Dialect in Literature and Translation: A Study of Three Contemporary Novels and their Translators' Strategies

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Abstract

Dialect and non-standard language – including profanity, slang, jargon, colloquialisms – constitute an inevitable part of communication. They are commonly employed both in everyday conversations and in literary works. However, they can also be defined as one of the most marginalized, overlooked areas in linguistics and literary criticism. This issue is elucidated through the exploration of literary translation. The taboo status associated with non-standard variations can often prevent them from being regarded as a rightful part of language. Stereotypes linked to non-standard linguistic devices often result in them being regarded as an inferior, incorrect – and impolite – usage of language. However, writing in dialect and non-standard language performs multiple functions, including the conveyance of socio-cultural and political nuances. It can become a powerful act of resistance, especially in minority cultures suppressed by the dominance of colonial languages.

Conveying these nuances becomes especially important in translation. Dialect and other forms of non-standard language are commonly translated by transferring them into standard language, which results in the text suffering a loss of individual character. A possible solution to this loss is attempting to achieve an equivalent effect in translation using an existing dialect of the target culture or by creating a new one. Regardless, it is also one of the most problematic challenges in literary translation, considering the inherent differences between languages and cultures. Looking into literary works written in regionally and socially marked non-standard language and focusing especially on Scots, Swiss German and Šiauliai Lithuanian dialects, as well as Irvine Welsh's *Trainspotting* (1993), Pedro Lenz's *Der Goalie bin ig* (2010) and Rimantas Kmita's *Pietinia Kronikas* (2016) and their translations, my thesis explores the possibilities of linguistic and socio-cultural equivalence between different forms of non-standard language in literary translation in an attempt to find alternative approaches. My thesis argues that translating non-standard language is an essential matter because of the variety of functions it performs in literature and the impact it has on both source and target cultural, social and political contexts, and aims to question and challenge the status of non-standard language and the way it is approached.

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Acknowledgements

The start of the journey of this PhD project can be traced back to International Translation Day in 2017. Inspired by the sessions at the British Library that focused on translation theory and practice, I sat down to write an email response to an editor about my recent translation. The source text included a passage of dialect, and the editor was curious to know what determined my choice of strategy to translate this dialect. I said I wanted to include a footnote in the translated text to explain it, but also that it would take more than a footnote. It would take a thesis. This is the thesis.

The fact that the sketch of a research proposal has developed and escalated into an actual thesis is thanks to the support and guidance I have been fortunate to receive every step of the way. I would like to thank, first of all, my supervisors Duncan Large and B.J. Woodstein, as well as Tom Boll who offered supervision during B.J.'s maternity leave. Their guidance has been invaluable. We have worked together throughout a turbulent time in the world, with Covid-19 breaking out in 2020 and the war in Ukraine starting in 2022. Although it was a particularly challenging time to work on a PhD, I could always rely on my supervisors' support, understanding, and patience for which I am deeply grateful.

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Introduction

Dialect is one of the most effective means of communication. It is capable of inducing an effect that standard language does not seem to be capable of, connecting to audiences across a range of different linguistic and cultural backgrounds. Transcending the literary plane, dialect produces significant social, political and cultural effects. Translation of dialectal writing is undoubtedly a highly demanding task. Its difficulty arrives not only from linguistic features of dialect but also the cultural, social and political contexts related to it.

In this thesis, I explore the possibilities of finding correspondence between dialectal varieties of different languages. My main aim is to investigate the translations of three contemporary novels that were originally written in dialects of three different languages, seeking to determine the approaches and strategies that their translators applied, and how these translations correspond to the source texts. I analyse dialect in relation to non-standard language, which functions as an umbrella term and includes varieties which diverge from standard language. The novels I chose as case studies make it particularly important to regard how the different types of non-standard language are related under the larger umbrella term, as their language is comprised from various of non-standard elements which are closely interconnected. In addition, I conduct an in-depth analysis of the backgrounds of the selected dialects, including their linguistic, cultural, social and political aspects, seeking to determine the impact of these aspects on the general approaches in society and media to dialectal writing and translation. I will also perform critical analyses of the selected novels, discerning the crucial literary functions that are achieved in them through dialect. These aspects will show a broad picture of dialect in literature and ways of conveying them in other languages.

Dialect and non-standard language in literature

To perform this investigation, it is important to look into the distinction between standard and non-standard varieties since, by definition, dialect is a non-standard form of language. Dialect is commonly defined in comparison to standard language: the two serve as a juxtaposition, each containing qualities that the other does not. This is illustrated by a well-known saying attributed to Max Weinreich, “language is a dialect with an army and a navy” (Van Rooy 2020, 249), which highlights the influence that political and social conditions exert on the status of

language (ibid.). Moreover, it indicates that a selected linguistic variety is attributed the status of standardness, therefore rendering all other varieties as non-standard.

