

ЛИНГВИСТИКА. ЛИНГВОКУЛЬТУРОЛОГИЯ. МЕЖКУЛЬТУРНАЯ КОММУНИКАЦИЯ

УДК 811.111 + 811.161.1

*D. V. Asmanova, M. I. Andreeva (Kazan, Russia)
Kazan State Medical University*

Dialectal and colloquial linguistic means: translation specifics in fiction texts

В статье рассматриваются диалектно-разговорные элементы языка, а также особенности их перевода на русский язык. Основное внимание уделяется специфике перевода диалектных языковых средств. В качестве источника используются отрывки из романа Дж. К. Роулинг «Гарри Поттер». Сопоставительный анализ двух переводов дает возможность выяснить, как преодолеваются типовые трудности перевода, связанные со спецификой каждого из неродственных языков.

Ключевые слова: диалектно-просторечные аспекты, Гарри Поттер, особенности перевода

This article examines the dialectal and colloquial language elements, as well as the peculiarities of their translation into Russian. The main attention is paid to the specifics of the translation of dialectal linguistic means. The sources of the research are excerpts from the novel 'Harry Potter' by J.K. Rowling. A comparative analysis of the two translations makes it possible to find out how to overcome the typical difficulties of translation, associated with the specifics of each language.

Keywords: dialectal-colloquial elements, Harry Potter, translation features

Dialect is a variety of a language spoken by a group of people and having features of vocabulary, grammar, and/or pronunciation that distinguish it from other varieties of the same language. Dialects usually develop as a result of geographic, social, political, or economic barriers between groups of people who speak the same language.

Dialectal-colloquial features of characters have been used in English literature for a long time. In different eras, they carry different content and suggest a different sociolinguistic and cultural background. In the literature of the 19th century, servants and peasants or representatives of the working class with an admixture of local characteristics used this speech. However, at the end of the 19th and the beginning of the 21st century, the artistic function of dialect-colloquial speech in works of art changes.

The specifics of the translation of peripheral linguistic means have always demanded special attention, and the reception of compensation was considered the main translation technique. This method is required, but it is necessary to determine what specific means are operated by modern translators, what social and cultural implications are made, and to what extent this technique fits the sociolinguistic background of the original.

By dialect-spoken elements, we understand the following: in the researched texts, dialectal characteristics are necessarily accompanied by colloquial pronunciation, sometimes-colloquial vocabulary, in modern novels abound in slang and vulgarisms. Many features of spoken language, such as word compression (gen'l'm'n = gentleman, fristance = for instance), falling away of sounds in auxiliary words, caused by their unstress and imperceptibility (for example, cos = because; gonna = going to; te = to; o'er = over) are typical for speech and different segments of society and almost all regions. In a literary text, they can be reflected without much semantic load (Rus. Пал Ивановч or када=когда) - at the request of the author. As for dialectal features, they are usually informative in terms of belonging to one or the other dialect. They are stereotyped, so the reader can easily identify and qualify them as a certain social characteristic (nothink = nothing; I 'ope = I hope, hex-traordinary = extraordinary - cockney traits).

Based on the differences in the forms of dialects, we may classify them into dialects in a number of subgroups (see Figure).

