

UNIVERSITY OF TARTU
FACULTY OF ARTS AND HUMANITIES
COLLEGE OF FOREIGN LANGUAGES AND CULTURES
DEPARTMENT OF ENGLISH STUDIES

**NON-STANDARD LANGUAGE IN IRVINE WELSH'S
TRAINSPOTTING AND IN OLAVI TEPPAN'S TRANSLATION OF
THE NOVEL INTO ESTONIAN**

MA thesis

HELE PRIIMETS

SUPERVISOR: *Lect.* ENE-REET SOOVIK

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ABSTRACT

This thesis studies the effects and implications of the use of non-standard language in Irvine Welsh's novel *Trainspotting* (1993) and examines the treatment of language in the Estonian translation of the novel by Olavi Teppan (2010) proceeding from the concept of the dominant as well as *skopos* theory. The main hypothesis of the thesis is that the specifically Scottish elements of the source text have been reduced in the target text and that the translator has conveyed thematic rather than linguistic concerns.

The thesis consists of an introduction, two core chapters, and a conclusion. The introduction provides a brief overview of the socio-historical context of *Trainspotting* as well as the novel's key features, such as a quest for linguistic authenticity and the use of the vernacular, and the main thematic concerns of the novel, such as the depiction of working-class life and transgressive subject matter.

The first core chapter focuses on the use of language in the source text, examining the relationship between the languages spoken in Scotland, namely Scots and Scottish English, and discussing their relation to Standard English. The terms 'language' and 'dialect' are observed in the light of sociolinguistics and the sociolect spoken by the central characters of the novel is explored and illustrated with examples of informal register and colloquial vernacular.

The second core chapter introduces the theoretical framework of the study: the concept of the dominant, originating in Russian Formalism and expounded on by Roman Jakobson, and the target-text-based and target-culture-oriented *skopos* theory developed by Hans J. Vermeer. Thereafter, the idiolects of the novel's eight first-person narrators are analysed by comparing and contrasting their representation in Welsh's novel and in Teppan's translation of the novel into Estonian.

The results of the study will be presented in the conclusion.

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LIST OF ABBREVIATIONS

ST – source text

TT – target text

INTRODUCTION

When the Scottish author Irvine Welsh published his debut novel *Trainspotting* in 1993, many critics and reviewers were reluctant to refer to it as a novel. Lucy Hughes-Hallett (1993: 6) described it as a work ‘broken up into fragments’, Sarah Hemming (1995: 11) likened its structure to ‘a series of unrelated episodes’, and Michael Brockington (1995) found it ‘hard to call it a novel, more a ragged accretion of short stories’. *Trainspotting* begins *in medias res* and the structure of the novel is indeed rather fragmented, resembling a collection of short stories with a non-linear narrative rendered through a plethora of voices and multiple perspectives. Nevertheless, all the chapters are, albeit loosely, interconnected. The seven sections into which the novel is divided consist of forty-three chapters and almost half of them are narrated by the protagonist Mark Renton. All in all, there are eight different first-person narrators each of whom has his or her own distinct style of narration, as well as parts narrated in the third person. The passages and chapters that are narrated by a third-person narrator are written in Standard English, yet most of the novel is narrated by characters whose speech is in either Scottish English or in Scots. Moreover, the characters often use slang and the Edinburgh Scots dialect often appears phonetically.

Trainspotting is set in the late 1980s during the premiership of Margaret Thatcher and follows the interconnected lives of a group of friends and their acquaintances residing in Leith, a working-class Edinburgh neighbourhood. Scotland was very much affected by Thatcher’s economic policies, especially her emphasis on individual responsibility and enterprise. The Conservative Prime Minister is often held responsible for the collapse of Scotland’s shipbuilding and steel industries and for the prolonged period of massive unemployment which ensued from the contraction of heavy industries in the 1970s and

1980s (Stewart 2009: 80-81). Before Thatcher was elected Prime Minister in May 1979, the Scottish devolution referendum held in March 1979 was met with apathy and failed, resulting in the decline of nationalist sentiment (Stewart 2009: 193-194). The twenty-something characters of Welsh's novel belong to a generation whose formative years were marked by rising poverty, widespread unemployment, and the emerging Edinburgh drug scene. *Trainspotting* provides a gritty depiction of the effects of heroin addiction, both the periods of drug use and withdrawal. The 1980s are known as the AIDS decade and by the 1990s, Edinburgh became known as the AIDS capital of Europe (McGuire 2010: 20). The novel also reflects the injecting-drug-use culture that contributed to this situation.

There are several literary precedents for Welsh's use of the vernacular in the history of Scottish literature. The Scottish academic Alan Riach (2005: 37) believes that the rhythmic quality which characterises Welsh's narrative style was already present in the poetry of William Dunbar, the great Middle Scots poet of the 15th–16th century, Robert Burns and Robert Fergusson, the leading figures of the 18th-century revival of Scots vernacular writing, and Hugh MacDiarmid, the instigator of the 20th-century Scottish literary renaissance whose distinctive language, known as Lallans, is a combination of various varieties of Scots. Tom Leonard, one of Scotland's preeminent contemporary poets, gives literary status to his vernacular Glaswegian dialect of Scots in his poetry (Carter and McRae 2004: 97). Welsh's predecessors in prose include the writers of the new Scottish renaissance of the 1980s and 1990s: Alasdair Gray, James Kelman, and Jeff Torrington (Riach 2005: 41; Carter and McRae 2004: 133). Unlike these novelists who write about Glasgow and try to capture the realities of Glaswegian working-class life through the use of the Glaswegian dialect of Scots, Welsh is writing of Edinburgh (Riach 2005: 44-45). Kirstin Innes (2007: 301-302) notes that although Kelman and Leonard initiated the search for linguistic authenticity and developed specific forms of dialect writing in their works, it

is Welsh whose novels are now most widely associated with the representation of contemporary Scottishness, since ‘the particular linguistic code developed by Welsh to articulate the experiential reality of a certain community in a certain part of Edinburgh has become standardised as *the* authentic Scottish voice’.

Drew Milne (2003: 159-160) argues that based on its subject matter, *Trainspotting* shares kinship with two Scottish novels: *Cain’s Book* by Alexander Trocchi, published in 1963, which depicts the life of a heroin addict, and *No Mean City* by Alexander McArthur and Herbert Kingsley Long, published in 1935, which details the life in Glasgow’s pre-war urban underworld, the Gorbals. In addition to the representation of urban poverty and the scabrous details of the lives of heroin-addicted youths dismissed as social outcasts, the events that take place in *Trainspotting* include a revengeful murder, cot death, and killing of animals. Owing to such thematic concerns, *Trainspotting* was pulled from the 1993 Booker Prize shortlist after offending the sensibilities of two women judges who ‘threatened to resign if it got anywhere near to winning’ (Peddie 2007: 132).

Robin Mookerjee (2013: 207-218) suggests that because of the graphic depictions of violence and drug abuse, *Trainspotting* can be categorised as a work of transgressive fiction. The term ‘transgressive fiction’ was coined in 1993 by the *Los Angeles Times* literary critic Michael Silverblatt who identified a new genre of literature extensively concerned with taboo subject matter, such as sex, violence, and drug use, which is dissected by transgressive novelists in order to provoke the reader (Mookerjee 2013: 1). Silverblatt (1993) notes that although transgressive fiction emerged as a distinct genre in the 1990s in North America and the United Kingdom with the publication of *American Psycho* by Bret Easton Ellis, *Generation X: Tales for an Accelerated Culture* by Douglas Coupland in 1991, and *Cock and Bull* by Will Self in 1992, the literary predecessors of transgressive novelists are the authors whose works have been the subjects of obscenity

trials, for example, *Lady Chatterley's Lover* by D. H. Lawrence, first published in 1928, *Tropic of Cancer* by Henry Miller, published in 1934, and *Naked Lunch* by William S. Burroughs, published in 1959.

As the literal meaning of the verb 'to transgress' indicates, the characters of transgressive fiction violate moral, social, and legal boundaries. The most prominent feature of transgressive fiction in *Trainspotting* lies in the portrayal of the drug-addled group of friends who feel confined by the moral boundaries set by culture and society. The protagonist of the novel, Mark Renton, seems to be convinced that his drug use is a conscious choice and his way of disavowing social expectations, that he chose 'no tae choose life' (Welsh 2004: 188). Renton does, however, make a serious attempt to give up his heroin habit after the death of Tommy, his close friend who spiralled into heroin addiction after his girlfriend left him and he decided to alleviate his pain, finally resulting in him contracting HIV. Spud suffers from both substance abuse and kleptomania. Sick Boy, who is perhaps the least affected by drug abuse, has a tendency to exploit others and consider himself superior to everyone else, and could thus be regarded as a borderline sociopath. Francis Begbie, probably the least sympathetic character, condemns heroin addiction yet is himself addicted to alcohol, amphetamine, and violence. It appears that the central characters of the novel abuse illicit substances and engage in other self-destructive activities because they view it as a mode of exercising their agency.

It has been suggested by Riach (2005: 36) that the subject matter of Welsh's oeuvre is derived from the tradition of Émile Zola and other French novelists of the 19th-century realist or naturalist school. Riach (2005: 38) admits that the narrative techniques and stylistic devices, however, are not in keeping with the conventional elements of realism in fiction and are instead derived from Modernist experimentation. The linguistic codes Welsh employs stem from the vernacular tradition (ibid). Riach (2005: 45) claims that it is

above all the implementation of a phoneticised version of working-class Edinburgh idiom that greatly contributes to the realist mode in Welsh's writing. By using location-specific speech and doing so by rendering the dialect of post-industrial working-class Edinburgh phonetically, Welsh is both giving a voice to the Scottish underclass and adding a layer of linguistic verisimilitude to his prose (Riach 2005: 36). Furthermore, Riach (2005: 36) points out that the harsh-sounding Scots differs greatly from the 'Latinated cerebral English' since the very diction of Scots is rebarbative and one has to use one's tongue, throat, and saliva to speak it. Thus, in *Trainspotting* Welsh provides an authentic representation of non-literary urban speech.

Trainspotting has been studied from various angles. Both students as well as literary critics have discussed power relations and the manifestations of evil, as well as identity politics in the work (Niineste 2000; Miller 2010). Scholars often mention the issues of language, concluding that certain themes of the novel are constructed by the language that the characters use (Hames 2013; Innes 2007), yet this usually happens in passing. Although at least one small-scale study has examined the Estonian translation of the novel (Lilleväli 2015), there is still much room for discussion. The aim of my study is to analyse the effects and implications of the use of non-standard language in the novel and examine the treatment of language in the Estonian translation of the novel by Olavi Teppan proceeding from the concept of the dominant, originating in Russian Formalism and expounded on by Roman Jakobson, and the target-text-based and target-culture-oriented *skopos* theory developed by Hans J. Vermeer. First, the role of non-standard language in the source text will be discussed.

1. USE OF LANGUAGE IN THE SOURCE TEXT

Many scholars have observed Welsh's use of language in *Trainspotting*. The language used by Welsh has been described as a 'kinetic 'rush' of vocal spectacle' (Hames 2013: 202) and as being 'funny and wonderfully charged with angry energy' (Riach 2005: 37). The Scottish academic Scott Hames (2013: 212) believes that the ways Welsh makes use of his vernacular and slang are crucial to the novel's appeal.

The American literary scholar Robert A. Morace (2007: 48) is convinced that the use of language in the novel is not as natural and artless as it appears and maintains that Welsh revised the text considerably before its official publication. Indeed, between 1991 and 1992 Welsh published nine short stories in various literary magazines which were later included in the novel (Morace 2007: 48-49). When published separately, the language used in 'The First Day of the Edinburgh Festival' and 'Traditional Sunday Breakfast' is rather conventional and adheres to the rules and norms of Standard English (Morace 2007: 48). In the seven short stories published in 1992, however, location-specific speech is more pronounced (ibid). Morace (2007: 48-49) notes that the use of the vernacular in 'It Goes without Saying', 'Trainspotting at Leith Central Station', 'Grieving and Mourning in Port Sunshine', 'Her Man', 'The Elusive Mr Hunt', 'Winter in West Granton', and 'After the Burning', the second part of 'Memories of Matty', is occasionally even more demanding than in the novel.

The author himself admits that he began writing *Trainspotting* in Standard English and struggled with finding the appropriate method of expression before finally opting for an anti-colonial and non-standard English (Peddie 2007: 137): 'Standard English is an imperial language. I wanted something with more rhythm. I actually tried to write *Trainspotting* in standard English and it sounded ridiculous and pretentious. The

vernacular is the language in which we live and think. And it sounds better, much more real'. Out of the forty-three chapters of the novel, twenty-six are almost completely written in Scots and seventeen in a mixture of Scots and Scottish English. Standard English is used in the nine chapters narrated by the third-person narrator, although the characters' direct speech still appears in Scots and has occasionally been rendered phonetically. In order to better contextualise the use of language in the novel, the following subsection presents an overview of the languages spoken in Scotland, with a special emphasis on Scots and Scottish English, and discusses their relation to standardisation.

1.1. Languages of Scotland

Since the Act of Union was passed in 1707, resulting in Scotland being joined with England to form Great Britain, the official language of Scotland has been English (Leith 1997: 127). The recognised regional languages include Scots, the Germanic language spoken in Lowland Scotland, and Scottish Gaelic, the Celtic language brought from Ireland in the 5th and 6th centuries and spoken in the Highlands (Leith 1997: 126). Today, both Scots and Scottish Gaelic are minority languages and lack officialdom. Since *Trainspotting* is set in Edinburgh, a predominantly Anglophone city, it is pertinent to examine Scots and Scottish English.

1.1.1. Scottish English

The language of government, education, and religion in Scotland is Standard English – both the national norm of English in the English-speaking countries and the lingua franca for all speakers of English across the Anglophone world (Leith 1997: 26-27). Standard

English is perceived as the most prestigious variety of English, the variety which is taught in schools and the variety one expects to find in print. Standard English is not, however, limited to the written word as it is also associated with Received Pronunciation (RP), the standard accent of English. The popular designations of RP – ‘Queen’s English’, ‘Oxford English’, and ‘BBC English’ – indicate its position as the pronunciation model for educated people of high social status (ibid).

The pronunciation of Scottish Standard English, a variety of British English, is ultimately derived from RP (Leith 1997: 28). The chief urban varieties which are characterised by the hypercorrect imitation of RP are mainly spoken in Edinburgh and Glasgow and are named after the middle-class districts of these two cities: Morningside and Kelvinside respectively (Aitken 1979: 113). One of the most distinguishable features of this near-RP speech, the raised realisation of the short front vowel /a/ that is frequently represented as *e*, for example in ‘ectually’ for *actually* (ibid), is not used by Welsh’s characters. Although the majority of the events in *Trainspotting* take place in Edinburgh and the regional variety Welsh has opted for is indeed urban, it is a raw variety spoken by the working-class youth.

The term ‘Scottish English’, at its most basic level, refers to the dialect of English spoken in Scotland. Scottish English is considered to be the accepted norm of English in Scotland, and Scottish Standard English, in particular, the formal variety of English spoken in Scotland. Nevertheless, ‘Scottish English’ could also be used as an all-encompassing term which applies to the several varieties of English used in Scotland and sometimes even to Scots. The main issue is thus whether Scots should be treated as part of Scottish English or not.

1.1.2. Scots

Adam J. Aitken (1979: 85), Scottish lexicographer and leading scholar of Scots, claims that many Scots speakers view Scots and Scottish English as separate registers and operate between them depending on social circumstances. It is therefore widely believed that while Scottish Standard English is at the one end of the linguistic continuum, Scots is at the other. Scots is often taken as one of the ancient dialects of English, although it has distinct and old dialects of its own, such as Insular Scots, Northern Scots, Central Scots, Southern Scots, and Ulster Scots (Aitken 1992a: 894). The classification of the dialects of Scots suggested by Aitken (*ibid*) shows that the Scots variety used in the novel belongs to the Central Scots dialect group and is, more specifically, South East Central Scots.

The idea that Scots is a language separate from English becomes perhaps most apparent when its history is observed. The history of Scots has been divided into three periods: Old English (to 1100), Older Scots (1100-1700) which is divided into Early Scots (1100-1450) and Middle Scots (1450-1700), and Modern Scots (1700 onwards) (Aitken 1992a: 894). The first source of Scots dates from the 7th century when it was the Old English spoken in the kingdom of Bernicia, part of what is now southern Scotland (*ibid*). By the 14th century, a new variety of Northern English had formed – Inglis (known today as Older Scots) (*ibid*). By the early 16th century, the term ‘Scots’ had joined Inglis as an alternative name for what had become the national language of Stewart Scotland (Aitken 1979: 87-88).

In the mid-16th century, the process of Anglicisation began and as a result, southern English word forms and spellings gradually established the dominant position over written and spoken Scots (Leith 1997: 130). Both Dick Leith (1997: 132) and Adam J. Aitken (1992a: 894) claim that one of the contributing factors was the Scots’ failure to translate

the Bible into their own language and thus the Biblical language of Scotland has since been English. By the end of the 17th century, the elements of Scots had almost completely disappeared from published texts, except for some vernacular literature (Aitken 1992a: 894). After the Union of the Crowns in 1603, the Scottish gentry decided to give up ‘their native Scots speech for the more ‘elegant and perfect’ English of the south’ (Aitken 1979: 92). The ‘elegant and perfect’ English can be regarded as the ancestor of Scottish Standard English.

One of the characteristic features of Scots is its phonemic orthography. In *Trainspotting*, Welsh rendered the accents of his characters phonetically. The term ‘accent’ refers to a distinctive way of pronunciation that is associated with a particular region or social class (Wardhaugh and Fuller 2015: 40). The use of phonetic spellings in *Trainspotting* draws attention to the spoken instead of written aspects of language and greatly contributes to its foreignising effect as the words on the page are visually unfamiliar and at times unrecognisable. By employing this method, the working-class speech of Edinburgh youth comes to life (Ashley 2010: 122; Mookerjee 2013: 207). Since the orthography of Scots is in its nature phonemic, speakers’ pronunciation and accent are usually reflected in the written form.

Pronunciation is a crucial aspect of the language varieties spoken in Scotland. It is often noted that Scots shares many features in its phonology with the contemporary varieties of northern England. Indeed, like other Northern dialects, Scots displays many early divergences from the varieties of Middle English, for example *baw* ‘ball’, *coo* ‘cow’, *doon* ‘down’, *gae* ‘go’, *gowd* ‘gold’, *hame* ‘home’, *hoose* ‘house’, *oot* ‘out’, *sair* ‘sore’, *saut* ‘salt’, and *stane* ‘stone’ (Aitken 1979: 89, Aitken 1992a: 895). Scots, and also Scottish English, is rhotic, meaning that all the vowels and diphthongs appear unchanged before /r/, for example *beard* /bɪrd/, *cord* /kɔrd/, *heard* /hɛrd/, *herd* /hɛrd/, *laird* /lɛrd/, and *word*

/wʌrd/ (Aitken 1992b: 904). One of the most exclusive features of Scots is, however, the split of the Early Scots /i:/ into two phonemes in Scots and Scottish English: /aɪ/ in *ay* meaning ‘yes’ as it is pronounced in *buy, alive, rise, tied*, and /əɪ/ in *aye* ‘always’ in *life, rice, bite*, and *tide* (Aitken 1992a: 895). The consonant system retains many forms that were once universal in English, such as the Old English voiceless velar fricative /x/ (that no other accent of Standard English possesses) in *teuch* ‘tough’ and *heich* ‘high’ and in many Gaelic loanwords (e.g. *loch* ‘lake’), and the cluster /xt/ in *dochter* ‘daughter’ and *nicht* ‘night’ (Abercrombie 1979: 71). Moreover, the unique vowel /ɛ̃/ can be seen as a Scots relic and thus the word *never* sounds like *nivver* (Abercrombie 1979: 72).

Since there is no official standard orthography for modern Scots, it is, unlike English, tolerant of spelling variation. Although most words have accepted spellings, several spelling variants are likely to exist, such as *breid, brede, bread, braid* ‘bread’ and *heuk, huke, hook* ‘hook’ (ibid). The fact that there is no official or right way to spell Scots accentuates its vibrant expressive qualities and allows Scottish writers greater freedom in representing their own dialects in the written word.

Welsh is one such author who has made use of the phoneme-based orthography of Scots in order to represent specific pronunciations and convey the accent of his characters authentically. The majority of phonetically transcribed words are closed-class words. The most frequently used preposition is *ay* ‘of’, which is noticeably different from the Scots preposition *o*. The Scottish linguist Derrick McClure (1997: 180), who specialises in Scots, believes that although Welsh’s rendition of the preposition is ‘undeniably distracting at first’, it is unique and successful in its evocation of a spoken voice. McClure (ibid) adds that in the Edinburgh vernacular in which Welsh writes, this preposition is indeed voiced as /e/. Other examples of phonetic spellings that are used in the novel include, for example, the pronouns *masel* ‘myself’ (Scots *myself, mysell*), *yis* ‘you’ (Scots *ye*), *ays* ‘us’ (Scots

us); prepositions *fi* ‘from’ (Scots *fae, frae*), *is* ‘as’ (Scots *as*), *it* ‘at’ (Scots *at*), *oaf* ‘off’ (Scots *off, aff*) and its derivative *oafay* ‘off of’ also including the phonetically transcribed preposition *ay*; conjunctions *n* ‘and’ (Scots *an*), *thin* ‘than’ (Scots *than, thaun*), *whin* ‘when’ (Scots *whan*) (DSL 2017). More examples of phonetically rendered nouns, verbs, adjectives, and adverbs as well as pronouns and determiners are mentioned in the subsection on idiolects.

On the one hand, Scottish English is the English language and all the varieties of English that are used in Scotland, including Scots, but on the other hand, Scottish English refers to the English language used in Scotland but not to Scots (Leith 1997: 133). When included, Scots is seen as a northern dialect of English that belongs to the category of English used in Scotland, but when excluded, Scots is regarded as a separate language that is to a certain extent mixed with the English language originating from England (Aitken 1992b: 903). Whether seen as a dialect of English or a language in its own right, Scots is accepted as a rich and expressive variety.

1.1.3. Language and dialect

The reason behind Scots being referred to as a dialect rather than a language is both social and political. The term ‘dialect’ is most often defined as a substandard of a particular language and associated with the peasantry and the working class (Chambers and Trudgill 2004: 3). It is also used to refer to such forms of language which have no written form and are spoken in more isolated parts of the world (*ibid*). Although dialects have been regarded as low-status and rustic forms of language and even as aberrations of the standard variety of language, sociolinguists take a neutral stance and claim that language is in essence a dialect and no dialect is in any way superior to the other (*ibid*). Standard English is

therefore seen as much a dialect as any other variety of English. From the point of view of sociolinguistics, the term 'language' is not a linguistic notion and has instead both social and political undertones (Chambers and Trudgill 2004: 4-5).