Standard language has particular features – for instance, it is codified in dictionaries and grammar books, used in media, education, governmental institutions and other formal contexts (Holmes 2013, 78-79). Essentially, it can be identified as a linguistic variety that has gone through a process of standardization and can be considered a correct, preferred use of language (Finegan 2007, 14). There is a prevailing assumption that the standard variant is a superior form of language which is also seen as fixed and unchanging (Walsh 2021, 775). It is associated with a higher social status and education, establishing an authority and dominance. It is also established by David Crystal as a primary means of expression, in the interests of universal comprehensibility, and the language of power and prestige (Crystal 2004, 14). In comparison, non-standard language, including dialect, slang, jargon and other forms, is assumed to be an inferior form of language which does not enjoy the same status and recognition. The use of standard and non-standard language is inevitably associated with social and political factors. The way that a language is used by speakers often leads others to draw misplaced conclusions about their place in the social hierarchy, their social background, education and other aspects.

Literature is a particularly compelling scene to investigate these factors. In the context of the dominance of standard language, the use of dialect becomes an especially powerful device for literary writers. By using dialect, authors are able to refer to the existing contrast between standard and non-standard varieties along with the associations and nuances that accompany them. This serves as a mirror of a larger linguistic situation, as well as of the political and social background, and therefore makes for a highly favourable object of analysis. Non-standard expression in literary works performs functions that are of crucial importance – this goes beyond the literary nuances, such as creating realism and providing local colour, to encompass a number of significant issues, such as questions of identity, social class, community, political repression, and others. While literature is able to challenge conventions, norms and traditions, literary works written in dialect and other forms of non-standard language can be particularly impactful. Writing in non-standard language can serve as a form of resistance, especially in minority cultures suppressed by the dominance of colonial languages, searching for their challenged identities (Moberg, Damrosch 2022, Nelson 2022, 130).

Nevertheless, non-standard language is, largely, marginalized. Dialect, profanity and other instances of non-standard language are often treated as a source of humour, or something insubstantial, frivolous, and offensive. This results in a failure to look beyond their surface and recognize their capability to establish complex effects and layers of meaning. The taboo status also prevents non-standard linguistic elements from being properly researched and analysed, thus resulting in a failure to perceive their significance and aptitude. To a great extent, they are not regarded as a 'serious' part of language and are not given the attention they deserve. This results in an inadequacy, considering their significant role and potential.

Dialect and non-standard language in translation

The contrast between standard and non-standard varieties is particularly challenging in literary translation. When dealing with dialect, translators are confronted not only with its linguistic qualities, but also with the extensive issues that are related to it. By translating dialect, translators concurrently deal with the issues of identity, nationhood, and history that dialect represents. As B.J. Epstein demonstrates, dialects introduce various issues: geographical, sociocultural, political, historical, religious, as well as ethnic boundaries, register and temporal factors (Epstein 2012, 197-198). This amounts to a very high level of complexity. A number of critics even suggest that dialect reaches a point where translation becomes impossible or otherwise indicate that dialect translation is non-viable (Fawcett 2014, 122, Sanchez 2009, 230, Landers 2001, 117, Rabassa 1984, 24). Considering this, one of the possible approaches towards dialect is refraining from attempting to translate it. In many instances, dialect is translated by rendering it into standard language (Upton 2014, 144). This can result in significant losses, where the literary work is deprived of individual character in the target text, as well as other important qualities that dialect helps it achieve in the source text.

A possible solution to this loss is seeking other methods to render dialect, such as attempting to achieve an equivalent effect in translation using an existing dialect of the target culture or by creating a new one. However, this is also one of the most problematic challenges in literary translation, considering the inherent differences between languages and cultures. This dissertation will explore the possibilities of linguistic and socio-cultural equivalence between different dialects in literary translation, aiming to find alternative approaches to the translation of dialect. I will argue that translating dialect is an essential matter because of the variety of functions it performs in literature and the impact it has on both source and target

cultural and political issues. My suggested methods will further academic research into the translation of dialects as well as empower practicing translators.

In order to look into different approaches towards translating dialect and provide an in-depth analysis of challenges it presents as well as possible solutions to these challenges, I have selected three contemporary novels and their translations. They are *Trainspotting* by Irvine Welsh (1993), *Der Goalie bin ig* by Pedro Lenz (2010) and *Pietinia Kronikas* by Rimantas Kmita (2016), written respectively in Scottish English, Swiss German and Šiauliai Lithuanian.

