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**COMPARATIVE ANALYSIS OF THE TRANSLATION METHODS OF
SLANG WORDS IN HARD-BOILED CRIME FICTION:**

James Hadley Chase's Mission to Siena and its two Estonian translations

BA thesis

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ABSTRACT

This thesis focusses the detective fiction subcategory of hard-boiled crime fiction and its main characteristics specifically slang words and their translation strategies. The analysis is based on James Hadley Chase's *Mission to Siena* (1955) and its two different translations from English into Estonian, both published in 1991.

The first part of the thesis consists of an overview of detective crime fiction and its subcategories with a focus on hard-boiled crime fiction and its characteristics. In the following slang is defined and the most used translation strategies for translating slang are described. The first part also contains a deliberation on the possible reasons for the phenomenon of two simultaneously published different translations.

The second part of the thesis focusses on the comparative analysis of the translations of *Mission to Siena* by Vetele Viidemann (*Missioon Sienas*) and Kaimo Vuks (*Kilpkonna tuleb otsida Sienast*). The translators' choices concerning translation methods used for slang words translation are compared and analysed.

The thesis ends with the conclusions of the study.

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INTRODUCTION

In the year 1991, two different translations of James Hadley Chase's hard-boiled crime fiction novel *Mission to Siena* (1955) were published in Estonia. Those translations were *Missioon Sienas*, translated by Votele Viideman and published by Koolibri Publishers and *Kilpkonna tuleb otsida Sienast*, translated by Kaimo Vuks, published by Kodamu. As one of the most important characteristics of a hard-boiled crime novel is its language, especially very colloquial language full of slang words, the focus of this paper will be the translation methods of slang words. What is more, is the interesting phenomenon of two simultaneous publications of translations into Estonian, offers me a possibility to compare and analyse the translation methods used by two translators of *Mission to Siena*.

In the introduction of the thesis, I will focus on detective fiction and describe in detail its subcategory hard-boiled crime fiction. I will discuss the difficulties of the translators while translating informal language such as slang and explain which are the most frequent strategies to translate slang. I will give a short overview of the historical background of *Mission to Siena* as well as of its translations *Missioon Sienas* and *Kilpkonna tuleb otsida Sienast*.

In the analytical part of the thesis, I will focus on the comparative analysis of slang word translation methods based on translating Chase's *Mission to Siena*. Denton's *Twists, Slugs and Roscoes: A Glossary of Hardboiled Slang* will be used to determine slang words and to compile a corpus on the basis of the original text. To compare the slang word translation methods, the sentence where the slang words appear in the original will be extracted and put side by side with the corresponding sentence from both of the translations. For distinguishing slang word translation methods, I have composed a four-

part division. The analysis ends with a summary of translation methods used for translating slang words in *Missioon Sienas* and *Kilpkonna tuleb otsida Sienast*.

1. Detective fiction and its subcategory hard-boiled crime fiction

Detective fiction, also known as 'murder mysteries' and 'crime fiction', is a very broad term as it contains stories of any crime and also has the solving of the crimes in the central place (Danyte 2011:5). Crimes that are solved vary from catching a murderer or a spy till to the investigation of theft whereby usually, but not always, one crime is solved at a time. Detective fiction is divided into subgenres with often overlapping categories depending on the elements such as a crime, variety of suspects and their motives, the central character, type of collected evidence, possible interview with suspects and witnesses, solving the crime and punishment of the criminal (Danyte 2011: 5).

One of the detective fiction subcategories is hard-boiled crime fiction, which according to Danyte (2011: 19) originates from Sherlock Holmes stories. Marling (2018) explains that the genre “rose from the pulps to prominence in the U.S. during the 1930s and 1940s”. As for the hard-boiled crime fiction's important characteristics, Stolarek (2010: 3) claims that those are “sensational and violent aspect of crime, the urban setting, a neutral and plain style, a colloquial, straightforward language devoid of rhetoric and pathos, and a graphic, true-to-life depiction of events and characters”, and Danyte (2011: 20) puts it more simply and explains that the trademark that creates a particular atmosphere in hard-boiled crime fiction is “the combination of rapid action, aggressive speech and violent acts”. All aforementioned characteristics make hard-boiled crime fiction to an easily recognizable detective fiction category. To take a closer look at its important element

– the hard-boiled language - other significant characteristics of hard-boiled crime fiction should be first looked at.

The hard-boiled crime fiction writers often took a real-life event and wove it into their novel (Stolarek 2010: 3). For example, crime reported in the newspapers was edited and changed to a crime happening in the novel or the setting of the book was influenced by an important historical event. As for the characters, Danyte (2011: 26) explains that, up until the 1980s, stereotypically masculine male detectives were featured in hard-boiled crime fiction. Moreover, in the 1930s-40s, when the genre was new, the protagonist of the hard-boiled crime fiction was always a young, attractive, physically very strong upper-class man (Danyte 2011: 19), but as the genre developed any man of any class and profession could become the protagonist while the women did not appear in the main role before 1960s (Marling 2018). Despite that, women always had an important part in hard-boiled crime fiction. The usual stereotypical gender role from the middle on 20th century offered female characters a part of a helpless wife or a beautiful, dangerous and sophisticated *femme fatale*, moreover, female characters often appeared in male sexual fantasies (Stolarek 2010: 6). Resulting from this, the sexual attractiveness of the female, that could indicate sex as well as blood to show violence or death, was often pictured on the novels cover to attract the readers. Therefore, the cover image of the mass-produced and rather pocket-sized paperback books often depicts somewhat lightly dressed blondes, blood, guns, knives or whichever other eye-catching elements. (Pristed 2013: 333)

The cases where a violent act appears, are described in detail, the primary focus is on showing bloody scenes and other displeasing images connected to violence. It is not seldom, where murder happens in front of readers' eyes. Not only the victim but also other characters including the protagonist can suffer from any violent act (Danyte 2011: 25). The

incidents, where the protagonist is beaten badly or is tied up and tortured are even so often depicted to the reader.

The setting or the milieu of hard-boiled crime fiction novels is very often a city and the possibility for the readers to find themselves in a small town or a village is very rare (Danyte 2011: 21-2). The city environment full of dangers and corruption is used to give the feeling of unsafety (Stolarek 2010: 4). This characteristic also interacts with the amount of the suspects. In other words, closed setting, in which the number of the suspects or the witnesses is limited, can hardly be found in hard-boiled crime fiction novels.

The storytelling mode can be characterised by the use of a minimum amount of adjectives, a mere description of what has happened devoid of any emotions, or explanations concerning the feelings of the characters (Stolarek 2010: 7). Hence, it does not mean that the beliefs and thoughts of the characters are not known to the reader – they are mirrored, not explained. Whereby, Danyte (2011: 21) says that the speed of storytelling is ultrafast, the events follow each other in a haste with numerous unexpected twists and turns. For that reason, the reader does not have time to think about past events nor is there any time to come to the solutions or conclusions by themselves. The detective seems to be on a quest, the past is inevitable but the future is still ahead (Stolarek 2010: 5). Due to the speed of storytelling and inevitable past, the reader's desire to find out the imminent actions is urged and solving the crime is put on the second place.

