

Deformations in translating modern Ukrainian war fiction into English – A psycholinguistic study of “Інтернат”/ *The Orphanage* by Serhiy Zhadan

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Abstract. The article is focused on analysing linguistic deformations in translating modern Ukrainian war fiction into English. The research material is the novel "Інтернат"/ *The Orphanage* by Serhiy Zhadan and its translation into English. Translation deformations, or "deforming tendencies" (Berman, 2000), are viewed as systemic psycholinguistic distortions, arbitrary and non-arbitrary, of formal and content source text characteristics. Three main groups of translation deformations have been identified in the text under analysis – lexical, stylistic, and grammatical. Lexical deformations include calque translation, concretisation and modulation. Due to their low frequency, they are not viewed as typical. Stylistic deformations fall into synonymous substitution, logisation, explication, expressivation, modernisation, antonymous translation, and compensation. Synonymous substitution and logisation are the most frequent types; therefore, they may be considered prototypical. They are mainly concerned with reproducing characters' names and descriptions, names or descriptions of military and civil vehicles and tools, colloquial expressions and 'surzhyk'. Grammatical deformations constitute the most significant group. They comprise substitutions and permutations of different types, deletion of words/phrases/sentences, addition of words/phrases, and changes in punctuation. The style of Serhiy Zhadan is characterised by specific syntactical-stylistic features, such as the tendency to use extremely long sentences, high frequency of repetitions of different types, and specific punctuation. Therefore, deleting repetitions, intensifiers, discourse markers, and even sentences is the most recurrent type of grammatical deformation, followed by substitution–division of sentences, which may be treated as prototypical grammatical deformations in the analysed text. The results of the psycholinguistic analysis show the availability of normalisation, implicitation, emotional amplification, levelling-out, and simplification in the target version of the novel.

Keywords: *war fiction, translation deformations, Serhiy Zhadan, The Orphanage, Ukrainian, English, LIWC, psycholinguistics.*

Каліщук Діана, Засєкін Сергій. Деформації в англійському перекладі сучасної української воєнної прози: психолінгвістичне дослідження твору Сергія Жадана «Інтернат»/«The Orphanage».

Анотація. Статтю присвячено аналізу перекладацьких деформацій у перекладі сучасних українських військових текстів англійською мовою, матеріал дослідження – роман Сергія Жадана «Інтернат» та його переклад англійською «The Orphanage: A Novel». Перекладацькі деформації трактовано як системні свідомі чи несвідомі викривлення формальних та змістових характеристик джерельного тексту, що призводять до значних відхилень від авторського

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творчого задуму, невідповідного відтворення певних рис індивідуального стилю автора та поєднують кількісні і якісні зміни джерельного тексту на різних мовних рівнях, таким чином впливаючи на цілісну прагматику джерельного тексту, яка конструється об'єктивною точністю відтворення одиниць джерельного тексту та суб'єктивним ставленням перекладача. Було виокремлено три основні групи перекладацьких деформацій: лексичні, стилістичні та граматичні. Лексичні деформації поділено на калькування, конкретизацію, генералізацію та модуляцію. Вони є нечисленними, тому не можуть вважатись типовими. Стилiстичні деформації включають синонімічні заміни, логізацію, експлікацію, експресивацію, модернізацію та антонімічний переклад. Синонімічні заміни та логізація є найчастотнішими, отже, прототиповими. Переважно, йдеться про відтворення імен персонажів твору, описів людей, назв чи описів військових або цивільних транспортних засобів та інструментів, розмовних виразів і суржику. Найбільшу групу складають граматичні перекладацькі деформації. Вони поділяються на заміни та перестановки (пермутації) різних видів, вилучення слів/словосполучень/речень, додавання слів/словосполучень, зміни в пунктуації. Індивідуальний стиль Сергія Жадана характеризується особливими синтактико-стилістичними рисами, такими як схильність до використання надзвичайно довгих речень, висока частотність вживання повторів різних типів, особлива пунктуація тощо. Саме тому вилучення повторів, підсилювачів, дискурсивних маркерів чи навіть цілих речень в тексті перекладу є найчастотнішим типом граматичних деформацій. Наступні за частотністю вживання типи – пунктуація та заміна, що передбачає членування речень, поділ на окремі речення. Ці граматичні деформації можуть вважатись прототиповими в аналізованому тексті. Результати психолінгвістичного аналізу засвідчили наявність нормалізації, імпліцитації, емоційної ампліфікації, вирівнювання та спрощення в цільовій версії роману.

Ключові слова: *воєнна проза, перекладацькі деформації, Сергій Жадан, «Інтернат», українська мова, англійська мова, LIWC, психолінгвістика.*

Introduction

After the Russian-Ukrainian war started in 2014 and especially after the full-scale invasion in 2022, the topic of war has become one of the most widely exploited in all genres of texts. The number of war fiction books written by modern Ukrainian authors is constantly growing as they directly reflect the situation in Ukraine, describing atrocities of war, heroic resistance, and the price Ukrainians pay for their freedom. Many books have been translated into English since they serve one of the best ways to inform the world about the actual state of things.

According to Basaraba (2022), Kočotea and Smirnova (2016), the term “war fiction” may be applied to military-related texts which describe war events, everyday activities, military-cultural aspects of people’s lives in times of war. Unlike military texts, war fiction is not aimed at military professionals solely, it is not so rich in military terms that allow one possible interpretation and are limited in the sphere of application. The audience of war literature is much broader, with different levels of knowledge and competencies, though military terminology and jargon are indispensable constituents of such fiction.

War fiction texts are written by authors who do not always have any war experience. However, they try to provide their readers with the opportunities to perceive the events that may be rather far from them in time and distance as something close and realistic (Cobley, 1995). They carefully select linguistic means (lexical, grammatical, stylistic, etc.) to describe the events as accurately as possible and make the readers feel involved, sympathetic, appalled, terrified, etc., to achieve the effect planned. Therefore,

translating war fiction is even more challenging than other types of literary translation and undoubtedly involves different translation deformations. According to Karaban (2012), the translation of military-related texts is characterized by significant peculiarities in terms of the genre of the texts, as well as principles, regularities and difficulties of translation.