There are a number of factors that make these novels particularly suitable objects for analysis. Firstly, all of them have been written in dialectal varieties. In many other cases, dialect is depicted only to a limited extent in literary works, for instance, in dialogue or particular characters' dialogue, certain passages or episodes, rather than the entire literary work, where dialect appears in both dialogue and narrative, constituting a dominating writing technique. Eckstein, Karl and Wieman indicate the unconventional and unusual qualities of such works (Reinfandt 2017, 49, 58, 120, 281-284). By contrast, dialectal varieties are featured in the narrative voice as well as characters' dialogue throughout the entire length of these novels, and dialect is essentially at the core in all three of them. Dialect is so evident in these novels to the degree of being unavoidable with regard to translation; in other words, the prevalence of dialect makes it essential for the translator to respond to it when choosing a translatory approach. The challenges that it brings makes for an exceptionally rich source for analysis.

Full-length literary depictions of dialects are rare, while their translations that are also rendered into a dialect of a target language in their entirety are even rarer. The case of the three selected novels offers a particularly uncommon relationship between their translations. First of all, there are existing translations of the selected novels across the selected languages: English, German and Lithuanian. Furthermore, the novels, especially the translations of *Der Goalie bin ig* and *Pietinia Kronikas*, introduce a particularly interesting dynamic, especially with regard to the language combinations. *Der Goalie bin ig*, which is originally written in a variety of Swiss German, was translated into Scottish English (by Donal McLaughlin, 2013), which *Trainspotting* is originally written in, as well as into Šiauliai Lithuanian (by Rimantas Kmita and Markus Roduner, 2013) – both these translations employ dialect of the target language to render the dialect of the source language. While this is an exceptional case in its own right, the intricate relationship between them goes further, as *Pietinia Kronikas* was written by the translator of *Der Goalie bin ig* into Lithuanian, Rimantas Kmita. Influenced by his experience of

translating this novel into Šiauliai Lithuanian dialect and the great success of his translation, he was encouraged to write his own novel in Šiauliai Lithuanian dialect. This novel was further translated into German by Markus Roduner (2019) and into English by Rimas Užgiris (translation in progress, extract published in 2018). The cross-cutting relation between these novels and their translations therefore provides a variety of angles from which they can be analysed. The strategies applied by the translators are different, which makes them very suitable for comparative analysis, allowing for an exploration of the different effects of the translations, and the way they correspond to the source texts. Principally, this is a unique combination with regard to both dialectal varieties and translatory approaches. Moreover, it provides a chance to explore Lithuanian language and its varieties, which are little explored in an international and comparative context.

Research questions

The choice of these literary works and their renderings into other languages and their dialectal varieties will help me carry out an in-depth exploration of dialectal writing and its translation. Throughout the length of my dissertation, I will seek to deal with the following research questions:

- What defines dialect? How does it differ from other forms of non-standard language?
- How is it represented in literature? How has this representation developed throughout history?
- What is the political, social and cultural significance of dialect and its usage in literature? What is the relationship between different dialects and the socio-cultural and political issues that dialects raise?
- What are the specifics and challenges of translating dialect? What problems do dialects pose for literary translators?
- What approaches have been applied to the translation of dialect in general and in the case studies? What new approaches to translating dialects and achieving sustainable equivalence between dialects of different languages can be suggested?
- How can translation practice be affected by the analytical and theoretical work on dialect translation?

Background and methodology

My research has been influenced by a variety of investigations in the field of dialect and non-standard language. The last twenty years have seen a growing interest among scholars of translation studies and sociolinguistics in the translation of non-standard language varieties. There have been studies focusing on this topic with regard to both theoretical background and empirical analysis. With reference to theoretical context, dialects and non-standard varieties have been explored extensively in a variety of works by Peter Trudgill (1980, 1990, 2004, 2016), who explores the essential features of dialects, their colonial development, as well as the nuances of social status, prestige, stigma and other factors associated with them. Trudgill's work is particularly important in understanding the link between social and regional variation, as well as the relationship between standard and non-standard varieties. This relationship is also explored in a number of other critical works, for instance, Janet Holmes' *An Introduction to Sociolinguistics* (2013), and *Writing in Nonstandard English*, edited by Irma Taavitsainen, Gunnel Melchers and Päivi Pahta (1999), which stress the difficulty of devising exact definitions of standard and non-standard varieties, discussing social and political factors that influence approaches towards them. Many studies focus on specific linguistic varieties – for example, James Corbett's work centers on Scots and its relationship to standard English. While linguistically specific, Corbett's findings and arguments, such as establishing Scots as a linguistic continuum, serve as a basis that can be applied to other linguistic varieties beside Scots.