A hard-boiled crime fiction novel is written in a quick-witted tough language. Danyte (2011: 20) explains that “the language they [writers] use, as well as that used in snappy, aggressive dialogues, is full of colloquialisms and slang”. Thereby the preconception that slang is vulgar and has derogative meaning is not always correct in the case of the hard-boiled crime fiction. For example, Linder (2000: 275) calls it non-standard language and Legaudaite (2010: 91) explains that slang, different from the standard

language, is passionate and rich. Colloquialisms are mostly used to mirror the thoughts of the characters whereby snappy and aggressive dialogues offer a possibility to very often show the masculine nature of the main characters.

On the one hand, the combination of the characteristics of the characters, the urban setting, the violent acts, the fast and plain storytelling in a colloquial, slangy language makes hard-boiled crime fiction novels a popular genre; on the other hand, due to the language-specific colloquialisms and slang it is a difficult task to translate these novels.

2. Slang in translation: translation strategies of slang words

According to Owji (2013) translation can be explained as a decision-making process and a problem-solving task. Thus, problems and finding solutions to them are inscribed into the process of translation. The translator in the role of the decision-maker has a task to perform and expectations to meet. Baker (1992: 17) states that “a translator must ensure that the translation matches the register expectations of its prospective receivers, unless, of course, the purpose of the translation is to give a flavour of the source culture”. In other words, either the choices made by the translator must confirm to the reader's expectations or the translator must have a good justification to leave a tint of the foreign in the text, since it tends to disturb reading. Toury (1995: 12) explains that the translator's behaviour cannot be expected to be fully systematic and that the translator's decision-making process can be differently motivated in different problem areas. Furthermore, these can also be unevenly distributed throughout a translation assignment within a single problem area. (ibid.) Hence, translators rarely follow and apply one single translation strategy throughout the text and that the translator has the freedom to use different strategies. Although it is expected from the translator to follow the same

translation strategy, in reality, translators rarely confirm to one single strategy, especially when they deal with non-standard language. In addition to the aforementioned, the translated text should be possible to be read fluently. According to Venuti (1995: 1), the translated text [written and oral] is often rated by their fluency, a phenomenon that Venuti calls the 'regime of fluency'. Thereby nonfluent texts can be considered as 'bad translations' (Venuti 1995: 4) and to manage to deliver fluent translation the translator's vocabulary has to be wide enough (ibid 75-6). Translation without the so-called translation bumps gives the feeling of reading something familiar and is rather to be accepted by the readers, while the nonfluent text might seem too foreign and archaic and does not correspond to the register expectations. Altogether, translation is not only the replacement of words from a source language (SL) by words in the target language (TL). Unlimited translation methods grant the possibility to match the register expectations, staying thereby familiar and meeting the requirements of fluent reading.

Linder (2000: 275) claims that “detective fiction offers an interesting area for studying the translation of non-standard literary language varieties because of the proliferation of slang used in it” and believes (2000: 275-6) that the 'hard-boiled school of detective fiction' created an assortment of slang they used in their books and proposes that hard-boiled slang is one important feature that is expected from the readers of that type of books. In other words, while one of the hard-boiled crime fiction characteristics is non-standard and slangy language, the so-called 'hard-boiled language', and it is expected by the readers, the dense occurrence of the slang words in these novels offers the possibility to conduct different types of research on the translation of slang.

However, the readers' expectations to find a proliferation of colloquialisms and slang besides other hard-boiled crime fiction characteristics, makes the task difficult for the translator.

There are several possibilities for the translators to approach a translation problem such as finding correspondent meaning alongside with proper linguistic form to slang items. According to Legaudaite (2010: 93), softening, stylistic compensation and direct transfer are the most frequent translation strategies when translating slang.

Softening mitigates the meaning of the target text (TT) so that it does not sound offensive. Legaudaite (2010: 94) explains that the focus is “on the perception of the target text reader, how s/he would understand the transferred message.” The intent is to soften the disrespect and vulgarity by neutralizing slang words in the source text (ST).

In direct transfer, the words can be borrowed from the SL directly or a phrase or a word is taken from the SL and translated word-for-word to the TL. Hereby the example for borrowing and not translating would be 'hot dog' while the examples for borrowing with translation would be 'White House' – 'Valge Maja'. Legaudaite (2010: 96) explains that the method of direct transfer is mainly used when TT and ST languages belong to the same language family and points out that “the use of this method [direct transfer] of translation is becoming more widely used in the case of slang translation”. Notwithstanding, slang can be translated to TT with the use of direct transfer only if the corresponding expression exists.

Stylistic compensation means that if something cannot be translated using a stylistic equivalent it is compensated in another place where a slang element fits regarding the target language (TL). This translation method also includes adding and subtracting words (Klaudi 2008: 2). It is the translator, who decides if it is beneficial to translate a certain linguistic element to preserve the original style of the ST to compensate that element in another place or subtract it. By using stylistic compensation, it is possible to use slang in a TT and get a similar effect as it was in ST. For example, syntactic formulation, such as 'dontcha', can be translated to 'onju', whereby it usually finds its place at the end of the

sentence or it can be left out of the text. Translator's decisions here play a part whether the sound of the sentence remains or disappears. According to Legaudaite (2010: 95), stylistic compensation is usually “used to solve the problem of the translation loss and try to achieve the effect of the target text that is similar to the source text.” This method is also widely used when culture-specific problems appear. Ginter (2002: 27) explains that culture-specific problems include “political institutions, education, history and current affairs as well as religion and customs”. For instance, adding the fathers' name to the first name in the texts translated to the Russian language, make the sentence sound more familiar.

Which method of slang translation would be the best, is arguable and dependent on many factors. Whether the ST includes vulgarity or insult which needs to be softened to keep the TT unoffensive, the direct transfer, in case the corresponding expression in TL exists, or stylistic compensation, when they do not exist or culture-specific problem appears.

3. Two translations of *Mission to Siena*

An interesting phenomenon, the two simultaneous translations of the same hard-boiled crime fiction novel, translated to the same TL, offers a unique opportunity to research the translation methods, among other things also the methods used in each case to translate slang words.