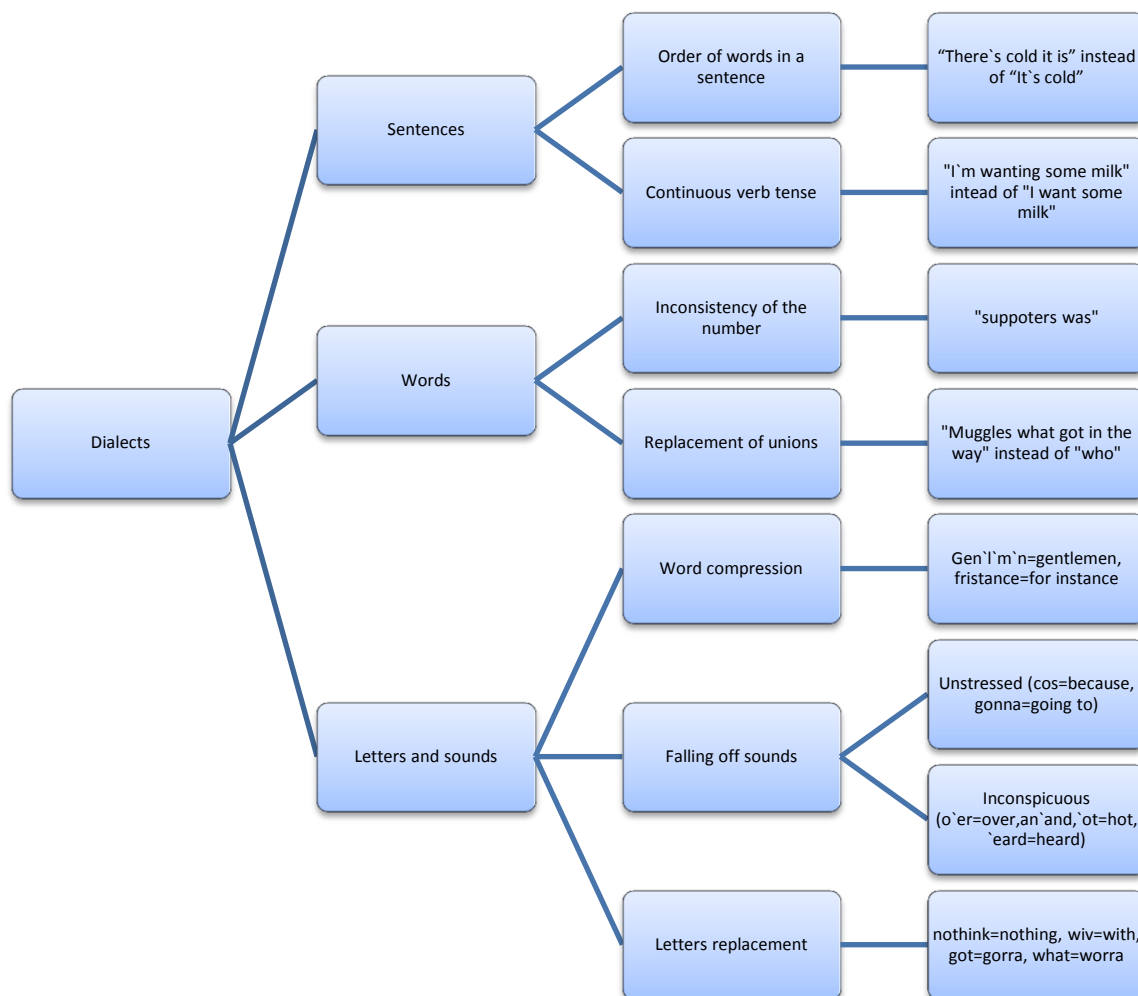


Figure. The classification of dialects

Thus, in the symbiosis of dialectal and colloquial-vernacular forms, the former play a leading role, and the latter-an an accompanying one. Therefore, discussing the nature of translations, we focus on the transmission of dialectal features.

The following works can serve as examples of the earlier artistic use of dialectal speech:

1) Charles Dickens “The Pickwick Papers”. The author portrays a character named Sam Weller, a servant, a cockney bearer, using a set of stereotypical means suitable for written representation. In addition to social information, the author achieves a humorous effect and portrays the servant as a witty and cunning person.

2) In Emilia Brontë's “Wuthering Heights”, the servant speaks in Yorkshire dialect; we memorize the resulting image precisely due to serious deviations in the spelling of words, which were applied by the author to mark the dialect.

3) The novel “Liza of Lambeth” -the first work of William Somerset Maugham, written in 1897. The novel describes the life of a young working-class girl

living in the slums of London. We notice the peculiar speech of the inhabitants of the working class; this gives a realism to the novel.