Meanwhile, various studies presented by Federico Federici (2011), B.J. Epstein (2013), Maria T. Sanchez (2009), and others shed light on translating dialect, demonstrating the complexity of this task through practical examples and specific cases. These studies generally focus on a particular language combination or are genre-specific. For instance, Epstein looks into the representation of dialect in children's books and its treatment in selected translations from Swedish into English, while Jeannette Rissmann (2013) and Alessandra De Martino Cappuccio (2010) focus on dialect translation in theatre. Rissmann investigates drama translations in German-speaking Europe, while De Martino Cappuccio's work explores the translations of Neapolitan dialect through a comparative textual analysis of English translations of a selection of Eduardo De Filippo's plays. Furthermore, Sanchez explores the use of dialect for literary purposes across several English literary works that employ dialect: *Wuthering Heights, Lady Chatterley's Lover* and *Pygmalion*, as well as their translation into Spanish, and Federici introduces Italo Calvino's translations of Raymond Queneau's regionalized language

with particular reference to popular expressions and vulgar expressivity, providing an overview of Calvino's reflections on language that lay behind his stylistic and poetical choices (Federici 2011, 127). These studies serve as valuable examples of how translations can be analysed in the context of larger contexts relating to the relationship of standard and non-standard varieties in source and target languages and cultures. The strategies that Epstein sets out in order to explore the patterns exhibited in the translations are particularly helpful; I refer to them in my own analysis of translatory samples. I have not come across an investigation that focuses on a comparative analysis between different translations of specific, full-length works of literature which include this kind of cross-translational relation between several language combinations, focusing on the close analysis of translatory strategies, critical literary analysis and linguistic background of selected varieties.

My research methodology includes in-depth analysis of dialect writing and dialect translation and their dynamic interaction, as well as comparative study of the linguistic, stylistic and socio-cultural features of the three aforementioned dialects and their expression in literary texts. The analysis is based on the stylistic approach defined by John Kirk, which considers the function and effectiveness of dialect within the literary work as a whole (Taavitsainen, Melchers, Pahta 1999). The theoretical framework of the thesis involves Jean Boase-Beier's work on stylistic approaches to translation, which considers the understanding of the stylistic features of the source text and the ability to transfer them to the target text to be of essential importance (Boase-Beier 2014), as well as work by R. Anthony Lodge, who observes dialect as a distinctive feature of an idiosyncratic social group (Lodge 2004).

I build on ideas offered by Leszek Berezowski, who accentuates the intrinsically deictic nature of dialect and its ability to provide ample information on the external characteristics of a specific community of speakers by drawing on the readership's associations (Berezowski 1997), Luigi Bonaffini's assertion that dialect's position of eccentricity opposes directly the standard national language, offering a greater potential for individual creativity (Bonaffini 1997), and the work of Maria Tymoczko (Tymoczko 1999), who views the use of dialects in translation as a matter of cultural power against the dominance of foreign cultures.

In order to perform an in-depth and effective investigation of the translation of dialectal literature, several methodological tools will be applied in the thesis, including descriptive, comparative and qualitative methods. Seeking to provide a theoretical background to further analysis, the characteristics and social and cultural significance of dialect in literature

will be presented, along with the functions that dialect performs in literature and a variety of examples of literary works where dialect plays an important part. Literature written entirely in dialect will be described as presenting it as a distinct type of dialect usage. An introduction to the literary translation of dialect and its history will be set out in Chapter 1.

The structure of the remainder of the thesis is essentially suggested by the case studies that will be analysed, and different approaches to dialect translation that are exhibited in them. The translations of the case studies exhibit different approaches to translation. In this case, it is reasonable to perform the analysis of the three novels in three separate chapters, reviewing them in parallel while applying a comparative method according to the same major points: all novels are considered while exploring the linguistic aspects of the dialect and its usage, a presentation of the context of literature in the dialect and in the region, literary criticism of the novel along with the cultural, social, political and other aspects of the novel in connection with the dialect, and the analysis of the corresponding translation techniques.

Thus, building on Berezowski's concept of dialect as a source of information about speaker communities which are produced by readers' associations (Berezowski 1997, 42), social, cultural, political and other aspects will be drawn from the case studies and the distinctive usage of dialect in them. This will make it possible to distinguish patterns and tendencies, the challenges that the translator is confronted with when choosing each of them, as well as to evaluate the benefits and drawbacks of the different techniques with regard to the effect on the reader in the culturally, socially and politically different target audience. In this way I will build on Michael Batty's claim that the source language should be transferred into a target language by finding equivalence to the material of the source text and attempting to transform it in a manner that evokes the same or similar effect of the original (Batty 2000, 63-72).