Mission to Siena was written by René Lodge Brabazon Raymond (1906 - 1985), who is more known by his pseudonym James Hadley Chase. Chase has produced more than 90 mystery novels during his writing career, the majority of them written under different pseudonyms. *Mission to Siena* was first published by Robert Hale publishing

company in London in 1955 and is translated into Estonian twice, whereby both of the translations were published in 1991: *Missioon Sienas* (hereinafter trs. 1) by Vetele Viidemann (hereinafter translator 1) and published by Koolibri Publishers. *Kilpkonna tuleb otsida Sienast* (trs. 2) was translated by Kaimo Vuks (translator 2) and the publication appeared in Kodamu - in one of the short-lived publishing houses of the 1990s.

The information about the ST of the translation 1 *Missioon Sienas*, by Viidemann, can be found on the title page. The original text is in English and was printed by A Panther Book, Granada, London. Translation 2, *Kilpkonna tuleb otsida Sienast* by Vuks does not have any information about the source, and although it is not available, we may assume that the translation is from English, as is also stated in Estonian cultural weekly the *Sirp* (1992: 13) in the brief introduction to the translation.

The reason for two different publishing houses printing two different translations is unknown but it is plausible that it was caused by the combination of easing of the earlier strict rules of the Soviet system and by the aim of the publishers and printing houses to gain fast big profit.

When we look back at the Soviet book production system in Estonia before the restoration of independence in 1991, we can see, that was in principal a centrally controlled and very strictly regulated system. According to Priested (2013: 336) books in the Soviet Union were used as a didactical instrument for the ideological education of the masses. On the other hand, books were desired and prestigious objects that served the possibility to escape and think independently.

The Soviet censorship eased in the late 1980s. On November 20, 1986, Goskomiztat issued a decree 'On the broadening of rights and the independence of publishing houses and improvement of theme planning' (Becker 2003: 109-113). That did put an end to the-state-controlled publishing programs and hastened the book industry to

adapt to the readers' preferences (Pristed 2017: 63). Access to popular genres such as hard-boiled crime fiction and romance novels was granted.

By 1991, the majority of the publishers and printing houses had already had time to adapt to the new situation. It is important to say that many publishers were driven by the aim to gain big profits. Such profits were secured by publishing literature on topics that were supposed to grant better sales numbers such as erotic, astrology, graphology and detective novels. According to Möldre (2005: 23) during the Soviet time, those topics were either completely forbidden or much less favoured.

The Berne Convention¹ became effective in Estonia in 1994 (Riigikogu 1994). Before that, the new publishing houses did not have to respect international copyright laws (Pristed 2013: 330). That granted the possibility to offer a faster and cheaper way to provide readers with books and magazines.

Considering above mentioned, it is not surprising, that the phenomenon of two simultaneous translations of Chase's *Mission to Sienna* appeared in Estonia in 1991. Detective novels were one of the topics the readers were interested in, the post-Soviet countries were a good market for such novels and copyright laws did not have to be followed.

4. Comparative analysis of *Missioon Sienas* and *Kilpkonna tuleb otsida Sienast*

This thesis concentrates on comparing *Mission to Siena*'s two Estonian translations *Missioon Sienas* and *Kilpkonna tuleb otsida Sienast* with the focus on the slang word translation methods.

¹ The Berne Convention for the protection of Literary and Artistic Works (Berni konventsioon) deals with the protection of works and the rights of their authors.

Based on my personal reading experience of the translations of *Mission to Siena*, I have developed an idea that *Kilpkonna tuleb otsida Sienast* (translation 2) was easier to read, the text seemed more fluent and provided less the so-called translation bumps that inhibit following the narrative with ease. This was especially apparent in the case of the dialogue between the characters, in the instances of direct speech that in hard-boiled crime fiction is characterized by its orality, making use of colloquial markers, slang words among them. Hence a closer look at the translator's choices and strategies would point at the differences between the translations and help explain the translational outcome in each case. The case may be that the more fluently read translation distorts the meaning in certain cases. My initial hypothesis was that the more fluently readable translation (translation 2) appears to be less close to the original than the translation that did not follow the 'regime of fluency'.

Moreover, I assume that easier and fluent reading is influenced by the translation methods used to translate direct speech and especially slang. I have conducted a comparative analysis of the translation methods used for translating slang. Firstly, I have compiled a corpus of slang words, based on the original English language novel. I have taken into account all the parts of the novel where the slang word was used, those parts include a narrative sentence, direct speech and mirroring the characters feelings. Denton's *Twists, Slugs and Roscoes: A Glossary of Hardboiled Slang* (dictionary 2) was used to determine slang words. Denton's glossary collection is considered fine by many different other authors, who were writing about crime fiction, such as J. Sloniowski (2014: 146-147) and R. Masters (2004: 59). Whereas the precise, literal [denotative] meaning of a word is different from its non-standard [connotative] meaning and the definitions are needed to distinguish the translation method, both denotative and connotative meanings are given in the analysis. Dictionary 2 was used to explain the connotative meaning and dictionary.com

(dictionary 1) was used to define the denotative meaning of the observed word. I have compiled tables (see appendix 1, 2, 3, 4) that show the similarities and differences of translation methods to compare the translations of slang words in each translation. Legaudaite's (2010: 93) most frequent slang translation methods: softening, direct transfer and stylistic compensation, were not sufficient for my needs to examine slang words translation. I have composed a four-part division to analyze the slang word translation methods. It consists of direct transfer, translation into slang, neutralization and other translational changes. Words are placed into **direct transfer** category, when the word is taken from SL and translated to TL word-for-word, this category also overlaps with Legaudaite's translation method. The category **translation into slang** is used when the SL word is replaced with equivalent slang word in TL but is not a word-for-word translation. The translated word is placed in the category of **neutralization** when the word in TL is not used in colloquial meaning. In case the analysed word does not belong to any of the aforementioned classifications, they are classified as **other translational changes**. All the sentences are also analysed to find if translators have used Legaudaite's (2010: 93) stylistic compensation and softening. Comparison is the basis of determining the translation methods used by the translators.

4.1. Translation analysis of slang words in the translations of *Mission to Siena*

The corpus of slang words in this analysis consists of the words: *baby* (2), *bird* (4), *dope* (1), *dough* (5), *juice* (1), *mug* (3), *looker* (1), *to pinch* (1), *poke* (1), *to rat* (1), *to spill* (1), and *twist* (1). The words in the corpus are compared in alphabetical order and the number of slang words mentionings in the original text is given. I have also added the

denotative meaning of the word the way it was given in dictionary 1 as well as its slang meaning from dictionary 2. In the case the words appear multiple times in the text, I have shown all the occasions in which the word was used in its connotative meaning.

Each extracted set of sentences with the slang word in original and in its translations are examined separately and the translation method is determined.

4.1.1. Translation of *baby* (n)

This comparative analysis starts with the noun *baby*. The noun *baby* appears in the original text twice and is used in direct speech.

According to dictionary 1, *baby* is defined as 'a very young child or animal'. Slang meaning of it according to dictionary 2 is 'a person, can be said to either man or a woman'. That means that according to dictionary 2 it was possible to be used referring either of the genders.