Despite numerous studies into translation deviations of different types in general and translation deformations in particular, the issue of the expediency of using such transformations is still a subject of hot debate, as is their influence on the recipient of the target text, their contribution to adequacy of translation, the level of the target text and author’s intention deformation, etc.

In modern translation studies, the opinion that deformations are unavoidable in the context of translatability/non-translatability of fiction is relatively common (Miller, 1996; Cherednychenko, 2007; Rebenko, 2014). Still, translation deviations of various types are assessed differently and often criticized. Some scholars treat them as a set of factors which make a translator deviate from the primary goal (Berman, 2004) while trying to create a more transparent, more understandable or fuller version of the text in the target language than in the source one (Chapman, 2009), emphasizing negative phenomena of culturological nature (Cooper, 2011) that may arise. They claim that in many cases, the reason for utilizing translation deformations is the translator’s subjective choice within their strategy of translation.

According to other points of view, translation deformations are considered to be acceptable because in most cases target and source languages have systemic discrepancies. Thus, deviations in translation contribute to preserving national and stylistic specifics of the source text, expanding expressive possibilities of the target language and culture (Cherednychenko, 2007). Different scholars have elaborated different typologies of translation deformations depending on the criteria applied and the main goals of the analysis conducted.

However, the phenomenon of translation deformations still requires in-depth investigation, especially regarding differentiation between translation transformations and translation deformations.

Many studies are devoted to translating of war literature from English into Ukrainian, both military texts and military-related texts, such as war fiction. However, investigations of war literature translations from Ukrainian into English are rather scarce.

This research aims to analyse translation deformations in translating modern Ukrainian war fiction into English and their types to identify prototypical ones, their influence on the recipient of the target text, and to assess the level of deformation of the author’s creative intent, the imagery constructed by the author, as well as the reality described.

Method

Linguistic Analysis

Translation deformations are treated in this study as systemic distortions of formal and content text characteristics which lead to significant deviations from the author’s

creative intent or goal, conscious and subconscious, which embrace both qualitative and quantitative changes of the source text on different levels (Karaban 2012; Rebenko, 2014) from the perspective of the integrated approach. The deformations may result in the fact that the reader of the target text receives the understanding of events, situations, and characters described in the source text, relations among them, and attitudes towards reality through the prism of the translator's subjective understanding, which may differ greatly from that of the author.

Material

The material of this research is the novel “Інтернат” by Serhiy Zhadan in the original (Zhadan, 2017) and its translation into English – “The Orphanage: A Novel” (Zhadan, 2021) made by R. Costigan-Humes and I. Stackhouse Wheeler.

Literary translation, in general, and translation of war fiction, in particular, are complicated processes since they are concerned not only with linguistic restrictions of different types caused by systemic and structural differences between the two languages but also with cultural peculiarities, including conceptual and ideological ones. Awareness of the source language culture, dominating ideology, and a set of values is an essential requirement the translator has to meet to adequately interpret the source text and render it by applying the available means of the target language, utilizing translation transformations of different types and in such a way creating some new reality (Das, 2005).

Zasiakin (2016) claims that literary translation is a complex creative psycholinguistic process of the translator's semiotic transformation of the source text into the target text, which results in creating a cognitive asymmetric new text in which conceptual information has been preserved (p. 125-127). Still, this new text has undergone deformations of syntactic-stylistic and pragmatic features of different levels. Coherent pragmatics of the target text is constructed by both the objective accuracy of the source text unit reproduction and the subjective attitude of the translator within the translation strategy chosen.

One of the main criteria for translation deformation analysis is the category of the author's individual style – idiostyle. The peculiarities of adequate representation of the author's style may be studied only by taking into consideration the interrelated mutually determined system of quantitative text characteristics, namely linguistic units of different levels (morphological, lexical, syntactic, etc.) and qualitative text parameters, such as the author's communicative and creative intent, author's modality, imagery created by the author (Rebenko, 2014). To prevent the deformation of conceptual, stylistic or genre features of the source text and adequately represent the author's modality, the translator has to take into account objective-linguistic as well as pragmatic factors.

Objective-linguistic factors, i.e. structural and systemic differences of source and target languages, as well as discrepancies between linguistic worldviews of the author of the text and the translator, are the significant causes for applying translation transformations on different levels striving for adequate translation of the source text

and evoking the reaction in the recipient of the target text which aligns with the communicative intent of the author. The main goal of literary translation is adequate representation, yet reproduction, of the author’s style. Therefore, the translation strategy should be chosen accordingly.

The translation of Serhiy Zhadan’s prose and poetry is challenging due to the peculiarities of his idiosyncrasy. The specific rhythm of his prose, persistent repetitions, usage of parallel constructions, rather peculiar punctuation and sentence structures, his tendency to use slang, jargon, colloquial expressions, and swearing, epithets, comparisons and neologisms created by him and other peculiar features of his style are complicated to reproduce in translation.

As Tymothy Snyder, the American historian, writes in the foreword to the translation of Zhadan’s novel *The Orphanage* published by Yale University Press in 2021, “To say that Serhiy Zhadan is a great Ukrainian novelist of whom you might not have heard does not begin to cover it. Serhiy Zhadan is one of the most important creators of European culture at work today. His novels, poems and songs touch millions. This loving translation is a chance to see Ukraine in terms other than the familiar, but more importantly a chance to allow prose to mend your mind” (Zhadan, 2021).

The Orphanage tells about three days of the life of an average school teacher, Pasha, during the war in the Donbass in 2015. It is a local story about a person who experiences deadly dangers when all his life may dramatically change within minutes. The author tries to show the war from the inside, from the point of view of those living at the front line, focusing on their behaviour, goals, motives, decisions they have to make each and every moment, and their feeling of being lost and abandoned. The main character of the novel and the other characters are fictional. It is some collective image of people who for all their lives have been trying to avoid getting involved in anything, being indifferent to the political and social situation in the country, genuinely believing they cannot influence anything, being unable to use their initiative and seeing no point in it. The choice of linguistic means to describe the reality of war, reproducing tension, emotions and attitudes of the characters complies with the author’s creative intent.