The relationship between the terms 'language' and 'dialect' is related to power. The term 'language' can be defined as the most powerful dialect among several other dialects of a particular speech community (Wardhaugh and Fuller 2015: 32). The reason behind a particular dialect having more power than some other dialect is usually so because of non-linguistic factors (ibid). One could argue that a language is referred to as a language merely because it is spoken in a completely autonomous country or that 'A language is a dialect with an army and a navy', as sociolinguist and Yiddish scholar Max Weinreich has remarked (Chambers and Trudgill 2004: 11-12). Scots, which is nowadays often described as something more than a dialect yet as something less than a fully-fledged language, is a formerly autonomous language. The sociopolitical identity of Scots changed when it became heteronomous with respect to English in 1707 when Scotland lost its independence. Scots has since been 'regarded for most purposes as a variety of English' (ibid) and not identified as a language in its own right.

Instead of distinguishing between the terms 'language' and 'dialect', sociolinguists prefer to use the neutral term 'variety' (Chambers and Trudgill 2004: 5; Wardhaugh and Fuller 2015: 27). While linguists are likely to regard standard and non-standard varieties as separate entities, sociolinguists do not make any such distinction (Wardhaugh and Fuller 2015: 36). 'Variety' is a general term for a way of speaking and may be used to refer to any particular form of language (Wardhaugh and Fuller 2015: 27). A variety may be something as broad as Standard English or something more specific, such as Edinburgh working-class speech, a variety defined by location and social class (ibid). According to this approach, no hierarchical order exists between Standard English, Scottish English, and

Scots since all these forms are equally appropriate varieties.

1.2. Sociolect

Unlike the conventionally held view that the term ‘language’ refers to the standard variety and ‘dialect’ to non-standard varieties, sociolinguists signify a particular form of language with the neutral term ‘variety’. Nevertheless, the term ‘dialect’ is used in sociolinguistics. Unlike the conventionally held opinion about a dialect being less prestigious or less correct than the standard, sociolinguists use the term in a neutral way. The term ‘dialect’ is useful for describing the differences in speech associated with factors such as social class or ethnicity. A geographically based dialect can be termed a regiolect or regional dialect, a dialect associated with a particular ethnic group can be termed an ethnolect or ethnic dialect and a variety of speech associated with a particular social group or social class is referred to as a sociolect or social dialect (Wardhaugh and Fuller 2015: 42). According to sociolinguistics, people’s social position is determined by factors such as education, occupation, income, and place of residence; such factors also influence the way people speak (ibid). Register, a level of language use which is related to the degree of formality and choice of vocabulary, is closely connected with the notion of a sociolect (Wardhaugh and Fuller 2015: 53).

The core group of characters in *Trainspotting* speak the same sociolect. Stemming from the social setting of the novel, the characters use informal register. One of the most prominent features of the characters’ colloquial use of language is their tendency to use the first person plural pronoun *us* instead of the singular form *me*. Jim Miller (2008: 301), a linguist concentrating on the study of the syntax of Scottish English, has noted that this phenomenon is extensively used by Scottish speakers and especially common with verbs

such as *give*, *lend*, and *show*. *Trainspotting* is filled with instances where the characters refer to themselves in plural, such as, for example, ‘He waved us away’ (Welsh 2004: 7), ‘It took us ages to find a good vein’ (Welsh 2004: 11), ‘gies us a matey wink (Welsh 2004: 23), ‘hands us a piece ay paper’ (Welsh 2004: 29), ‘that reminds us’ (Welsh 2004: 31), ‘He nivir fuckin recognised us’ (Welsh 2004: 84), ‘He gies us a nod fae the bar’ (Welsh 2004: 127), ‘grabs a haud ay us n hugs us’ (Welsh 2004: 161), and ‘ma Ma looked at us’ (Welsh 2004: 168).

The lexis used by the young working-class people who are unemployed either because they prefer it or because they do not meet the qualifications necessary to get a job frequently use British colloquial terms *bung* ‘to lend someone money’, *the dole* ‘unemployment insurance’, *dosh* ‘money’, *giro* ‘government unemployment benefit cheque’, and *skint* ‘penniless’ (*OED* 2017). The characters often use the British informal words *gaff* ‘apartment’, *mate* ‘friend’, *punter* ‘guy’, and the abbreviated and diminutive forms of *beverage* and *television* – *bevvy* and *telly*. The most commonly used informal phrase by the characters is *fuck all* ‘absolutely nothing’ (*ibid*); for example, ‘cannae say fuck all’ (Welsh 2004: 63) and ‘fuckin nondy cunt’s done fuck all but fuckin moan’ (Welsh 2004: 335). Since *Trainspotting* is set against the backdrop of social deprivation and drug use, and most of the characters are intravenous drug-users, the nouns *gear* ‘illegal drugs’, *skag* and *smack* ‘heroin’, *junky* and its variant spelling *junkie* ‘drug addict’ as well as the verbs *score* ‘buy or acquire illegal drugs’ and *shoot* ‘inject oneself or another person with (a narcotic drug)’ occur regularly in the text (*OED* 2017).

The fact that the dialogues as well as the internal monologues of the characters are rich in obscenities is also a marker of their soclect. The language used by the characters includes several derogatory nouns that are used in British English, such as, for example, *arsehole*, *bastard*, *cunt*, *fucker*, *prick*, *twat*, *wanker* ‘despicable person’ (*ibid*). These

vulgar words are typically preceded by the words *daft*, *doss*, and *toss* ‘foolish’ (ibid). The most frequently used offensive word is, however, *fuckin*, which functions as a phatic filler or as an attributive adjective or adverb. Although the word is occasionally rendered as *fuckin*, reflecting its velar pronunciation, the spelling that permeates the text is *fuckin*. This shortened spelling is in keeping with the alveolar pronunciation of *-ing*, yet it also appears to serve as a reminder of the Scottishness of the text.

The suffix used in the standard spelling of Scots mass nouns, verbs, and adjectives is different from its English counterpart. While certain mass nouns in English end in *-ing* (e.g. *warning*), Scots nouns take the suffix *-in* (e.g. *mornin* ‘morning’) (DSL 2017). The present participle of English verbs is most often formed with the suffix *-ing*, but the present participle of Scots verbs end in *-in*. The present participle of the Scots verb *gie* ‘give’, for example, is *giein* (ibid). The same principle applies to adjectives that are usually derived from nouns and in English end in *-ing* (e.g. *bore* and *boring*). The Scots adjective *boggin* ‘filthy’, for example, which is etymologically related to the Irish and Scottish Gaelic word *bogach* ‘soft’, is not written as *bogging* (DSL 2017, OED 2017). In *Trainspotting*, Welsh has for the most part adhered to this grammatical rule by altering the conventional spelling of English mass nouns (e.g. *feelin*, *scaffoldin*, *warnin*), verbs (e.g. *keepin*, *lookin*, *makin*, *sayin*, *takin*, *tryin*, *walkin*), and adjectives (e.g. *borin*, *satisfyin*, *touchin*).

Although it is perhaps not always possible to regard Scots as a sociolect, it seems that Welsh’s use of the vernacular in *Trainspotting* suggests that this variety is not only regional but also social. After all, the aspect that the core group of characters have in common is their working-class origin. All the novel’s first-person narrators speak Scots and, apart from the university-educated hospital worker Davie, narrate in it. Each of the eight first-person narrators uses the following Scots words at least once, and usually so that that word could in most instances be classified as belonging to these particular word

classes – nouns: *bairn* ‘child’, *heid* ‘head’, *lass* or *lassie* ‘girl’; verbs: *dae* ‘do’, *gae* ‘go’, *gie* ‘give’, *git* ‘get’, *ken* ‘know’; adjectives: *auld* ‘old’, *awright* ‘alright’, *wee* ‘little’; adverbs *aw* ‘all’, *doon* ‘down’, *mair* ‘more’, *mibbe* ‘maybe’, *oot* ‘out’; pronouns: *ah* ‘I’; prepositions: *aboot* ‘about’, *eftir* ‘after’ *fae* ‘from’, *fir* ‘for’, *oan* ‘on’, *tae* ‘to’, *wi* ‘with’; determiners: *ma* ‘my’ and *nae* ‘no’; contractions; *cannae* ‘cannot’, *couldnae* ‘could not’, *dinnae* ‘do not’, *doesnae* ‘does not’, and interjection *aye* ‘yes’ (*DSL* 2017).

The use of the first person personal pronoun *Ah*, which is a variant of the Scots pronoun *A* and is always written in upper case (*ibid*), is peculiar because it is capitalised only at the beginning of a sentence in the novel. The fact that Welsh has decided to consistently render the pronoun in lower case is quite telling as it further underlines the distance between the language used by the Scottish characters of *Trainspotting*, who are as if not worthy enough to refer to themselves by using a capitalised pronoun, and the standardised English language with its capitalised pronoun *I*.

In addition to colloquial words and phrases widespread in British English, the characters also use regional slang terms. The markedly Scottish informal language the characters use most often is comprised of words, such as *barry* ‘great’, *biscuit-ersed* ‘self-pitying’, *buftie* and *buftie-boy* ‘homosexual male’, *burd* ‘young woman’, which in essence is the Scots word having the same meaning as English *bird* and used informally in a similar way, *draftpak* ‘lowlife’, *gadgie* ‘guy’, *labdick* ‘police officer’, *poppy* ‘money’, *radge*, which is used both as a noun and an adjective referring to something wild or violent or to a person exhibiting such qualities, and the derogatory noun *schemie*, which is used to denote a disadvantaged and disreputable person who lives on a social housing development (*OED* 2017, *Urban Dictionary* 2017).

In *Trainspotting*, Standard English is used in only a handful of chapters, either in the chapters which employ the third-person point of view or in the chapters in which certain characters exhibit their knowledge of the ‘Queen’s fuckin English’ (Welsh 2004: 115). When it comes to translating a novel in which multiple varieties of language coexist and the sociolect that the characters speak is foregrounded, the translator is faced with a daunting task. The translator can make a clear distinction between the concepts ‘language’ and ‘dialect’, or prefer the sociolinguistic viewpoint according to which different speech varieties are inherently equal, yet the varieties of the ST and source culture inevitably differ from the varieties of TT and target culture. Since the varieties present in the ST are unique to Scotland and to a particular social class, it deserves attention how the translator addresses such linguistic differences in the TT.

2. TRANSLATING *TRAINSPOTTING*

The fact that most of the novel is narrated by characters whose speech is presented in a mixture of Scottish English and Scots makes it impossible for the readers to imagine that the main characters of the novel are anyone else but Scotsmen. These elements not only suggest that the use of language in the novel has been consciously employed and carefully crafted, but also explain why *Trainspotting* has been widely regarded as an untranslatable work of fiction (Teppan 2010), or at least a work of fiction brimming with vibrant vernacular language that cannot be conveyed in translation (Ashley 2010: 113).

Nevertheless, *Trainspotting* has been translated into more than twenty languages. Katherine Ashley (2010: 113) believes that the success of Danny Boyle's 1996 film adaptation of *Trainspotting* played a key role in introducing Welsh's writing to non-English speaking audiences since no translations of *Trainspotting* were published before the global release of the film.¹ The American edition of the novel, which was published shortly before the film reached cinema screens, is intriguing because it contains a glossary (Karnicky 2003: 139). Gerald Howard, editor at the publishing house W. W. Norton, addressed the issue of Welsh's language being already 'foreign' to many native English speakers by revealing that 'When we signed up Irvine Welsh's first novel, *Trainspotting*, I joked that it was going to be Norton's first foreign language publication' (ibid). The fact that the film version of *Trainspotting* was not only subtitled but also re-dubbed in North America, further accentuates the linguistic distinctiveness of Scottish speech; Ashley (2010: 120), however, notes that dubbing is likely to '(sometimes humorously) reinforce

1 The impact of the film adaptations based on Welsh's work is indeed great on the publication of interlingual translations of his novels. Welsh's fifth novel, *Porno*, which is a sequel to *Trainspotting* and was originally published in 2002, was translated into Estonian by Olavi Teppan and published under the title *Porno. Trainspottingu järg* in January 2017, two months before the official release of Boyle's *T2 Trainspotting* in Estonian cinemas (Valme 2017).

the oral status of dialect'. In 1996, the novel was published in Croatian, Dutch, Finnish, French, German, Italian, Japanese, Norwegian, Portuguese, Spanish, and Swedish; in 1997, Welsh's novel became available in Czech, Hebrew, Korean, Polish, Serbian, and Slovenian; in 1998, the Hungarian and Lithuanian readership had the possibility to read *Trainspotting* in their mother tongue; translations into Greek, Turkish, Russian, Latvian, and Romanian appeared in 1999, 2001, 2003, 2005, and 2006 respectively. *Trainspotting* was translated into Estonian by Olavi Teppan and published in 2010.

Before undertaking the task of translating *Trainspotting* into Estonian, Teppan (2010) had already translated Welsh's third novel, *Filth*, originally published in 1998, into Estonian in 2003. The translator mentions that although he adopted the strategy of conveying the regionally-marked speech in *Filth* by translating it into the target-language Võro dialect, he resolved not to employ this method while translating *Trainspotting* (Teppan 2010)². The approach of translating into non-standard target language variety rather than into the standard one does, of course, highlight the tensions between majority and minority languages, but since each regionally-marked target language is associated with a particular place and a particular social group, the translator, when using this method, inevitably risks altering the 'political, cultural or linguistic message inherent in the source language' (Ashley 2010: 124). It is likely that Teppan's decision to translate *Trainspotting* into Standard Estonian instead pertains to the idea that the function of the TT in target culture is different from that of the ST in source culture. In order to explore the role of the text's function and the translator's aim in the translation process, the tenets of *skopos* theory seem useful. This thesis combines the theory with the concept of the dominant that will be discussed next.

2 Teppan (2010): 'Näiteks tundub võru murre mõningase kontrakultuuri efekti saamiseks mõõndav, aga sellegi osakaalu vähendasin varasema „Kõntsa“ tõlkega võrreldes oluliselt.'

2.1. The dominant

The concept of the dominant was developed in the Prague School of linguistics in the 1930s, although it is possible to trace its roots to the formalist tradition of literary theory which originated in Russia in the early 1920s (Cuddon 2013: 214). The Russian-American linguist, literary theorist, and semiotician Roman Jakobson introduced the notion of the dominant, an idea he borrowed from his colleague, Yuri Tynianov, in his course on Russian Formalism at Masaryk University in 1935 (McHale 1996: 6). Jakobson (1987: 41) defines the dominant as the ‘focusing component of a work of art: it rules, determines, and transforms the remaining components. It is the dominant which guarantees the integrity of the structure. The dominant specifies the work.’

According to Jakobson (1987: 41), the dominant was ‘one of the most crucial, elaborated, and productive concepts in Russian Formalist theory’. J. A. Cuddon (2013: 214) believes that the notion of the dominant emerged in the Prague School as a response to Viktor Shklovsky’s concept of defamiliarisation³, which is in turn closely associated with the concepts of foregrounding and literariness. Defamiliarisation can be defined as a literary technique which aims to present what is familiar and known in an unfamiliar or strange way, thus modifying the reader’s habitual perceptions and emphasising the literariness of the work (Cuddon 2013: 192). The concept of literariness⁴, one of the aspects which characterised the early phase of Russian Formalist research, draws attention to the artifice of the text and, similarly to defamiliarisation, stresses the significance of the

3 In his 1917 essay ‘Art as Technique’, Shklovsky (2004: 16) suggested that The purpose of art is to impart the sensation of things as they are perceived and not as they are known. The technique of art is to make objects ‘unfamiliar’, to make forms difficult, to increase the difficulty of length and perception because the process of perception is an aesthetic end in itself and must be prolonged. *Art is a way of experiencing the artfulness of an object; the object is not important.* (Shklovsky’s emphasis)

4 The term ‘literariness’ was coined by Jakobson (1973: 63) and defined by him thus in 1921: ‘The object of literary science is not literature, but literariness, i.e. that which makes a given work a literary work.’

form of a literary work as its defining feature (Cuddon 2013: 402). Foregrounding⁵, a loose rendering of the Czech word *aktualisace*, denotes the use of stylistic features characterising poetic language so that language draws attention to itself (Cuddon 2013: 284). Foregrounding is therefore a type of literariness which can function as a form of defamiliarisation. The concept of the dominant distinguishes between the formal elements which have a defamiliarising effect and those which are subordinate to the defamiliarising or foregrounded elements (Cuddon 2013: 214).

Jakobson believes that the notion of the dominant is of particular significance for the study of literary and cultural evolution. Following the analysis of the verse medium, he goes on to explore verbal art in general. Having concluded that the dominant of verbal messages is the aesthetic function (Jakobson 1987: 44), he directs his attention to the organisation of the literary system. Jakobson (1987: 42) claims that an entire epoch can be seen as a system that has a dominant. Because of the continual shifts in the hierarchy of artistic values, the dominant of one period is in the next replaced by a new and innovative one, which has once had a defamiliarising effect. The dominant is therefore contingent and does not retain its dominant status forever.

The American literary theorist Brian McHale (1996: 6) claims that Jakobson's concept of the dominant is actually plural. According to McHale, there are several dominants within the realm of art, culture, history, and even within one single text (ibid). Furthermore, the dominants which emerge are subject to change and likely to be different, depending on one's perspective, on what one wishes to study, and on the aims of the study (ibid). McHale is interested in the process of literary-historical change and states that the change from modernism to postmodernism is characterised by a shift in the dominant.

5 The Czech linguist Jan Mukařovský (2000: 226-227) states in his 1932 essay 'Standard Language and Poetic Language' that 'The function of poetic language consists in the maximum foregrounding of the utterance /.../ it is not used in the services of communication, but in order to place in the foreground the act of expression, the act of speech itself.'

McHale (1996: 11) is, however, convinced that the progression from one dominant to another is not linear and irreversible. In the present study, the concept of the dominant is employed in relation to an individual work of art and is plural insofar as I acknowledge the possibility of multiple interpretations of the same research subject.

The concept of the dominant has also been applied in translation studies. Estonian semiotician and translation scholar Peeter Torop introduced Jakobson's notion of the dominant into Estonian translation studies. Torop (1989: 15-25) has employed the concept in discussing intersemiotic translation, especially the transfer from the novel to the medium of film. The Estonian semiotician and translation scholar Elin Sütiste and Estonian classical philologist and translator Maria-Kristiina Lotman (2016: 17-34), however, have concentrated on interlingual translation and made use of the notion of the dominant in examining the prevailing principles of Estonian literary translation during the 20th century. Sütiste and Lotman, like McHale, draw upon Jakobson's idea that a dominant does not merely exist in an individual work of art, but also in the art of a certain time period.

They observe each decade separately and give numerous examples which illustrate the prevalent ideas of Estonian verse and prose translation as expressed in contemporary articles and reviews. Sütiste and Lotman (2016: 22) claim that since the late 1920s the dominant of prose and poetry translation has been the creative-artistic approach. In poetry, this dominant is realised by metrical and prosodic means; in prose, generally by stylistic and lexical means (Sütiste and Lotman 2016: 18). The principle of artistic translation has nevertheless had somewhat different emphases in different periods: while in the 1920s and 1930s prose translation was rather form-oriented, it became more content-oriented after World War II (Sütiste and Lotman 2016: 29).

Sütiste and Lotman (2016: 31) conclude that the dominant discourse of creative-artistic literary translation has remained roughly the same throughout the century and that

it is also the most prominent approach at the beginning of the 21st century since literary translators are encouraged to concentrate on the artistic quality of the TT. Although translators have gradually become more liberated and today enjoy greater freedom to experiment, they are still expected to convey the dominant of the ST in the TT (ibid). The possibility of the translator's dominant being different from the author's dominant has therefore been largely disregarded by the predominant translation tradition in Estonia. For the purpose of this study, the differentiation between the author's dominant and the translator's dominant stands out as particularly relevant. This is a possibility explained by *skopos* theory.

2.2. Skopos theory

Skopos theory is a functional theory of translation which emerged in Germany in the late 1970s, initiated by Hans J. Vermeer, German linguist and translation scholar (Snell-Hornby 2006: 51). The ideas were introduced to a wider audience in Vermeer's seminal essay 'Ein Rahmen für eine allgemeine Translationstheorie' ('A Framework for a General Theory of Translation') in 1978 in which he laid the foundations for *Skopostheorie* (ibid). However, it was not until 1984 when *Grundlegung einer allgemeinen Translationstheorie*, the book Vermeer wrote with Katharina Reiß, was published, that *skopos* theory became established on the map of translation studies (Snell-Hornby 2006: 52). According to Vermeer (2000: 221), translation is a purposeful activity which depends on the purpose of the TT (*Translatum*); hence the use of the Greek word *skopos* meaning *aim* or *purpose*. Vermeer (ibid) believes that

Any form of translational action, including therefore translation itself, may be conceived as an action, as the name implies. Any action has an aim, a purpose. /.../ The word *skopos*, then, is a technical term for the aim or purpose of a translation. /.../ Further: an action leads to a result, a new situation or event, and possibly to a 'new' object. /.../ Translation leads to a *translatum*.

Justa Holz-Mänttari's theory of translational action (*translatorisches Handeln*) is close to *skopos* theory (Chesterman 2010: 223). The Finnish translation scholar views translation as a communicative process, concentrates on the position of the practicing translator, and identifies several players involved in the process (the initiator, the commissioner, the ST producer, the TT producer, the TT user, and the TT receiver) (Munday 2016: 124), which is important since publishing involves team effort. Holz-Mänttari's model stresses the fact that the translator does not operate in isolation. British translation scholars Jeremy Munday (2016: 127) and Andrew Chesterman (2010: 223) claim that although *skopos* theory pre-dates Holz-Mänttari's model, it could be analysed as part of the same theory.

Skopos theory, as well as other functionalist approaches to translation, shifted the focus away from linguistic theories based on the notion of equivalence towards cultural and communicative considerations (Munday 2016: 113). Since Vermeer (1987: 29) maintains that 'To translate means to produce a target text in a target setting for a target purpose and target addressees in target circumstances', the keyword of *skopos* theory is 'target' and the emphasis is primarily placed on the function of the TT within the target culture. The translator is seen as *the* expert in translational action and is also regarded as the author of the TT (Vermeer 2000: 222). It is therefore up to the translator to determine what role the ST plays in translational action and, more importantly, to decide upon the purpose, or the *skopos*, of translational action so that it would at all be possible to produce a translation. The *skopos* also determines the selection of translation methods and strategies.