“Hello, baby. (Chase 1955: 11)

„Terekest siis kah, pisike.“ (Chase 1991: 12, translation 1)

„Hei, tipsi!“ (Chase 1991: 12, translation 2)

“Now, look, baby, don't let's quarrel. (Chase 1955: 32)

„Kuule, pisike, ärme parem tülitse.“ (Chase 1991: 28, translation 1)

„Kuule tipsi, ärme nüüd riidleme.“ (Chase 1991: 31, translation 2)

When we look at the translation of the word *baby* in the Estonian translation 1, in both occasions it is translated to *pisike*. The translation strategy used can be linked with the method of neutralization since the slang meaning of *baby* does get lost. In translation 2, on the other hand, the method of translation into slang is used in both translations. The used word *tipsi* sounds sexist in the contemporary Estonian language and arrogant behaviour of the male is very clear.

The *don't let's quarrel* utterance would have probably offered several interesting ways to show the hard-boiled language in Estonian but it was ignored by the translators. Some slang elements can be found in the greeting in translation 1. *Terekest siis kah* in Estonian is rather a slangy variation of saying *hello*. The translator 1 has used stylistic compensation in another place of the sentence where another slang element fits. Even though, when we say this sentence „*Terekest siis kah, pisike.*“ out loud, without any other context, it is not possible to understand if a grandmother came to visit her grandchild or it was an arrogant male greeting a woman. Translation 2, on the other hand, is very clear about the gender, which can also be considered one of the characteristics of a hard-boiled novel.

4.1.2. Translation of *bird* (n)

Next, we will compare the translation methods used to translate the noun *bird*. The noun *bird* in the meaning of slang appears in the original four times and all the cases did appear in direct speech.

Dictionary 1 defines *bird* as 'a warm-blooded vertebrate of the class Aves'. Even though dictionary 2 offers 'man' as the definition, the context of the book did not distinguish whether female or male characters were thought of.

“I don't think our bird will move, but if he does, don't lose him.” (Chase 1955: 32)

„Ma ei usu, et meie linnuke välja lendab, aga kui see peaks juhtuma, ära teda silmist lase.“ (Chase 1991: 28, translation 1)

„Ei usu, et too lind siit enne hommikut kuhugi lendaks, kuid kui ta seda siiski teeb, siis ära lase teda silmist.“ (Chase 1991: 31, translation 2)

“I know a couple of birds in Rome who might have some ideas.” (Chase 1955: 45)

„Roomas tunnen ma paari linnukest, kellelt võiks midagi kasulikku teada saada.“ (Chase 1991: 39, translation 1)

„Tean Roomas paari ööbikut, kellelt võiks mõne vihjekese välja õngitseda.“ (Chase 1991: 43, translation 2)

“If the police move in at this stage, our bird might vanish.” (Chase 1955: 74)

„Kui politsei praegu asja üles võtab, võib meie linnuke ära lennata.“ (Chase 1991: 63, translation 1)

„Kui politsei siin liiga hoogsalt liigutama hakkab, võivad linnukesed pesast välja lennata.“ (Chase 1991: 70, translation 2)

“I bet you would, but I want this bird to talk.” (Chase 1955: 142)

„Keegi ei kahtle selles, aga ma tahan, et see linnuke meile veel laulaks.“ (Chase 1991: 121, translation 1)

„Vean kihla, et seda oleksite te tõesti teinud, aga mina tahaksin selle poisiga pisut vestelda.“

(Chase 1991: 134, translation 2)

Translator 1 is consistent in translating the *bird* as *linnuke*. In brief, the translation strategy in all four cases is direct transfer with an addition of the diminutive ending. Translator 2 used direct transfer on *lind* and *linnukesed*. The translation strategy for *ööbik* and *poisiga* belongs to translation into slang. Even though, *poisiga* seems to be neutralization it is translation into slang since in Estonian language *tahaksin selle poisiga pisut vestelda* has a connotation and a man of any age can be referred to.

It is interesting to see that the translation 1 is more or less a logical counterpart of the original *bird*, the use of stylistic compensations are visible in *linnuke lendab* and *linnuke laulaks*. On the other hand, the word *ööbik* in translation 2, bears a connotation to singing, nonetheless instead of *laulma* the translator has used *vihjekest õngitsema*.

In addition to the translation of the particular slang word the translators have compensated with slangy expressions also elsewhere, using for example expressions such as *asja üles võtma* and *hoogsalt liigutama hakkama* to describe the action by the police, giving the text a nice flavour of hard-boiled language in the Estonian language as well.

4.1.3. Translation of *dope* (n)

Now we will compare the translation methods used to translate the noun *dope*. *Dope* in slang meaning appears in the original once and in this case, it was not in direct speech but mirroring of the characters thoughts.

Dictionary 1 explains that *dope* as a noun can mean 'any thick liquid or pasty preparation or absorbent material used to absorb and hold a liquid', dictionary 2 offers 'information' and 'drugs, of any sort' as the definition.

He could give Alsconi the dope about Lorelli direct. (Chase 1955: 121)

Ta võib otse Vanale Lorelli saladusest pajatada. (Chase 1991: 103, translation 1)

Ta sai salajased teadmised välja laduda Alsconile endale. (Chase 1991: 115, translation 2)

The translation strategy used for both translations neutralization. *Saladustest* and *salajased teadmised* do not have a colloquial meaning in the Estonian language.

The translators have used Estonian colloquial expressions, such as *pajatama* and *välja laduma* to compensate for the lack of equivalence on word level. However, it seems that the translators have their own opinion on what was important in the original sentence. Translation 1 finds the information and translation 2 finds to whom the information is given to be important.

4.1.4. Translation of *dough* (n)

The noun *dough* appears in the original five times and it is the most frequently used slang word found from the original. It was used in direct speech in all cases of appearance.

Primary definition in dictionary 1 is 'a flour or meal combined with water, milk, etc., in a mass for baking into bread, cake, etc'. It also provides us with the meaning in slang for 'money', which is confirmed by the dictionary 2.