The selection of the material goes through several steps. First, we traced the changes, i.e. transformations, the translators applied trying to their subjective opinion to make the translation adequate and comprehensible for the English-speaking audience. We focused on three main groups of transformations: lexical, grammatical and stylistic, though most of the selected extracts included complex deformations – a combination of several types.

Lexical transformations, according to Selivanova (2006), are divided into formal (comprising transcription, transliteration, calque translation) and lexical-semantic transformations (comprising concretization, generalization, modulation). Grammatical transformations were divided into lexical-grammatical within which we identify the addition of words (also called amplification), deletion of words/phrases, part of speech substitution, and grammatical transformations of syntactic levels, such as substitutions of different types – division of the sentences, combining sentences,

the substitution of sentence types, the substitution of the kinds of syntactic connections, also a permutation of words/members of the sentence, permutation of sentences, deletion of word-groups or whole sentences (Karaban, 2004), changes in punctuation. Stylistic transformations include explication, synonymic substitutions, compensation, logisation, expressivation, modernization, and antonymic translation (Anderman & Rogers, 2003; Ostapenko, 2022). We used this classification to provide a structured description of the findings obtained.

Then, the selected extracts were analysed to see whether the identified transformations were necessary and justifiable, whether they were caused by objective factors, such as systemic and structural differences between the two languages, etc., or rather by translators' subjective choice, whether they contributed to the adequacy of translation or vice versa – distorted the content of the source text, changed the author's creative intent, imagery, author's modality, etc. Elements of quantitative analysis were applied to investigate quantitative changes leading to qualitative distortions, and to single out the most frequent, thus prototypical, translation deformations traced. For some quantitative calculations, namely, to identify the number of sentences and the longest sentence in both versions, we applied Textanz 2.3 software.

The corpus of the research comprises 1,126 examples of systemic distortions of formal text characteristics – lexical, grammatical, and stylistic, which, to our mind, can be viewed as translation deformations.

The lexical deformations are the least frequent, we traced only twenty cases, which constitute 1, 8% out of all the samples analysed; stylistic deformations take 42 % – 473 examples; grammatical deformations are the most numerous – 633 instances were identified, which is 56,2 % of the total number (see Fig. 1).

Figure 1
Translation Deformations in The Orphanage

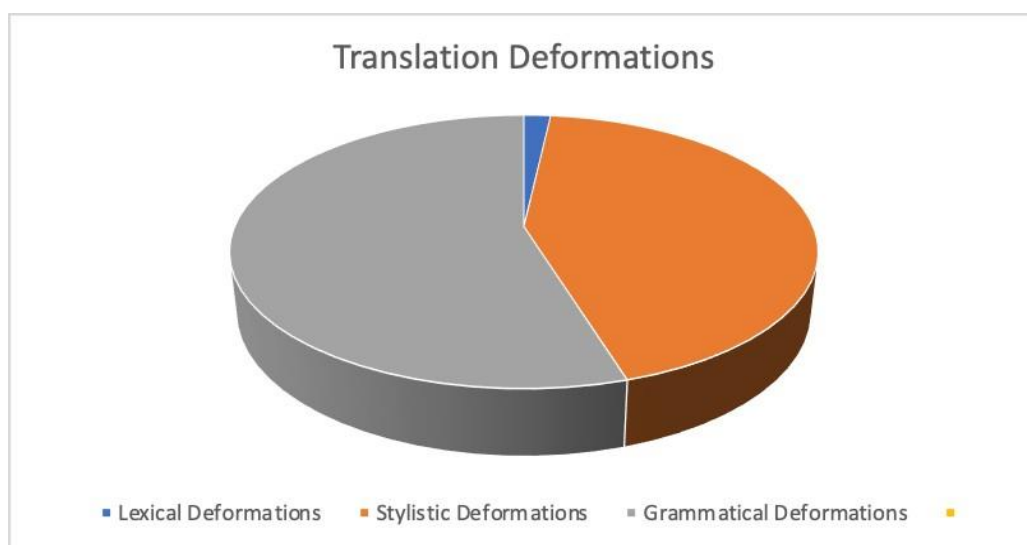


Table 1 shows the breakdown of lexical deformation types:

Table 1
Lexical Deformations in The Orphanage

Lexical Deformation Types	Number
Calque translation	6
Concretization	8
Generalisation	4
Modulation	2
Total	20

Examples of concretization are the most frequent, though not so numerous, as other lexical transformations applied in the target text did not result in any considerable distortions of the source text conceptual information and were not included in the research.

Table 2 illustrates the breakdown of stylistic deformation types:

Table 2
Stylistic Deformations in The Orphanage

Stylistic Deformation Types	Number
Explication	27
Synonymic Substitution	230
Compensation	1
Logisation	179
Expressivisation	6
Modernization	17
Antonymous Translation	13
Total	473

As Table 2 shows, synonymic substitution is the most numerous type of stylistic deformations, followed by logisation, the second most frequent type. All the other stylistic deformations are less numerous, though.

In Table 3 the breakdown of grammatical deformation types is presented:

Table 3
Grammatical Deformations in The Orphanage

Grammatical Deformation Types	Number
Addition of words (amplification)	54
Deletion of words, phrases, sentences	179
Part of speech substitution	15
Substitution (division of sentences)	132
Substitution (combining sentences)	25

Substitution of types of syntactic connection	12
Substitution of sentence types	22
Punctuation	145
Permutation of words/members of the sentence	22
Permutation of sentences	28
Total	219

As shown in Table 3, deletion of words, phrases, and sentences, changes in punctuation, as well as substitution, namely division of sentences, are far more frequent than any other types of grammatical deformations.

