TRANSLATION OF COLLOQUIAL LANGUAGE IN LITERARY TEXT BASED ON THE NOVEL "BRIDGET JONES'S DIARY" BY HELEN FIELDING

Marieta ȚURCAN

CZU: 81'25:821.111-3Fielding marieta_turcan@yahoo.com

Numeroși lingviști, lexicografi și traducători recunosc că limbajul colocvial prezintă dificultăți majore în procesul de traducere din limba sursă în limba țintă, deoarece, în majoritatea cazurilor acestea nu pot fi traduse cuvânt cu cuvânt. În acest caz, traducătorul trebuie să cunoască perioada în care a fost scris textul și să înțeleagă diferențele lingvistice care pot apărea în procesul de traducere. În acest articol intenționăm să evidențiem tehnicile de traducere aplicate în procesul de traducere a romanului „Bridget Jones s Diary" de Helen Fielding tradus în română de către Dora Fejes cu denumirea „Jurnalul lui Bridget Jones".

Every language has its distinctive features, but all languages have some stylistic elements and a word-stock that is very flexible and can adapt to new movements in the society. One of the layers that is used in every day informal communication settings and which represents a specific aspect of a particular culture and nation is the colloquial one.

As stated by Trask R.L. in his work "Key Concepts in Language and Linguistics" colloquial language is an ordinary, informal speech that people use in everyday communication settings. People use it when they are completely relaxed, unselfconscious and not fixed in any formal circumstances like writing essays or giving lectures [1, p.27]. The use of colloquial language gives a more democratic atmosphere to the language style of the individual. According to Zhukovska V.V. colloquial words may be divided into three groups: literary colloquial, familiar colloquial, and low colloquial [2, p.78].

Low colloquialisms are those words which are characteristic to the speech of non-literary individuals. Galperin I. pointed that low colloquial words can be classified into five subgroups: slang, jargonisms, professionalisms, vulgarisms and dialectal words [3, p.63].

When speaking about the difficulties which can appear in the process of translation of colloquial language from source language (SL)

into target language (TL), the researchers mention that they are caused by different linguistics features of the given languages.

The corpus of colloquial examples under analysis has been selected from the novel "Bridget Jones's Diary" by Helen Fielding and its Romanian translation "Jurnalul lui Bridget Jones" translated by Dora Fejes. The need for better translations of colloquial words and word combinations used in literary works has been of interest during the years and this can be clearly seen by their presence in the works of researchers from the field of translation. Mona Baker mentions among the most suitable techniques to render the message from ST into TT: omission, generalization, substitution, explanation, stylistic compensation [4, p.26]. The choice of a particular translation technique depends on many factors. According to E. Nida, every translator has their own translation method to render the message from source text into target text, for example there are cases when translator can use foot-notes, or only try to preserve the same tone and mood as in the original version. All these differences can be caused according to E. Nida by three principles: the nature of the message, the purpose of the author and the type of audience [5, p.127].

For example, in order to provide a more coherent and clarified translation, Dora Fejes used foot-notes. She resorted to this technique when translating names of celebrities, TV shows and shops.

The explanation provided in foot-notes is very explicit and the reader can switch from the main text to foot-notes easily without losing main message, for example in the source text the author mentioned Amanda Wakeley's name" […] *she'd be down the aisle in an Amanda Wakeley wedding dress in ten minutes flat.*" [6, p.118] and the translator preserved the name of the celebrity*"*[…] *ar merge la altar în zece minute, îmbrăcată într-o rochie de mireasă ca a Amandei Wakeley"* [7, p.118] and used foot-notes for explaining who Amanda Wakeley is *"supermodel internațional, de origine britanică"* [7, p.118].

A foot-note was also used for the idiom *"to throw a match"* [6; p.58]. In this case the translator rendered the literal meaning of the idiom, wrote it in inverted commas *"aruncaseră chibrituri"* [7, p.61] and added a foot-note for clarification of its meaning:*"1.Joc de cuvinte: "To throw a match" înseamnă a arunca un chibrit, dar și "a face*

un blat" în sport, respectiv a fi de acord să pierzi un meci contra unei sume de bani" [7, p.61].

Stylistic compensation is another technique frequently used in Romanian translation of the novel, for example the noun "*telly"* [6, p.45] was translated into Romanian using the long form of the noun *"televizor"* [7, p.49]. Another example is a more complex one and it is characterized by a significant cultural difference between English and Romanian languages, for example *"go fuck yourself"* [6, p.84] was translated into Romanian by using neutralization as a technique of translation *"Și mai duceți-vă cu toții dracului"* [7, p.96].

Also, neutralization was used in the translation of the adjectives, for example the adjective super-dooper *"Julie! The one that's got that super-dooper job at Arthur Andersen..."* [6; p.8] was neutralized in the Romanian translation: *„Julie! Cea care are slujba aceea super la Arthur Andersen..."* [7, p.14]. Cultural equivalent was used as a way of translation of the phrasal verb *to pig out* in the following sentence " [...] *calories 1258 (love has eradicated need to pig out)"* [6, p.22] that was translated as"[...] *calorii:1258 (amorul a erodicat nevoia de a băga la ghiozdan ca porcu')"* [7, p.27]. Also, this technique was applied in the translation of the phrasal verb *"to crush on sb": "Have crushes on men, but instead form relationships based on mature assessment of character"* [6, p.2] which was translated as "*Să-mi pice mucul după bărbați, urmînd să întemeiez relații bazate pe o analiză matură a caracterului acestora*" [7, p.8].

Another technique used in the translation of the novel was transposition. This technique was mainly used in the translation of expressions, for example *"Bastard fuckwittage"* [6, p.68] was translated as *"Futangiu ticălos"* [7, p.70] or *"weird headscarves"* [6, p.84] rendered as *"batici bizare"* [7, p.86].The metaphor *"Ice-queen"* [6, p.2] that was used to describe a certain look or way of being that a woman wants to achieve was translated into Romanian as *"Crăiasă-a-Gheței"* [7, p.2] in order to reach the same semantic effect on target readers.

Colloquial language expressed in the novel through casual and deviant forms of the words is translated into Romanian by using literary language and applying neutralization as a technique of translation, for example the phrases *"lemme explain"* [6; p.111] was translated by

means of correctly written and pronounced words in the target language:*"Lasă-mă să-ți explic"* [7; p.110], *"I wanna come in"* [6, p.111] as *"Vreau să intru la tine"* [7, p.110]. The translation was performed in this way because there is no similar expression in Romanian for the English expressions mentioned above. However, the translator preserved some cultural aspects for the translation of some of such colloquial aspects as in *"Isboulin'. Its'ead off"* [6, p.117], which was translated as "*Vezi că urlă. Taie-i căpățîna"* [7, p.116]. The same technique was used in the translation of the following example *"On top of everything else"* [6, p.39] which was translated by using cultural adaptation *„Și, colac peste pupăză"* [7, p.43] in order to maintain, if possible, the same emotional effect as in the source text.

To sum up, based on the contrastive analysis of the novels we can mention that the English language is more opened for colloquial language and style both in writing and speaking.While translating a novel where colloquial language is the main language used, the translator must understand the cultural background and linguistic particularities of the book in order to be able to render the message and atmosphere of the source text.

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Recomandat
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