“Let’s have the dough’ and come with me, Lorelli.” (Chase 1955: 32)

„Jagame selle pahna omavahel ära ja tule koos minuga, Lorelli.“ (Chase 1991: 28, translation 1)

„Too raha lagedale ja laseme jalga.“ (Chase 1991: 31, translation 2)

“We’re going back to your place and we’re going to collect that dough right now.” (Chase 1955: 32)

„Aga praegu igatahes lähme hoopis sinu poole ja toome sealt selle nodi otsekohe ära.“ (Chase 1991: 28, translation 1)

„Aga me läheme nüüd hoopis sinu poole ja korjame selle nodi kokku kohe, just praegu.“ (Chase 1991: 31, translation 2)

“I’ve got something to tell him that’ll get me a sack of dough.” (Chase 1955: 122)

„Mul aga on selline uudis, mille eest Vana peab kõvasti plekkima.“ (Chase 1991: 103-104, translation 1)

„Mul ongi talle miskit jutustada ja see toob mulle hunniku raha sisse.“ (Chase 1991: 116, translation 2)

“She said Micklem would never be released and we were after all his dough.” (Chase 1955: 124)

„Ta ütles, et Micklemit ei lasta kunagi välja ja et me tahame kogu ta nodi kätte saada.“ (Chase 1991: 106, translation 1)

„Ta seletas, et Micklemit ei lasta niikuinii vabaks, mis sest, et ta ka kogu oma nodi välja laob.“
(Chase 1991: 118, translation 2)

“Of course they did, but it’s my bet she’ll never see the dough.” (Chase 1955: 124)

„Loomulikult, aga võin kihla vedada, et tüdruk seda raha kunagi ei näe.“ (Chase 1991: 106, translation 1)

„Muidugi, kuid vean kihla, et ta ei näe seda raha.“ (Chase 1991: 118, translation 2)

In the translation 1 *pahn*, *raha*, *nodi* and *plekkima* are used to translate *dough*. The cases where *dough* is translated into *raha* neutralization is used as the translation method. Translation into slang is used when *pahn* and *nodi* appear in the translations. In *peab kõvasti plekkima* other translational changes are used. Stylistic compensation is used in this sentence and slang that refers to money even though no noun for money is present can be found. In general, the translation strategy used in the cases of translating *dough* is divided with a minor difference between neutralization and translation into slang.

The translation 2 of “*We’re going back to your place and we’re going to collect that dough right now.*” is worth taking a closer look. Even though both translations of *dough* were the same, translation 2 has a reading-bump at the end of the sentence that does

not suit to direct speech. Placing *just praegu* at the end of the sentence like in the original is a word-for-word translation confirming to the syntax in the original language.

4.1.5. Translation of *juice* (n)

The noun *juice* appears in the original text once, whereby here neither the denotative meaning nor the meaning from dictionary 2 was met. The slang meaning in the original is 'electricity'.

Dictionary 1 defines it as 'the liquid part or contents of plant or animal substance'. Dictionary 2 calls it 'interest on a loanshark's loan'.

“I’ve found the switchboard. I’ll turn the juice on.” (Chase 1955: 154)

„Ma leidsin lülituskilbi üles. Kohe keeran voolu sisse.“ (Chase 1991: 130, translation 1)

„Leidsin kätte lülitustahvli. Torkan voolu sisse.“ (Chase 1991: 144, translation 2)

The translation strategy used for both translations is neutralization. *Voolu* seems to be the translation into slang but in contemporary Estonian language, *vool* is considered a formal word which is used also in 'voolumõõtja'. Translation 2 is stylistically compensating the lack of equivalence on word level by using *torkan* to make the sentence sound more colloquial.

Even though the translation of the slang word *juice* to *voolu* was successful, the translations of the word *switchboard* to *lülituskilp* and *lülitustahvel* appear foreign. In retrospect, it is difficult to say whether the word *switchboard* did have a corresponding Estonian term in the 1990s but in the contemporary Estonian language it is *elektrikilp*.

4.1.6. Translation of *looker* (n)

The noun *looker* appears in the original once and mirrors characters thoughts.

As for *looker*, dictionary 1 defines it as 'a person who looks' and adds the informal meaning of 'a very attractive person'. Dictionary 2 explains that its meaning is 'pretty woman'.

She was a new one to him, and what a looker! (Chase 1955:5)

See nägu oli uus, ja veel milline nägu! (Chase 1991:7, translation 1)

Seda tüdrukut polnud ta siin varem näinud, aga näha oli nii mõndagi. (Chase 1991:7, translation 2)

Due to the lack of the equivalence on word-level, both translators compensate the whole sentence. Therefore, the translation strategy does not belong to either direct transfer, translation into slang nor it is neutralization. This translation method belongs to the other translational changes. The overall information about an unknown beautiful woman remains in the translations but on closer look conceptional differences appear. Translator 1 uses *ja veel milline nägu* and therefore the main emphasis is put only on the beautiful face of the stranger. On the contrary, the use of *aga näha oli nii mõndagi* by translator 2 gives a hint about the overall attractiveness of that woman and allows the reader to decide what parts of her body deserved the attention of a male character. Despite all the difficulties in this sentence, both translators have used stylistic compensation and accomplished the task of translation of the original.

4.1.7. Translation of *mug* (n)

The noun *mug* appears in the original three times, once in a direct speech and twice the thoughts of the characters are mirrored. Moreover, there are two different meanings of

the noun *mug* to be found in the text.

The denotative meaning of *mug* is by dictionary 1 'a drinking cup'. Slang meaning is also provided as 'the face' and 'a thug' and 'a ruffian'. Dictionary 2 confirms the meaning of 'face'.

“I’ll look after my mug, you look after yours.” (Chase 1955: 6)

„Minu larhv on minu asi, teie hoolitsege enda oma eest.“ (Chase 1991:8, translation 1)

„Küll mina oma lõustaga toime tulen, muretsege teie enda pärast.“ (Chase 1991: 9, translation 2)

But surely, he reasoned, Felix wouldn’t be such a mug as not to believe him?

(Chase 1955: 116)

Kuid Felix ei tohiks ju ometi selline tola olla, et ta teda ei usu, arutles Willie edasi. (Chase 1991: 99, translation 1)

Ei, Felix ei või olla niisugune tobu, et ta ei usuks Willie’t. (Chase 1991: 110, translation 2)

What a mug he had been! (Chase 1955: 162)

Kui tobe oli ta olnud! (Chase 1991: 137, translation 1)

Oli ta alles tola olnud! (Chase 1991: 152, translation 2)

The case where a face is meant by using *mug*, both translators have used derogatory words *lõust* and *larhv*. Even though the slang meaning of the word *mug* is different, both of the translators used translation into slang as the translation strategy in all three cases. Ever since, the words *tola*, *tobu* and *tobe* are not used in the formal Estonian language and they have slight negative taste, they are classified in the category of translation into slang.

Hereby I would like to comment on the translation of the word *mug* in *What a mug he had been!*. Both of the translations give the feeling of something foreign in the translated sentence. However, these translated sentences would have been easier to read when *mug* would have been translated without a sugarcoat and *loll* would have been used instead.

4.1.8. Translation of *pinch* (v)

The verb *pinch* appears in the original once, used in direct speech.

Definition in dictionary 1 is 'to squeeze or compress between the finger and thumb, the teeth, the jaws of an instrument'. Dictionary 2 explains that its meanings are 'capture' and 'an arrest'.