Psycholinguistic Analysis

Tools

This analysis will use two tools – LIWC 2015 and Textanz 2.3 softwares to examine the original and translated texts. The LIWC software developed by Pennebaker et al. (2015) is a commonly used tool for analyzing text. It employs a collection of word lists associated with various semantic categories relevant to understanding the text writer's psychological states and linguistic preferences. These categories include positive and negative emotions, motivation, thinking styles, and social relationships. The LIWC categorizes words in the input texts according to these predefined categories, which are based on around 6,400 words and cover over eighty categories (Pennebaker et al., 2015).

Tausczik and Pennebaker (2010, p. 25) state that the words individuals use in their daily lives reflect their identities and the social relationships they are involved in. With this in mind, we utilized specific LIWC semantic categories to quantify and underscore the differences between the two texts. The analysis focused on the percentage of words falling under linguistically and psychologically relevant categories.

Additionally, we explored the writing style of the texts by using the Categorical-Dynamic Index (CDI) as a reliable marker of the text author's narrative or analytic style (Jordan & Pennebaker, 2017). This index indicates that the more authors follow formal, and logical, and paradigmatic thinking patterns in their text, the more explicit their abstract thinking and cognitive complexity will likely be. By contrast, authors with low CDI, i.e., having more narrative thinking, tend to write and think using language that is more impulsive, intuitive and personal.

Results

Linguistic Findings

Analysing the translation of the novel, we identified different types of translation deformations, which we conditionally divided into three groups: lexical,

grammatical, and stylistic. Lexical deformations found in the text include calque translation, concretization and modulation (Selivanova, 2006). The cases when specific changes of lexical units were utilised to contribute to the adequacy of translation and did not result in distortions of any features of the source text, be it stylistic, emotional, associative, etc., were not taken into account. Thus, lexical deformations are not numerous in the text – only 20 cases (see Table 1), less than 2 % out of the total number (see Fig. 1). Calque translation or usage of direct translation in the examples found led to violations of the author’s creative intent, for instance:

У камуфляжному бушлаті з коміром із **якогось дохлого бобра** у випрасуваних, зі стрілкою, брюках, заправлених у сині **гумаки** (Zhadan, 2017).
... in a camo jacket with a collar **made of some dead beaver** and iron pleated pants tucked into his blue **rubber boots** (Zhadan, 2021).

In the given extract calque translation of the idiom created by the author *якогось дохлого бобра* – *made of some dead beaver* changes the author’s modality, as the implied ironic or even sarcastic meaning – some fur of doubtful origin, perhaps artificial, obviously cheap – is lost. The sample is a case of complex deformation as it is also concerned with changes in style and distortion of evaluative-aesthetic feature of the text, which is enhanced by applying logisation – usage of standard English phrase *rubber boots* to render colloquial Ukrainian word *гумаки*. The image of the military official as fairly comic and full of himself in the original is replaced by a rather neutral representation in the translation.

However, such low frequency does not allow us to view lexical deformations as systemic in the text under analysis.

According to the obtained results, stylistic deformations are systemic, the total number is 473 (42 %) (see Fig. 1). Due to high frequency, synonymic substitutions and logisation may be considered prototypical – 230 and 179 cases out of total. Other types of stylistic deformations are explication, compensation, expressivation, modernization, antonymic translation (see Table 2).

In all the cases of syntactic substitution found, usually in combination with other types of translation deformations (amplification, permutation, logisation, etc.), the choice of a particular lexical unit out of a set of synonymous expressions, even in cases of choosing the direct equivalent led to violations of author’s creative intent, distortions of the readers’ perception of the events and situations described, creation of false images, etc., for example:

Білявка відбігає вбік, **навчено** пірнає під стіну (Zhadan, 2017).
The blonde woman runs **nimbly** diving towards the wall (Zhadan, 2021).

The word *навчено* in the original implies that this woman knows how to behave in case of threat or danger, describing the reality of war people in the Donbass lived – readiness for everything, being alert all the time, getting skills essential to surviving. The word *nimbly* in the translation means “in a way that quick and exact either in movement or thought” (Cambridge Dictionary). The author’s modality has been

completely changed and the new reality created is different from the one in the source text. In another example the whole sentence has been translated using synonymous substitutions of words and phrases:

— Та ладно, — відповідає на це малий. — **У тебе ж теж не державний гімн стоїть.** Хоча міг би й поставити, ти ж учитель. Бюджетник. (Zhadan, 2017).
"Whatever," the kid replies. "**What, do you want him to use the national anthem?** Well, maybe you should. You are a teacher, after all. A government employee." (Zhadan, 2021).

In the target text the meaning of sarcasm and reproach of Sasha towards his uncle *У тебе ж теж не державний гімн стоїть* - "**What, do you want him to use the national anthem?**" is lost and the continuation of his speech sounds strange as the reason to use *should* is unclear, and the reference to the final part *You are a teacher, after all.* is loose.

Rather recurrent are the cases of reproducing names or descriptions of military and civil vehicles or tools, well-known to Ukrainian readers without any explanation, using equivalents with different connotative or associative meanings, having wider or narrower meanings, etc., and in such a way deforming the situation described, presenting it as more "civilised", not so savage as it is in reality, for example, *old army ambulance* for *стара коричнева «таблетка»*, *special-purpose vehicles* for *важкі «крази»*, *sedans with Polish license plates (the drivers clearly haven't paid any customs duties on them)* for *нерозмитнені легковики з польськими номерами*.

Another frequent subtype of syntactic substitution, usually in combination with logisation, is traced in reproducing the description of people, for instance:

У нормальному житті – **яка-небудь бюджетниця**, що вміє брати хабарі (Zhadan, 2017).
In her regular life, she's **probably a government official** who knows how to take bribes (Zhadan, 2021).

Ukrainian lexeme *бюджетниця*, colloquial and derogatory, intensified by the pronoun *яка-небудь* omitted in the translation, expresses a lack of respect towards those called in this way, showing their low status in society due to non-prestigious and low-paid jobs. In the target text, the usage of **a government official**, (*government employee* in another example) neutral and standard, meaning "an official who works for a government department" (Collins COBUILD), evokes "neutral" emotions in the reader, thus deforming the author's modality.

