й самого його ніколи не було. Бог свиней! (Джойс, 2018: 519).

The exclamation **Pig God** is a literal translation of the Italian curse **Porco dio** used in the expressions of surprise or annoyance. The exclamation is considered to be very offensive for Christians (Urban Dictionary). The closest English synonym would be the exclamation **God damn!** which is still milder. The curse is hidden in the text: only the reader, who understands both English and Italian, may grasp the double meaning of the line and its stylistic colouring. The Ukrainian translators take on the same strategy: the English calque was literally translated into Ukrainian, but the word order was changed. However, I would offer a slightly different wording, such as **свинячий бог** in order to preserve the word order that may visually prompt the reader to the Italian substratum of the character's speech.

However "perfect" may such a strategy seem, a translator risks to make the TT completely "unreadable" if exclusively keeping the foreign element incomprehensible for the monolingual target reader. On the other hand, by keeping the TT foreignized the translators do not intervene in the reading process. Nevertheless, the analyzed strategy is rarely found in the Ukrainian translation, i.e. in 13% of cases under analysis.

Zero translation with a footnote may be used as compensation for the possible information and pragmatic loss while rendering translingual episodes in *Ulysses*. The following multi- and translingual scene is taken from Episode 15 and belongs to the cosmopolitan exile with a speaking multilingual name Don Emile Patrizio Franz Rupert Pope Hennessy:

ST: Werf those eykes to footboden, big grand porcous of johnnyellows todos covered of gravy! (Joyce, 2012: 971).

*TT: Werf цих нікчем footboden, цих гладких porcous, джонніжонні todos, викачаних у підливі!** (Джойс, 2018: 562).

Apparently, the first part of the sentence contains reference to the German language with the lexeme *werf* being an imperative form of the verb *werfen* meaning *to throw* and the lexeme *footboden* being an Anglicized German noun *Fußboden* designating *floor* (Online Collins German-English Dictionary). The translation of German references as well as translators' commentary on the translingual nature

of the lexeme *footboden* is provided in the footnote. This enables the fulfillment of two aims: (1) to preserve the translingual nature of the excerpt and (2) to avoid the information and pragmatic loss for the monolingual reader. The subsequent Spanish references, i.e. *porcos* meaning *pigs* and *todos* meaning *all*, are rendered in a similar way with a footnote provided. However, the Ukrainian translators might have mistranslated the expression *porcos of johnnyellows todos*. There are no commas in the ST expression, so that it can be interpreted as *all big grand pigs of johnnyellows*, i.e. *усі ці гладкі кляті джонніжонні* or more literally *гладкі свині джонніжонні*. The wrong use of commas certainly distorts the correct interpretation of the excerpt. Joyce's occasionalism *johnnyellows* deserve a special attention as far as it also based on the foreign lingual cultural substratum, namely reference to *John Bull* – a character who represents a typical Englishman or the English people; traditionally depicted as a fat man wearing a waistcoat with the British flag on it (Online Oxford English Dictionary). In Ireland, the character was traditionally named *Seán Buidhe* that can be literally translated from Irish as *John the Yellow* or *Yellow John* (*Seán* – Irish equivalent to the Biblical name John, *buidhe* is Irish for *yellow*). Rendering the occasionalism with the Ukrainian portmanteau *джонніжонні* the translators put an emphasis on both the foreign component as well as phonetic form of the word.

The combination of annotated translation with transliteration also proves to be fruitful in case of Ukrainian *Ulysses*, particularly Joycean translingual occasionalisms. The following lines are found in the Episode 15 and said by yawning Father Coffey in the context of Paddy Dignem's death:

ST: (Yawns, then chants with a hoarse croak) Namine. Jacobs. Vobiscuits. Amen (Joyce, 2012: 838).

*TT: (спочатку позіхає, а тоді починає хрипко наче квакати) Наміне. Джеккобс. Вобісквіт** (Джойс, 2018: 487).

Joyce's translingual wordplay is obviously ironic: the chaplain initially characterized as "toadbellied, wrynecked" shows his indifference and ignorance to what is happening and confuses the traditional Roman Catholic salutation *Domine Vobiscum* (i.e. the Lord be with you) with the title of the Dublin biscuit manufacturer *Jacobs & Co.* (Gifford, 1988: 469). The Ukrainian translators preserve the foreign element within the text by means of the transliteration on the one hand, and provide the translation along with the commentary about the corrupted Latin in the footnote on the other hand. Though the allusion to the Dublin locality might have been lost – at least unless the reader has a profound knowledge

of the Dublin cultural life of that time – such strategy helps involve the target reader in Joyce’s linguistic game and keep him/her informed about the source of translingualism in the TT.