Although *skopos* theory is more concerned with the translational action of non-fictional texts, the fundamental concepts of this theory provide fruitful ground for

analysing translational fiction. One of the major advantages of *skopos* theory is the ‘discovery’ that the same text may be translated in different ways depending on the purpose of the TT and target culture. As Vermeer (2000: 228) puts it: ‘What the *skopos* states is that one must translate, consciously and consistently, in accordance with some principle respecting the TT. The theory does not state what the principle is: this must be decided separately in each specific case’. Since *skopos* theory suggested a radical change from the source-text-oriented and equivalence-based theories of translation to a target-text-based functional approach and also stressed the importance of the translator, it provides several concepts that play a pivotal role in analysing a translated work in which certain aspects of the ST are not so prominent.

The concepts of the dominant and *skopos* can be examined together. It is inevitable that certain aspects of the ST cannot be reproduced in the TT. Torop (1989: 18) states that the translator should first pinpoint the most unnecessary elements of the ST which allow the translator more freedom of experiment. Having done so, the translator should identify the most significant element of a given text, or in other words, the translator should identify the dominant (ibid). According to the prescriptive approach, the translator should identify the dominant of the ST in order to then convey it in the TT (Sütiste and Lotman 2016: 18). The descriptive approach analyses the dominants of the ST and the TT separately, while the dominant of the translator may differ from that of the author (ibid). It is possible that a different *skopos* motivates the change of the dominant, for, according to *skopos* theory, translational action is governed by its purpose and therefore the dominant, like the ST as a whole, becomes subordinate to the purpose of the TT. Thus, depending on the purpose of translational action, the dominant of the TT may either remain unchanged or be completely different from the dominant of the ST. If the purpose of the translated text is to retain the

dominant of the ST, the dominant is likely to remain more or less the same. If, however, the *skopos* of the TT is different, the dominant of the ST could be replaced by a new dominant in the TT.

2.3. Teppan's translation of the novel

Although Teppan has not translated *Trainspotting* into a regionally identifiable target language variety, he has certainly noticed the oral aspect of the narrative. By using phonemic orthography in the ST, Welsh has conveyed the accent of the Scottish characters. Teppan has occasionally employed the strategy of compensation for representing the pronunciation of a set of words and phrases in accordance with the Estonian alphabet and the way these (mostly) English terms are pronounced by a person whose mother tongue is Estonian. The translator has consistently used the swear word *fakk* and its derivative *faking* in the TT to render the words *fuck* and *fuckin* or *fucking* that are used in the ST.

In the following words and phrases, the word that appears in the TT precedes the form this word has in the ST: *bisnis* 'business', *buustima* 'boost', *bitš* 'bitch', *diil* 'deal', *dõup* 'dope', *enivei* 'anyway' and 'anywey', *friikama* 'freak out', *haip* 'hype', *hašš* 'hash', *kamoon* 'c'moan' and 'come oan', *kreisi* 'crazy', *käšš* 'cash', *mai äss* 'ma fuckin hole', *nõu vei* 'no way', *pleiss* 'place', *psaiko* 'psycho', *smäkk* 'smack', *spiid* 'speed', *staff* 'stuff', *steitment* 'statement', *tšikk* 'chick', *vaib* 'vibe'. Nearly all such ST words are in English, although some of them are colloquial or even vulgar. The only exceptions are the Scots adverb *anywey*, which also appears as in the form of its English counterpart in the ST, Scots possessive determiner *ma* in the phrase 'ma fuckin hole', and Scots preposition *oan* in the phrase 'come oan' and its Scots-influenced contraction of the English *c'mon*.

The Scottishness such forms had in the ST is not detectable in the TT in which, based on this set of examples, the words manifest Englishness.

The translator has employed this method even if certain words in the ST have English-derived near-synonyms with which they can be replaced with in the TT. Such instances are, for example, the use of the noun *pleiss* (Teppan 2010: 129) instead of the informal noun *pad* ‘home’ (Welsh 2004: 123), word *sliip* in the clause ‘paneb sügavat sliipi’ (Teppan 2010: 124) while in the ST the phrase ‘fast asleep’ (Welsh 2004: 118) is present, verb *tšekkama* in its *-ma* infinitive form (e.g. Teppan 2010: 158) instead of the verb *scannin* (Welsh 2004: 153), and the Estonian slang term *hängima*, the oft-used equivalent to the colloquial English phrase *hang out* ‘spend time’ that has been rendered in the text in Scots and thus written as *hing oot* (DSL 2017, OED 2017). Teppan has sometimes also preserved the English form of particular words in the case of compounds. One of the most striking example is the English-Estonian compound *dartsimeeskond* (Teppan 2010: 67), which is quite demanding since the reader is expected to know the English word for this particular sport to understand that one of the first-person narrators is referring to ‘the darts team’ (Welsh 2004: 60). Another interesting example is the rendition of *skinheid*, a compound consisting of the noun *skin* and Scots noun meaning *head*. Teppan (2010: 159, 183, 184, 185, 234) has used the phoneticised spelling *skinheed* as well as the abbreviated form *skinn* (Teppan 2010: 184, 185), which reflects the stressed consonant *n*.

Each of the aforementioned words appear in the TT in regular typeface. There are, however, numerous instances where English words are used in an otherwise Estonian text and have been italicised. The examples include the sentences and clauses ‘täiega *sick*’, ‘segas smäkist ja kokast endale *speedball*’i’ (Teppan 2010: 13); ‘Ma olen *busy man*, ‘very limited kompanii’, ‘puhas *bullshit*’ (Teppan 2010: 36); *yuppie*-ärimees (Teppan 2010: 50); ‘*cool*’id tibid’, ‘püüavad olla *cool*’ilt’ (Teppan 2010: 163); ‘õnne ja planeerimise osakaal...

fifty-fifty' (Teppan 2010: 257); '*catering*'i tegi' (Teppan 2010: 310); 'Palju lihtsam on nüüd *keep smiling*'ut hoida' (Teppan 2010: 311); '*escape*-fantaasia' (Teppan 2010: 318). The saying 'the show must go on', which in the ST has been voiced by the drug dealer Johnny Swan as 'The show must go oan' (Welsh 2004: 10), has been written in italics and in the standard English spelling as '*Show must go on*' (Teppan 2010: 16). These sentences and clauses do not have the same effect as the phonetically-transcribed words and phrases listed in the two preceding paragraphs. The fact that the words have been italicised and in case of declension marked with an apostrophe indicate that the text has been revised in order to present it according to the rules of Estonian grammar.

It is possible that the editor and the publishing house have also had an active and participatory role in the translation process. The translator, as is pointed out by Justa Holz-Mänttari, is seldom solely responsible for the finished work and is instead one among the several agents in the process of translational action (Munday 2016: 124). It is not possible to estimate to what extent the Estonian publishing house Koolibri and the proofreader and language editor Tiina Tomingas (Teppan 2010: n. p.) were involved in the process. However, considering that language planning for present-day Estonian is regulated by rather purist editing practices and that editors have historically had more control over published texts than translators (Sütiste and Lotman 2016: 29), it is obvious that the Estonian translation of *Trainspotting*, too, has been edited. Although great care has been taken, perhaps by Tomingas, to distinguish between the Estonian vocabulary surrounding foreign words and the English words by italicising them and using apostrophes to separate the stem from declension endings, the eye dialect spellings that have been used draw attention to the pronunciation of these terms in Estonian and adhere to the phonemic orthography of the ST. The visually distinct Scottish elements of the ST, however, have been substituted with markedly English elements. This aspect reinforces the impression of

the Englishness of the TT, whereas the Scottishness of the ST has diminished. From these general considerations, we may now proceed to exploring the question how Teppan has engaged with the individual narrators.

2.4. Idiolects of the novel's first-person narrators

The concept of the idiolect is used in sociolinguistics to refer to an individual's way of speaking, encompassing vocabulary, grammar, pronunciation, and style (Wardhaugh and Fuller 2015: 9). The term is often metaphorically described as the linguistic equivalent of a fingerprint (ibid). The speech habits of the eight different first-person narrators of *Trainspotting* are discussed below in separate subsections. The idiolects are examined by comparing and contrasting their representation in the ST and TT. The focus of my analysis is on lexis since it is, in my opinion, the richest and most prominent level of the use of language in the novel.

Each subsection begins with a brief description of the character, then introduces some of the Scots terms that they use and phonetically rendered words coupled with the respective Scots word in brackets in order to show that although phonemic in its orthography, Welsh has at times altered the most commonly used Scots spelling to convey the characters' accent and created nonce words. These paragraphs are followed by passages focusing on the informal language, both British and Scottish. The derogatory and vulgar slang terms of both varieties have also been included. The words have generally been divided into word classes. The most idiosyncratic patterns of the characters' use of language are examined in individual paragraphs preceding the mini-analyses in which specific extracts of the narrator's speech are compared and contrasted by juxtaposing the same sections from the ST and the TT.

The Estonian translation equivalents Teppan has used have also been listed in the paragraphs focusing on Scots, phonetically transcribed words, and Scottish as well as English slang. These variants have been placed inside regular or square brackets and appear immediately after their respective example. In case a word present in the ST has been omitted from the TT, a hyphen is used to indicate a missing element. The nouns drawn from the ST and their translation equivalents in the TT are mostly given in the nominative and the verbs are mostly introduced by the base form. The translation equivalents have not been added to certain prepositions, since Estonian is a highly inflectional language in which grammatical meanings are expressed by grammatical formatives, and to the contracted forms, since their meaning varies greatly in the TT and depends on the context.

2.4.1. Mark Renton

Mark Renton is the twenty-five-year-old protagonist and antihero of *Trainspotting*. He is an unemployed working-class man and a dropout student from Aberdeen University who, although capable of assimilating into society, suffers from depression and misanthropy. Renton's descent into heroin addiction begins after the death of his disabled brother. His addiction aggravates his feelings of alienation and drives him to shoplifting and petty theft to sustain his drug habit. Renton's internal monologues provide some insight into the mentality of a heavy user who, despite being aware of the dangers of sharing syringes ('Thir wis eywis rumours aboot whae wis HIV and whae wisnae' (Welsh 2004: 11)), is constantly chasing his next heroin high. His depictions of his withdrawal symptoms evoke disturbing images: 'each bone in ma body wis simultaneously being crushed in a vice set aboot wi a blunt hacksaw' (Welsh 2004: 11), 'It wis like ah hud collapsed in the street and

a skip had been lowered on top of us, in a squad of vicious workies were loading it up with heavy building materials' (Welsh 2004: 194). Renton also has a tendency to rationalise drug addiction and, for example, once notes philosophically: 'Sometimes we think that people become junkies just because they subconsciously crave a wee bit silence' (Welsh 2004: 7).

Renton is the narrator of nearly half of the novel's forty-three chapters in which he gives an account of his daily life peppered with his cynical outlook on life and dark sense of humour. In addition to the twenty-one chapters in which Renton speaks his mind, he is, more often than any other character, present in the chapters narrated by both the novel's third-person omniscient narrator and by the other characters, and frequently engages in the dialogues recounted by the other first-person narrators. The titles of the seven sections of the novel – 'Kicking' (TT 'Püsti'), 'Relapsing' (TT 'Pikali'), 'Kicking Again' (TT 'Jälle püsti'), 'Blowing It' ('Puntras'), 'Exile' (TT 'Eksiilis'), 'Home' (TT 'Kodus'), and 'Exit' (TT 'Ära') – are in accord with Renton's attempts to recover from drug addiction and his relapses back into heroin addiction. The final section of the novel, 'Exit', which consists of only one chapter, displays a more compassionless side to Renton since he betrays his friends by stealing a large sum of money. By committing this treacherous act, Renton severs the ties with his community and realises, as is disclosed by the Standard English-speaking third-person narrator, that 'He could now never go back to Leith, to Edinburgh, even to Scotland, ever again' (Welsh 2004: 344).

Renton's vocabulary contains several Scots words. He uses numerous Scots nouns (e.g. *clathes* 'clothes' [TT *riided*], *faither* 'father' [TT *isa*], *fitba* 'football' [TT *vutt*], *lassie* 'girl' [TT *plik, tibi*], *mornin* 'morning' [TT *hommik*], *pillay* 'pillow' [TT *padi*], *troosers* 'trousers' [TT *püksid*]), verbs (e.g. *blaw* 'blow' [TT *puhuma*], *deek* 'descry' [TT *piiluma*], *greet* 'cry' [TT *ulguma*], *loase* 'lose' [TT *kaotama*], *mind* 'remember' [TT *mäletama*], *pey*

‘pay’ [TT *maksma*], *swallow* ‘swallow’ [TT *neelama*]), adjectives (e.g. *alane* ‘alone’ [TT *ükski*], *broon* ‘brown’ [TT *pruun*], *boggin* ‘filthy’ [TT *rõve*], *cauld* ‘cold’ [TT *külm*], *seek* ‘sick’ [TT (*on*) *siiber*]), adverbs (e.g. *any mair* ‘any more’ [TT *rohkem*], *ey* ‘always’ [TT *pidevalt*], *thegither* ‘together’ [TT *koos*], *yon* ‘that’ [TT *kui*]), and pronouns (e.g. *hissel* ‘himself’ [TT -], *oorsels* ‘ourselves’ [TT -], *thaim* ‘them’ [TT *need*], *nowt* ‘nothing’ [TT *mitte midagi*]) (DSL 2017).

He also uses the Scots preposition *ben* ‘inside’, conjunction *whithir* ‘whether’, possessive determiners *yer* ‘your’ (TT *su*, *sinu*), *oor* ‘our’ (TT *meie*), and *iviry* ‘every’ (TT *iga*), quantifier *a loat ay* ‘a lot of’ (TT *palju*), and the cardinal number *twinty* ‘twenty’ (TT *kakskend*) (ibid). The most typical contractions in his speech are *doesnae* ‘does not’, *isnae* ‘is not’, and *wouldnae* ‘would not’, which are used in Scots (ibid), and *gaunny* ‘going to’, *huvnae* ‘have not’, *hudnae* ‘had not’, *oantae* ‘onto’, *thill* ‘they will’, *thirs* ‘there is’, *thuv* ‘they have’, *wir* ‘we are’, *wuv* ‘we have’, *yiv* and *yuv* both meaning ‘you have’, and *yir* ‘you are’, which have been rendered phonetically.

Welsh has used phonetic spelling also in order to convey Renton’s pronunciation of certain words. Such words include nouns (e.g. *boatil* ‘bottle’ (Scots *bottle*; TT *pudel*), *eftirnin* ‘afternoon’ (Scots *efternuin*; TT *pärastlõuna*), *faimlay* ‘family’ (Scots *faimily*; TT *väga lähedane*), *hoespital* ‘hospital’ (Scots *hospital*; TT *haigla*), verbs (e.g. *droap* ‘drop’ (Scots *drop*; TT *maha panema*), *follay* ‘follow’ (Scots *follow*; TT *järgnema*), *hus* ‘has’ (Scots *haes*; TT *on*), and the past and past participle of the verb ‘buy’ – *boat* (Scots *bought*; TT *ostnud*)), adjectives (e.g. *awfay* ‘awful’ (Scots *awfu*; TT *kohutav*), *fill* ‘full’ (Scots *fou*; TT *täitunud*) *perr* ‘poor’ (Scots *puir*; TT *vaene*), *rid* ‘red’ (Scots *reid*; TT *punane*)), the adverb *eywis* ‘always’ (Scots *always*; TT *alati*), preposition *oafay* ‘off of’ and conjunction *thin* ‘than’ (TT *kui*) (ibid). One of the most intriguing phonetic rendition voiced by Renton is the word *fahk* ‘fuck’ in the phrase ‘Fahk aff!’ (Welsh 2004: 160) [TT *Fakk off!* (Teppan

2010: 164)]; the adverb *aff* is the most commonly used form in Scots for *off*, although Welsh has rather consistently transcribed it phonetically as *oaf*.

The numerous British slang terms Renton uses are made up of nouns (e.g. *bookies* ‘betting shop’ [TT *kihlveokontor*], *coffin-dodger* ‘senior citizen’ [TT *penskar*], *gob* ‘mouth’ [TT *suu*], *hanky* ‘handkerchief’ [TT *taskurätik*], *hirays* ‘money’ [TT *nuts*], *keks* ‘trousers’ [TT *püksid*], *mitt* ‘hand’, *track marks* ‘a conspicuous line of bruised needle holes brought on by heroin injection’ [TT *süstlaarmid*], *the bog* [TT *peldik*, *sitamaja*] and *shunky* [TT -] both meaning ‘toilet’, *the nick* ‘prison’ [TT *politseimaja*]), verbs (e.g. *con* ‘persuade’ [TT *ajusid loputama*], *gab* ‘talk at length’ [TT *jahvatama*, *pläma ajama*], *nick* ‘steal’ [TT *pätsama*], *peeve* ‘drink alcohol’ [TT *tsükliis olema*], *snaffle* ‘take (something) for oneself, typically without permission’ [TT *haarama*], *swan* ‘move about’ [TT *luiklema*]), adjectives (e.g. *cagey* ‘secretive’ [TT *ettevaatlik*, *puiklev*], *matey* ‘friendly’ [TT *sõbralik*], *po-faced* ‘expressionless’ [TT *tuim*], *rarin* ‘eager’ [TT *anname minna*], *smarmy* ‘ingraining and wheedling’ [TT *libe*, *lipitsev*], *stropky* ‘bad-tempered and argumentative’ [TT *vingus*], *wimpy* ‘cowardly’ [TT *hale*], *wrecked* ‘very drunk’ [TT -]) and phrases (e.g. *in one’s puff* ‘in one’s life’ [TT *elu sees*], *on one’s tod* ‘on one’s own’ [TT *üksi olema*], *put one’s skates on* ‘hurry up’ [TT *edasi põrutama*]) (OED 2017, Urban Dictionary 2017).

The derogatory British words Renton uses exist side by side with Scottish slang terms. The pejorative terms that are used in British English are, for example, *brat* ‘child’, *dyke* ‘lesbian’ (TT *lesbi*), *fatso* ‘fat person’ (TT *paksmagu*), *gadge* ‘guy’ (TT *tolgus*), *poof* ‘homosexual’ (TT *pede*), *slag* ‘promiscuous woman’ (TT *lits*), and *arsehole* (TT *persevest*, *sitapea*), *cunt* (TT *kõdu*, *oinas*, *raisk*, *sitavikat*, *tolvan*, *tõbras*, *tõpranahk*), *bastard* (TT *raibe*, *raipenahk*), *dick* (TT *munn*), *fucker* (TT *raibe*), *git* (TT *lõust*), *shite-for-brains* (TT *sitapea*), *twat* (TT *vitt*, *vitupea*), and *wanker* (TT *jobu*), all denoting a stupid or contemptible person (ibid). The Scottish slang terms that appear in his vocabulary include,

for example, the nouns *boot* ‘ugly woman’ (TT *känd*), *buftie* ‘homosexual male’ (TT *lilla*), *crack* ‘conversation’ (TT *jutt, nali*), *radge* ‘a wild, crazy, or violent person’ (TT *mun, raibe, tōbras*), and *schemie* ‘one who lives on a social housing development’ (TT *tegelane*); verbs *nash* ‘hurry’ (TT *tuiskama*), *rabbit* ‘talk incessantly’ (TT *jahvatama*), *scoobie* ‘baffle’ (TT *juhmilt küsima*), and *swedgin* ‘brawl’ (TT *nüpeldama*); adjectives *biscuit-ersed* ‘self-pitying’ (TT *juhm, -*), *foostie* ‘rancid’ (TT *-*), *guttered* ‘very drunk’ (TT *maani täis*), *louping* ‘stinking’ (TT *imelik*), *shan* ‘rubbish’ (TT *närune*), and *skaggy-bawed* ‘too high on drugs to do anything properly’ (TT *uimas*) (ibid).

Renton has a tendency to blend the vernacular together with highbrow English. While watching a Van Damme video, he notes that ‘the next phase ay the picture involved building up tension through introducing the dastardly villain and sticking the weak plot thegither’ (Welsh 2004: 3) [TT ‘Järgmises faasis kruviti pinget, kui lagedale ilmus reeturlik kurikael ja hakati koondama nõrga käsikirja süžeeliine’ (Teppan 2010: 9)]. In addition to the noun *villain*, he enlivens his diction with Latinate words, such as, for example, *nebulous* (TT *häma*), *abattoir* (TT *tapamaja*), *curtail* (TT *pärssima*), *oscillate* (TT *vahelduma*), *peripheral* (TT *kaudne*), *spurious* (TT *võlts*) *convoluted* (TT *-*), and even uses the French phrases *coup de maître* (TT ‘meisterlik löök’) and *vis-à-vis* (TT *-*). Renton is nevertheless very much affected by his social environs and seems to be more at ease when he can express himself by using informal language.

In the chapter ‘The Glass’ (TT ‘Kann’), Renton observes his friends with whom he is drinking before going out to a party and while focusing on Begbie, he launches into an internal diatribe against racism which develops into an attack against Scottishness:

Ah hate cunts like that. Cunts like Begbie. Cunts that are intae basebaw-batting every fucker that’s different; pakis, poofs, n what huv ye. Fuckin failures in a country ay failures. It’s nae good blamin it oan the English fir colonising us. Ah don’t hate the English. They’re just wankers. We are colonised by wankers. We can’t even pick a decent, vibrant, healthy culture to be colonised by. No. We’re ruled by effete arseholes. What does that make us? The lowest of the fuckin low, the scum of the earth. The most wretched, servile, miserable, pathetic trash that was ever shat intae creation. Ah don’t hate the English. They just git oan wi the shite thuv goat. Ah hate the Scots. (Welsh 2004: 78)

Ma vihkan selliseid tõpraid. Selliseid tõpraid nagu Begbie. Tõpraid, kes tümitavad iga tatti, kes neist erineb – pakisid, pedesid ja keda iganes. Kuradi luuserid luuserite maal. Meie koloniseerimises pole mõtet inglasi süüdistada. Mina inglasi ei vihka. Nad on niisama jobud. Meid koloniseerisid niisama jobud. Me pole isegi osanud valida korralikku elujõulist kultuurrahvast, kes meid koloniseeriks. Ei. Meid valitsevad mingid ennastimetlevad persevestid. Ja mis meie siis oleme? Madalam kui muru, viimane kõnts. Kõige närusem, orjameelsem, õnnetum, haledam rämp, mille suur looja on persest välja maamunale sittunud. Ma ei vihka inglasi. Nad saavad hakkama selles sitas, mille sees nad istuvad. Ma vihkan šotlasi. (Teppan 2010: 84-85)

This monologue explicating Renton's withering view of Scottishness is perhaps not striking linguistically, but still deserves closer inspection. The fact that Renton is a Scotsman is apparent in his use of the Scots determiner *nae*, pronouns *fir*, *intae*, *oan*, the Scots past participle of the verb *get*, and *baw* instead of *ball* in the second part of the compound *basebaw* (DSL 2017). The phonetically rendered contractions *huv* and *thuv*, in addition to the conjunction *n* and the Scots verb *git*, are in stark contrast with the clearly English contractions *that's*, *It's*, *don't*, *They're*, *can't*, and *We're*. The preposition *of* is once rendered as *ay* and twice as the standard *of*. It is possible that the words Renton wishes to emphasise have been written down in their standardised form. The vulgar *arsehole* and *wanker* are in close proximity to the Latinate *effete* and *servile* and thus highlight one of the characteristics of Renton's first person narration – the presence of both informal and formal registers.