Other examples of such synonymic substitutions, rather numerous in the text under analysis, are *a little woman* (the criterion is height and weight) for *жіночка* (a diminutive-affectionate name which generally has nothing in common with physical appearance); *lady / little ladies* (neutral) for *баба / бабоньки* (derogatory, colloquial); *security guard* – *вахтерка*, *a seasoned educator* – *ветеран педагогічної діяльності*, *the gym's teacher* – *фізрук*, *noncombatants/ civilian population* – *гражданське населеніє* (different images about different social and cultural realia, statuses, titles and attitudes to them); several options, such as *old-timer* (a veteran, a person who lives rather long), *Pasha's dad*, *Pasha's old man* for the same lexeme

старий – a word which is used to speak about parents, in its modern connotation the attempts to hide affection towards parents, to sound more cynic among peers can be traced; one variant *soldiers* for several lexical units in the original – *бійці, військові, солдати*, etc.

Another group comprises examples of translators' attempts to adequately reproduce names created by the author to describe characters in the novel, for instance, *Round Mug* for *круглопикий*, *No Nose* for *безносий*, *The Arctic Fox* for *лисонодібний*, also *сивий*, *Stocky* for *приземкуватий*, *Hoof Lady* for *копитонога*, *Yellow Teeth* for *жовтозубий*, *the Beaver* for *бобер*, *Mouse Eyes with the high-pitched voice* for *тонкоголосий, із мишачими очима*, etc. The author used metonymic transposition to describe characters and the adjectives created for this purpose are all derogative, showing little if any respect to those people. It reflects the tendency among some representatives of lower layers of society, mostly less successful, worse-educated, and less wealthy, to make up different nicknames, mocking people for some features of their physical appearance or cognitive abilities. In the translation, these implications are lost.

Examples of logisation, i.e. usage of stylistically neutral equivalent instead of the emotional-expressive lexical unit from the original (Anderman, Rogers, 2003), are numerous in the text (179 samples out of 473 cases of stylistic deformations defined), as in such instances as *розчахнутий настіж* – *wide open*; *пахучий* (negative) – *fragrant* (positive); *снігове ошмаття* – *shreds of snow*. In most cases we traced complex deformations – a combination of syntactic substitution and logisation (see examples above). The author uses a lot of slang, colloquial expressions, some archaic lexical units, and especially Surzhyk (a Ukrainian-Russian pidgin) to reflect the way people in Donbas speak, for example: *який-неякий бюджетник* – *he was on the government payroll*; *жениціна* – *woman*; *дєдушка* – *old man*; *дядя* – *mister*; *наляканий тлум* – *frightened crowd*; *значь так* – *so*; *бать* – *Pops*; *посьолок* – *the town/the neighborhood/the residential area*, etc.

The differences in referring to people either using first names only or full names or some other versions of addressing are also examples of logisation, rather frequent in the target text:

— Про це, — перебиває вона, — саме про це: про страх та безвідповідальність. Ось ви, **Пал Іванич**, зі своїми дітьми про війну говорите? (Zhadan, 2017).

"That's exactly what he was talking about - about fear and irresponsibility. And you, **Pasha**, do you talk to your kids about the war?" (Zhadan, 2021).

The way Nina, the headteacher of the orphanage, a well-educated person who speaks fluent and correct Ukrainian, addresses Pasha, the main character – **Пал Іванич** – using a contracted form of a Russian-like name/patronymic, shows her utter disrespect to him, which is not reproduced in the target text – **Pasha**.

In translation, these essential features, necessary for understanding the reality constructed in the novel, and, to some extent, the reasons for the Ukrainian-Russian war are lost.

The biggest group of translation deformations singled out in the text is grammatical deformations. We found 633 cases, which constitute 56,2 % of the total number (see Figure 1). This group contains substitutions and permutations of different types (each type was analysed separately), deletion of words, phrases and sentences, addition of words, and changes in punctuation (see Table 3). Due to high frequency, deletion of the words/phrases/sentences (179 cases), changes in punctuation (145 instances), and substitution – sentence division (132 cases) may be viewed as typical grammatical deformations in the text under analysis, thus in the majority of cases in combination with other types they served as constituents of complex deformations.

In psycholinguistics, deletion (information deletion) is viewed as one of the tactics of suggestion, a type of manipulation, if used consciously. In the text under analysis the cases of deletion of words, phrases and even sentences are too numerous and systemic to be treated as transformations contributing to adequacy of translation. They are rather instances of quantitative changes of formal text characteristics caused by translators' subjective decisions made in the translation process, resulting in distortion of the source text conceptual features and imagery, leading to alteration of the effect on the reader of the target text.

The individual style of Serhiy Zhadan is characterized by a high frequency of repetitions of different types and usage of parallel constructions, which in the translation are either reproduced using some other types of constructions or simply omitted. Rather recurrent are the cases when translators omit discourse markers, particles, intensifiers or conjunctions, reducing the tempo of narration, degree of tension, etc. Therefore, some parts of the target text seem to be written in a different style since they do not preserve the peculiarities mentioned above, for example:

Мав би говорити **державною, панікує Паша, державною**, місяць тому тут стояла частина звідкись з Житомира ... (Zhadan, 2017).

"He must be speaking some **official language**". Some unit from Zhytomyr ... (Zhadan, 2021).

In the given extract, there is no repetition **державною, ... державною**, and an essential part of the sentence **панікує Паша** is omitted. The function of the repetition is to emphasize the anxiety of the main character, his panicking, which is highlighted by the omitted phrase **панікує Паша**. In translation, we see no emotions and feelings of Pasha, simply a neutral state of the fact.

In the original, the author uses repetitions very often, perhaps too often for the translators. Still, all such examples illustrate a high degree of tension in the air, people on the edge of their endurance due to the conditions of uncertainty, threat, and danger they have to live under, for instance:

... вихлипує із себе: **зняли, каже, зняли** просто з руки, **зняли**, поки ми спали (Zhadan, 2017).
... – it's more of a forced sob, actually: "**Took** it right off my hand ... while we were sleeping" (Zhadan, 2021).