In order to collect information and provide an additional aspect to the thorough understanding of their translation techniques and clarify their handling of particular issues, interviews have been conducted with both authors and translators. The investigation of their personal approaches, especially in the context of thorough critical analysis of the case studies, will also shed light on the importance and nuances of the relationship between the author and the translator.

Generally, my research methodology includes an in-depth analysis of dialect writing and dialect translation and their dynamic interaction, as well as comparative study of the

linguistic, stylistic and socio-cultural features of the three aforementioned dialects and their expression in literary texts.

I seek to examine the problems that dialects in literature pose for literary translators; the different approaches that have been applied to the translation of dialect in the case studies; the changes imposed on the original work by the use of a different dialect in translation; and how translation practice can be affected by analytical and theoretical work on dialect translation. I suggest new approaches to translating dialects and aim to demonstrate that sustainable equivalence between dialects of different languages can be achieved in translation, where the use of dialect of the target language or a non-standard variety can correspond to the source text, achieving the literary functions that are achieved in the source text through the use of dialect. In addition to critical analysis, I will attempt to include my own suggestions of English, Lithuanian and German dialectal equivalents in order to explore potential approaches and suitable solutions.

My analysis will help elucidate the relationship between different dialects as well as the socio-cultural and political issues that dialects raise. This is particularly important in the context of European language politics, which views dialect as an indicator of difference instead of as a literary language in its own right (Grindheim, Lohndal 2008), since translation into dialect is a way of legitimizing dialect as a distinct ethnological and political entity. The outcome of the research may contribute to strengthening the political role of dialect usage across Europe.

Structure of the thesis

This thesis is divided into two parts. Chapter 1 comprises the first part, dealing with the more general landscape of dialect and its translation. The second part, consisting of Chapters 2, 3 and 4, deals with specific cases of dialect translation. In Chapter 1, the theoretical background is presented. I look into the definitions of dialect and its role within a larger frame of non-standard language. The role of dialect within social and political contexts is explored, as well as its significant relationship to standard language. I also look into the application of dialect and non-standard language for literary purposes, pointing out the variety of functions they are capable of carrying out in literature and their significance. Furthermore, I examine translation of dialect, reviewing the main approaches towards it as well as possible strategies that can be applied to it, invoking a set of examples to illustrate these approaches.

Chapters 2, 3 and 4 are devoted to the exploration of the case studies, each focusing on one of the three selected dialectal novels. I adopt a consistent system to explore all of them: first, I review the linguistic peculiarities of the dialectal variety, respectively Scottish English (Chapter 2), Swiss German (Chapter 3) and Šiauliai Lithuanian (Chapter 4), as well as its linguistic background, the way it is used and the role that it plays in the target culture in comparison to standard language, specifically in Scotland, Switzerland and Lithuania. Secondly, I perform a careful critical analysis of the novel, determining the functions that are performed in it by the use of dialect and arguing that these functions are essential to the novel, intrinsically linked to its key thematic elements and meanings. Thirdly, I conduct an analysis of the translations of the novel, evaluating the strategies that are employed in them. I provide charts to illustrate the employed strategies and discuss their use in discerning patterns and trends that appear in the translations, exhibiting a full picture of translatory approaches. This is followed by a comparative analysis where I investigate the translations in parallel and also compare them to the functions that were established in an earlier critical analysis, determining whether the functions have been reflected in the translations. The consistent, systematic analysis allows us to discern the particular effects that different approaches invoke in the translations and to carry out a comparative investigation between them with reference to the source texts. The thesis is rounded off with conclusions, where its main findings and ideas are discussed. It contains a list of references and appendices that feature a detailed analysis of the translation samples, which is presented in the Chapters 2, 3 and 4.

1. Representation of dialect and non-standard language in literature

In everyday life as well as in literary form, the terms *standard* and *non-standard* might cause confusion. Drawing strict boundaries, as well as presenting exact definitions of them, is a complicated task. Literature, which provides non-standard language with a substantial form, makes an advantageous medium to explore it. Non-standard language plays a highly important role in developing literary meanings. However, its impact goes beyond this role to establish important social, political and cultural meanings. These meanings become especially evident, as well as challenging, in the process of translating them into a different language and therefore a different political, social and cultural system.