4) John Fowles' novel "Daniel Martin" was written in 1977. The action takes place in the same years, but the main character remembers his life throughout the novel. One of the memories leads to a depiction of the speech of Devonshire farmers, and the modern narrative also features young sisters speaking in a Cockney dialect. One of them is a young beginner-acting actress. This confirms our thesis about changing the social base of the speakers of the dialect in the artistic space. It is obvious that translation techniques for transmitting speech of farmers and girls from the artistic environment differ.

The new era gives new characters, new horizons for the use of the dialect in the literary text.

A striking example is a "Trainspotting" Irvine Welsh (1993). The Scottish dialect of English is mixed with the drug-slang and flow vulgarisms, characterizing at the same time the speech of marginalized intellectuals. The action, which takes place in Edinburgh, is narrated in just such a language, and when the hero travels to London, he switches to standard English.

Scottish writer Ian Banks, reflects another function of dialectal speech in his novel "The Bridge", 1986. It shows how the role of the dialect has expanded in modern literature. In the beginning, the main character gets into a car accident and falls into coma. "The whole action of the novel is thus a reflection of the hero's subconscious" and has several levels. At the first level, the main dream of the character appears - he found himself on a huge bridge in the middle of the ocean, but nobody knows where it leads. Sometimes the narrative line is interrupted by the inner voice of the character, who realizes that he is in coma, and is talking to himself. Finally, on the bridge, the hero has dreams, which also represent new narrative lines that reflect the character's deeper subconscious — one might say, the region of his unconscious. Language helps to distinguish the many lines of the narrative, which are sometimes intertwined within the framework of one sentence. A line, that tells about the life of a character on the bridge, is written in a normative language in a literary and artistic style. The inner voice of the character is stylized as colloquial speech, in which high-literary texts periodically intersperse with phrases in the Scottish dialect. Finally, one of the character's dreams, in which he appears as a barbarian in a world similar to the world of science fiction works, is described entirely in Scottish dialect using phonetic writing. It is noteworthy that the main character has higher education and a high cultural level, which means that dialect speech in this work is not used to indicate a low social status. Thus, the dialect in the given novel appears as a way of psychological characterization of the hero, as well as a means of separating one narrative line from another.

These examples are provided here in order to demonstrate one of the aspects of changing the language situation in English.

English in the 19th and the first half of the 20th centuries was a language with a rigid dictate of the norm and the highest prestige of normative pronunciation. Normative English speakers deliberately preferred only one recognized version of the expression, treating others as ‘wrong’. A typical opposition of the language of an authoritarian type arose: a strong normative center and a far-apart socio-linguistic periphery. The periphery includes, in particular, dialects, which at that time were stigmatized as an indicator of the low social status of their speakers. The Russian language belongs to the same authoritarian type. This is manifested, among other things, in the stereotypical representations of the speakers of the normative language regarding the Russian dialects and the people who speak them. The vernacular that exists among other subsystems of the Russian language is also considered the speech of the under-educated and uneducated population. Thereby, the attitude towards the peripheral variants of the language in Russian remains sharply negative and “loaded” with a certain set of values.

The English language of the late 20th and early 21st centuries departs from authoritarianism. The school teaches dialectal features and explains the linguistic essence of variability. Universities present a mixture of sounds from different regions against the background of a similar level of intellectual development and social status of students. Speakers of dialects increase their social level and with it the prestige of their dialect - this is what happened with the emergence of Estuary English.

All this indicates a different socio-cultural sound of dialect-colloquial speech in English and Russian literature and the need to consider this while translating peripheral phenomena. A vivid example that illustrates translation strategies and tactics is excerpted from J.K. Rowling's Harry Potter and the Prisoner of Azkaban. A speech of bus driver Stan Shunpike that bears the distinct signs of a Cockney dialect. The presence of dialectal speech in children's literature proves once again how dialect is important in modern British society. This particular work was taken for analysis because different translations can be visually compared. The most famous are the published translation of the Rosman publishing house by M.D. Litvinova and an unofficial, online translation of Maria Spivak. However, it began to be published by the Makhaon publishing house in 2014.