The repetition of **зняли, ... зняли ... зняли** reproduced by *Took* creates a visible image of a person crying out in despair, together with *каже*, which in this case serves as some kind of intensifier they allow visualization of the scene accompanied by a rather audible sound of sobbing. In the translation such effect is completely lost.

In some cases, translators omitted the whole sentences, for instance:

*Представники кандидата зачинились із військовими в кабінеті директора, довго про щось говорили. **У результаті військові поїхали, а представники кандидата зробили все, що хотіли.** Добре, що я за нього не агітував, заспокоював Паша сам себе (Zhadan, 2017).*

The candidate's representatives and the soldiers locked themselves in the principal's office. They were talking for a while. “It's a good thing I didn't campaign for him,” Pasha reassures himself (Zhadan, 2021).

The given extract is an example of a complex deformation, a combination of substitution – several sentences instead of one, deletion, and changes in punctuation. The sentence in bold in the original omitted in the target text is essential for understanding the situation since the implied meaning is to state the fact of election falsifications, accompanied by corruption, which was rather common for some Ukrainian regions at those times. Thus, it is unclear to the reader of the target text why Pasha feels so relieved for not taking part in the pre-election campaign. The impression of the main character's reflections is lost due to punctuation of direct speech in the translated text. In another example the omission of the sentence makes the whole situation unclear:

*Ніна теж особливо теплих почуттів у нього не викликає, але й цей ось фізрук у пальти викликає хіба що відразу. **Паша дивиться йому в очі.** Валера не витримує, відводить погляд, сидить, п'є з незалежним виглядом (Zhadan, 2017).*

Nina doesn't exactly elicit warm feelings, but this gym teacher guy in the black coat doesn't really elicit any feelings except disgust, maybe. Valera cracks, averts his eyes (Zhadan, 2021).

The omission of the sentence *Паша дивиться йому в очі* in the target text makes the usage of the subsequent part *Valera cracks, averts his eyes* illogical.

The reverse procedure – amplification or addition of words or phrases is also rather standard (32 samples) in the text under analysis, for example:

Є так, ніби над малим вже давно стоїть знак смерті. І сама смерть – лише питання часу. Якоїсь миті сестра просто здала його сюди, не попередивши ні Пашу, ні батька (Zhadan, 2017).

*It feels like the sign of death has been hanging over the kid for a while now. And his death is just a matter of time. Then his sister has just sent him here, **to live with orphans and the children of drug addicts**, without warning Pasha or her father (Zhadan, 2021).*

The infinitive phrase in bold in the given sample of the target text is added by the translators. It reflects stereotypical attitudes and opinions, not always justifiable

since, according to the definitions provided in the Dictionary of the Ukrainian Language (Slovnyk.UA), *інтернат* (*orphanage* in the target text) is a type of educational institution where children study and live. They are not always concerned with children from dysfunctional families or the disabled.

Punctuation as a type of syntactic deformation in the text under analysis is of particular interest. It is the second most frequent type. In all the cases identified, punctuation of the direct speech used by translators resulted in creating a false image of the described situation and events, especially in terms of the character's inner world reproduction, for instance:

Хтось тулиться йому під плече, лізе під лікоть. **Баба**, здогадується Паша, **баба** із **золотом** під язиком. Сидить, боїться поворухнутись, хай тулиться, думає, хай гріється. Коли я востаннє ось так лежав із жінкою? – згадує (Zhadan, 2017).

Somebody's nestling against his shoulder, slipping under his arm. "**That lady**," Pasha figures. "**That lady with the gold** under her tongue." She sits there, afraid to move a muscle. "Let'er snuggle," he thinks. "Let'er warm up. When's the last time I lay to a woman like this?" (Zhadan, 2021).

The given extract is an example of a complex deformation with synonymic substitution and logisation (*Баба* – *That lady*), calque translation (*золотом під язиком* – *the gold under her tongue*) and changes in punctuation. Inverted commas for direct speech in the target text eliminate the impression of the main character's reflections and talking to himself, doubting, trying to persuade himself of something, looking for excuses, etc.

— Все добре там, — відповідає йому на це Паша, потроху нервуючи. Якщо спробує нас вигнати, думає, дивлячись на господаря, завалю. Його ж сокирою. — Все під контролем. Ситуація стабільна (Zhadan, 2017).

"Everything's fine," Pasha replies, growing a bit anxious. "If he tries to kick us out," he thinks, looking at the owner. "I'll knock him out. With his own ax." "Everything's under control. The situation is stable." (Zhadan, 2021).

In the given example the usage of direct speech punctuation inserted between the replies Pasha actually pronounced creates the illusion of fluent dialogue where he is speaking all the time and distorts the author's intent to contrast what is said and what is thought and implied, essential for understanding of the situation and tension between the characters in this scene.

Substitution – division of the sentences may be considered typical for the text under analysis, 132 examples found. On the contrary, the cases of substitution – combining sentences are relatively rare – 25 examples only. In the original, the number of sentences is 8099, the longest sentence contains 275 words, the average number of words per sentence is 22,67. The target text comprises 9046 sentences, the longest sentence comprises 99 words, the average number of words per sentence is 10,43. One of the prominent features of Serhiy Zhadan's idiostyle is an abundance of very long sentences, with peculiar punctuation, which plays a significant role in creating the imagery. In translation, such sentences are often divided into several

shorter sentences, altering not only syntactic patterns but mainly conceptual information of the source text, for example:

Його хтось кличе зі шкільного коридору, він виходить, учителі заганяють дітей назад до класів, ті відразу ж кидаються до вікон, **дивляться**, що там діється (Zhadan, 2017).
Somebody is calling him into the hallway. He steps out. Teachers are herding their students back into their classroom. The kids bolt toward the windows **to see** what’s going on (Zhadan, 2021).

One compound sentence in the original containing five clauses is divided into four sentences in the target text. Thus, the tempo of narration is slowed down, and the impression of events happening simultaneously and instantly is transformed into a succession of events. It is even strengthened by the usage of the infinite phrase *to see* instead of a homogeneous predicate *дивляться*.