Teppan has found suitable equivalents to Renton's foul language: the Estonian derogatory nouns *tõbras*, *tatt*, *paki*, *pede*, *luuser*, *jobu*, *perse(vest)*, *kõnts*, *rämp*, *sitt*, and the verb *sittuma*. He has slightly altered the stress of the pronoun *I* by using both the unstressed pronoun *ma* and stressed *mina*. The final sentences have a somewhat Biblical tone with the addition of both the conjunction *ja* at the beginning of a sentence and the personified *suur looja*.

The following extracts exemplify Renton's direct speech when he is in the company of his friends. When Begbie is pressuring his companions to join him in a stealing spree, Renton prefers not to go along with him:

— S no a question ay shitein oot Franco. Ah'm jist no intae it. Wir huvin a barry crack here. Wuv goat the speed n the E. Let's jist enjoy oorsels, mibbe go tae a rave club, instead ay wanderin about the fuckin Meadows aw night. Thuv goat a big fuckin theatre tent thair, n a fuckin fun fair up. It'll be crawlin wi polis. It's too much fuckin hassle man. (Welsh 2004: 153-154)

— Pole siin mingit pasakslöömist, Franco. Ma ei viitsi lihtsalt. Meil on siin lahe olla. Meil on spiidi ja *ecstasy*'t. Tunneme elust mõnu ja lähme võib-olla reivile, mitte ärme hakka krt öö läbi Meadowsis kondama. Neil on ilge kuradi suur teatritelk ja lõbustuspark seal püsti pandud. Politseinikke on sitta kanti. Pole mõtet jamama hakata. (Teppan 2010: 159)

This excerpt from Renton's conversation with Begbie shows that his use of language is rather lax. He uses the Scots noun *polis*, adverbs *oot*, *mibbe*, *aboot*, *aw*, and *thair*, personal pronoun *ah* and reflexive pronoun *oorsels*, and the prepositions *intae*, *tae*, and *wi* (DSL 2017). A number of words have also been rendered phonetically in the ST: the verbs *huvin* and *goat*, adverb *jist*, preposition *ay*, conjunction *n*, and contractions *wir*, *wuv*, and *thuv*. The Scottish informal terms *barry* and *crack* have not been translated word for word in the TT in which the combination of the Estonian colloquial adjective *lahe* and the conjugated form of the verb *olema* convey a similar meaning. In his direct speech Renton prefers the shortened verbs *wanderin* and *crawlin* as well as the use of *fuckin* instead of *fucking*. While Teppan has twice used the Estonian swear word *kurat* as the translation equivalent to *fuckin*, having once used the adverb *kuradi* and once its contracted form *krt*, he has excluded this vulgar word from the last sentence. It appears, however, that he has compensated this by rendering the ST phrase 'crawlin wi' as the colloquial 'sitta kanti' in the TT – the inclusion of the vulgar Estonian word *sitt* certainly adds a strong pejorative connotation to this phrase that is not present in the ST. Teppan has transcribed the name of the amphetamine drug, *speed*, phonetically as *spiid* and *rave club*, the second element having been dropped, as *reiv*, a word widely used in colloquial Estonian and spelled in this very manner. The informal and abbreviated *E* of the ST has a more straightforward form in the TT and has also been italicised.

In the chapter ‘Inter Shitty’ (TT ‘Inter Shitty’), which is narrated by Begbie and covers his and Renton’s train journey to London, Renton exhibits his excellent command of Standard English. Both Renton and Begbie interact with other passengers, yet Renton does so by code-switching. Begbie notices the switch in Renton’s use of language as when Renton is asked where do they come from and he answers Edinburgh (Welsh 2004: 115), Begbie reacts by noting that Renton is ‘tryin tae sound aw posh’ (ibid). Teppan (2010: 121) has translated Begbie’s comment as ‘püüdes hääldata ka ilgelt peenelt: edinböröst’, thus adding an element missing from the ST yet capturing the essence of the context. The following scene describes an argument between Renton and a fellow passenger whose reserved yet hitherto empty seats the two Scottish men deliberately decided to occupy:

— I’m afraid there must be some mistake, Rents sais. The rid-heided cunt kin be quite fuckin stylish, ah huv tae gie um that; he’s goat style. — There were no cards to indicate a seat reservation when we boarded the train at Edinburgh.

— But we’ve got the reserved tickets here, this cunt wi the John Lennon specs sais.

— Well, I can only suggest that you pursue your complaint with a member of the British Rail staff. My friend and I took these seats in good faith. I’m afraid we can’t be held responsible for any errors made by British Rail. Thank you, and goodnight, he sais, startin tae laugh, the rid-heided cunt thit he is. (Welsh 2004: 117)

— Ma kardan, et siin on mingi eksitus, ütleb Rents. See punapea võib vahel kuradi stiilne vend olla, tuleb tunnistada; tal on stiili. — Siin ei olnud küll broneeringukaarte näha, kui me Edinburghis peale tulime.

— Aga meil on siin broneeritud piletid, ütleb too John Lennoni prillidega tõbras.

— Noh, ma võin ainult soovitada, et pöörduge selle küsimusega British Raili vagunisaatja poole. Mina ja mu sõber võtsime need kohad heas usus, et need on vabad, ja ma leian, et meile ei saa British Raili eksimuses vastutust veeretada. Tänan ja head õhtut, lisab ta ja hakkab naerma, krđi punapea, raisk. (Teppan 2010: 122-123)

Renton’s direct speech in Standard English is devoid of any signs of his slang-heavy vernacular. He is consistent in his use of the personal pronoun *I* and uses several formal and polite phrases, such as ‘I’m afraid’, ‘pursue your complaint’, ‘in good faith’, and ‘held responsible’. It seems that Teppan has conveyed such use of language somewhat inconsistently. The words *mingi*, *küll*, *Noh*, and the phrase ‘vastutust veeretada’ are quite colloquial in their usage; the use of the verb *leian* in the phrase ‘ma leian, et’ and the addition of a comma before the conjunction *ja*, however, are indicators of formality.

Renton's proper English does not clash with the language used by the rightful owner of these seats, but it does differ from Begbie's Scots-based inner voice. The distinction between Renton's use of Standard English and Begbie's use of Scots is absent from the TT and the basic reference point for telling these two varieties apart is substituted with semi-formal Estonian and cursing.

Renton also switches to Standard English in the chapter 'Courting Disaster' (TT 'Õiguse mõistmine'). He is charged with stealing books and is questioned by the magistrate who is sceptical about his knowledge of Kierkegaard:

— Mr Renton, you did not intend to sell the books?
 — Naw. Eh, no, your honour. They were for reading.
 — So you read Kierkegaard. Tell us about him, Mr Renton, the patronising cunt sais.
 — I'm interested in his concepts of subjectivity and truth, and particularly his ideas concerning choice; the notion that genuine choice is made out of doubt and uncertainty, and without recourse to the experience or advice of others. It could be argued, with some justification, that it's primarily a bourgeois, existential philosophy and would therefore seek to undermine collective societal wisdom. However, it's also a liberating philosophy, because when such societal wisdom is negated, the basis for social control over the individual becomes weakened and . . . but I'm rabbiting a bit here. Ah cut myself short. (Welsh 2004: 165-166)

— Härra Renton, teil polnud kavatsust neid raamatuid müüa?
 — Mkmm. Ei, ei, teie ausus. Need olid mõeldud lugemiseks.
 — Te loete siis Kierkegaardi? Rääkige meile temast, härra Renton, ütleb too üleolev tõbras.
 — Mind huvitavad tema subjektiivismi- ja tõekäsitus ning eriti tema ideed inimese valikuvabadusest; arusaam, et inimese tegelik valik lähtub kahtlusest ja ebakindlusest ning ei tugine teiste inimeste kogemustele ega nõuannetele. Teatud mõttes võib väita, et tegu on eeskätt kodanliku eksitsentsiaalfilosoofiaga, mis püüab seega õõnestada kollektiivset ühiskondlikku elutarkust. Ent samas on see ka vabastav filosoofia, kuna sellist ühiskondlikku elutarkust eitades nõrgeneb sotsiaalne kontroll indiviidi üle ja . . . aga ma olen lobisema jäänud. Jäin poolelt lauselt vait. (Teppan 2010: 169-170)

While Renton begins by saying *Naw*, thus using the Scots exclamation denoting a negative response, he soon adjusts his direct speech and gives a polite and cultured performance. The lexis as well as syntax used by Renton is formal and retains the same tone in the TT. The way his answer is structured is similar to a philosophical argument and the inclusion of the introductory phrase 'It could be argued' (TT 'võib väita'), modifying clause 'with some justification' (TT 'Teatud mõttes'), and linking word *However* (TT *Ent*) liken the passage to a piece of academic writing. Apart from the contractions 'I'm' and 'it's' in the ST, the semicolon and numerous commas placed before the conjunction *and* suggest that

this is a written text as opposed to a spoken one. Renton suddenly lapses back into colloquial Scots by noting that he is ‘rabbiting a bit here’. Although Renton mentions internally that ‘ah’m sure he kens far mair aboot the great philosophers than a pleb like me’ (Welsh 2004: 166), his references to Kierkegaard’s ‘concepts of subjectivity and truth’ (TT ‘subjektivismi- ja tõe käsitus’), ‘ideas concerning choice’ (TT ‘ideed inimese valikuvabadusest’), and ‘existential philosophy’ (TT ‘eksistentsiaalfilosoofia’) as well as his mastery of formal register and the standard variety are convincing enough to avoid him being sent to prison.

Renton’s idiolect shows great variation since he can speak in a fluid vernacular as well as converse in highbrow English. He switches to Standard English with aplomb, but does so only in case of direct speech. His internal monologues are primarily written in Scots, indicating that he thinks in the vernacular. The predominantly informal register he uses is often combined with sophisticated vocabulary and some formal elements. The distinction between informal and formal registers can also be observed in the TT, especially when Renton alternates between Scots and English.

2.4.2. Daniel ‘Spud’ Murphy

Spud is the most kind-hearted, innocent, and childlike character among the entire group. Although his peers often make him the source of ridicule, they also genuinely care about him. Renton, for example, expresses his fondness for Spud by stating that ‘Yir one ay the best, man’ (Welsh 2004: 161) and even Begbie shows generosity towards the penniless Spud when he gives him some money yet also immediately alerts him: ‘Nae skag now’ (Welsh 2004: 120). Spud is indeed heavily addicted to heroin and pursues criminal means to fund his expensive drug habit, and he also appears to suffer from bouts of kleptomania.

Spud is eventually arrested and sentenced to time in Saughton Prison for petty theft. Despite him being helpless in his drug addiction, about which Renton once internally notes ‘If Spud isnae HIV positive by now, then the Government should send a deputation ay statisticians doon tae Leith, because the laws ay probability urnae operatin properly here’ (Welsh 2004: 55-56), he is respectful of others, has a sense of moral decency (‘aw hate, hate, hate /.../ Whair does it git us, likesay?’ (Welsh 2004: 129)), and remains averse to violence (‘Violence is fuckin ugly man’ (Welsh 2004: 155)).

Spud’s lexicon is brimming with various Scots words. The Scots words he uses most frequently are made up of nouns (e.g. *boady* ‘body’ [TT *keha*], *fit* ‘foot’ [TT *jalg*], *hoose* ‘house’ [TT *maja*], *joab* ‘job’ [TT *töö, koht*], *toon* ‘town’ [TT *linn*], *waw* ‘wall’ [TT *sein*]), verbs (e.g. *brek* ‘break’ [TT *katki minema*], *chore, chorie* ‘steal’ [TT *vargil käima*], *faw* ‘fall’ [TT *kukkuma*], *hing* ‘hang’ [TT *rippuma*]), adjectives (e.g. *sair* ‘sore’ [TT *valulik*], *toap* ‘top’ [TT *ülemine*]), adverbs (e.g. *awready* ‘already’ [TT *juba*], *thegither* ‘together’ [TT *koos*], *tae* ‘too’ [TT *ka*], *thair* and *thir* meaning ‘there’ [TT *seal*]), pronouns (e.g. *baith* ‘both’ [TT *mōlemad*], *hissel* ‘himself’ [TT *ise*], *hur* ‘her’ [TT *ta*], *thir* ‘these’ [TT *need*], *wi* ‘we’ [TT *me*], *youse* referring to the plural form of ‘you’ [TT *te*]), and prepositions (e.g. *ower* ‘over’, *roond* ‘round’, *withoot* ‘without’) (DSL 2017). He also uses the conjunction *bit* ‘but’ (TT *aga*) and the possessive determiner *thir* ‘their’ (TT *nende*) quite often (ibid). The phrase *Jock Tamson’s bairns*, the Scots version of *Jack Thomson’s children* which has the connotation of ‘everyman, the human race, humanity’ (TT *jumala lapsed*) (Urban Dictionary 2017) appears once.

His speech consists of more contracted forms than that of any other character. The most commonly used contractions in his speech are, for example, *arenae* and *urnae* ‘are not’, *isnae* ‘is not’, *shouldnae* ‘should not’, *thuv* ‘they have’, *willnae* ‘will not’, and *wir* ‘we are’ (DSL 2017). Several contractions he uses are not Scots per se, but are ultimately

derived from the pronunciation of the vernacular and have been thus phonetically transcribed by the author, for example *goatay* ‘got to’, *hasnae* and *husnae* ‘has not’, *kinday* ‘kind of’, *loaday* ‘a lot of’, *oantay* ‘onto’, *s* ‘it is’, *sortay* ‘sort of’, and *wuv* ‘we have’. Spud, unlike his friends, even uses the eye dialect version of the contraction ‘(I) do not know’ – *dunno*. Teppan has translated that as *ma’i tea* and thus retained the contracted nature of the phrase by rendering the first component as *ma’i*, which in Estonian means *ma ei* ‘I do not’.

Welsh has also altered the standard orthography of numerous nouns (e.g. *enjiymint* ‘enjoyment’ (Scots *enjoyment*; TT -), *hoespital* ‘hospital’ (Scots *hospital*; TT *haigla*), *poakit* ‘pocket’ (Scots *pocket*; TT *tasku*), *Setirday* ‘Saturday’ (Scots *Seturday*; TT *laupäev*), *shoap* ‘shop’ (Scots *shop*; TT *pood*) *soaks* ‘socks’ (Scots *socks*; TT *sokid*), verbs (e.g. the past forms of ‘forget’ and ‘think’, *forgoat* (TT *unustanud*) and *thoat* (TT *mõtlesin*, *tundus*), which have the same written forms in Scots as in English), adjectives (e.g. *yellay* ‘yellow’ (Scots *yellow*; TT *kollane*), *perr* ‘poor’ (Scots *puir*; TT *vaene*, -)), and pronouns (e.g. *eh* ‘he’ (Scots *he*; TT *ta*), *nuthin* ‘nothing’ (Scots *naething*; TT *midagi*), *yirsel* (Scots *yersel*; TT *endast*)) (ibid) that are used by Spud. The Scots word for the city of Glasgow, *Glesga*, is referred to by Spud as *Glesgie* (Welsh 2004: 127) [TT *Glasgow* (Teppan 2010: 133)] and New York is *Noo Yawk* (Welsh 2003: 157) [TT *New York* (Teppan 2010: 162)].

Spud uses many slang terms, which are either Scottish (e.g. the nouns *burd* ‘woman, girlfriend’ [TT *pruut*, *tips*], *labdick* ‘police officer’ [TT *ment*], *lemon* ‘woman’ [TT *mimm*], *Paris bun* ‘vagrant or drunkard’ [TT *parm*], *poppy* ‘money’ [TT *nodi*], adjective *barry* ‘great’ [TT *kihvt*], and verb *nash* ‘hurry’ [TT *kappama*]) or English (e.g. the nouns *ankle-biter* [TT *pätakas*], *dodger* [TT *kaltsakas*], *nipper* [TT *nolk*], and *sprog* [TT *titt*] meaning ‘child’, *chippy* ‘carpenter’ [TT *tisler*], *brass* [TT *noos*], *dough* [TT *nuts*],

dosh [TT *papp, papike*], *hirays* [TT *puru*], and *loot* [TT *noos*] meaning ‘money’, *mountain* ‘someone overly large’ [TT *kapp*], *quack* ‘doctor’ [TT *arst*], and verbs *clock* ‘notice’ [TT *märkama*], *neck* ‘kiss and caress’ [TT *tatti panema*], and *slag* ‘criticise’ [TT *lõõpima*] (*OED* 2017, *Urban Dictionary* 2017). The Scottish and phoneticised elements are, however, still visible even in the case of the British phrases he uses, such as *huv the hots* [*have the hots* ‘strongly sexually attracted to someone’ (TT *armunud olema, kuumaks ajama*)], *kit n kaboodle* [*kit and caboodle* ‘a collection of things’ (TT *mõttetu värk*)], *git bombed* [*get bombed* ‘get drunk or high on drugs’ (TT *tõmban lonni täis*)], and *oan ma case* [*on someone’s case* ‘continually criticising or harassing someone’ (TT *kukil istuma*)] (*ibid*).

Spud does not incorporate vulgar and offensive terms into his vocabulary as frequently as his friends Renton, Sick Boy, and Begbie. There are only occasional mentions of, for example, *bastards*, *hoors* (Scots word for the English *whore*), and *radges*. He does also occasionally describe an unpleasant experience as being *shit* (TT *jama*). One of the main features of his linguistically playful narration is his proneness to use Cockney rhyming slang, for example, *cream puff* ‘huff’ (TT *tige*), *Jack Jones* ‘alone’ (TT *puruiiksi*), *Joe Baxi* ‘taxi’ (TT *takso*), *scrambled eggs* ‘legs’ (TT *koivad*), and *donks* ‘years’ (TT *sada aastat*), which is derived from the idiom *donkey’s years* referring to ‘a very long time’ (*Urban Dictionary* 2017). The translation equivalents have a neutral meaning.

The language Spud uses in the chapters narrated by him, namely ‘Na Na and Other Nazis’ (TT ‘Nana ja muud natsid’), ‘Strolling Through the Meadows’ (TT ‘Jalutuskäik pargis’), ‘Easy Money for the Professionals’ (TT ‘Megakasum proffidele’), and ‘Speedy Recruitment’ (TT ‘Kiirvärbamine’), which is only partly narrated by him, is the hardest to decipher. His characteristic filler, *likesay*, can be analysed as Welsh’s innovative eye dialect spelling of the informal English phrase ‘the likes of’. Spud uses this form, as well

as the words *like*, *likes*, and *ken*, as a phatic filler. Teppan has mostly rendered such forms as *nagu*, the most commonly used Estonian filler which is equally devoid of meaning when not used as an adverb or a conjunction, and as the phatic phrase ‘või sedasi’. Teppan has therefore conveyed Spud’s speech in idiomatic Estonian.

Spud often inserts the Scots verb *ken*, which is also used in Northern English, and which in his speech fulfils multiple functions: it is sometimes a tag in declarative statements, for example, ‘It’s been likesay, donks, since ah went tae the fitba, ken’ (Welsh 2004: 122) [‘Sada aastat pole nagu käind vutti vaatamas või sedasi’ (Teppan 2010: 128)] or as a question tag, for example, ‘Eh, still likesay gittin oan ma case as usual, ken?’ (Welsh 2004: 124) [‘Ee, noh, ikka istub mul kukil nagu tavaliselt või sedasi’ (Teppan 2010: 130)], although such utterances rarely serve an interrogative function. He does, of course, also use the word in its most typical function, as a verb, for example, in ‘Ah didnae even ken whae the manager wis, likesay’ (Welsh 2004: 122) [‘Ma ei teadnudki üldse, kes see treener neil tegelt on või sedasi’ (Teppan 2010: 128)].

Although Spud can neither switch codes like Renton nor distinguish between subtle linguistic differences, he still feels self-conscious during a job interview since he remarks ‘Ah’ll huv tae stoap sayin ‘ken’ sae much. These dudes might think ah’m sortay pleb’ (Welsh 2004: 67) [‘Pean katsuma seda „või sedasi“ mitte igale poole toppida. Need tüübid muidu mõtlevad, et ma olen mingi pööbel’ (Teppan 2010: 73)]. When at court charged with stealing books, Spud’s reaction to the verdict reflects the candour of his idiolect: ‘Thanks . . . eh, ah mean . . . nae hassle, likesay . . .’ (Welsh 2004: 166) [‘Aitäh . . . ee, tähendab . . . ärge kandke kauna või sedasi . . .’ (Teppan 2010: 170)] and stands in sharp contrast to Renton’s refined response in Standard English.

Another feature that is specific to Spud’s speech habits is his idiosyncratic tendency to refer to people as cats. He uses the words *catgirl* (TT *mimm*) and *catboy* (TT *mees*, *tüüp*,

-) to address his friends while conversing with them as well as when he is giving an account of his inner thoughts. According to his observations, Begbie, owing to his explosive outbursts, is a ‘jungle cat’ (Welsh 2004: 120) [TT *tiiiger* (Teppan 2010: 127)] and a ‘wild, wild cat’ (Welsh 2004: 155) [TT ‘Julm kiskja’ (Teppan 2010: 160)], whereas the others among his circle of friends, including himself, are ‘ordinary funky feline types’ (Welsh 2004: 153) [TT ‘tavalised ontlikud koduloomad’ (Teppan 2010: 158)]. Spud also likens strangers to cats and during his job interview, for example, characterises an obese man as a ‘fat-cat’ (Welsh 2004: 65) [TT *rasvamagu* (Teppan 2010: 72)], a young woman as a ‘squeaky-voiced kitten’ (Welsh 2004: 67) [TT ‘piiksuva häälega kõuts’ (Teppan 2010: 73)], and notes that the man with an acne-prone complexion is ‘a real leopard cub’ (TT ‘Eri kuradi täpiline leopardipoeg’) (ibid). Teppan has opted for the colloquial noun *tüüp* as the translation equivalent of the word *cat*, but has also used the word *kõuts*, which in Estonian conveys a more negative connotation than the neutral word *kass*. While *tüüp* is the most typical equivalent, *kõuts* is rarely used in the TT. The large variety of the words Teppan has used indicates that Spud’s distinctive speech pattern is not clearly manifested in the TT.