“It looks as if the evidence has been pinched.” (Chase 1955: 19)

„Paistab, et keegi on asitõendid pihta pannud.“ (Chase 1991: 18, translation 1)

„Paistab, et asitõend on ära virutatud.“ (Chase 1991: 20, translation 2)

The translation strategy used for both translations is translation into slang. Both translators translate the verb *pinch* with Estonian expressions *pihta pannud* and *ära virutatud*, whereby with the use of an expression the feeling of the hard-boiled language remains.

4.1.9. Translation of *poke* (n)

Noun *poke* appears in the original text once. This is a case where the slang word appears neither in direct speech nor for mirroring the thoughts of the character.

Primary explanation in dictionary 1 is 'a thrust or push', dictionary 2, on the other hand, has two definitions 'bankroll, stake' and 'punch'. In the ST, the meaning is 'punch'.

He came and stood over the unconscious form of Jacopo and gave him a poke with his sword.

(Chase 1955: 142)

Jacopo teadvusetu keha kohale kummardunud, tonksas ta teda mõõgaga. (Chase 1991: 121, translation 1)

Ta tuli teadvusetu keha juurde ja torkas seda mõõgaotsaga. (Chase 1991: 134, translation 2)

The translation strategy used for both of the translations belongs to translation method of other translational changes. Both of the translators have changed a noun *poke* into a verb.

Translation 1 implies that the poke with a sword was performed to find out if the found man was unconscious. However, in translation 2 it is not clear how deep the poke with the sword was and what was its intention. After verbification translator 1 also used stylistic compensation and changed the verb to *tonksama*.

4.1.10. Translation of *rat* (v)

The verb *rat* appears in the original once and is used in direct speech.

Meaning of verb *rat* has in the dictionary 1 definition 'to hunt or catch rats'. In addition to that, dictionary 1 provides us with the meaning in slang for 'to desert one's party or associates, especially in a time of trouble', 'to turn informer, to squeal' and 'to work as a scab'. Dictionary 2 uses only 'inform' as the definition.

“So you’re ratting on your pals,” Harry said angrily (Chase 1955: 110)
 „Te tahate oma sellidele külma teha,“ lausus Harry vihaselt. (Chase 1991: 95, translation 1)
 „Nii et reedate omad?“ küsis Harry vihaselt. (Chase 1991: 105, translation 2)

Translation into slang was used in translation 1 and neutralization in translation 2.

Neither of the translation does seem foreign but the translation 2 did not manage to forward the beauty of colloquial and slangy hard-boiled language. In the Estonian expression *külma teha* from translation 1 the effect of the hard-boiled language is retained, while *reetma* rather gives the feeling that translator 2 was just translating the verb *to rat*.

4.1.11. Translation of *spill* (v)

Verb *spill* appears in the original once in direct speech.

Dictionary 1 defines it as 'to cause or allow to run or fall from a container, especially accidentally or wastefully'. Dictionary 2 explains that its meanings are 'talk' and 'inform', it also shows that 'spill it = tell me'.

“Come on; spill it before I knock your teeth down your throat.” (Chase 1955: 123)

„Lao aga lagedale, enne kui ma su hambad kurku lõõn.“ (Chase 1991: 105, translation 1)

„Lase edasi, kokuta see välja, enne kui ma hambad sulle kurku peksan!“ (Chase 1991: 117-118, translation 2)

The translation strategy used for both of the translations are translation into slang.

Translation 2 has translated every expression from the original but that makes following the direct speech difficult. Using both *lase edasi* and *kokuta see välja* in the same sentence gives, in this case, the feeling of stylistic overcompensation.

4.1.12. Translation of *twist* (n)

The noun *twist* appears in the original book once in direct speech, whereby the primary meaning of *twist* is by dictionary 1 'a deviation in direction; curve; bend; turn'. Dictionary 2 explains that in hard-boiled crime fiction *twist* was used to refer to 'woman'.

„I have ways of taming a twist like you.“ (Chase 1955: 32)

„Küll ma juba sinusugust sullerit taltsutada oskan.“ (Chase 1991:28, translation 1)

„Sinusugustega olen ennegi toime tulnud.“ (Chase 1991: 31, translation 2)

Translation into slang is used in translation 1. Translator 1 is using *suller* which is colloquial but in the Estonian language, it can be used to refer to either of the sexes. Translator 2 is deleting *twist* from the sentence, therefore the translation strategy belongs to

other translational changes. Even though, the example of softening can be seen in the case of translation 2 it is a combination of softening and stylistic compensation. Deleting slang in TT belongs to stylistic compensation and since the sentence is less offensive after removal of the slang word softening was detected.

4.2. Summary of the comparative analysis of the translations

In the comparative analysis of translation methods of slang words, the translation of 12 different slang words was observed, whereby in four cases the same slang word appeared more than once in the ST. Total occurrence of the aforementioned slang words in ST was 22 times and two different TT were searched for the corresponding translation.

The analysis gives the following outcome: direct transfer was used six, translation into slang 20, neutralization 12 times and other translational changes six times. Other translational changes did include verbification (3), deleting (1) and rebuilding of the whole sentence (2).

The comparative analysis shows that in 14 cases the translators used the same translating method and 8 times the translation methods differed from each other.

Both translators did use the same amount of translations into slang (10+10) and other translational changes (3+3). A minor difference occurred in the use of direct transfer, where translator 1 used it four and translator 2 two times. Depending on that, neutralization was used by translator 1 five and translator 2 seven times.

Even though, direct transfer (6) already included slang word, stylistic compensation was added five times. Other translational changes (6) included stylistic compensation five times and half of the cases (6) where neutralization (12) was used were stylistically compensated. The least usage of stylistic compensation (3) was found in the same sentence

where the translation into slang (20) was used. It is plausible, ever since the slang word was already translated into another suitable slang word in Estonian and stylistic compensation was not necessary.

Softening was found once in combination with stylistic compensation. It seems to be a good result considering the genre peculiarities of the original.

The comparative analysis of the slang words showed that the translation method for translating slang words was generally translation into slang (45,5%) and it was followed by neutralization (27,3%).

Although the slang words translation methods were rather similar (63,7%) there were differences in the translations. Translated sentences in translation 1 were easier to read, but the presence of hard-boiled language was hardly detectable. On the contrary, translation 2 offered various examples of hard-boiled language in Estonian but due to the reading-bumps, the text was difficult to follow.

5. CONCLUSION

The present thesis focused on the comparative analysis of translation methods in simultaneously published Estonian translations *Missioon Sienas* and *Kilpkonna tuleb otsida Sienast* based on the novel by James Hadley Chase's *Mission to Siena*. The paper aimed to compare different translation methods for translating the slang words.