The literal translation followed by a footnote is found in several instances. For example, the utterance *this is the appearance is on me* found in the Episode 14 is the calque of the Irish expression *Seo é an chuma atá orm* meaning *this is the condition I am in* (Gifford, 1988: 431). The Ukrainian translators recognize the unusual construction and provide the literal translation with the explanatory commentary in the footnote (*ось зовнішність, що на мені* (Джойс, 2018: 441)). Thus, the possible loss is compensated and the intended effect is reproduced.

The issue of the appropriateness of using the so-called “thick translation” strategy, i.e. introduction of the translator’s commentary, is still a debatable question, especially concerning *Ulysses* – both in translation and as an original text. The English *Ulysses* is traditionally published without any commentaries, except of special students’ editions. Instead, books of commentaries and annotated glossaries are published separately to assist the reading process if necessary. Nevertheless, the discussed approach can be found in 24 examples, which constitutes 19% of the corpus. It is observed that such strategy works well in case of multi- and translingual clusters, i.e. the sequence of several foreign language units.

Homogenization of the heterogeneous linguistic pattern of the text is a common shift occurring during translation of the translingual episodes. To a certain degree, it is natural and unavoidable. In case of Ukrainian *Ulysses*, the translingual nature of the ST is **frequently rendered by introducing dialectal and vernacular words and expressions**. The following lines expose Stephen Dedalus’ watching a gypsy woman walking along the sea shore and carrying a heavy load. The picture invokes translingual reverberations in his mind:

ST: *She trudges, schlepps, trains, drags, trascines her load* (Joyce, 2012: 163).

TT: *Вона волочиться, плентається, плуганиться, тарабаниться, тарганить свою ношу* (Джойс, 2018: 89).

Practically, five verbs used in the first sentence have the similar meaning – to pull (someone or something) along forcefully, roughly, or with difficulty (Online Oxford Dictionary) – but they belong to different languages, namely English, German, French and Italian. All the verbs are anglicized, i.e. agreed with the subject in person and number according to the English grammar rules. As one can see, the Ukrainian translators did not preserve ST translingual episode by reducing it to the single language – Ukrainian. The interlingual synonyms of the ST are replaced by intralingual Ukrainian synonyms.

<i>trudges</i> – English	<i>волочитися</i> – to putter along (СУМ)
<i>drags</i> – English	<i>плентатися</i> – to move slowly (marked as vernacular) (СУМ)
<i>schlepps</i> – from German <i>schleppen</i>	<i>плуганитися</i> – to slug (marked as dialectal) (СУМ); from Czech <i>plouhati se</i> .
<i>trains</i> – from French <i>traîner</i>	<i>тарабанити</i> – to carry something heavy and big (marked as vernacular and figurative) (СУМ)
<i>trascines</i> – from Italian <i>trascinare</i>	<i>тарганити</i> – to drag, to pull (marked as dialectal); from Polish <i>targać</i> – to tweak, to drag, to tear.

Thus, Terekh and Mokrovolskyi replaced the interlingual translation by the intralingual one, using lexemes of different language layers, i. e. conventional, dialectal, vernacular. Thus, the ST discourse is made defamiliarized and linguistically heterogeneous by the resources of the SL.

The following example illustrates the substitution of the translingual unit with the substandard rarely used verb:

ST: *What is he foostering over that change for?* (Joyce, 2012: 127).

TT: *Чого він дляється, шукаючи той гриш?* (Джойс, 2018: 112).

The lexeme *foostering* derives from Irish word *fústar*, i. e. bustle, fussy behaviour (Online Oxford Dictionary). The verb means *to busy oneself in*

a restless or agitated way (Online Oxford Dictionary). Terekh and Mokrovolskyi recognize the Anglicized Irish lexeme and refer to the compensation strategy: the dialectal ST item is replaced by the Ukrainian nonstandard lexeme *дляється* meaning *to be slow, to muddle about* (СУМ). The Explanatory Dictionary of the Ukrainian Language marks the lexeme as colloquial and rarely used. By replacing nonstandard by nonstandard, the Ukrainian translators managed to reproduce the suggested pragmatic effect of the ST, i.e. to demonstrate the bilingual background of Leopold Bloom as the typical Dubliner.