Spud also makes use of the adjectives *dead* and *pure*, which are both used as adverbs in informal British English and carry the meaning *very*, to modify several adjectives in his speech, for example, ‘dead smart’ (Welsh 2004: 123) [TT ‘Jumalast peen’ (Teppan 2010: 129)], ‘a dead peachy scene’ (TT ‘Jumalast mahe pilt oleks’) (ibid), ‘dead busy’ (Welsh 2004: 153) [TT ‘jumalast pilgeni täis’ (Teppan 2010: 158)], ‘pure freaky’ (Welsh 2004: 156) [TT ‘üsna vinge’ (Teppan 2010: 161)], ‘pure Zappaesque’ (TT ‘täiesti Zappa’) (ibid), and ‘pure shy’ (Welsh 2004: 63) [TT ‘väga ähmi täis’ (Teppan 2010: 69)]. While Teppan has opted for the Estonian colloquial modifying adverb *jumalast* when

translating the adverb *dead*, his choices regarding *pure* show greater variation. In the TT, *jumalast* is one of Spud's signature phrases.

The following snippet drawn from the chapter 'Na Na and Other Nazis' illustrates several features that are unique to Spud's idiolect. Having completely run out of money, Spud comments:

Another total downer is being skint, likesay. Pure Joe Strummer, man. Aw ye dae is walk aroond n check people oot, ken. Every cat's dead palsy-walsy likesay, but once they suss that you're brassic lint, they sortay jist drift away intae the shadows . . . (Welsh 2004: 120)

Teine täiesti jama värk on nagu papipuudus. Näpud vabsee põhjas. Midagi muud pole teha, kui tuia ringi ja vahi inimesi või sedasi. Kõik on nagu mingid jõle innukad sinuga juttu tegema, aga kui haisu ninna saavad, et sul nullseis on, siis vajuivad kuhugi vasakule ära . . . (Teppan 2010: 126)

In the ST, Spud's internal thoughts contain the Scots words *aw*, *ye*, *dae*, *aroond*, *oot*, and *intae*. The phonetically transcribed conjunction *n*, adverb *jist*, and contraction *sortay* are also present. Spud's tendency to use Cockney rhyming slang is evident in his use of 'Joe Stummer', meaning *bummer* 'a disappointing or unpleasant situation or experience' and the phrase 'brassic lint' meaning and rhyming with the British informal adjective *skint* (*OED* 2017, *Urban Dictionary* 2017). Teppan has rendered the first Cockney rhyming slang element by using the colloquial Estonian phrase 'näpud põhjas' and intensified it by adding the Russian loanword *vabsee*; the second element appears in the TT as the compound noun *nullseis* and, like the other rhyming slang element, retains the similarly figurative meaning it carries in the ST. The British informal adjective *palsy-walsy* 'very friendly' has been translated as the neutral Estonian adjective *innukas* and the British informal verb *suss*, which is an abbreviation of *suspect* (*OED* 2017), has the colloquial Estonian phrase 'haisu ninna saama' as its equivalent. The idiomatic clause 'drift away intae the shadows' has been replaced with the equally colloquial 'vajuivad kuhugi vasakule ära'. Spud's characteristic fillers *likesay* and *ken* appear as *nagu* and the phrase 'või sedasi' respectively. *Likesay* has once been accentuated by the inclusion of the plural form of the

Estonian pronoun *mingi* and the adverb *dead* has become *jõle*, the Estonian adverb which, when used colloquially, corresponds to the English adverb *very*. Spud's habit of using the word *cat* when referring to people as well as the informal exclamation *man*, which is used for emphasis (ibid), have been omitted from this particular passage in the TT.

The next extract, which appears in the chapter 'Strolling Through the Meadows', exemplifies Spud's internal speech as well as his direct speech. Spud is disturbed by Renton and Sick Boy who are attacking a squirrel, makes a stand for the animal and by doing so demonstrates a strong sense of empathy:

Rents picks up a stane and flings it at the squirrel. Ah feel likes, sick, ma hert misses a beat as it whizzes past the wee gadge. He goes tae pick up another, laughin like a maniac, but ah stoap um.

— Leave it man. Squirrel's botherin nae cunt likesay! Ah hate it the wey Mark's intae hurtin animals . . . it's wrong man. Ye cannae love yirsel if ye want tae hurt things like that . . . ah mean . . . what hope is thir? The squirrel's likes fuckin lovely. He's daein his ain thing. He's free. That's mibbe what Rents cannae stand. The squirrel's free, man. (Welsh 2004: 159)

Rents haarab maast kivi ja saadab orava poole. Mul läheb nagu süda pahaks ja jätab löögi vahele, kivi lendab aga loomakesest mööda. Ta otsib uut kivi ja naerab nagu segane, aga ma takistan teda.

— Mis sa jamad, mees. Keda see orav segab nagu! Ma ei seedi seda Marki loomapiinamiskommet . . . vale teguviis. Kuidas sa endast lugu pidada saad, kui sellistele olenditele haiget teed . . . tähendab . . . mis lootust siis veel on? See orav on ju kuradi armas või sedasi. Ajab oma asja. On vaba. Võib-olla seda Rents ei talugi. Orav on vaba, kurat. (Teppan 2010: 164)

The Scots elements that are present in this passage in the ST are the nouns *stane*, *hert*, and *wey*, verbs *stoap* and *daein*, adjective *wee*, adverbs *mibbe* and *thir*, pronouns *ah*, *ye*, *ain*, and *um*, the third person singular pronoun meaning *him*, prepositions *tae* and *intae*, determiners *nae* and *ma*, and the contracted form *canna* (DSL 2017). The verbs *laughin*, *botherin*, *hurtin*, and *daein*, the present participle of the Scots verb *dae*, neither the adjective *fuckin* adhere to the Standard English verbal and occasional adjectival suffix *-ing*. The pronoun *yirsel* has been transcribed phonetically. Spud's oft-used filler *likes* has been rendered by Teppan once as *nagu* and once as *ju*. The filler *likesay* and its translation equivalent *nagu* both appear in the final position of the sentence and convey the colloquial tone of Spud's direct speech, especially Teppan's decision to stress the adverb, which in the Estonian sentence could have also been placed before the pronoun *see* or verb *segab*.

The informal exclamation *man* occurs three times in the ST yet twice in the TT: once as *mees* and once as *kurat* and has once been omitted. It is possible that Teppan opted for using the Estonian swear word *kurat* because he wished to compensate for his earlier exclusion of the foul *cunt*. *Gadge*, the Scottish slang term, which often has a pejorative connotation, has been converted into *loomake*; the addition of the affectionate Estonian diminutive suffix *-ke* nevertheless seems appropriate since this extract depicts one of the most heartfelt scenes of the novel.

Spud's direct speech as well as internal monologues abound with Scots and colloquial lexis and are easily identifiable by his semantically and grammatically meaningless fillers both in the ST and TT. His use of the word *cat*, however, is not that evident in the TT. In the TT, the translator has increased the number of possible translation equivalents of this noun as well as of the other signature phrases. Spud's use of language also stands out from the rest because of his relatively limited vulgar usages both in the ST and TT as well as because of the presence of Cockney rhyming slang in the ST, which Teppan has substituted with colloquialisms in the TT. No register changes occur in his speech.

2.4.3. Simon 'Sick Boy' Williamson

Sick Boy is a suave and amoral exploiter who feels disdain for everyone around him. Renton explains that his oldest friend acquired his nickname 'no because he's eywis sick wi junk withdrawal, but because he's just one sick cunt' (Welsh 2004: 3). Sick Boy considers himself superior to everyone else, especially women, whom he often seduces in order to manipulate and abuse them. He declares that 'as long as there's an opportunity tae get off wi a woman and her purse, and that's it, that is it, ah've found fuck all else, ZERO,

tae fill this big, BLACK HOLE like a clenched fist in the centre ay my fucking chest’ (Welsh 2004: 31). His superiority complex is manifested in his internal self-glorifying monologues, for example: ‘It’s me, me, fucking ME, Simon David Williamson, NUMERO FUCKING UNO, versus the world’ (Welsh 2004: 30). Despite his callousness, Sick Boy is more disciplined in terms of substance abuse than the other drug-addled characters and derives pleasure from reminding the others of his ability to use heroin without developing an addiction.

Sick Boy becomes even more nihilistic and morally bankrupt after his daughter Dawn dies of cot death while her negligent parents are on a heroin binge. A rather gruesome event – Sick Boy using an air-rifle to shoot a bull terrier, causing it to attack its skinhead owner and giving him the excuse to kill the dog – is recounted by him in one of the two chapters narrated by him, ‘Deid Dugs’ (TT ‘Surnud koerad’), which is, in fact, the only chapter title that is written in Scots. By the end of the novel, Sick Boy has reinvented himself as a cold-blooded drug dealer and a pimp who forces underage girls into prostitution.

Sick Boy often uses Scots nouns (e.g. *airm* ‘arm’ [TT *käsivars*], *dug* ‘dog’ (TT *koer*), *fitba* ‘football’ [TT *jalgpall*]), *lass* ‘girl’ [TT *naine*, *tüdrìk*], *polis* ‘police’ [TT *politsei*], *tattie* ‘potato’ [TT *kartul*]), verbs (e.g. *deek* ‘descry’ [TT *jälgima*], *feart* ‘frighten’ [TT *kartma*], *haud* ‘hold’ [TT (*kinni*) *hoidma*] *stey* ‘stay’ [TT *paigal seisma*], *hotching* ‘swarming with’ [TT *kubisema*]), adjectives (e.g. *glakit* ‘stupid’ [TT *ohmakas*]), *sair* ‘sore’ [TT *valulik*]), adverbs (e.g. *thir* ‘there’ [TT *seal*], *yon* ‘that’ [TT *see*]), pronouns (e.g. *ain* ‘own’ [TT *oma*], *naebody* ‘nobody’ [TT *mitte keegi*], *whit* ‘what’ [TT *mida*]), and contractions (e.g. *intae* ‘into’, *wisnae* ‘was not’) (DSL 2017). There are also numerous instances of Scots-derived contractions, such as *loaday* ‘a lot of’, *gaunnae* ‘going to’,

oantae ‘onto’, *ootay* ‘out of’, *thill* ‘they will’, and *widnae* ‘would not’ being used in order to better convey the flow of his speech (ibid).

The author has occasionally made use of phonetic spelling to represent specific pronunciations. When voiced by Sick Boy, such words include, for example, the nouns *jaykit* ‘jacket’ (Scots *jaicket*, *jaiket*; TT *(vati)kuhv*), *caird* ‘card’ (Scots *card*; TT *kaart*), verbs *goat*, the past participle form of *get*, *huv* ‘have’ (Scots *hae*), adverbs *jist* ‘just’ (Scots *juist*; TT *lihtsalt*), *nivir* ‘never’ (Scots *never*, *nevir*; TT *enam kunagi*), *whair* ‘where’ (Scots *whar*, *whaur*; TT *kus*), pronouns *eh* ‘he’ (Scots *he*; TT *ta*), *masel* ‘myself’ (Scots *myself*, *mysell*; TT -), *thum* ‘them’ (Scots *thaim*; TT *nemad*), the conjunction *thin* ‘than’ (Scots *than*, *thaun*; TT *kui*), and the possessive determiner *yir* ‘your’ (Scots *yer*; TT *enda*) (ibid). Sick Boy also uses the phrasal verb *gant in oan* ‘counting on’ (TT *saama peal väljas*), which includes the phonetically rendered verb *gant* of the Scots verb *coont* (ibid).

The slang terms Sick Boy uses are either Scottish (e.g. *biscuit-ersed* ‘self-pitying’ [TT -], *blooter* ‘hit’ [TT *tümitama*], *dippet* ‘stupid’ [TT *kuradi*], *gadge* ‘guy’ [TT *sell*, *töll*], *lemon* ‘woman’ [TT *pomm*], *mantovani* and *manto* ‘woman’ [TT *näkk*], *rabbit* ‘talk incessantly’ [TT *(ila) ajama*], *scoobie* ‘baffle’ [TT -], *stoat-the-baw* ‘child molester’ [TT *pedofiil*], *swedge* ‘brawl’ [TT *võitlus*]) or belong to the more general category of British informal language (e.g. *chum* ‘close friend’ [TT *kamraad*], *doll* ‘attractive young woman’ [TT *musike*], *mainlining* ‘injecting drugs’ [TT *süstimine*], *mucker* ‘friend’ [TT -], *pox-box* ‘TV’ [TT *kast*], *poxy* ‘worthless’ [TT *kuradi*], *punter* ‘guy’ [TT *tüüp*], *in one’s puff* ‘in one’s life’ [TT *elu sees*]) (OED 2017, Urban Dictionary 2017).

Sick Boy also has a well-stocked vocabulary of offensive and vulgar slang, both markedly Scottish (e.g. *buftie* ‘homosexual male’ [TT *homo*], *draftpak* ‘lowlife’ [TT *töllerdis*], *hoor* ‘whore’ [TT *lits*], *schemie* ‘one who lives on a social housing development’ [TT *getomees*]) and British (e.g. *cunt* [TT *oinapea*, *sitapea*, *tainapea*, *töbras*,

vitupea], *bastard* [TT *jopakas, persevest, tolgus, vārdjas*], *fucker* [TT *tõbras*], *moron* [TT *idioot*], *pleb* [TT *pööbel*], *prick* [TT *munni*], *sap* ‘idiot’ [TT *töll*], *twat* [TT -], *wanker* [TT *pihkur*] ‘despicable or stupid person’, *hound* ‘ugly woman’ [TT *krõõp, mõrd*], *minge* ‘woman’ [TT *vitt*], *ride* ‘sexually desirable woman’ [TT *litsike*], *queen* ‘homosexual male’ [TT *pedekas*]) ones (ibid).

Sick Boy often uses the words *doss* and *toss*, which are derived from the British derogatory nouns *dosser* ‘an idle person’ and *tosser* ‘contemptible person’ (*OED* 2017), for example, ‘doss bastard’ (Welsh 2004: 29) [TT ‘mõttettu jopakas’ (Teppan 2010: 35)] and ‘fucking toss bags’ (Welsh 2004: 29) [TT ‘kuradi pasakotid’ (Teppan 2010: 36)]. The vulgar term *fucking* permeates his everyday speech and is used for emphasis or to express anger or annoyance, for example, ‘over-fuckin-drive’ (Welsh 2004: 28) [TT ‘faking ületuuril’ (Teppan 2010: 34)], ‘vintage fuckin cruisin weather’ (Welsh 2004: 28) [TT ‘klassikalises kabrioletis ringisõitmise ilm’ (Teppan 2010: 34)], and ‘sleazy fuckin queen’ (Welsh 2004: 31) [TT ‘kuradi libe pedekas’ (Teppan 2010: 37)]. Teppan has often used adverb *kuradi* in place of *fuckin* and *fucking*, although he has also transcribed it in accordance with its pronunciation in Estonian as *faking*.

Sick Boy has an obsession with Sean Connery and one of the most prominent features of his idiolect is his tendency to impersonate an imaginary Sean Connery and entertain an internal dialogue between himself and the famous James Bond. The following examples show that Teppan has simply inserted the letter *š* from the Estonian alphabet to represent Connery’s characteristic *sh* sound of the sibilant fricative /ʃ/: ‘I shee parallelsh wish myshelf ash a young man’ (Welsh 2004: 30) [TT ‘Šee meenutab mulle minu enda noorušaega’ (Teppan 2010: 37)], ‘Call me the unsheen ashashin Mish Moneyppenny’ (Welsh 2004: 178) [TT ‘Kutšu mind nähtamatukš palgamõrvarikš, mišš Moneyppenny’ (Teppan 2010: 183)], ‘Why shank you offisher, but it’sh nothing really’ (Welsh 2004: 180)

[TT ‘Ma väga tänan, aga šee polnud tõesti midagi erilišt’ (Teppan 2010: 186)]. Katherine Ashley (2010: 123) argues that Sick Boy’s idiosyncratic impersonation of Sean Connery is one of the few verbal tics which can be adequately translated into other languages since it ‘involves phonologically altering common English vocabulary’.

In the chapter ‘In Orverdive’, Sick Boy expresses his annoyance at Renton and his lack of interest in finding women. He descends into a rant against ‘Leith plebs and junkies’ and exhibits his sneering attitude towards his friends in his monologue:

The cunt has the fuckin audacity tae suggest that we go back to his gaff, which reeks of alcohol, stale spunk and garbage which should have been pit oot weeks ago, tae watch videos. Draw the curtains, block out the sunlight, block out your fucking brainwaves, and deek him sniggering like a moron wi a joint in his hand at everything that comes on the pox-box. Well, non, non, non, Monsieur Renton, Simone is not cut out to sit in darkened rooms with Leith plebs and junkies rabbiting shite aw affie. (Welsh 2004: 28)

Tõpral on, kurat, jultumust soovitada, et lähme õige tema poole, kus lehkab alkoholi, kuivanud jobi ja nädalaid välja viskamata prügi järele, ja vaatame videoid. Tõmbame kardinad ette, blokeerime päikesevalguse, blokeerime omaenda kuradi ajutegevuse ja jälgime, kuidas ta kihistab idioodi kombel, pläru ees, kõige peale naerda, mis kastist tuleb. *Non, non, non*, Monsieur Renton, Simon ei lõika end maailmast välja pimedasse tuppä koos Leithi pööbli ja narkaritega terve õhtupooliku lolli ila ajama. (Teppan 2010: 34)

Sick Boy’s narration appears to be somewhat inconsistent in terms of the Scottish elements. He uses the Scots adverb *oot* as well as the English *out* and the Scots preposition *wi* as well as the English *with*. He also uses both *fucking* and the shortened form *fuckin*. Such inconsistencies indicate that his pronunciation is not fixed and that he is a speaker of both Scots and English. The addition of the rather elegant noun *audacity* and the inclusion of French demonstrate his education. While Sick Boy refers to himself as Simone in his internal monologues, the translator has been consistent in the use of his actual first name, Simon. The words *cunt*, *gaff*, *spunk*, *moron*, *joint*, *pox-box*, *plebs*, *junkies*, *rabbiting*, *shite*, and *affie*, reflect the character’s social environment. Teppan has rendered these words in the TT in colloquial Estonian.

Sick Boy, like Renton, is bidialectal and able to code-switch between different varieties, styles, and registers. When Sick Boy approaches two tourists consulting a map to

find the venue for a performance, he addresses them in Standard English. He also adopts his Sean Connery persona and reveals that he pays attention to the way others speak:

— Can I help you? Where are you headed? ah ask. *Good old-fashioned Scoattish hoshpitality, aye, ye cannae beat it, shays the young Sean Connery, the new Bond, cause girls, this is the new bondage . . .*

— We're looking for the Royal Mile, a posh, English-colonial voice answers back in ma face. What a fucking wee pump-up-the-knickers n aw. (Welsh 2004: 29)

— Kas ma saan aidata? Kuhu minek? küsin ma. *Vana hea šoti külalishakuš, jah, šee on ületamatu, lausub noor Sean Connery, uus Bond, tüdrukute kütkestaja . . .*

— Me otsime Royal Mile'i, kõlab mulle näkku kõrgklassi koloniaal-inglise hääldus. Kus on kurat suuvärk. (Teppan 2010: 35)

While Sick Boy uses the English pronoun *I* in his direct speech, his inner voice mentions the Scots *ah* and possessive determiner *ma*. The Scots adjective *wee*, adverb *aw*, pronoun *ye*, contraction *canna*, exclamation *aye*, and phonetically rendered conjunction *n* are also present in his internal narration. The English sentences 'Can I help you?' and 'Where are you headed?' are visibly different from the surrounding elements in the ST. Teppan has not stressed this difference in the TT since the questions sound colloquial. The question 'Kas ma saan aidata?' could have been slightly more formal with the addition of, for example, the pronoun *teid* and the abrupt 'Kuhu minek?' could have been rendered as a slightly longer question. By describing the tourist's speech as 'pump-up-the-knickers', Sick Boy expresses his astonishment as well as his sexist attitude towards women with the addition of the informal element *knickers*. The compound noun *suuvärk* in the TT does not convey this element.

Sick Boy's voice is foregrounded both in the ST and TT through his inner dialogues between himself and Sean Connery whose accent he often imitates. Like Renton, Sick Boy, too, has the habit of code-switching between Scots and English. He uses numerous vulgar slang terms and most of it is sexual in nature.

2.4.4. Francis ‘Franco’ Begbie

Begbie is the oldest of the novel’s main characters and the only one in the group who does not use heroin. He is a terrifying character who has a penchant for unprovoked assaults that give him a tremendous adrenaline rush and feed his bravado. The brutal senseless Begbie’s violent behaviour is perhaps most evident in the chapter ‘The Glass’ in which he casually throws a glass off a balcony, hitting and splitting open a person’s head, simply to incite a riot and attack random innocent people. Renton, the narrator of this chapter, concludes by saying that ‘He really is a cunt ay the first order. Nae doubt about that. The problem is, he’s a mate n aw. What kin ye dae?’ (Welsh 2004: 84). Begbie also frequently terrorises the other characters, who are intimidated by his quick temper and violent outbursts, into submission. Spud uses a metaphor to explain how terrible it felt to be Begbie’s unwilling accomplice during one of his rampages: ‘he raped us, likesay, raped us aw that night’ (Welsh 2004: 155). Begbie’s taste for violence and his lack of sympathy is further demonstrated in the chapter ‘Inter Shitty’, one of the two chapters for which he provides his first-person point of view. In this chapter Begbie not only mercilessly beats his pregnant girlfriend after she has begged him not to leave her, but also gives a rare insight into the way he justifies his pugnacious and psychopathic personality traits: ‘Ah punches it in the fuckin mooth, n boots it in the fuckin fanny, n the cunt faws tae the flair, moanin away. It’s her fuckin fault, ah’ve telt the cunt thit that’s what happens when any cunt talks tae us like that’ (Welsh 2004: 110).

