PRAGMATIC STRATEGIES USED IN THE TRANSALTION OF THE NOVEL "TRAINSPOTTING" BY I. WELSH FROM ENGLISH INTO RUSSIAN

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Эта статья написана с целью выделить и продемонстрировать разные прагматические подходы, использованные в переводе романа Ирвина Уэлша «На игле». Прагматика перевода и общий культурный подтекст, в котором появляется та или иная литературная работа играют очень важную роль в ее оценке и эффекте, который она производит на читателя. Зачастую данный контекст крайне плотно взаимосвязан с культурой в которой появляется произведение и учитывая общий тренд глобализации подобные произведения появляются и переводятся все чаще и чаще.

Every culture gives us a different view on things we already know.

This is the root of troubles encountered by translators while working with literary texts. According to Mona Baker, there are concepts, which exist only within a culture or are perceived completely different. In this case, authors have to apply numerous pragmatic strategies comparing and adapting concepts [1, p.29].

In our diploma paper, we have analyzed the translation of such elements as slang and colloquial language. Those elements are extremely bound to culture and history of a nation. In the case of the novel "Trainspotting" by I. Welsh even the basic grammar of the text was altered by the author, the grammar was made phonetical, by reproducing the way people talk in Scotland.

We can start our analysis with these altered elements. Here are some examples divided by the mechanism used in their formation; archaic pronunciation: *"doon" – "вниз", "aboot"- "насчет", "ootay" – "из", L-vocalization – "fitba" – "футбол", "waws" – "стены", "eywis" – "всегда", vowel lengthening – "fae" – "для", "oaff" – "вне", "maist" – "большинство"*. As we can see in these examples, original morphology was changed quite seriously. However, in translation, these elements were generalized and this is the right choice.

Scotland has a unique linguistic situation, which is historically stipulated. Scotland was conquered by England, this fact leads to the spread of the English language as the main one. In the book, we have reflection of this fact, where all of the elements used in phonetics originated in the mixture of the Scottish and English languages.

The Russian language does not have such background and due to this fact, the best strategy is generalization.

The most problematic element in the translation is slag. It creates many problems due to the main mechanism of its formation, which is, according to Paul Simpson – relexicalization [2, p.105]. For example, we have the word "shoot", which is rendered as "доза", the same word creates another slang formation "shooting gallery", which is used for the place, there people consume drugs. Formally, this word has to be rendered as "тир", for the place where people shoot guns, but in our case it is incorrect that is why the translator, Ilya Kormiltsev, has rendered it as "вмазка". The main trouble created by slang is that due to the mechanism of formation, literally, any word can be slang and moreover, they tend to be reused in different slang structures. In addition, we should mention that there are not many sources where we can check the meaning of these words.

Another element peculiar to the language of the novel is the colloquial language. Since the action of the novel takes place in Scotland it is natural to encounter such words as: *"lassie" – "девушка", "bonnie" – "красивый", "bairn" – "ребенок", "wee" – "маленький"* and many others. Here, we should mention that colloquial language does not have the same connotation as slang in Scotland, it is definitely not the formal level, but still more people use it in comparison with slang. Colloquial language is built around the concept of efficiency of communication, this one means that basically it consists of short words and contractions. As with slang words here we do not have many sources to check the meanings. Moreover, many words in the novel "Trainspotting" are taken from Scottish, so that they are not even English words, what makes defining them even harder. In the case of colloquial language, Ilya Kormiltsev used the best strategy, in our opinion; he used compensation method in order to adapt colloquial language in the target text. This means that he used Russian colloquial words in different places,

compensating the original words. This approach is the most flexible and it shows how ingenious his translation was.

Another prominent feature, which was reinvented by Irvine Welsh, is the idiolect. It is evident, that by making text phonetical it is much easier to make it personalized. We can witness such approach in the original text, but as we have mentioned translation makes a generalization in this case.

However, there are still idiolects reproduced phonetically in Russian. For example, the idiolect of Sean Connery: *"I admire your rampant individualishm, Shimon. I shee parallelsh wish myshelf ash a young man." – «Я восхищен твоим яроштным индивидуалижмом, Лорри. Ты ужашно похож на меня в молодошти.»*. Here we can see that graphical representation of character's hissing is kept in the translation. The same can be said for the idiolects of other characters, for example character called Spud, the abundance of filler words in his speech, Begbie, his taboo lexicon, Mark Renton, and his code mixing.

All of these elements are represented in a way or another in the translation. Another important element in the source text is represented by proper names. Those names include puns and images, so that their translation becomes a very hard task. For example, the name of the character Johny Swan – whose nickname is White Swan, here we have a pun built around his second name "Swan", the same joke in Russian is impossible while "Swan" is translated as "Лебедь" and there are no such second names. Moreover, this nickname emphasized the fact that this character is a drug dealer, through the word "white", so that this nickname is also functional. Since the reproduction of the original pun is, impossible Ilya Kormiltsev decided to create another one, so that he came up with "Вечный Свон", which also plays with the original second name and it is a pun, emphasizing the fact that this character is a drug dealer. Another example is the character called Spud in original text. Spud means small potato and in reference to a person, it means a not intelligent and a simpleton. In the target text, we have the word "Кочерыжка" which means the same thing, but refers to cabbage. The last element in our analysis and the most problematic as well is the translation of jokes. The source text is full of them, some are contextual others are told straight. Jokes translation

is probably the toughest task for a translator, especially if they are related to the phonetics of the source language. There is such joke in the novel as: *"Shays the young Sean Connery, the new Bond, cause girls, this is the new bondage" – "Это же Шон Коннери в юности, сам молодой Бонд, поскольку, девочки, он не станет брать вас на понт"*. As we can see in this case, Ilya Kormiltsev managed to translate the original joke and he even managed to keep the pun related to James Bond's name in the Russian variant.

This translation shows how flexible and how adaptive his strategy was, moreover it shows how ingenious he translator was. Another prominent example of joke adaptation is: *"Ah produce ma spoon, lighter, and cotton balls as well as some ay this fuckin Vim or Ajax thit Seeker has the audacity to call smack." – "Я извлекаю мою ложку, зажигалку, ватные шарики и тот белый порошок – состоящий из «Аякса» или «Тайда» - который Сикер имеет наглость именовать героином."*. In this case, we can see how the author changed the original "vim" brand name in order to make the reference clearer for the audience. Basically, it has the same meaning, but in the Russian variant, we just have a more common brand name that creates a better bond to the target culture, by infiltrating original text in target context. In conclusion, in our era of globalization, authors tend to preserve the authenticity of their own culture. And accordingly, a proper pragmatic strategy requires not only translator's skill, but also a great amount of cultural competence. This competence may seem irrelevant in formal translation, but in the literary translation, it has almost the main role. This particular competence is the basic requirement for a translator.

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Recomandat
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