1.1. Forms of non-standard language

Non-standard language functions as an umbrella term for different varieties that are distinctive from standard language. They are distinct, yet often confused with each other. For instance, the term *dialect* is well known. It is hardly a specific linguistic term that is only used by the specialists of the field – but despite the fact that it is commonly used on a daily basis, it is often confused with *slang*, *jargon*, or other types of non-standard language. There is undoubtedly confusion, and there are many stereotypes concerned with dialect – many of them deriving not from ignorance but from the complexity of the very concept of dialect, which is not an easy one to define in a clear and strict way. It is worthwhile to draw distinctions between different types of non-standard language and discuss how they fall under the larger umbrella term. This is especially relevant to the novels I have selected as case studies of this thesis. They are often identified as dialect novels. Nevertheless, the analysis of these novels has shown that their language consists of a variety of non-standard elements, all of which play an important part in the development of both of their stylistic and thematic aspects.

The different terms confused with each other – such as the aforementioned slang, jargon, and dialect – all fall under the category of non-standard language. At first glance, non-standard language involves everything that deviates from the standard usage of language – in most basic terms, anything that sounds or seems unusual in comparison to standard language – phonetically, grammatically, syntactically or otherwise. Placing different terms within the

field of non-standard helps to explain how they vary, especially placing them in a comparison to one another and bringing out their key differences. For example, even though *slang* and *jargon* are often used as synonyms, the difference between them is relatively easy to describe. Jonathan E. Lighter offers the following definition of slang:

> *Slang* denotes an informal, non-standard, nontechnical vocabulary composed chiefly of novel-sounding synonyms (and near synonyms) for standard words and phrases; it is often associated with youthful, raffish, or undignified persons and groups; and it conveys often striking connotations of impertinence or irreverence, especially for established attitudes and values within the prevailing culture (Algeo 2001, 220)

Michael Adams stresses that slang is an "in-group" language, the use of which designates who belongs to a group and who does not (Adams 2009, 8). However, the "group" here is a general entity – there are no limitations as to who can use slang and in what context. Meanwhile, jargon belongs to a specific group with regard to their professional background and its features. According to Julie Coleman, jargon "typically belongs to professions or interest groups, such as doctors or train enthusiasts" (Coleman 2004, 4). As Adams concludes, "the distinction lies in this: slang is language of a group with a shared interest but not a shared purpose" (Adams 2009, 17).

Non-standard language can sometimes be inaccurately regarded as dialect – even though using non-standard words does not equal dialect. In other words, dialect is a subcategory of non-standard language. Douglas Gordon Lawrie remarks in this context: "To complicate matters, the labels themselves have been used in many different ways. What one person would call local dialect others would call the local jargon or the local slang" (Lawrie 2006, 161). Importantly, words or expressions of slang and jargon used in language are not sufficient to form a dialect. They are closely related and in some cases can be considered in parallel – according to Ernest Heiman, slang may even be considered a distinct dialect (Heiman 1967, 249). It is significant to look at the meaning of dialect against the context of non-standard language.

Unlike slang or jargon, which are essentially vocabularies of words and expressions, dialect has a system. As Adams explains it, dialect is a version of a language, and languages have phonologies (sound systems), morphologies (systems of word structure), syntax (phrase, clause, and sentence structure), and semantics (meaning structures) (Adams 2009, 29).

In addition, dialects are tied to geography: indeed, as explained by Hinskens, Auer and Kerswill, dialects are primarily geographically defined. The geographical regions can vary – a specific dialect can be associated with a city or a particular region, whereas standard language is usually based on a capital city (McEnery, Xiao, Tono, 2005, 90). Despite the fact that dialect can indicate the specific region that a person comes from, it is important to draw a distinction between dialect and accent – despite another common misconception, they are not the same thing.

The sound system – that is, the distinctive pronunciation of a dialect – is probably its most evident, most widely comprehended feature. However, pronunciation has nothing to do with the version of the language that the speaker uses. As Peter Stockwell explains, while accent simply refers to the way the language is pronounced when spoken, dialect embraces grammatical forms and regional vocabulary, word choices, syntactic ordering and all the other grammatical choices a speaker could make (Stockwell 2002, 5). The misleading tendency of thinking of accent and dialect as synonyms derives mainly from the aforementioned feature of dialect: the distinction of the way it sounds, which is the primary thing that is most commonly associated with dialect. This tendency is reasonable, to some extent, because some accents tend to accompany certain dialects. Sometimes, a certain dialect and an accent even share a name. In the case of one of the most well-known examples, both the accent and the dialect have the same name: Cockney (accent) and Cockney (dialect).