For the translation method comparison, I read comparatively *Mission to Siena* and two translations *Missioon Sienas* and *Kilpkonna tuleb otsida Sienast* and focused on different translation methods of slang words, which were presented in my examples. The analysis shows that translators used direct transfer (6), translation into slang (20), neutralization (12) and other translational changes (6) as slang word translation methods.

As a result of the analysis, it can be seen that translators did not follow and apply one single translation strategy throughout the text and used different strategies.

Even though I had developed an idea that *Kilpkonna tuleb otsida Sienast* (translation 2) was easier to read and the text seemed more fluent, it can be said it was not depending on the translation method of the slang words. Further analyses would be needed to determine which factors influenced the easier reading of translation 2.

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Appendix 1

Slang word translation method direct transfer

Original novel	Translation 1	Translation 2
I know a couple of <u>birds</u> in Rome who might have some ideas. (Chase 1955: 45)	Roomas tunnen ma paari <u>linnukest</u>, kellelt võiks midagi kasulikku teada saada. (Chase 1991: 39)	Tean Roomas paari <u>ööbikut</u> , kellelt võiks mõne vihjekese välja õngitseda. (Chase 1991: 43) translation into slang stylistic compensation – <i>vihjekest õngitsema</i>
If the police move in at this stage, our <u>bird</u> might vanish. (Chase 1955: 74)	Kui politsei praegu <u>asja üles võtab</u>, võib meie <u>linnuke</u> ära lennata. (Chase 1991: 63) stylistic compensation - <i>asja üles võtma</i>	Kui politsei siin liiga hoogsalt liigutama hakkab, võivad <u>linnukesed</u> pesast välja lennata. (Chase 1991: 70) stylistic compensation – <i>hoogsalt liigutama hakkama</i>
I don't think our <u>bird</u> will move, but if he does, don't lose him. (Chase 1955: 32)	Ma ei usu, et meie <u>linnuke</u> välja lendab, aga kui see peaks juhtuma, ära teda silmist lase. (Chase 1991: 28) stylistic compensation – <i>linnuke lendab</i>	Ei usu, et too <u>lind</u> siit enne hommikut kuhugi lendaks, kuid kui ta seda siiski teeb, siis ära lase teda silmist. (Chase 1991: 31) stylistic compensation – <i>linnuke lendab</i>
I bet you would, but I want this <u>bird</u> to talk. (Chase 1955: 142)	Keegi ei kahtle selles, aga ma tahan, et see <u>linnuke</u> meile veel <u>laulaks</u>. (Chase 1991: 121) stylistic compensation – <i>linnuke laulaks</i>	Veian kihla, et seda oleksite te tõesti teinud, aga mina tahaksin selle <u>poisiga</u> pisut vestelda. (Chase 1991: 134) neutralization

Appendix 2

Slang word translation method translation into slang

Original novel	Translation 1	Translation 2
Hello, <u>baby</u> . (Chase 1955: 11)	Terekest siis kah, <u>pisike</u> . (Chase 1991: 12) neutralization stylistic compensation - <i>terekest siis kah</i>	Hei, <u>tipsi</u>! (Chase 1991: 12)
Now, look, <u>baby</u> , don't let's quarrel. (Chase 1955: 32)	Kuule, <u>pisike</u> , ärme parem tülitse. (Chase 1991: 28) neutralization	Kuule <u>tipsi</u>, ärme nüüd riidleme. (Chase 1991: 31)
I know a couple of <u>birds</u> in Rome who might have some ideas. (Chase 1955: 45)	Roomas tunnen ma paari <u>linnukest</u> , kellelt võiks midagi kasulikku teada saada. (Chase 1991: 39) direct transfer	Tean Roomas paari <u>ööbikut</u>, kellelt võiks mõne vihjekese välja õngitseda. (Chase 1991: 43) stylistic compensation – <i>vihjekest õngitsema</i>
Let's have the <u>dough</u> and come with me, Lorelli. (Chase 1955: 32)	Jagame selle <u>pahna</u> omavahel ära ja tule koos minuga, Lorelli. (Chase 1991: 28)	Too <u>raha</u> lagedale ja laseme jalga. (Chase 1991: 31) neutralization stylistic compensation - <i>laseme jalga, lagedale tooma</i>
We're going back to your place and we're going to collect that <u>dough</u> right now. (Chase 1955: 32)	Aga praegu igatahes lähme hoopis sinu poole ja toome sealt selle <u>nodi</u> otsekohe ära. (Chase 1991: 28)	Aga me läheme nüüd hoopis sinu poole ja korjame selle <u>nodi</u> kokku kohe, just praegu. (Chase 1991: 31)
She said Micklem would never be released and we were after all his <u>dough</u> . (Chase 1955: 124)	Ta ütles, et Micklemi ei lasta kunagi välja ja et me tahame kogu ta <u>nodi</u> kätte saada. (Chase 1991: 106)	Ta seletas, et Micklemi ei lasta niikuinii vabaks, mis sest, et ta ka kogu oma <u>nodi</u> välja laob. (Chase 1991: 118) stylistic compensation – <i>välja laduma</i>
I'll look after my <u>mug</u> , you look after yours. (Chase 1955: 6)	Minu <u>larhv</u> on minu asi, teie hoolitsege enda oma eest. (Chase 1991: 8)	Küll mina oma <u>lõustaga</u> toime tulen, muretsege teie enda pärast. (Chase 1991: 9)
But surely, he reasoned, Felix wouldn't be such a <u>mug</u> as not to believe him? (Chase 1955: 116)	Kuid Felix ei tohiks ju ometi selline <u>tola</u> olla, et ta teda ei usu, arutles Willie edasi. (Chase 1991: 99)	Ei, Felix ei või olla niisugune <u>tobu</u>, et ta ei usuks Willie't. (Chase 1991: 110)
What a <u>mug</u> he had been! (Chase 1955: 162)	Kui <u>tobe</u> oli ta olnud! (Chase 1991: 137)	Oli ta alles <u>tola</u> olnud! (Chase 1991: 152)
"It looks as if the evidence has been <u>pinched</u> ." (Chase 1955: 19)	Paistab, et keegi on asitõendid <u>pihta pannud</u>." (Chase 1991: 18)	„Paistab, et asitõend on <u>ära virutatud</u>." (Chase 1991: 20)

<p>“So you’re <u>ratting</u> on your pals,” Harry said angrily (Chase 1955: 110)</p>	<p>„Te tahate oma sellidele <u>külma teha</u>,” lausus Harry vihaselt. (Chase 1991: 95)</p>	<p>„Nii et <u>reedate</u> omad?” küsis Harry vihaselt. (Chase 1991: 105)</p> <p>neutralization</p>
<p>“Come on; <u>spill</u> it before I knock your teeth down your throat.” (Chase 1955: 123)</p>	<p>„<u>Lao aga lagedale</u>, enne kui ma su hambad kurku löön.“ (Chase 1991: 105)</p>	<p>„Lase edasi, <u>kokuta see välja</u>, enne kui ma hambad sulle kurku peksan!“ (Chase 1991: 117-118)</p> <p>stylistic compensation – <i>kurku peksma</i></p>
<p>„I have ways of taming a <u>twist</u> like you.” (Chase 1955: 32)</p>	<p>„<u>Küll ma juba sinusugust sullerit</u> taltsutada oskan.“ (Chase 1991:28)</p>	<p>„Sinusugustega olen ennegi toime tulnud.“ (Chase 1991: 31)</p> <p>other translational changes</p> <p>softening + stylistic compensation</p>