Another example of substitution involving the division of sentences in combination with deletion and changes in punctuation illustrates distortion of the presentation of the main character’s feelings and fears:

Вони всі бачать, **думає він**, всі бачать, як мені страшно, який я переляканий, дивляться на мене, ніби я клоун, **думає Паша**, я і є клоун, **нагадує він собі**, що я сюди припхався, що я тут забув? (Zhadan, 2017).
“They can all see,” Pasha thinks. “They can all see how scared I am, how freaked out I am. They are looking at me like I’m some sort of clown. Well, I am a clown. Why the hell did I come all the way down here anyway?” (Zhadan, 2021).

Using full stops for commas and punctuation of direct speech reduces the tempo of speech, the chaotic stream of Pasha’s thoughts, the impression of his inner speech, nervousness and panicking are lost to a great extent. Deletion of repetition *думає Паша* and the whole sentence *нагадує він собі* results in a lower degree of anxiety, making the whole passage less emotional and tense.

Similar effects can be traced in another example of substitution involving the division of sentences:

І Паша біжить уперед, рваним асфальтом, чорним ламаним лісом, мокрим пообіднім повітрям, біжить, хапає малого за плече й тягне за собою, хоче подати руку жінці в хутряній шапці, але та відсахується від них, ніби від побаченої на порозі власної смерті, і Паша з малим кидають її, лишають на чорній дорозі, біжать, не озираючись, відбігають все далі й далі звивистою лісовою дорогою, женуть уперед, думаючи лише одне: ось зараз, ось-ось, ось уже за мить, ось прямо тепер — рвоне, вибухне, рознесе все навколо, розламає зсередини цей мокрий зимовий простір, розламає небо над нами, зупинить час, ось-ось, ось прямо тепер, прямо тут (Zhadan, 2017).
And Pasha runs forward, down the ripped asphalt, through the black, broken forest and the wet afternoon air, running, grabbing the kid by the shoulder and dragging him along. He wants to give the woman in the fur hat a hand, but she lurches back, as if she's just seen her death at the front door, and Pasha and the kid abandon her, leaving her on the black road. They run, not looking back, racing farther and farther down the winding, wooded road, charging ahead, only thinking about one thing. Now, right now, any second now, at this very

moment - it's gonna blow, wipe everything out, implode this wet, wintry space, implode the sky above them, stop time, now, right now, right here (Zhadan, 2021).

One complex-compound sentence in the original is divided into four sentences in the target text, thus the feeling of inevitability of pending disaster, events unfolding at this exact moment with incredible speed, characters' instinctive rather than reasonable reactions is lost.

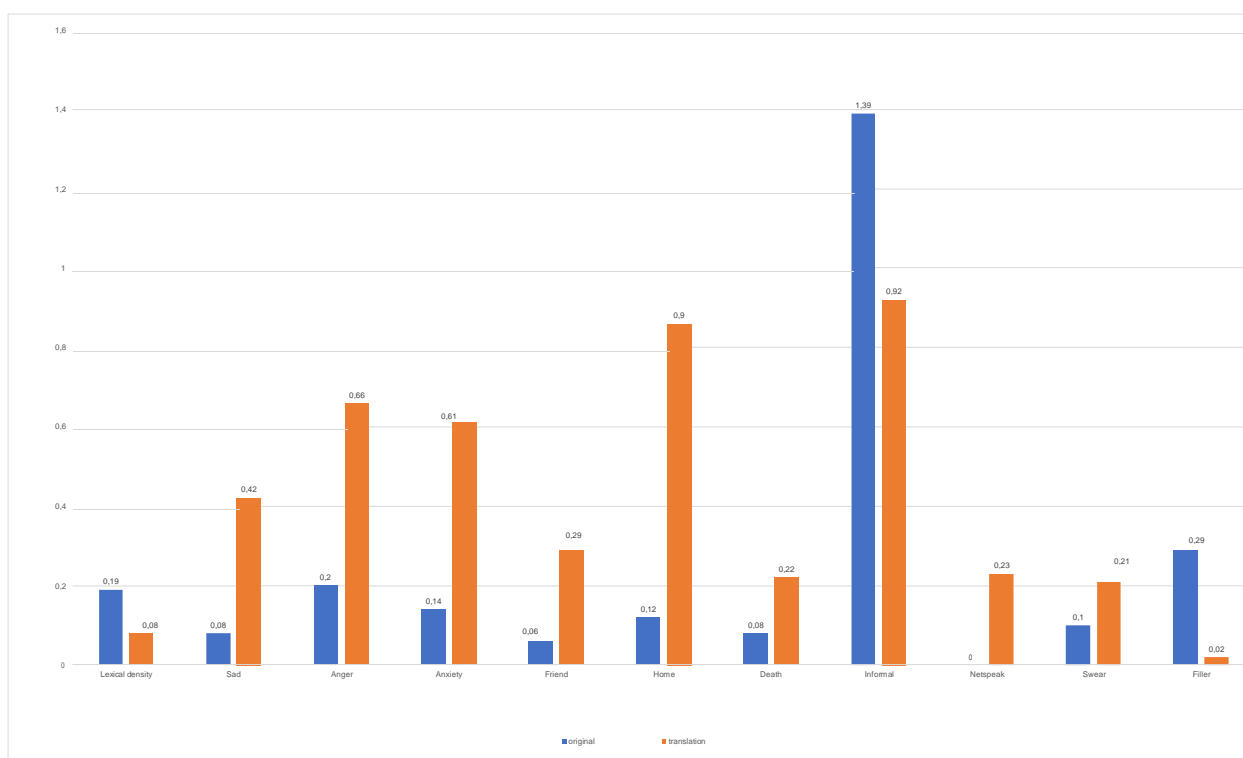
The results of the current research show that the image of war constructed by the author from the main character's perspective, his feelings, emotions, reflections, changes in his attitudes, etc., undergoes significant distortions when reproduced by the translators from the prism of their subjective vision.