As a Scotsman who fails to differentiate between his own vernacular and the ‘Queen’s fuckin English’ (Welsh 2004: 115), his vocabulary largely consists of Scots nouns (e.g. *baw* ‘ball’ [TT *pall*, -], *chib* ‘knife’ [TT *nuga*], the mass noun *herm* ‘harm’ [TT *häda*], *toon* ‘town’ [TT *linn*]), verbs (e.g. *caw* ‘call’ [TT *kutsuma*], *cowp* ‘fall over’ [TT

(*üimber*) *kukkuma*], *faw* 'fall' [TT *kukkuma*], *ken* 'know' [TT *teadma*]), adjectives (e.g. *deid* 'dead' [TT *surnud*], *toap* 'top' [TT *peal*]), adverbs (e.g. *anywey* 'anyway' [TT *igastahes*], *ey* 'always' [TT -], *no* 'not' [TT *mitte*], *sae* 'so' [TT *nii*]), pronouns (e.g. *um* 'him' [TT *teda*], *thaim* 'them' [TT *nemad*], *whit* 'what' [TT *mida*]), prepositions (e.g. *ben* 'inside', *eftir* 'after' [TT *pärast*], *withoot* 'without' [TT *ilma*]), conjunctions (e.g. *bit* 'but' [TT *aga*], *whithir* 'whether' [TT *kas*]), and contractions (e.g. *didnae* 'did not', *disnae* 'does not', *wouldnae* 'would not') (DSL 2017). The contractions in which case Welsh has used phonetic spellings include such forms as *hudnae* 'had not', *huvtae* 'have to', *minday* 'mind of', *oantay* 'onto', *thair* 'they are', *widnae* 'would not', *wuv* 'we have', and *yuv* 'you have'.

There are also multiple words in Begbie's vocabulary that have been rendered phonetically, for example, the nouns *cairds* '(playing) cards' (Scots *card*; TT *kaardid*), *doaktir* 'doctor' (Scots *doctor*; TT *arst*), *gairdin* 'garden' (Scots *gairden*; TT *aed*), *hoaliday* 'holiday' (Scots *haliday*; TT *puhkus*), *perty* 'party' (Scots *party*; TT *pidu*), *stoane* 'stone' (Scots *stane*; TT *kivi*), *soaks* 'socks' (Scots *socks*; TT *sokid*), and *wurd* 'word' (Scots *word*, *wird*; TT *sōna*), verbs *follay* 'follow' (Scots *follow*; TT *järgnema*), *hud* 'had' (Scots *had*), *uv* 'have' (Scots *hae*), modal verbs *kin* 'can' (Scots *can*) and *wid* 'would' (Scots *would*), adjective *hoat* 'hot' (Scots *hot*; TT *kuum*), and the adverb *somewhair* 'somewhere' (Scots *somewhar*, *somewhaur*; TT *kuskil*) (ibid). The pronouns *ivraything* 'everything' (Scots *everything*, *ivrything*; TT -), *whae* 'who' (Scots *wha*; TT *kes*), relative pronoun *whitivir* 'whatever' (Scots *whatever*; TT *mis*), prepositions *fi* 'from' (Scots *fae*, *frae*), *it* 'at' (Scots *at*), *is* 'as' (Scots *as*), and determiner *ivray* 'every' (Scots *every*, *ivery*; TT *kōik*), too, are visibly different from both their Scots and English counterparts (ibid).

Begbie's psychotically violent nature is reflected in the manner in which he speaks. His internal monologues as well as his direct speech are filled with expletives. In fact, it

seems that his most frequently used phatic filler, *fucking*, which functions as an adjective or an adverb and is always transcribed as *fuckin*, is uttered by him as often as he takes a breath. The slang terms he uses include the Scottish nouns *bam* ‘idiot’ (TT *pätt*), *boot* ‘ugly woman’ (TT *lehm*), *brar* ‘brother’ (Scots formal *brither*; TT *vend*), *gypo* ‘scruff’ (TT *mustlane*), *lemon* ‘woman’ (TT *näkk*), *poppy* ‘money’ (TT *papp*), *pus* ‘face, mouth’ (TT *pu drumulk*), *radge* ‘a wild, crazy, or violent person’ (TT *mun*), *square go* ‘unarmed brawl’ (TT *vördne värk*), *swedge* ‘brawl’ (TT *kisma*), and the vulgar *buftie* ‘homosexual male’ (TT *pede*), verbs *nash* ‘hurry’ (TT *uttu tōmbama*), *pagger* ‘fight’, *scoobie* ‘baffle’ (TT *lööb junni jahedaks*), *tan* ‘swig’ (TT *kulistama*), adjectives *barry* ‘great’ (TT *normaljok*), *nippy* ‘irritating’ (TT -), *nondy* ‘foolish’ (TT -), *pished* (TT *sigalakku täis, lakku täis, täis*) and *steamboats* ‘drunk’ (TT *tongis*), and the phrase *stowed oot* ‘crowded’ (TT *puupiusti täis*) is present as well (*Urban Dictionary* 2017).

The most regularly used British informal and vulgar expressions by Begbie are, for example, *bevv* ‘(alcoholic) drink’ (TT *jook*), *blower* ‘telephone’ (TT *toru*), *dough* (TT *nuts*) and *loot* ‘money’ (TT *nodi*), *hound* ‘ugly woman’, *keks* ‘trousers’ (TT *püksid*), *ride* ‘sexually desirable woman’ (TT (*pandav*) *raam*), *scran* ‘food’ (TT *toit*), *tail* ‘buttocks’ (TT *perse*), *voddy* ‘vodka’ (TT *viin*), the plural noun *yonks* ‘a very long time’ (TT *sada aastat*), and *cunt* (TT *mun*, *sitakott*, *tolgus*, *tōbras*, *tōpranahk*, *töllmokk*, *vend*, *vitt*, -), *bastard* (TT *värdjas*), and *fucker* (TT *tatt*) which all refer to someone who is deemed to be despicable (*OED* 2017, *Urban Dictionary* 2017). The English adjectives he generally pairs with the vulgar word *cunt* are, for example, *daft* ‘foolish’ (TT *lollpea*), *lippy* ‘insolent’ (TT *ülbitseja*), *nosey* ‘prying’ (TT *uudishimulik*), *posey* ‘pretentious’ (TT verb *eputama*), *smarmy* ‘ingraining and wheedling’ (TT *libe*), and *strop* ‘bad-tempered and argumentative’ (TT -) (*ibid*). Begbie is also the only character who uses the informal noun

grass ‘police informer’ (TT *reetur*), which is probably related to the 19th century rhyming slang *grasshopper* ‘copper’ (OED 2017).

In ‘A Disappointment’ (TT ‘Pettumus’), the first chapter narrated by Begbie, he recounts a somewhat mundane event of being in the pub and looking for a fight:

Obviously, ah wis cairryin ma fuckin chib n aw. Too fuckin right. Like ah sais, ah dinnae go lookin fir fuckin bother, but if any lippy cunt wants tae start, ah’m fuckin game. So the wee specky cunt’s pit his fuckin dough in, n he’s rackin up n that, ken? The plukey cunt jist sits doon n sais fuck all. Ah kept ma eye oan the hard cunt, or at least he wis a fuckin hard cunt it the school, ken. The cunt nivir sais a fuckin wurd. Kept his fuckin mooth shut awright; the cunt. (Welsh 2004: 85)

Mul oli muidugi krt nuga ka kaasas, eks ole. Selge see. Nagu ma ütlen, eks, ma ei käi ise mingit tüli norimas, aga no nahhui kui mingi ülbe tõbras tahab kakelda, siis tavaï krt. Prill pani ühesõnaga papi mängu ja hakkas juba krt punkte saama ja sedasi, eks. Vinninägu istus lihtsalt maha ja ei teind piuksugi. Pidasin seda krđi kõvameest silmas, vöi vähemalt koolis oli ta kõva mees, eks. Tõbras ei ütelnđ ühtkit sõna. Hoidis suu kinni krt, see tõbras. (Teppan 2010: 92)

Begbie’s internal monologue displays his use of the vernacular. The nouns *chib* and *mooth*, verbs *wis*, the singular past form of *be*, *cairryin*, the present participle of *cairry*, and *pit*, adjectives *wee*, *awright*, and *plukey*, which has been derived from the noun *pluke* ‘pimple’, adverbs *aw* and *doon*, prepositions *fir*, *tae*, and *oan*, pronoun *ah*, and conjunction *dinnae* are present. The phoneticised elements are the noun *wurd*, verb *sais*, the third person singular of the verb *say*, which in Scots has the same forms as it does in English (DSL 2017), adverbs *jist* and *nivir*, preposition *it* meaning *at*, and the conjunction *n*. In this extract Bedgbie, like Spud, uses the Scots verb *ken* as a filler that in the TT has been translated as *eks*, an Estonian adverb used when seeking agreement that is in this instance equal to the use of the verb *ken* in being devoid of deeper meaning. The informal phrases ‘n aw’ and ‘n that’ as well as their TT counterparts ‘eks ole’ and ‘ja sedasi’, too, serve as fillers both in the ST and TT. Teppan has decided to render the expletive *fuckin* as the contracted Estonian term *krt* and also adapted its form by once using it in the genitive as *krđi* in the place of *cunt*. Begbie’s vulgar filler *fuckin* and the ever-present *cunt* are nevertheless more visible in the ST since these words have occasionally been dropped altogether from the TT in case of the following phrases: ‘Too fuckin right’ (TT ‘Selge

see'), 'specky cunt' (TT *Prill*), 'fuckin dough' (TT *papp*), 'plukey cunt' (TT *Vinninägu*), 'sais fuck all' (TT 'ei teind pikusugi'), 'a fuckin hard cunt' (TT 'kõva mees'), 'a fuckin wurd' (TT 'ei ütlen ühtkit sõna'), and 'fuckin mooth' (TT *suu*). The translator has included the colloquial Russian loanwords *tavai* and *nahhui* and also used the perfective verbs *teind* and *ütlen* in their shortened and more informal form. The use of the verb *ütlem* as *ütlen* is also noteworthy since its alternative *öelnud* is more common in Standard Estonian. Teppan has also opted for the dialectal-sounding adverb *ühtkit* instead of its standard counterpart *ühtegi*.

While Renton exhibited his ability to code-switch in the chapter 'Inter Shitty', Begbie's direct speech does not differ from the language used in his internal monologues. The Canadian tourists with whom he interacts have difficulty understanding him, as can be seen in the following excerpt:

- No fuckin shy, they British Rail cunts, eh? ah sais, nudgin the burd next tae us.
 — Pardon? it sais tae us, sortay soundin likes, 'par-dawn' ken?
 — Whair's it yis come fae then?
 — Sorry, I can't really understand you . . . These foreign cunts've goat trouble wi the Queen's fuckin English, ken. Ye huv tae speak louder, slower, n likesay mair posh, fir the cunts tae understand ye.
 — WHERE . . . DO . . . YOU . . . COME . . . FROM?
 That dis the fuckin trick. These nosey cunts in front ay us look roond. Ah stares back at the cunts. Some fucker's oan a burst mooth before the end ay this fuckin journey, ah kin see that now.
 — Ehm . . . we're from Toronto, Canada.
 — Tirawnto. That wis the Lone Ranger's mate, wis it no? ah sais. The burds jist look it us. Some punters dinnae fuckin understand the Scottish sense ay humour. (Welsh 2004: 114-115)
- Vähe just ei küsi need British Raili tõprad, ah? ütlen ma enda kõrval istuvat tibi müksates.
 — Pardon? küsib see poolt sõna kuidagi imelikult ninasse lükates.
 — Mis kandi päält te ka tulete siis?
 — Vabandust, ma ei mõista teid eriti hästi . . . Neil krdi väljaritel on ju raskusi faking kuninganna inglīšist arusaamisega. Pead rääkima kõvemini, aeglasemini ja umbes kuidagi peenemalt, et neile tõbrastele päralt jõuaks.
 — KUST . . . TE . . . PÄRIT . . . OLETE?
 Nüüd mõikas. Mingid uudishimulikud tõprad vaatavad meie ees üle õla. Ma vahin vastu. Võib juba kindlalt öelda, et mõni tatt saab pasunasse veel enne, kui see krdi sõit lõpeb.
 — Ee . . . me oleme Kanadast, Torontost.
 — Tonto? See oli see Lone Rangeri sõber, eks? ütlen ma. Pliksid vahivad mulle juhmit otsa. Mõned tegelased ei saa šoti huumorimeelest ikka absull aru. (Teppan 2010: 120-121)

The extract from the ST betrays a clear distinction between Begbie's predominantly Scots

speech and the tourist's Standard English. The woman's use of the exclamation 'Pardon?' both in the ST and TT adds an air of sophistication to her speech and the inclusion of the first person singular pronoun *teie*, the polite form of *sina*, in 'ma ei mõista teid' in the TT accentuates the discrepancy between Begbie's informal and the tourist's chiefly formal register. Begbie does replace the phonetically rendered adverb *whair* with *where*, pronoun *yis* with *you*, the Scots preposition *fae* with *from*, and alters the syntactic form of his question when he reiterates it, but doing so does not come naturally to him: the sentence in block capitals is, after all, surrounded with numerous Scots (*no, ah, tae, dis, wi, ye, mair, roond, oan, mooth, wis, and dinnae*) and phonetically transcribed elements (*sais, sortay, goat, ay, huv, n, kin, jist, and it*) that are characteristic to both his internal monologues as well as direct speech.

Teppan has emphasised the difference between these two sentences by first using the slightly archaic and dialectal *pääl* in the phrase 'Mis kandi päält' meaning 'from where' and then rendering the second sentence in formal written Estonian. Begbie's signature words *fuckin* and *cunt* reoccur in the ST and Teppan has again employed the strategy of using *krt* as the equivalent for *fuckin*, although the position of Begbie's vulgar filler in the TT tends to vary from the ST and is occasionally omitted. *Fuckin* has once been transcribed according to its pronunciation in Estonian as *faking* and the same method has been used in the case of *English* being rendered as *ingliš*. *Cunt* appears as the derogatory noun *tõbras* and is once also excluded since the phrase 'Ah stares back at the cunts' has become 'Ma vahin vastu'; the crudeness of 'foreign cunts' has been somewhat reduced in the phrase 'krdi väljarid'. The colloquial tone of Begbie's speech is in the ST conveyed through his use of the plural pronoun *us* when he is referring to himself as well as though his use of the Scottish informal term *burd* (TT *tibi, pliks*) and British slang word *punter* (TT *tegelane*); among the colloquial elements of the TT are the phrase 'pasunasse

andma' and the abbreviation of the English borrowing *absoluutselt* – *absull*.

In addition to the consistent use of the vernacular, Begbie, like Sick Boy, is verbally abusive since he frequently uses sexual slang. Teppan has used more translation equivalents for the word *cunt* in Begbie's speech than in that of the other narrators. In the TT, Begbie's Scots and expletive-ridden voice also has some undertones of Estonian regional and social dialects. The inclusion of the Russian loanwords *tavai* and *nahhui* in the TT seems to demonstrate the character's violent and criminal tendencies.

2.4.5. Davie Mitchell

Davie is the only one of the novel's eight first-person narrators whose internal monologues are for the most part in English. If he speaks, however, he uses Scots and certain words have also been written phonetically in order to convey his accent. Unlike the other central male characters of the novel, Davie is a twenty-five-year-old university graduate and has a decent job. It is possible that Davie's erudition is the reason why he thinks in English. He does, after all, have a degree in Chemistry from Strathclyde University and works at a hospital where 'watching slumbering bodies being opened up by the cruel scalpel' (Welsh 2004: 241) is part of his daily life. He is living a normal life most of the characters try to avoid until he contracts HIV. 'It's ironic that Mark has been shooting smack for years, and is, so far as I know, still not infected with HIV, while I've never touched the stuff in my life' (ibid), Davie notes. He is convinced that he became HIV-positive because of Alan Venters, the man who gave the virus to Davie's former girlfriend by raping her.

Although Davie primarily narrates in English, there are a few Scots words that he prefers instead of their English counterparts. Such words include the nouns *bairn* 'child' (TT *laps*), *fitba* 'football' (TT *jalka*, *vutt*), *heid* 'head' (TT *pea*), the verb *greet* 'cry' (TT

nutma), and adjective *auld* ‘old’ (TT *vana*). In case of direct speech, however, Davie displays that Scots is as inherent to him as it is to the other first-person narrators. He uses a number of Scots nouns (e.g. *coupon* ‘face’ [TT *moll*], *lassie* ‘girl’ [TT *tüdruk*], *mooth* ‘mouth’ [TT *suu*]), verbs (e.g. *mind* ‘remember’ [TT *mäletama*], *wis* meaning the simple past tense of *be* [TT *oli*]), adverbs (e.g. *mair* ‘more’ [TT *enam-vähem kōik*], *thair* ‘there’ [TT *seal*]), pronouns (e.g. *ye* ‘you’ [TT *sina*], *whit* ‘what’ [TT *mida*]), and the exclamation *naw* ‘no’ (TT *ei*) (DSL 2017). The only Scots word that Davie uses both in his internal monologues as well as dialogues is the adjective *wee* ‘little’ (TT *natuke, pisut, tiba, väike*).

Welsh has also emphasised Davie’s accent by spelling some words phonetically. The following examples occur only when Davie converses with someone: the noun *photae* ‘photograph’ (TT *pilt*), verbs *huv* ‘have’ (Scots *hae*) and *s* ‘it is’, pronoun *nuthin* ‘nothing’ (Scots *naething*; TT *mitte millegagi*), conjunction *whin* ‘when’ (Scots *whan*; TT *kui*), and the possessive determiner *yir* ‘your’ (Scots *yer*; TT *oma*). While there are at least a few instances of phonetically transcribed contractions in the chapters narrated by the other first-person narrators, the only contracted forms Davie uses are the ones which are officially marked as Scots and not as derivative forms based on the pronunciation of particular words, such as *cannaie* ‘cannot’, *couldnaie* ‘could not’, *didnaie* ‘did not’, and *doesnaie* ‘does not’. This could signify Davie’s rather formal use of language, although the lack of such forms is more likely the result of his predominantly English narration.

Despite his erudition and tendency to be slightly more formal when recounting certain events, Davie’s internal monologues, and especially dialogues, are not devoid of slang terms and foul language. He often uses the Scottish informal adjective *barry* ‘great’ (TT *viimase peal*) as well as the vulgar term *buftie* ‘homosexual male’ (TT *pederast, pede*) (Urban Dictionary 2017). Most of the informal language he uses is made up of British words, such as, for example, *gaffer* ‘a person in charge of others’ (TT *tüüp*), *toastie* ‘a

toasted sandwich or snack' (TT *leivake*), and *felly*, the short form for *fellow* (TT *jopakas*, *mudilane*) (OED 2017). There are also some figurative phrases in his vocabulary, for example, *cash in one's chips* 'quit' (TT *otsi andma*) and *touch wood* that is said in order to prevent bad luck (TT *ptüi-ptüi-ptüi*). The more profane terms in Davie's vocabulary are, for example, *brat* 'child' (TT *jõnglane*), *sap* 'idiot' (TT *jopakas*), *slag* 'promiscuous woman' (TT *känd*), *bugger* (TT *raibe*) and *pest* (TT *jätis*) referring to an annoying person, and *fuckbag* and *scumbag* both denoting a contemptible person and rendered as *värdjas* in the Estonian translation (ibid). The vulgar slang word most often used by Davie is *shite*. He sometimes uses the term in order to refer to a stupid and worthless person (TT *pasapeeter*, *sitakott*), but usually inserts the word into his narration as an exclamation of disgust (TT *pask*, *sitt*).

Davie's education is apparent in his word choices and in the somewhat philosophical tone of his narration. His knowledge of French is exemplified by the loan phrase *faux pas* (Welsh 2004: 93, 240), which in Estonian retains its French stem in the word *fopaa* (Teppan 2010: 101, 247), and, for example, when he talks about his 'greatest coup' (Welsh 2004: 260) ['Kõrgeim tase' (Teppan 2010: 266)]. The fact that he calls his parents *pater* (TT *papa*) and *mater* (TT *mamma*) in his internal speech is perhaps humorous, it also reveals that Latin is not unfamiliar to him. The aphorisms 'We always seem to believe what we want to believe (Welsh 2004: 240) and 'We all see what we want to see' (Welsh 2004: 246) illustrate the poetic tone of Davie's narrative.

The chapter titled 'Traditional Sunday Breakfast' (TT 'Traditsiooniline pühapäevane hommikusöök') is the first of the two chapters narrated by Davie. In this rather humorous chapter Davie wakes up at the house of his girlfriend's parents in a puddle of 'skittery shite, thin alcohol sick, and vile pish' (Welsh 2004: 94). He tries to recall the events of the night of his heavy drinking:

Try tracing back. It's now Sunday. Yesterday was Saturday. The semi-final at Hampden. I had got myself into some fucking state before and after the match. We've no chance, I thought, you never do at Hampden against one of the Old Firm, with the crowd and the referees firmly behind the establishment clubs. So instead of getting worked up about it, I just decided to have a good crack and make a day of it. I don't want to think about the day I made of it. I don't even remember whether or not I actually went to the game. Got on the Marksman bus at Duke Street with the Leith boys; Tommy, Rents and their mates. Fuckin heid-bangers. I remember fuck all after that pub in Rutherglen before the match; the space-cake and the speed, the acid and the dope, but most of all the drink, the bottle of vodka that I downed before we met in the pub to get onto the bus to get back into the pub . . . (Welsh 2004: 92)

Püüa meenutada. Täna on pühapäev. Eile oli laupäev. Poolfinaal Hampdenis. Ma panin korralikult tina nii enne kui pärast mängu. Meil pole lootustki, mõtlesin ma. Mängides Glasgow' klubidega Hampdenis, kus rahvas ja kohtunikud vankumatult nonde poolt vilistavad, pole meil õrna šanssigi. Niisiis ei hakanud ma end selle asjaga üldse ärritama, vaid otsustasin lihtsalt niisama mõnusalt olla ja päeva nautida. Ma ei taha üldse mõeldagi, mis sellest päevast lõpuks välja tuli. Ma ei mäleta isegi, kas ma üldse mängu vaatamas käisin või ei. Duke Streetil läksime Marksmani bussi peale, olin koos Leithi poistega – Tommy, Rentsi ja nende kamraadidega. Kuradi metallistid. Käisin enne mängu Ruthergleni pubis ja pärast seda ei mäleta ma mitte persetki; hašikook, spiid, LSD ja dõup ning mis põhiline – pudel viina, mille ma ära kulistasin, enne kui me kõrtsis kohtusime, et bussi peale minna ja tagasi kõrtsi sõita . . . (Teppan 2010: 100)

Apart from the Scots word *heid* in the informal compound noun *heid-bangers*, Davie thinks in English. There are several informal and idiomatic phrases in this passage, such as *trace back* 'recall what happened in a series of events', *no chance* 'no possibility', *worked up* 'upset', *make a day of it* 'spend the whole day by doing something enjoyable', and *fuck all* 'nothing' (OED 2017). While the first four phrases have neutral equivalents in the TT, namely 'meenutama', 'pole lootustki', 'ärritama', and 'päeva nautima', the fifth one, 'mitte persetki', is colloquial and vulgar also in the TT. In the TT, the vulgar adverb *fucking* has been rendered only once and has the form *kuradi*; the other occurrence has been replaced with the adverb *korralikult*. The Estonian phrase 'tina panema' is as colloquial as is the ST phrase 'be in a state'. The use of *nonde*, the plural form of the pronoun *too*, as the translation equivalent of the possessive determiner *their* seems somewhat out of place in the TT since it is seldom used in Estonian. The meaning of the culturally specific element 'Old Firm', which refers to Scottish football clubs, has been clarified and rendered as 'Glasgow' klubid'.