1. *“What were you doin’ down there?” said Stan, dropping his professional manner.*

«Чего ты тут делаешь?» – отбросил Стэн кондукторский тон (translation by Litvinova).

«Чёйта ты тут делаешь?» – спросил Стэн, оставив профессиональные манеры (translation by Spivak).

This rather simple example contains in the original the most common dialectal-colloquial trait, which is trans-dialectal, specifically, the replacement of the velar sonant with the alveolar one in the ending -ing. Both translators, conveying the colloquial nature of this trait, used compensation not in the verb form, but on the question word. M. Litvinova used the colloquial form of the genitive case instead of the accusative (Черо) observing the normative spelling, which does not coincide at all with the pronunciation. M. Spivak, in our opinion, chose the most successful option, combining morphological compensation with background the technical writing of this vernacular (Чёйта). In general, this in a certain way coincides with the English method of transmitting a phonetic deviation in the pronunciation of a morphological unit. The result is a sociolinguistic effect similar to the English one, more pronounced in M. Spivak's translation.

Example 2 provides several illustrations of the coexistence of different types of compensation.

2. “-all You-Know-**’Oo**’s supporters **was** tracked down, wasn't they, Ern? Most of **’em** knew it was all over, **wiv** You-Know-’Oo gone, and they came quiet. But not Sirius Black. I **’eard** he thought **’e’d** be second-in-command once You-Know-’Oo **’ad** taken over. “Anyway, they cornered Black in the middle of a street full of Muggles **an’** Black took out **’is** wand and **’e** blasted **’alf** the street apart, **an’** a wizard got it, **an’** so did a dozen Muggles what got in the way. **’Orrible, eh?**”

«...за его соратниками началась охота. Эрн **вон** подтвердит. **Ну**, большинство-то сами сдались. Поняли, что им **крышка**. Ха! Но не Сириус Блэк! **Ходит молва**, будто он считает себя его преемником. Знаешь, как все было? Окружили Блэка на улице, маглы **кишмя кишат**. А он **возьми да и** махни палочкой: пол-улицы как не бывало, а впридачу дюжина мертвых маглов **да** один волшебник! Как тебе?» (translation by Litvinova)

«...которые были за **Сааешь-Каво**, всех выследили, скажи, Эрн? А другие и сами **дотумкали** – всё, конец, раз Сааешь-Каво **нету**, и – **в тину**. **Тока** не Сириус Блэк. Я **слыхал**, он хотел принять командование, как Сааешь-Каво не стало. Короче, Блэка окружили **посередь** улицы... **Кру’ом** полно муглов – **тада** Блэк **хватъ** палку и пол-улицы – **хабах!** – взорвал. **Оом**. **Одного колдуна уделало**, ну, и с дюжину муглов. **Жуть, скажи!**» (translation by Spivak)

In the original text, most cases of deviation depict the most famous cockney trait – the dropping of the pharyngeal sonant [h] at the beginning of a word (h-dropping): ‘Oo’ ad = who had, ‘eard = heard, ‘alf = half, ‘Orrible = horrible. Quite often, the final [th] turns into [v]: wiv; colloquial simplification of the union an’= and. Grammatical deviations in the agreement of the number "supporters was" and the special use of the conjunction "what" instead of "who": "Muggles what got in the way" are dialectal, but without attachment to a specific area.

M. Litvinova introduces into the translation colloquial particles (вон, ну, а, то), colloquial phrases «он возьми, да и», «пол-улицы как не бывало», and also resorts to lexical compensation due to colloquial lexicon: им крышка, ходит молва, кишмя кишат.