Another aspect that dialect is tied to, beyond geography, is the social one. As Crystal suggests, social dialect, or sociolect, refers to a linguistic variety defined on a social level (Pardede, Kisno 2012, 114). Edison Barrios composes a list of characteristics that describe the social aspect: according to him, the speakers of a sociolect belong to the same social stratum, are of comparable age, live in the same region, use language in comparable situations, have comparable interests and experiences and frequent contacts with one another (Barrios 2009, 110). The speech patterns form within the social group, setting it apart from every other social unit (Allen, Linn 2008, 237). Although *sociolect* might be regarded as distinct from *dialect*, the term *dialect* encompasses the social aspect as well as the regional one. Following Platt's assumption, sociolect cannot be separated from dialect (Platt 1975, 101). Allen and Linn also emphasize that regional dialects and social dialects complement each other, an effect demonstrated by Peter Trudgill in Figure 1:

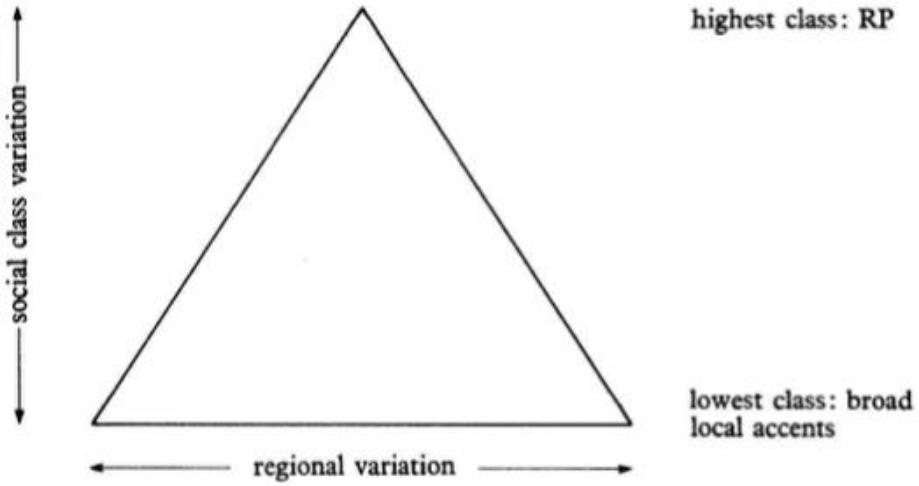

Figure 1: Trudgill 1975, 21

Trudgill presents the connection between social and regional variation in Britain, where the lower socioeconomic classes are shown to use non-standard regional features, whereas the higher ones employ the standard language. As Adams puts it, "If you speak the same dialect as others, you belong to the same social or regional group; if someone's dialect is unfamiliar to you, you suspect that he or she does not belong in your group, and you don't belong in his or hers" (Adams 2009, 75). When trying to define dialect, one inevitably notices how commonly the term seems to be used, and it is very often employed to refer to other linguistic terms. Previously, Heiman identified slang as a distinct dialect; the term *sociolect*, even when referred to individually, derives from "social dialect".

Furthermore, as noted by a number of scholars, the very use of dialect is universal. The language we use is inevitably also a dialect. In fact, there is not a single speaker who does not use dialect, in one form or another. As R.L. Trask stresses, "It is important to realize that everybody speaks some dialect or other; it is not possible to speak a language without using some dialect" (Trask 2007, 72). According to Walt Wolfram, "To speak a language is to speak a dialect of that language" (Adams 2009, 75).

While distinct from other examples such as slang and jargon, dialect is, undoubtedly, a part of non-standard language. Creating an automatic opposition, the formation of the term non-standard is worthy of discussion in itself – by its nature it should represent a contrasting meaning to 'standard' language. By defining it as non-standard, we assume that there is such a thing as standard. It calls into question what standard language actually is.

Robert Penhallurick and Adrian Willmott assert that standard language is a myth (Penhallurick 2000, 5). Paradoxically, it is, in fact, a dialect, or one of many existing dialects. Edward Sapir claims there is no real difference between the terms *language* and *dialect*, even though the former is used more freely than the latter (Holmes 2013, 200). In the context of other dialects, the one defined as standard is normally used in printed books, newspapers, media, the education system, dictionaries and grammar books (Trudgill 1995, 5). According to Trudgill, it undoubtedly has more prestige than non-standard constructions, being associated with the highest social class and consequently highest level of influence, wealth and education (ibid., 6). It is also characterised by the sense that dates back to the nineteenth century: "accepted in the most polite circles of society", as suggested in Hughes, Trudgill and Watt (Hughes, Trudgill, Watt 2005, 3).