In the second chapter narrated by Davie, namely 'Bad Blood' (TT 'Halb veri'), he has already contracted HIV and recounts his experiences with the disease. He also provides

several comments concerning the murky Edinburgh underworld of intravenous drug-users and the spread of HIV, for example: ‘They picked up HIV from the shooting galleries which flourished in the city in the mid-eighties, after the Bread Street surgical suppliers was shut down. That stopped the flow of fresh needles and syringes. After that, it was large communal syringes and share and share alike’ (Welsh 2004: 241). Since Davie blames Venters for throwing his life into chaos, he devises an elaborate plan to take a horrible revenge on the man. He first befriends the dying Venters, then seduces the mother of his son, and drugs the child so that he could photograph him, making it look like he has raped and violently murdered the boy. Davie cold-bloodedness is foregrounded even more by him being constantly worried that Venters might not stay alive long enough, that he ‘might escape from the terrible destiny I’d carved out for him’ (Welsh 2004: 247). Davie nevertheless succeeds in his plan and causes Venters immeasurable suffering when he sees the photographs. Before Davie suffocates the man with a pillow, he himself has to relive the terrible chain of events. He begins his verbal attack as follows:

— Just listen for a minute, Al. Ah got infected through this bird ah’d been seein. She didnae ken thit she wis HIV. She goat infected by a piece ay shite that she met one night in a pub. She was a bit pished and a bit naive, this wee bird. Ken? This cunt sais that he had a wee bit ay dope back at his gaff. So she went wi the cunt. Back tae his flat. The bastard raped her. Ye ken whit he did, Al? (Welsh 2004: 254)

— Kuula nüüd natuke, Al. Ma sain nakkuse ühelt tüdrukult, kellega ma käisin. Ta ei teadnud, et tal on HIV. Tema korjas nakkuse ühelt sitapealt, kellega ta kunagi kõrtsis tuttavaks sai. See tüdruk oli pisut purjus ja naiivne. Mõistad? Too tõbras ütles, et tal on enda pool kodus tiba narkotsi. Ja tüdruk läks tolle tõpraga kaasa. Tema korterisse. See värdjas vägistab ta. Tead ju küll, Al? (Teppan 2010: 261)

Davie’s direct speech is visibly different from his internal monologue. The Scots pronouns *ah* and *ye*, verbs *ken* and *wis*, adjective *wee*, prepositions *wi*, *tae*, and *whit*, and contraction *didnae* are present in the ST. Davie has not used the Scots preposition *fir* or the informally used noun *burd* and has instead preferred the English *for* and *bird*. The adverb *just*, pronoun *that*, and verb *had*, which have often been rendered phonetically in the speech of

the other narrators, retain their English form. The verbs *goat* and *sais* as well as the pronoun *thit* and preposition *ay* still appear in their phoneticised form. The fact that the pronoun *that* has been twice written without its phoneticised form and that the past form of the verb *get* has once been written as *got* could perhaps be explained by Davie's wish to add emphasis to his utterance. Since Teppan has rendered *got* as the neutral verb *saama* and *goat* more informally as *korjama*, it appears that he has noticed the difference between these two variants. Teppan has consistently used the neutral Estonian word *tüdruk* as the translation equivalent of *bird* and, as he has most often done also in the case of the other narrators, the swear word *tõbras* of *cunt*. The seldom used Estonian adverb *tiba* the place of *wee* and the pronoun *too* instead of the more common *see* create a somewhat poetic sound in the TT.

In the ST, the presence of two different varieties, namely Scots and English, is highlighted in the chapters narrated from Davie's point of view by juxtaposing his English inner voice with spoken Scots. This very characteristic makes his use of language unique among the other first-person narrators who think in their vernacular. In the TT, Davie's internal monologues are not markedly different from his direct speech. Teppan has retained the occasionally rather formal register of his diction in Estonian and rendered his speech in a similarly literary and poetic manner as Welsh has done. The main offensive terms used by Davie are the ones which are also used by the other narrators, although he does not use vulgar slang as often as Sick Boy or Begbie. Teppan has represented Davie like Welsh: an educated young man from a working-class background whose language is at times colloquial and foul, yet who appears to be mature beyond his years.

2.4.6. Kelly

Kelly is the only female narrator among the novel's eight first-person narrators. Similarly with all other female characters in *Trainspotting*, her surname is not mentioned. In this male-centric novel, Kelly explains her inner thoughts and voices her opinions in two chapters. She is an acquaintance of the wider group of friends and, as is revealed already in the very first chapter of the novel, infatuated with Renton, or in other words, 'really intae' (Welsh 2004: 11) him. She is studying at a university and working as a waitress in an Edinburgh restaurant. Although she is at one point somewhat distraught because she has 'got an essay tae hand in the morn, for the philosophy class' (Welsh 2004: 301), her most recent and shattering experience has been an abortion. Kelly exhibits strong feminist leanings in 'Feeling Free' (TT 'Vabadusetunne') in which she narrates about an argument with some sexist construction workers and speaks out by stating that 'If aw guys wir as repulsive as you, ah'd be fuckin proud tae be a lesbian' (Welsh 2004: 275) and concluding that when men are 'in the fucking minority thir okay' (Welsh 2004: 277).

The chapters narrated by Kelly are rather brief and Welsh has not given her the opportunity to speak in the other chapters as much as the novel's other first-person narrators. Kelly does, nevertheless, use Scots nouns (e.g. *hame* 'home' [TT *kodu*], *wey* 'way' [TT -], and *wifie* 'woman' [TT *daam*]), verbs (e.g. *blether* 'talk in a long-winded way' [TT *pläkutama*], *cairry* 'carry' [TT *kandma*], *stey* 'stay' [TT *jääma*], and the simple past tense of be that is used with plural pronouns – *wir* 'were' [TT *oleksid*]), adjectives (e.g. *awright* 'alright' [TT *vabalt*], *deid* 'dead' [TT *väljasurnud*]), adverbs (e.g. *anywey* 'anyway' [TT *niikuinii*], *no* 'not' [TT *mitte*], *ootside* 'outside' [TT *väljas*]), and pronouns (e.g. *naebody* 'nobody' [TT *mitte keegi*], *oorsels* 'ourselves' [TT *me*], *thir* 'these' [TT *nad*]) (DSL 2017). The contractions that appear most frequently in her internal monologues

as well as in her direct speech include *didnae* ‘did not’, *doesnae* ‘does not’, *isnae* ‘is not’, and *wisnae* ‘was not’ (ibid).

As with the other first-person narrators, Welsh has spelled certain words in the chapters narrated by Kelly phonetically. Such words include, for example, the modal verb *kin* ‘can’ (Scots *can*; TT -), adjective *smaw* ‘small’ (Scots *sma*; TT *väiksevõitu*), adverb *jist* ‘just’ (Scots *juist*; TT *lihtsalt*), and pronoun *masel* ‘myself’ (Scots *myself*, *mysell*; TT *mina*) (ibid). The contracted forms *gaunnae* ‘going to’, *sortay* ‘sort of’, *winnae* ‘will not’, and *wir* ‘we are’, which Kelly uses in addition to the distinctively Scots contractions, have also been rendered phonetically.

There are not many vulgar slang terms in Kelly’s speech, although they are enough to agitate two older women who overhear how she speaks to a group of construction workers who are verbally abusing her: ‘The language though, Hilda, the language’ (Welsh 2004: 275). Kelly does indeed occasionally use the words *shite* and *bullshit* (TT *sitt*) as an expression of anger and there are also a few instances in which she refers to the men harassing her by using the words *arsehole* (TT *persevest*), *bastard* (TT *roju*, *värdjas*), *prick* (TT *mun*, *roju*, *tolgus*), and *wanker* (TT *jobu*) (OED 2017). The Scottish vulgar slang word that she uses for the same purpose in addition to these British words is *radge* (TT *juhmark*). Some other words that could be categorised as Scottish informal language include the nouns *crack* ‘conversation’ (TT *mokalaat*), *lavvy*, the abbreviation and diminutive of *lavatory* (TT *peldik*), and *pish* ‘urine’ (TT *kusi*) (Urban Dictionary 2017). The British slang terms with which she frequently spices up her observations are, for example, the derogatory noun *creep* ‘detestable person’ (TT *väärakas*), the verb *slag* ‘criticise’ (TT *taga rääkima*, *maha tegema*), the adjective *manky* ‘dirty and unpleasant’ (TT *jälk*), and the phrase *get on someone’s wick* ‘annoy someone’ (TT *siibrisse viskama*) (OED 2017).

The most distinctive characteristic of Kelly's use of language is her proneness to express astonishment or disbelief by using the adjective *crazy* as an exclamation and the adverb *too* and adjective *pure*, which in informal usage functions as an adverb, in front of certain adjectives. She usually couples the adverbs with the adjectives *mad* and *radge*, for example, 'Too mad!' (Welsh 2004: 275) ['Hull värk!' (Teppan 2010: 282)], 'Too radge!' (Welsh 2004: 305) ['Täitsa pael!' (Teppan 2010: 311)], and 'Pure radge!' (Welsh 2004: 277) ['Täitsa löpp!' (Teppan 2010: 283)]. The exclamation 'Crazy!' (Welsh 2004: 276, 304) has been rendered by Teppan (2010: 282, 311) as the Estonian phrase 'Täitsa kreisi!'. The English word *crazy* has been transcribed in Estonian similarly to its pronunciation by using the letters of the Estonian alphabet.

Kelly displays her feminist attitudes also in the second chapter allotted to her – 'Eating Out' (TT 'Väljas söömas'). She is harassed by a group of 'middle to upper-middle-class English' (Welsh 2004: 302) men and decides to get some revenge on these unpleasant clients by spoiling the food they ordered with her bodily fluids, such as blood, urine, and faeces. When taking the order, Kelly expresses her contempt for the clients' chauvinistic sentiment as well as her perceptiveness and hostile attitude towards the way one of them speaks:

As they study the menu, one ay the guys, a dark-haired skinny wanker wi a long fringe, smiles lecherously at us. — Orlroit dahlin? he sais, in a put-on Cockney accent. It's a vogue thing for the rich tae dae on occasion, I understand. God, ah want tae tell this creep tae fuck off. Ah dinnae need this shite . . . aye ah do. (Welsh 2004: 303)

Kui nad menüüd uurivad, naeratab üks kõhetu pika tumeda tukaga jobu mulle tiiraselt. — Kuidas läheb, kullake? ütleb ta võltsi kokni aktsendiga. Rikastel on see teatud puhkudel mingi moeasi, nagu ma aru saan. Jumal küll, tahaks sellele väärakale öelda, et käigu ta persse. Mul pole vaja seda sitta taluda . . . on ikka küll. (Teppan 2010: 309)

In this short extract, Kelly uses both the Scots pronoun *ah* and verb *dae* as well as their English counterparts *I* and *do*. In case of the preposition *to*, however, she only uses the Scots *tae*. Kelly also uses the Scots preposition *wi* and contraction *dinnae*. The

prepositions *ay* and the third person singular of the verb *say* have been rendered phonetically. She also uses the Scots interjection *aye*, which is used in the same way as the English *yes* and is also common in English dialects (*DSL* 2017). The fact that she refers to herself by using the plural form of the first-person pronoun *us* contributes to the colloquial tone of her narration. The offensive vocabulary of this passage is made up of the nouns *wanker*, *creep*, *shite*, and the phrase *fuck off*. The translation equivalents *jobu*, *väärakas*, *sitt*, and *persse käima* do not alter the connotations of these terms. The inclusion of the French-derived adverb *lecherously* and adjective *vogue* and even the position of the clause ‘I understand’ indicate that she is an educated young woman. One of the most striking elements of the ST is the phonetic transcription of ‘Orlroit dahlin’, which Teppan has not conveyed similarly but has instead rendered the word *Cockney* as the eye dialect form *kokni* to visually illustrate the way this word is pronounced in Estonian.

Kelly swears less than the male narrators do in the ST as well as in the TT. She has certain signature phrases that she uses in her internal monologues that are distinct both in the ST and TT, but apart from that, her speech does not greatly differ from that of the other seven first-person narrators. There is a lack of major conspicuous features in her speech both in the ST and TT.

2.4.7. Rab ‘Second Prize’ McLaughlin

Rab is a friend of the core group and a former promising football starlet who has turned into a hopeless alcoholic. The novel’s third-person omniscient narrator reveals that he ‘went south to Manchester United at the age of sixteen’ (Welsh 2004: 328) yet was removed from the team because of his drink problem. He has earned his nickname, ‘Second Prize’, for his habit of getting into fights and losing them whilst intoxicated. His

girlfriend Carol eventually breaks up with him due to his inability to limit his drinking. The other characters often comment on his constant state of inebriation; Begbie, for example, notes that Second Prize is ‘pished ootay his fuckin heid /.../ This is fuckin half-past eleven oan a Wednesday mornin wir talkin about here’ (Welsh 2004: 85) and Sick Boy simply regards him as a ‘mass of despair’ (Welsh 2004: 328). Through the character of Second Prize, Welsh draws attention to alcoholism and the social problems arising from alcohol abuse.

The use of language in the internal monologues narrated by Rab and in the dialogues in which he participates is not significantly different. He uses Scots nouns (e.g. *airm* ‘arm’ [TT *käsi*], *flair* ‘floor’ [TT *pōrand*], *gless* ‘glass’ [TT *klaas*], *windae* ‘window’ [TT *aken*], and the definite singular word meaning ‘tomorrow’ – *the morn* [TT *järgmine päev*]), verbs (e.g. *brek* ‘break’ [TT *murdma*], *haud* ‘hold’ [TT *hoidma*], and the third-person singular present of *dae* – *dis*), adverbs (e.g. *sae* ‘so’ [TT *nii*], *tae* ‘too’ [TT *ka*]), pronouns (e.g. *hersel* ‘herself’ [TT *ennast*], *thame* ‘them’ [TT *nemad*]), the adjective *gled* ‘glad’ [TT *rōdmus*], and the conjunction *bit* ‘but’ [TT *aga*] (DSL 2017) both when conveying his inner thoughts and when being engaged in a conversation. The contractions he uses most often are the ones which have been transcribed phonetically, for example, *oantae* ‘onto’, *thuv* ‘they have’, and *yir* ‘you are’.

Welsh has decided to alter the spelling of certain words so that their written form would reflect their pronunciation also in the chapter narrated by Rab. The noun *shoodir* ‘shoulder’ (Scots *shouder*, *shooder*; TT *ōlg*), verb *follay* ‘follow’ (Scots *follow*; TT *järgnema*), adjective *rid* ‘red’ (Scots *reid*; TT *punane*), adverb *jist* ‘just’ (Scots *juist*; TT *ainult*), pronoun *eh* ‘he’ (Scots *he*; TT *ta*, *tema*), conjunction *whin* ‘when’ (Scots *whan*; TT *kui*) are among several such instances (ibid).

Although there are some examples of Scottish informal language in Rab’s speech,

such as the noun *burd* ‘woman, girlfriend’ (TT *eit, naine*) and verb *scoobie* ‘baffle’ (TT *juhmistuma*) (*Urban Dictionary* 2017), several slang terms that he uses are related to drinking and common both the speakers of English and Scottish English. The British informal noun *bevvy* ‘alcoholic drink’ (TT *jook*) and the verb *bevviied* ‘drunk’ (TT *purjus*), which has been derived from the noun by means of conversion, occur regularly (*OED* 2017). His other preferred adjective for describing an intoxicated state is *pished* (TT *nina täis võtma*). He also uses the noun *pint* to refer to beer (TT *õlu*) and *boozier* to talk about a bar or a pub (TT *kõrts*) (*ibid*).

Although Second Prize does indeed suffer from severe alcoholism and, as exemplified in the subsequent passage, is in denial about his problem, he possesses a high degree of morality in respect to the treatment of women. While drinking in a pub and witnessing a man punching his own girlfriend in ‘Her Man’ (TT ‘Oma mees’), the only chapter narrated by him, he condemns such action and reflects on his father’s dictum:

Nivir, ivir, hit a lassie, ma faither often telt us. It’s the lowest scum thit dae that, son, he sais. This cunt thit’s been hittin the lassie, he fits that description. He’s goat greasy black hair, a thin white face n a black moustache. A wee ferret-faced fucker.

Ah dinnae want tae be here. Ah jist came oot fir a quiet drink. Only a couple, ah promised Tommy, tae git um tae come. Ah’ve goat the bevvyin under control. Jist pints like, nae nips. Bit this kind ay thing makes us want a wee whisky. (Welsh 2004: 58-59)

Ära kunagi tüdrukut löö, ütles isa mulle sageli. Ainult viimane kõnts lööb tüdrukuid, poeg, ütles ta. Too tõbras, kes siin naist peksis, sobib selle kirjeldusega hästi. Tal on mustad võidunud juuksed, kõhn valge nägu ja mustad vuntsid. Tiba nirginäoga tüüp.

Ma ei taha siin olla. Tulin ainult natukeseks rahulikult jooma. Ainult kaks õlut, lubasin Tommyle, et teda kaasa meelitada. Tarbimine on mul kontrolli all. Ainult õlut, mitte kangemat. Aga selline värk ajab viskineelud peale. (Teppan 2010: 65)

In the ST, his internal monologue contains the Scots nouns *lassie* and *faither*, verbs *dae*, *sais*, *goat*, *git*, and *telt*, the past tense of *tell*, adjective *wee*, adverb *oot*, pronouns *ah* and *um*, prepositions *tae* and *fir*, conjunction *bit*, determiner *nae*, and contraction *dinnae*. The verb *goat*, adverbs *nivir*, *ivir*, and *jist*, preposition *ay*, and conjunction *n* appear in their phonetically rendered form. The pronoun *thit*, too, has been transcribed phonetically, but it also occurs in the ST as *that*. Second Prize refers to himself in the plural by using the

pronoun *us* and the fact that he uses the British informal uncountable noun *bevvyin* as well as nouns *nip* ‘strong liquor’ and *scum* ‘worthless or contemptible person’ (*OED* 2017) in the ST add to the colloquial style of his narration, as do the translation equivalents of these nouns: the slightly figurative noun *Tarbimine*, equally derogatory *kōnts*, and elliptical *kangemat*. The offensiveness of *fucker*, the only vulgar word in his account, has been considerably reduced in the TT since Teppan has rendered it as the neutral yet somewhat colloquial noun *tüüip*.

The language used by Second Prize in the chapter narrated by him as well as in the chapters recounted by the other narrators in which he speaks more or less retains the elements of the ST in the TT. As is the case with the other first-person narrators, his use of Scots and colloquial language in the ST is rendered in the standard variety of the target language that is also occasionally colloquial. He neither has a clearly identifiable voice in the ST nor in the TT.

2.4.8. Tommy Laurence

Tommy is a childhood friend of Renton who is in a steady relationship, enjoys playing football, listening to Iggy Pop, and adheres to moderate alcohol consumption. After a break-up, Tommy suffers from depression and asks Renton to let him experiment with heroin. After only a few months, Tommy has been diagnosed with HIV and contemplates on the beginning of his downward spiral, reminding Renton that ‘Ah asked ye fir a hit. Ah thout, fuck it, ah’ll try anything once. Been tryin it once ivir since’ (Welsh 2004: 316). Although Tommy’s death is not explicitly stated in the novel, it is heavily implied when Renton visits him for the last time and remarks in his internal monologue that ‘Tommy will not survive winter in West Granton’ (Welsh 2004: 317). Tommy’s tragic fall into heroin

addiction, AIDS, and death seem to symbolise the decline of a functional member of society who, largely due to the influences of his drug-addled friends, succumbs to drug addiction.

Tommy uses the Scots nouns (e.g. *lassie* ‘girl’ [TT *tüdrik*], *mooth* ‘mouth’ [TT *suu*], and the definite singular noun meaning ‘tomorrow’ – *the morn* [TT *homme*]), verbs (e.g. *git* ‘get’ [TT *saama*], *dae* ‘do’ [TT *tegema*], *gae* ‘go’ [TT *minema*]), contractions (e.g. *havenae* ‘have not’, *mightnae* ‘might not’), the adjective *wee* ‘little’ (TT *tiba*), and pronoun *um* ‘him’ (TT *teda*) (DSL 2017). The phonetically rendered contracted form that Tommy uses most frequently is *gaunny* ‘going to’.

In order to convey the pronunciation of certain words used by Tommy, the author has transcribed them in relation to their speech sounds. Such words include the noun *wurd* ‘word’ (Scots *word*, *wird*; TT *jutt*), verb *lit* ‘let’ (Scots *lat*; TT *minema*), modal verb *kin* ‘can’ (Scots *can*; TT *võima*), adverb *jist* ‘just’ (Scots *juist*; TT *lihtsalt*, *õudsel*), and pronoun *whae* ‘who’ (Scots *wha*; TT *kes*) (ibid). Among these words with altered orthography, *Scatlin*, the rendition of the proper noun *Scotland*, is perhaps the most intriguing example. This example occurs only once in the novel and is voiced by Tommy while he is enjoying himself at the Iggy Pop concert and realises that the word *America* has been replaced by *Scotland* in one of the lines of the song being performed. Although the American singer probably pronounces the name of the country with his own accent, Tommy interprets it according to his linguistic background.