Psycholinguistic Findings

As anticipated, the original war fiction text was rich in negative emotions, particularly anger and sadness. However, the most intriguing discovery was the increased presence of negative emotion words like *непокоїно* ('worried'), *розпач* ('despair'), *лють* ('fury') in the target version, falling into the respective LIWC categories of 'Anx', 'Sad', 'Anger' (see Fig. 2).

Figure 2

Results of Comparing Psycholinguistic Categories of the Source and Target Texts Using Ukrainian and English LIWC2015 Versions, Per Cent



Surprisingly, there were no significant differences in the occurrence of *religious* words - .11 vs .09 and family words - .24 vs .28. For the other social relation words, while the original text contained fewer friend-words, such as *товариш* ('mate'), the translation version incorporated almost three times more words related to death and war (LIWC 'death' category), such as *bomb shelter, shelling, blood, wound, and corpse*.

Discussing other psycholinguistic LIWC categories, one of the most significant discrepancies was the imbalance of lingo-stylistic features in both versions – swear words, informal style, fillers, and netspeak (see Fig. 2). The original version had zero cases of netspeak, which is a style of writing often used in online communication, while the translation version had a few instances. The number of swear words in the source text did not match its higher informality. However, the translator tended to use a less informal style (.92 vs. 1.39) with more swear words (.21 vs .10) and ten times fewer use of fillers, or pragmatic markers (.02 vs .29). This imbalance in psycholinguistic features can provide insights into the text's style and tone, and how it might deviate the text perception by the English reader.

For the Textanz analysis, its results discovered that the Readability Index (RI), depending on text lexical density and syntactic complexity (see formula (1) below), was significantly lower in the target (4.68) than in the original version (7.17), making the text more accessible for English readers to comprehend. Lexical density can also be traced via the weight of long words (Sixltr) in the text – the fewer long words the text has, the lower its lexical density is. For the Ukrainian text, this index was 29.84; for its English counterpart, it was 15.90. The results of the previously held correlation analysis in the group of translators (cf. Zasiakin, 2020, p. 303) showed a positive and significant relationship between the lexical density quotient and the degree of text readability: the higher the lexical density (variety), the more difficult the text is to understand.

This translator's tendency to be less complex is viewed as *simplification*, which is also correlated with the RI. The higher the RI, the more complex the text is for the addressee to understand. The study uses the Automated RI created by Rudolf Flesch (see Smith & Senter, 1967) for a reason: its formula is not tied to a specific language, so it is also reliable for Ukrainian-language texts:

$$\left| \text{ARI} = 4.71 \frac{\text{characters}}{\text{words}} + 0.5 \frac{\text{words}}{\text{sentences}} \right| 21.43 \quad (1)$$

As for CDI, the Ukrainian original text had 24.62 whereas the English translated version had 19.54. The numbers indicate that although the source text author's style tended to be more analytical, the translator reproduced the text with more narrative style.

As the proportion of fillers in the translation version was lower, this shows a tendency towards *implicitation*, i.e. a shift towards less degree of markedness of cohesive ties between text chunks. More to the point, this implicitation, i.e. the absence of these explicit signals of textual coherence, can complicate understanding,

as it reduces the relevance (see Wilson & Sperber, 1995) of what is said for the target reader, who is left without connectors as “guidelines” for interpreting sentences in the text (Zasiiekin, 2019). *Levelling-out* occurred when the translator opted for conveying stylistically more formal text, while *normalisation* revealed itself in translation through introduced ‘netspeak’ words. In the different manner, the shift of psychological state markers indicates the imbalance of the emotions towards a more negative emotional tone of the target version. This text tonality deformation is viewed as *emotional amplification*.

Conclusions

This article, unlike other studies of such type, examines deformations in translating modern Ukrainian war fiction into English utilizing an integrated linguistic and psychological approach to quantitative and qualitative analysis of the source and target texts.

The deviations from the source text on different language levels are investigated for their necessity and practicality, as well as their contribution to the adequacy of translation without deforming conceptual information of the source text. The findings of the research prove that formal-objective changes applied by the translators due to their subjective decisions taken within the chosen translation strategy resulted in failure to adequately reproduce some features of the individual author’s style essential for understanding the source text, creating the proper image, achieving the pragmatic effect the author intended to.

As a result of linguistic analysis, the deformations detected were classified into three groups: lexical, grammatical and stylistic. Lexical deformations are not numerous and cannot be viewed as typical. Stylistic deformations include explication, synonymic substitution, compensation, logisation, expressivation, modernization and antonymic translation. They constitute 42 % percent of the total number traced. Therefore, we may claim that genre-stylistic features of the text under analysis underwent significant distortions in the translation process. The most numerous are synonymic substitution and logisation cases, concerned with adequate reproduction of names or descriptions of military or civil vehicles and tools, names of characters, descriptions of people, colloquial expressions and Surzhyk.

Grammatical deformations comprise substitutions and permutations of different types, deletion of words, phrases and sentences, addition of words, and changes in punctuation. They are the biggest group since grammatical features of the author’s individual style, especially syntactic ones, are of special difficulty to reproduce preserving implied meanings and nuances. Thus, deletions of repetitions, intensifiers, discourse markers and even whole sentences are the most frequent in the text under analysis; changes in punctuation are the second most frequent type; long sentences in the source text are divided into several smaller sentences (division of sentences as a type of substitution).

The results of the psycholinguistic analysis show the availability of normalisation, implication, emotional amplification, levelling-out, and simplification in the target version of the novel.

All the above mentioned linguistic and psychological shifts do not necessarily distort the semantic structure of the original text or Zhadan’s intentions. They can potentially co-build a similar semiotic reality on the other cultural ground as the translation is never a copy of the original, it is its cultural equivalent. This approach proves the idea that the translator of literary text is its co-author. The findings obtained prove the importance of deep analysis of translation deformations of war fiction and stipulate further research, which may be strengthened by conducting a survey among English-speaking audience to investigate the pragmatic effect of the target texts and focus on the most relevant aspects.

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