Appendix 3

Slang word translation method neutralization

Original novel	Translation 1	Translation 2
Hello, <u>baby</u> . (Chase 1955: 11)	Terekest siis kah, <u>pisike</u>. (Chase 1991: 12) stylistic compensation - <i>terekest siis kah</i>	Hei, <u>tipsi</u> ! (Chase 1991: 12) translation into slang
Now, look, <u>baby</u> , don't let's quarrel. (Chase 1955: 32)	Kuule, <u>pisike</u>, ärme parem tülitse. (Chase 1991: 28)	Kuule <u>tipsi</u> , ärme nüüd riidleme. (Chase 1991: 31) translation into slang
I bet you would, but I want this <u>bird</u> to talk. (Chase 1955: 142)	Keegi ei kahtle selles, aga ma tahan, et see <u>linnuke</u> meile veel laulaks. (Chase 1991: 121) direct transfer stylistic compensation – <i>linnuke laulaks</i>	Vean kihla, et seda oleksite te tõesti teinud, aga mina tahaksin selle <u>poisiga</u> pisut vestelda. (Chase 1991: 134)
He could give Alsconi the <u>dope</u> about Lorelli direct. (Chase 1955: 121)	Ta võib otse Vanale Lorelli <u>saladusest</u> pajatada. (Chase 1991: 103) stylistic compensation - <i>pajatama</i>	Ta sai <u>salajased teadmised</u> välja laduda Alsconile endale. (Chase 1991: 115) stylistic compensation - <i>välja laduma</i>
Let's have the <u>dough</u> and come with me, Lorelli. (Chase 1955: 32)	Jagame selle <u>pahna</u> omavahel ära ja tule koos minuga, Lorelli. (Chase 1991: 28) translation into slang	Too <u>raha</u> lagedale ja laseme jalga. (Chase 1991: 31) stylistic compensation - <i>laseme jalga, lagedale tooma</i>
I've got something to tell him that'll get me a sack of <u>dough</u> . (Chase 1955: 122)	Mul aga on selline uudis, mille eest Vana peab kõvasti <u>plekkima</u> . (Chase 1991: 103-104) other translational changes stylistic compensation - <i>kõvasti plekkima</i>	Mul ongi talle <u>miskit</u> jutustada ja see toob mulle hunniku <u>raha</u> sisse. (Chase 1991: 116) stylistic compensation - <i>miskit</i>
Of course they did, but it's my bet she'll never see the <u>dough</u> . (Chase 1955: 124)	Loomulikult, aga võin kihla vedada, et tüdruk seda <u>raha</u> kunagi ei näe. (Chase 1991: 106)	Muidugi, kuid vean kihla, et ta ei näe seda <u>raha</u>. (Chase 1991: 118)
"I've found the switchboard. I'll turn the <u>juice</u> on." (Chase 1955: 154)	„Ma leidsin lülituskilbi üles. Kohe keeran <u>voolu</u> sisse.“ (Chase 1991: 130)	„Leidsin kätte lülitustahvli. Torkan <u>voolu</u> sisse.“ (Chase 1991: 144) stylistic compensation - <i>torkama</i>
"So you're <u>ratting</u> on your pals," Harry said angrily (Chase 1955: 110)	„Te tahate oma sellidele <u>külma teha</u>,“ lausus Harry vihaselt. (Chase 1991: 95) translation into slang	„Nii et <u>reedate</u> omad?“ küsis Harry vihaselt. (Chase 1991: 105)

Appendix 4

Slang word translation method other translational changes

Original novel	Translation 1	Translation 2
I've got something to tell him that'll get me a sack of <u>dough</u> . (Chase 1955: 122)	Mul aga on selline uudis, mille eest Vana peab kõvasti plekkima. (Chase 1991: 103-104) stylistic compensation - <i>kõvasti plekkima</i>	Mul ongi talle <u>miskit</u> jutustada ja see toob mulle hunniku <u>raha</u> sisse. (Chase 1991: 116) neutralization stylistic compensation - <i>miskit</i>
She was a new one to him, and what a <u>looker</u> ! (Chase 1955:5)	See nägu oli uus, ja veel milline nägu! (Chase 1991:7) stylistic compensation - <i>ja veel milline</i>	Seda tüdrukut polnud ta siin varem näinud, aga näha oli nii mõndagi. (Chase 1991:7) stylistic compensation – the structure of the sentence
He came and stood over the unconscious form of Jacopo and gave him a <u>poke</u> with his sword. (Chase 1955: 142)	Jacopo teadvusetu keha kohale kummardunud, <u>tonksas</u> ta teda mõõgaga. (Chase 1991: 121) stylistic compensation - <i>tonksama</i>	Ta tuli teadvusetu keha juurde ja <u>torkas</u> seda mõõgaotsaga. (Chase 1991: 134)
„I have ways of taming a <u>twist</u> like you.” (Chase 1955: 32)	„Küll ma juba sinusugust <u>sullerit</u> taltsutada oskan.“ (Chase 1991:28) translation into slang	„Sinusugustega olen ennegi toime tulnud.“ (Chase 1991: 31) softening + stylistic compensation

Appendix 5

Summary

	Translator 1		Translator 2	
	Times used	Stylistic compensation added	Times used	Stylistic compensation added
Direct transfer	4	3	2	2
Translation into slang	10	0	10	3
neutralization	5	2	7	4
Other changes	3	3	3	1 (in combination with softening)

RESÜMEE

TARTU ÜLIKOOL
ANGLISTIKA OSAKOND

Helena Kloss

**COMPARATIVE ANALYSIS OF THE TRANSLATION METHODS OF
SLANG WORDS IN HARD-BOILED CRIME FICTION: James Hadley
Chase's *Mission to Siena* and its two Estonian translations/
KOMPARATIIVNE ANALÜÜS HARD-BOILED CRIME FICTION'I
SLÄNGISÕNADE TÖLKEMEETODITE KOHTA: James Hadley Chase
Mission to Siena ja selle kaks eestikeelset tõlget**

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Märksõnad: tõlketeadus, René Lodge Brabazon Raymond, James Hadley Chase, Votele Viidemann, Kaimo Vuks, tõlkeanalüüs, slängi tõlge

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