M. Spivak's translation demonstrates a greater variety of compensatory methods: lexical compensation with colloquial vocabulary, which is rather rare and harsh (в тину, уделало, дотумкали); colloquial grammatical forms: слышал, посеред, нету. Colloquial particles (а, раз, короче, ну), exclamations (Оот, Жуть!) and the author's neologism – «хабах» – a very successful sound-pictorial interjection have been introduced. The visual dialect, or phonetic writing, conveys the colloquial sound of words that are neither colloquial nor diminished: тока = только, кру'ом = кругом, тада = тогда, Оот = Вот. The name Сааешь-Каво = Сам-Знаешь-Кого (You-Know-'Oo) occupies a special place in this row. Originally, it is a euphemistic neologism with a Cockney pronunciation marker. The translation combines the loss of the final consonant in a word “сам”, the contraction of two words with the loss of the initial consonant and the loss of a syllable (compression), and the phonetic spelling of “каво”. Except for the latter, these are techniques that coincide with the linguistic behavior of English dialect words, i.e. the translator not only comes up with a neologism but also builds it according to the models of the original, which deepens the translation and increases its equivalence. At the same time, a certain overload of translation with compensatory means is noticeable. A few colloquial markers are enough to convey the sociolinguistic connotation of the dialectal-colloquial features of the original.

Example 3 demonstrates a radical divergence in the strategy of the two translators.

3. *"Eleven Sickles", said Stan, "but for firteen you get 'ot chocolate, and for fifteen you get an 'ot water bottle an' a toothbrush in the color of your choice"*

«Одиннадцать сиклей, – произнес Стэн. – За четырнадцать получишь кружку горячего какао, а за пятнадцать – ещё грелку и впридачу зубную щетку любого цвета» (translation by Litvinova).

«За одиннадцать сиклей, – сказал Стэн, – тока за тринадцать те ещё дадут какавы, а за пятнадцать – 'орячей воды и зубную щетку какова хошь цвету» (translation by Spivak).

In M. Litvinova's translation, the characteristics we are interested in are not conveyed at all; we can say that the method of neutralization is applied. While in M. Spivak's translation, their number even exceeds the elements of the original and exaggerates the level of reduction in Stan's speech. Although the method of graphic tracing in "hot water", the omission of [g] following the omission of [h] in the original deserves approval. In Example 3, both translators violate the equivalent transmis-

sion of the cultural and sociolinguistic background of the narrative, created in the original by dialect-colloquial techniques.

The responsibility of the translator to comply with the measure when translating peripheral linguistic means in fiction is obvious. Language in literature is the subject of artistic depiction, a part of the artistic intention of the author. As M. Bakhtin noted, "the stratification of language is" a kind of artistic system that orchestrates the author's intentional theme. The author's task is not to reproduce the language accurately linguistically but to create an artistic image of the language that would point the reader to the social force or era that stands behind the given language. For the author's idea to take place and the reader to recognize in the language what the author wanted, when depicting the language, the writer highlights in it the characteristic features of the social force behind it.

References

1. Бахтин М. М. Слово в романе // Вопросы литературы и эстетики. М., 1975.
2. Голованова Я. В. Соотношение периферийных явлений в англоязычных художественных текстах и их переводах на русский язык: дис. ... канд. филол. наук. СПб., 2012.
3. Комиссаров В. Н. Современное переводоведение: курс лекций. М.: ЭТС, 1999. 190 с.
4. Мячинская Э. И. Эволюционные изменения социолингвистического типа английского языка // Варшавские мелодии: сб. ст. СПб.: Филол. ф-т СПбГУ, 2012. С. 85–91.
5. Николаева М. В. Анализ эволюции перевода английской диалектной речи на русский язык: дис. магистра лингвистики / науч. рук. Э. И. Мячинская. СПбГУ: кафедра английской филологии и лингвокультурологии, 2015.
6. Роулинг Дж. К. Гарри Поттер и узник Азкабана. М.: Росмэн, 2002. 509 с.
7. Федоров А. В. Основы общей теории перевода (лингвистические проблемы). М.: Изд. дом «Филология три», 2002.
8. Banks I. The Bridge Little, Brown Book Group, 2013. 400 p.
9. Rowling J. K. Harry Potter and the Prisoner of Azkaban. Scholastic Paperbacks, 2001. 448 p.
10. Trudgill P. Sociolinguistics: an introduction to language and society 4th ed. Penguin Books, 2000. 222 p.