The translators frequently referred to vernacular Ukrainian for the sake of compensation for the ST pragmatics: e.g. the Anglicized Irish noun *shanderadan* meaning old rickety rattle trap of car

as *старезна чортонхайка* (marked as vernacular and ironic); the noun *bockedy* (from Irish *bacach*) meaning *lame, defective* is rendered as *зоронаха* (marked as vernacular). The expression *woman of the house* (Joyce, 2012: 868), which is believed to be a literal translation from the Irish *bean [an] tigh* meaning *housewife, mistress* (Wall, 1987: 52), is translated as *хазяєчко* (Джойс, 2018: 504) – the use of the diminutive suffix gives the utterance the vernacular colouring.

The strategy is used in 30 cases (24%). It is generally observed that the analyzed strategy is effective for rendering Hiberno-English and Anglicized Irish expressions as the latter function as vernacular in ST. Though the translingual play is absent, the text preserves its emphatic function.

The complete effacement of the foreign lingual cultural substratum is considered to be least desirable for rendering translingual inclusions. In this case, the target reader is deprived of the opportunity to find out the double meaning of the writer's work, which, in turn, obviously affects the artistic value of the latter. The following example illustrates the **neutralization** of the Irish-English code-mixing in the speech of the peasant milkwoman:

ST: – *Is it French you are talking, sir? – the old woman said to Haines.*

– *Irish, Buck Mulligan said. Is there Gaelic on you? <...>*

– *I'm ashamed I don't speak the language myself. I'm told it's a grand language by them that knows* (Joyce, 2012: 24).

TT: – *Це ви французькою, сер?*

– *Ірландською, – пояснив Красень Мулліган. – А ви гельську розумієте? <...>*

– *Мені самій соромно, що я не вмію по-нашому. Знаючи люди кажуть, що мова велика* (Джойс, 2018: 56).

The phrase *is it French you are talking* is the calque from Irish *an i an Fhraincis atá tú ag labhairt?* Buck Mulligan – the second participant of the conversation – also uses Hiberno-English in his reply to the woman: the expression *is there Gaelic on you?* is a literal translation from Irish *an bhfuil Gaeilge ag? – Do you speak Irish?* The woman recognizes the importance of the Irish language referring to “those that knows” – another Hiberno-English colloquial construction. The translators use conventional Ukrainian language so that the foreign lingual substratum gets lost in the TT. Such a homogenizing strategy eliminates the multilingual nature of the ST discourse created by Irish and English. The function of the ST is not reproduced in the translation.

Thus, the strategy of homogenization, i.e. substitution of the translingual ST unit by the monolingual one, manifests itself in the majority of cases (52 instances, or 42%). It is mostly observed when ST translingual element is represented in the form of grammatical interference and multilingual wordplay.

Conclusions. Literary translingualism proves to be a creative experiment both for writer and translator. The results of the study show that rendering translingual elements calls for a thorough study of the ST, as they can be hidden in the text in the forms of calques, code-mixing manifested as both lexical and grammatical interference. In the course of this research, four approaches to rendering translingualism were singled out: 1) homogenization of the translingual narrative; 2) substitution of the ST translingual element with vernacularism or dialectal word; 3) zero translation with a footnote; 4) transliteration and loan translation. The conducted analysis of 125 instances of translingualism found in Terekh and Mokrovolskyi's translation of *Ulysses* demonstrated a tendency towards neutralization, i.e. substitution of the translingual element(s) with monolingual unit(s). The homogenizing strategy was found in 42% of the analyzed cases, though total elimination of the foreign component obviously leads to the pragmatic and stylistic losses in the TT.

The substitution of the ST translingual element with vernacularism or dialectal word manifests itself in 24% of instances under analysis. In particular, it proves to be effective for rendering Hiberno-English expressions as the latter function as vernacular in ST. Though the translingual element is also eliminated, the text preserves its stylistic and pragmatic function.

Zero translation with a footnote proves to be an effective way of compensation for the possible information and pragmatic loss occurred while rendering translingualism in *Ulysses*. Found in 19% of the analyzed cases, it often manifests itself in the multi- and translingual clusters. However, there is still a fine line between the sufficient amount of commentaries and their excess that impedes the reading process.

Rendering translingualism with the use of transliteration or loan translation is the least frequent strategy used by Terekh and Mokrovolskyi (15%). It is particularly effective for rendering Joyce's occasionalisms: e.g. ST *lourdily* (from French *lourd – heavy* [5]) – TT *лурдно*. At the same time, the translator risks to make the TT completely unreadable if exclusively keeping the foreign element incomprehensible for the monolingual target reader.

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