Tommy does not use slang terms as often as some other first-person narrators. Some informal words nevertheless appear in both his internal monologues and dialogues with the other characters. The Scottish slang term that is most frequently present in his speech is *burd* ‘woman, girlfriend’, although he tends to use this term when he wishes to add a more negative connotation and thus the translation equivalent in Estonian is mostly

eit. Tommy also uses several British informal phrases, such as, *bomb out* ‘reject’ (TT *välja pommitama*) and *knock something off* ‘steal’ (TT *sebima*) (OED 2017, *Urban Dictionary* 2017). The repeatedly used colloquial term *piss-heid* ‘drunkard’ (TT *joomar*) is a compound of the British vulgar slang term *piss* and the Scots word *heid* (OED 2017).

One of the most distinct features of Tommy’s use of language is similar to one of the characteristics of Spud and Kelly, namely the inclusion of the adjective *pure*, which in informal British English functions as an adverb. While Spud also uses the adjective *dead* and Kelly often opts for the adverb *too*, Tommy invariably uses *pure* as and places it in front of adjectives, nouns, and verbs. The following examples have been collected from only a handful of pages and illustrate the prevalence of this characteristic: ‘Pure madness’, ‘Pure naive’, ‘Pure sucker’, ‘pure fancies going to...’, ‘pure skint’ (Welsh 2004: 71) and ‘Täielik hullumaja’, ‘Kuradi naiivne’, ‘Täielik oinas’, ‘tahaks minna’, ‘täiesti kuival’ (Teppan 2010: 77), respectively; ‘a pure referendum’, ‘Pure freaky’, ‘pure steel woman’, ‘Ah pure cannae sleep’ (Welsh 2004: 72) and ‘lihtlabane referendum’, ‘Loll kokkusattumus’, ‘puhtast terasest naine’, ‘Magada vabsee ei saa’ (Teppan 2010: 78), respectively; ‘ye kin pure read between the lines’, ‘in a pure bevvyng mood’, ‘pure fucking freezing here’ (Welsh 2004: 74) and ‘võid seda vabalt ridade vahelt lugeda’, ‘in a pure bevvyng mood’, ‘kuradi külm on siin’ (Teppan 2010: 80) respectively; and ‘pure jostling to the front’, ‘pure jumping around’ (Welsh 2004: 75) and ‘jätkan tunglemist lava ette’, ‘pistan vabsee hüppama ja kargama’ (Teppan 2010: 80). Teppan has concentrated on the context and does not have a universal equivalent for this word. However, the Estonian swear word *kurat* and the colloquial Russian loanword *vabsee* seem to be his preferred choices. The other Russian loanwords used in the TT, namely *tavai* and *nahhui*, are used by Begbie and have a more pejorative connotation than *vabsee*.

Before surrendering to heroin's allure, Tommy occasionally smokes cannabis and uses speed. He is still a relatively clean member of the group at the outset of the novel and does not spend all his money on drugs. In the only chapter narrated by Tommy, 'Scotland Takes Drugs in Psychic Defence' (TT 'Šotimaa tarvitab narkootikume psüühiliseks kaitseks'), he describes how his decision to spend his dole money on a ticket for an Iggy Pop concert instead of on a birthday present for his girlfriend infuriates her. The following sections reveal that Tommy, although he has the qualifications to get a job, prefers to live on unemployment benefits and on his parents' income, and that he has a fondness for speed, a mood-altering and addictive drug:

Ah'm killing myself with speed, he tells me. Temps says that I should have a job, with my qualifications. Ah tell Temps that he sounds a lot more like ma mother than any friend is entitled tae. You can see Gav's point though. He's the only one working, for the fuckin dole, and he's always getting tapped up by the rest ay us. Poor Temps. Ah think me n Rents kept him awake last night as well. Temps resents dole-moles having a good time, like all workies do. He pure resents being hit for info by Rents every day, about claim procedures.

It's tae my mother's ah go, tae tap some cash for the gig. Ah need dosh for the train fare as well as drink and drugs. Speed's my drug, it goes well with drink, and ah've always liked a drink. Tommy the pure speed freak. (Welsh 2004: 73)

Ma tapan ennast spiidiga, ütleb ta. Oma kvalifikatsiooni juures peaksin ma vabalt töökoha saama, selline on Tempsi jutt. Ma vastan talle, et ta räägib nagu mu ema ja sõpradel pole selleks mingit õigust. Aga muidu on Gavi jutus tõtt. Ta on ainus, kes töötab – mingi kuradi sotsiaalameti peal, ja meie ülejäänud pommime talt kogu aeg raha välja. Vaene Temps. Me Rentsiga ei lasknud tal vist eile öösel ka magada. Temps suhtub abirahast elatujatesse halvakspanevalt nagu kõik töölkäijad. Tal on vabsee siiber, et Rents talle oma küsimustega abitaotluste esitamise kohta pidevalt pinda käib.

Lähen ema juurde, et kontserdi jaoks natuke pappi lunida. Rongisõit maksab ning on vaja ka jookke ja narkotsi osta. Spiid on minu mark, sobib alkoholiga hästi ja juua on mulle alati meeldinud. Vabsee spiidifriik Tommy. (Teppan 2010: 79)

This passage from the ST does not contain many Scots and phoneticised elements. The Scots pronoun *ah*, preposition *tae*, and possessive determiner *ma* are nevertheless present in Tommy's internal speech. The English personal pronoun *I* appears once. The preposition *ay* and conjunction *n* have been phoneticised. Instead of using the Scots noun *joab*, verb *gae*, pronoun *ye*, and prepositions *for* and *wi*, Tommy opts for their English counterparts *job*, *go*, *you*, *for*, and *with*. The words, such as the verb *sais*, modal verb *kin*, adjective *perr*, adverb *eywis*, pronoun *masel*, and quantifier *loat*, which have often been transcribed thus

in the speech of the other first-person narrators, appear in this section of Tommy's internal monologue without their phonetically altered shape: *says*, *can*, *poor*, *always*, *myself*, and *lot*. Tommy also prefers to use the suffix *-ing* when forming the present participle of the verbs *kill*, *work*, *get*, and *have*. The adjective *fuckin*, which he adds for emphasis, is the only vulgar and shortened form of this excerpt.

Both the ST and TT, although the latter slightly less, include informal words and phrases. The use of the informal verb *tap* 'obtain money from someone' (*OED* 2017) is equally colloquial in the TT phrases 'raha välja pommima' and 'pappi lunima'. While the addition of the pronoun *mingi* and postposition *peal* in the case of 'mingi kuradi sotsiaalameti peal' as well as the slangy phrase 'pinda käima', which does not differ from the colloquial usage of the verb *hit* in the ST are informal in the TT, rendering 'dole-moles' as 'abirahast elatujad' and *workies* as *töökäijad* seems somewhat more formal. The use of *talt*, the ablative case of the pronoun *tema*, instead of the longer form *temalt*, too, contributes to the colloquial tone of the TT. The two instances where *pure* has been used in the ST, namely 'pure resents' and 'pure speed freak', appear in the TT as 'vabsee siiber' and 'Vabsee spiidifriik', denoting that the Russian loanword *vabsee* has attributed to Tommy's lexicon in the TT.

Although Tommy's idiolect is less slang-heavy than the language used by Renton, Sick Boy, Spud, and Begbie both in the ST and TT, the most prominent feature of his use of language, namely the oft-included adjective *pure*, is colloquial. Teppan's use of the Russian loanword *vabsee* as its equivalent seems somewhat surprising since he has mainly integrated the Russian elements into Begbie's diction. Tommy does not have a particularly distinct voice in the ST and the translator has not attempted to change that in the TT.

2.4.9. Differences and similarities of the first-person narrators

Seven among the eight first-person narrators of *Trainspotting* use a wide range of Scots vocabulary in their internal monologues and all eight use Scots in their direct speech. The chapters narrated by the first-person narrators are also filled with words and phrases belonging to informal register and exhibiting both specifically Scottish as well as British features. In addition to the use of colloquial language, the narrators integrate several swear words and offensive terms, which, yet again, are a mixture of Scottish and English expressions, into their diction. These features, although each of the eight first-person narrators has their own specific speech habits, suggest that the characters who have been given the opportunity to speak their mind also share the same sociolect. In the ST, the idiolects by Renton, Spud, Sick Boy, Begbie, and Davie contain features that enable the reader to readily distinguish those individuals. The speech patterns used by Kelly, Rab, and Tommy are very much alike both in the ST and TT. Davie's idiolect has become more uniform in the TT, while the voices of Renton, Spud, Sick Boy, and Begbie remain distinct also in the TT.

The eight different first-person narrators are similar in their working-class background and class has a pivotal role in the social dialect people use. Although working-class, only two among the eight narrators *work*. While Kelly is forced to do so in order to pay for her studies, Davie has a career and works at a hospital. He is also the only one whose internal monologues are reminiscent of the novel's third-person narration since, apart from Davie's occasional bursts of Scots-influenced utterances and foul language, the language used in both cases is Standard English. The two other characters who sometimes use Standard English are Renton, who does so as if to entertain his intelligent self at formal occasions when he decides to speak up, and Sick Boy, whose aim is to charm female

tourists with the intent of later robbing them. Neither Spud nor Begbie, who are both aware of the differences between their own speech and that of bidialectal Renton and Sick Boy, are able to code-switch. Kelly, Rab, and Tommy do not express themselves as often and as vocally as the other five first-person narrators, but the language they use in their internal monologues is not markedly different from that that they use in their dialogues. Sick Boy, Begbie, and Kelly also make internal comments on the accent used by some minor characters who are not Scottish. As Davie, the only first-person narrator leading a middle-class lifestyle, is inclined towards the use of Standard English in his inner thoughts and the rest of the narrators always recount their thoughts in the vernacular, and in case they code-switch do so in direct speech, Scots can be analysed as a sociolect in the novel.

While in the ST the chapters narrated by the novel's eight first-person narrators are in stark contrast with the passages narrated by the third-person omniscient narrator both because of the use of Scots and informal register, or lack thereof, the distinction is first and foremost present in the TT on the level of formality. Neither is the use of language visibly different on the occasions in which the direct speech of certain characters has been written in Standard English in the ST. The translator has then switched between formal and informal registers instead. The TT on the whole makes use of colloquial and playful Estonian yet remains rather deeply rooted in the standard language variety used in Estonia. While the TT is brimming with slangy expressions and derogatory language, it is marked socially but not regionally. The language used in the TT is also lacking in the representation of majority-minority language tensions.

In the ST, the use of non-standard language is twofold: the language is not standardised because one of the most prominent varieties used in the novel, namely Scots, is not the official language of the country and has not even developed canonical standard orthography, and because a large majority of the colloquial language, specifically Scottish

slang, is not present even in the dictionaries that include entries about informal usages. The coexistence of Scots and Scottish informal language contributes to the Scottishness of the ST. The slang terms that are used in British English as well as in Scottish English simply seem to illustrate the characters' relaxed attitude towards language. The sociolect they speak is therefore a combination of Scottish and English elements: English is not only present as Standard English in the ST but also as a socially marked informal variety. Nevertheless, the extensive use of Scots is the most outstanding feature of the ST. Since Welsh has purposefully opted for the use of the vernacular (Peddie 2007: 137), the presence of Scots appears to serve as the dominant of the ST.

In the TT, the use of non-standard language is not twofold: the language used in the Estonian translation of the novel is colloquial and in no way less offensive in its inclusion of vulgar slang than the ST, but apart from the use of informal register, remains written in Standard Estonian. Teppan (2010) has stated in the interview given shortly after the publication of *Trainspotting* in Estonian that although his attention was drawn to the fact that Welsh writes in a Scottish dialect (sic), he decided against using a minority language⁶. Teppan (2010) has mentioned in the same interview that the reason why he was determined to translate the novel was because of its alleged untranslatability⁷. This claim indicates that his translation process was governed by the aim of him being the translator who publishes *Trainspotting* in Estonian. According to Vermeer (2000: 224), the *skopos* of translation could indeed be the publication of a text. This statement as well as the other comments made by Teppan and, naturally, the TT itself, suggest that he has concentrated

6 Teppan (2010): 'Põhiprobleem on see, et Welsh kirjutab šoti murdes, kasutades ohtralt kõnekeelt ja slängi. Eesti on paraku liiga väike, et meil leiduks sama palju erinevate etniliste rühmade ja subkultuuride keelepruuki kui inglise keeles, kus see on ka kirja pildis loomulik ja loetav.'

7 Teppan (2010): '... tõlkisin puhtalt kiusu pärast. Olen umbes sada korda kuulnud, et „Trainspotting“ on tõlkimatu ning seda pole mõtet eesti keeles välja anda.'

on the purpose of the TT within the target culture and thus opted for translating *Trainspotting* into Standard Estonian.

Teppan has therefore reduced the specifically Scottish elements of the ST and conveyed thematic rather than linguistic concerns. It is likely that Teppan has done so after having detected the characteristic features of transgressive fiction which are quite prominent in the ST. There are several graphic scenes in the novel which revolve around the process of preparing the substance, namely heroin, for use, its intravenous injection, and segments in which the addicts observe their ‘scabby and occasionally weeping track marks’ (Welsh 2004: 26). The particularly brutal episodes of the novel include the depictions of Begbie’s petrifying and unreasonable fury manifesting itself in him beating innocent people at a pub as well as his pregnant girlfriend, and the representation of Sick Boy shooting a dog and then strangling the animal to death after it has attacked its owner. The descriptions of Davie’s scheme of the vengeful murder on the man who raped his girlfriend and made him HIV-positive verge on horror. The language used to describe such violent instances is obscene and marked by a plethora of expletives and vulgar terms. Foul language is used throughout the novel and to some extent by all the characters, but two of the most transgressive characters – Begbie and Sick Boy – use derogatory terms more often and more consistently than the others both in the ST and in the TT.

The linguistic features of the ST have been superimposed on its thematic concerns in the TT. The dominant of the ST is not foregrounded in the TT. The translator has replaced the dominant of the ST with another, the taboo subject matter. Although Teppan has not reproduced Welsh’s distinctive use of language in the TT in all respects, he has conveyed the colloquial tone of the narrative and given a voice to an alternative community for the Estonian readership.

CONCLUSION

This thesis focuses on the representation of non-standard language in Irvine Welsh's novel *Trainspotting* and on the treatment of language in the Estonian translation of the novel by Olavi Teppan. It seems that in *Trainspotting*, Welsh's ultimate aim has been the creation of a language that has the effect of representing speech exactly as it was spoken among the youth subculture of Leith, the working-class district of Edinburgh in a certain historical time period. The Scottish characters of the novel think and converse in Scots, the vernacular and non-standard variety used in Scotland, and in Scottish English, the locally flavoured version of Standard English originating in England. Welsh has emphasised the exceptionally rich linguistic landscape of Scotland and deliberately stressed the linguistic distance between Scots and Standard English. Although Standard English is used in the novel, its authority has been undermined since it is most consistently used in the few chapters narrated by a third-person omniscient narrator.

In my discussion of the ST and TT, I have proceeded from the concept of the dominant, which was developed in Russian Formalist theory and introduced by Roman Jakobson, and the purpose-driven and outcome-oriented *skopos* theory initiated by Hans J. Vermeer. Although the notion of the dominant is used in literary theory and *skopos* theory is used in the field of translation studies, the two concepts can be applied together when analysing translational fiction. While a dominant is present both in the ST and TT, the TT does not necessarily have to have the same dominant as the ST. The *skopos* is crucial to the TT since it guides the process of translation. In order to study the dominant of the ST and its possible shift in the TT as well as the role of the *skopos* of the TT, the idiolects of the novel's eight different first-person narrators were examined both in their internal

monologues as well as their direct speech in the ST juxtaposed with their inner voice and spoken language in the TT.

Before concentrating on the TT and comparing it with the ST, the language used in the ST was discussed. In addition to the inclusion of Scots, the characteristic elements of the characters' use of language are expletives and colloquialisms. The vocabulary of the working-class characters of the novel abounds in informal and occasionally vulgar register, reflecting their socio-economic status. The slang terms used in the novel appear to be a combination of both regional and social factors. The fact that the working-class characters predominantly express their thoughts in Scots suggests that the use of the vernacular has not only regional but also social connotations and Scots can therefore be seen as a sociolect in the novel. Although the orthography of Scots is already phonemic, Welsh has added another layer in an attempt to convey true-to-life language by phoneticising the accents of his characters.

The language used in the TT also employs informal register as well as colloquial and derogatory terms, but is nevertheless written in Standard Estonian and is not regionally marked. While the use of Scots and the inclusion of colloquial as well as offensive language in the vocabulary of drug-addled working-class youth is a significant feature that contributes to the authentic representation of their sociolect in the ST, the language used in the TT is not unique to a particular social group. Teppan has also recognised the oral qualities of the ST and his rendition of a set of phonetically transcribed words containing the letters of the Estonian alphabet is both inventive and in keeping with the visually phonemic orthography of the ST. Instead of giving prominence to the accent of the Scottish characters, which this method does in the ST, Teppan's strategy of compensation has substituted the Scottish elements with English elements.

The study of the idiolects of the novel's first-person narrators revealed that in the ST each of them uses Scots, colloquialisms, and offensive language. While the vernacular is present in the direct speech of all eight, seven among the narrators voice their opinions internally by using Scots. Davie is the only first-person narrator who narrates in English, although Renton and Sick Boy also use English, but do so only in case of direct speech. Renton and Sick Boy can code-switch without any difficulties, while Spud and Begbie are confined by their vernacular. The language used by Kelly, Tommy, and Rab contains many Scots elements and their narrative passages do not differ from their direct speech. The same applies to Spud and Begbie. The differences between the characters' use of language are not as clearly distinguishable as they are in the ST and thus they are linguistically more homogeneous in the TT.

The idiolects of the narrators in the TT, too, contain informal language and profanity, yet the distinction between two language varieties is missing since both the internal monologues as well as the language spoken in dialogues have been rendered in the standard variety of the target language. The shifts between Scots and English, which sometimes occur in the ST, have been conveyed by Teppan by switching between informal and formal registers instead.

Scots occurs throughout the ST. The presence of Scots in the ST indeed 'rules, determines, and transforms the remaining components' (Jakobson 1987: 41), including the subject matter of the novel, since the ubiquitous oral quality of the language makes it impossible for the reader to imagine that the characters are not Scottish. The dominant of the ST is the use of Scots.

The dominant of the ST is not present in the TT. According to *skopos* theory, the translator should always focus on the target language and target culture and decide what role the ST plays in translational action. Teppan, having consciously rejected the

possibility of replacing the source-language sociolect with a target-language sociolect, has not conveyed the dominant of the ST in the TT and this makes him a comparatively exceptional case in the Estonian translation tradition. He has instead opted for the use of Standard Estonian that makes use of the informal register spiced up with slang, swear words, and generally playful attitude towards language use. The TT is therefore marked socially but not regionally.

It seems that Teppan has shifted his attention more to the thematic concerns of the novel. *Trainspotting* has been referred to as a work of transgressive fiction, supported by the fact that the core group of characters are drug addicts and rebel against societal norms. Moreover, the novel details several gruesome events, such as a cold-blooded murder and animal torture. The Estonian translation of *Trainspotting* can first and foremost be defined as a work belonging to the genre of transgressive fiction.

While the ST addresses the issues of class, drug use, and national identity in Scotland through a critical lens and through the use of language that is regionally marked, the TT aims to introduce a subcultural identity that just happens to be Scottish to the Estonian audience. Taking into consideration that Teppan has also translated two other novels by Welsh into Estonian, analyses focusing on the use of language in these works could be conducted to study the representation of language even further.

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RESÜMEE

TARTU ÜLIKOOL
ANGLISTIKA OSAKOND

Hele Priimets

Non-Standard Language in Irvine Welsh's *Trainspotting* and in Olavi Teppan's Translation of the Novel into Estonian

Standardile mittevastav keelekasutus Irvine Welshi romaanis „Trainspotting“ ja Olavi Teppani eestikeelses tõlkes

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Annotatsioon:

Käesoleva töö eesmärgiks on uurida keelekasutuse avaldumist ning selle implikatsioone šoti kirjaniku Irvine Welshi romaanis „Trainspotting“ ja teose eestikeelses tõlkes, mille autoriks on Olavi Teppan. Töö on jaotatud neljaks osaks: sissejuhatuseks, kaheks sisupeatükiks ja kokkuvõtteks.

Sissejuhatus annab ülevaate lähteteksti sotsiaal-ajaloolisest taustast ning tutvustab teksti eripäraseid jooni – kohaliku keelevariandi kasutamist keelekasutuse autentsuse saavutamise nimel ja tööliklassi elu kujutamist ühes transgressiivsete sisuelementidega.

Esimene sisupeatükk keskendub keelekasutusele lähteteksis. Esmalt on vaatluse all keeleline olukord Šotimaal, kus kasutatakse nii šoti kui ka šoti inglise keelt, kuid kus on ametlikuks keeleks inglise standardkeel. Seejärel pööratakse tähelepanu mõistetele „keel“ ja „murre“, mida käsitletakse sotsiolingvistika mõistestiku abil. Samuti analüüsitakse ja illustreeritakse lähteteksti tegelaste sotsiolekti, milles on esil nii šoti keele kui šoti- ja ingliskeelse slängi kasutamine.

Teine sisupeatükk lähtub Roman Jakobsoni vene formalismist juhitud mõistest „dominant“ ja Hans J. Vermeeri sihtkeele ja -kultuuri olulisust rõhutavast *skopos*-teoriast, mis võimaldavad uurida nii lähte- kui sihtteksti. Uurimuse empiirilises osas analüüsitakse romaani kaheksa minajutustaja keelekasutust lähte- ja sihtteksti kõrvutamise abil. Iga minajutustaja keelt on ilmestatud mitmete näidetega lähtetekstist ja nende tõlkevastetega. Lisaks on iga minajutustaja sisekõnet näitlikustatud sisulises vastavuses olevate väljavõtetega lähte- ja sihttekstist.

Uurimuse käigus selgus, et Irvine Welsh on enda teoses kasutanud läbivalt šoti keelt. Seitse minajutustajat kasutavad enda sisekõnes šoti keelt ja üks nendest inglise keelt, kuid nende otsekõnes domineerib šoti keel. Šoti keele tuntav kohalolu on lähteteksti dominant. Tõlkija on otsustanud teadlikult vältida regionaalse keelevariandi kasutamist sihttekstis. Teppani tõlkeprotsessis ilmnenu *skopos* on muutnud sihtteksti dominanti, milleks on keskendumine romaani sisule, milles on esil transgressiivse kirjandusžanri jooned.

Märksõnad: briti kirjandus, šoti kirjandus, inglise keele variandid, šoti keel, tõlketooria, sotsiolingvistika, Roman Jakobson, dominant, *skopos*-teooria.

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