The standard dialect is a universal phenomenon, existing in every language. Each has a different way to refer to it: the English standard dialect is called *Queen's English* or *BBC English* in Great Britain, the possible German equivalent is *Bühnendeutsch* (a particular variety of *Hochdeutsch,* referred to as theatre language and used for the stage), Classical Japanese in Japan, etc. Nevertheless, they refer to the same thing, which is the version of language acknowledged as the standard, acceptable and representative one, as well as the version that is taught to foreign language learners.

Interestingly, the status of standard language is not as firm and indisputable as it may seem. There is a difference in the theory and practice of its perception. In fact, it could be argued whether this ideal version of language actually exists – it is an aspiration rather than a description. Moreover, standard language – therefore also its definition – keeps changing over time. For instance, it is remarkable that Queen's English is not actually the version of language that was used latterly by Queen Elizabeth II. In a 2000 scientific article explanatorily titled "Does the Queen speak the Queen's English?" and analysing the language changes as depicted in the recordings of the Queen's speeches during the period between the 1950s and 1980s, it is argued that "the Queen's pronunciation of some vowels has been influenced by the standard southern-British accent of the 1980s which is more typically associated with speakers who are younger and lower in the social hierarchy" (Harrington, Palethorpe, Watson 2000, 927). This confirms that the conception of standard language is often idealized and relies on imagination rather than reality.

To take an example from Japanese, the "Jewel Voice Broadcast" can serve as an illustration of the miscommunication that derives from the way standard language is perceived, and a possible discrepancy between its theory and practice. Delivered on August 15, 1945 by Emperor Hirohito in Classical Japanese – formally the standard version of Japanese – the speech differed from the ordinary everyday language to the extent that it was incomprehensible to common citizens (Barnard 2004, 145).

According to Edward Sapir, the dialect that comes to be chosen as the standard one usually spreads at the expense of other dialects that might have had the same amount of prestige in the past (Sapir 1986, 83-85). As a result, only one variety of dialect acquires the prestigious and widely represented status, while any divergence from it is considered an abnormality.

Standard language is catalogued and organized in a number of ways, such as dictionaries and grammar books, unlike dialects, which in this respect are much like slang and jargon. A similar idea is expressed through a well-known adage usually attributed to Max Weinreich, a specialist in Yiddish linguistics: *A language is a dialect with an army and navy* (Chomsky 1986, 15). Standard languages tend, above all, to have the largest number of speakers and are known even to the people who don't use them, remaining, to some extent, an aspirational form of language.

Michael Adams chooses to explain the terms *standard* and *non-standard* and the contrast between them by employing his experience while working as a contributing editor on the *Barnhart Dictionary Companion: A Quarterly of New Words* (BDC), where two fundamental labels were used to classify new entries, precisely *standard* and *non-standard*. The standard was identified by BDC as a part of "the English language as currently used by educated people in polite conversation and writing". Meanwhile, non-standard was defined as the part of "the English language as characteristically found in dialect, slang, jargon, vulgarisms, and usage often confined to special groups and institutions" (Adams 2009, 3). Again, a strict distinction is drawn between the standard and non-standard, in favour of the former as educated, polite, and universally accepted. Building on Sapir's insights, standard language is perceived as the approved form with every kind of dialect being a sub-variety of lesser value, "looked upon as a departure from the standard norm, in many cases even as a corruption of it" (Sapir 1986, 84). It is worth pointing out that a value-free designation *non-standard* succeeded *sub-standard* only relatively recently, even in linguistics (Merrison, Bloomer, Griffiths, Hall 2014, 275).

Regarding standard language as the approved form accentuates its normality, pushing non-standard forms into isolation. As Penhallurick and Willmott assert, coming back to the concept of the myth, standard language "acts out a mythic normality" (Penhallurick 2000, 42). If it is stated to be correct, polite and approved, it also implies that everything else and everything that differs from it is the opposite. Following this model, standard language represents something that is "normal", thus turning the non-standard into "strange" and also inferior (cf. ibid. 42-43).

This brings us back to the sense of unusualness (significantly from the point of view of the users of standard language) discussed at the very beginning – the prevailing idea that many people have about non-standard language, whatever its form – dialect, slang, or jargon – which is that it is unusual, as compared to standard language. Despite the fact that dialect qualifies as a language in its own right, it is diminished to the basic sense of being strange and unusual. It can also be identified as ephemeral – and as Adams suggests, the idea of ephemeral language is uncomfortable: there is nothing to "narrate or to measure" (Adams 2009, 10). Dialect, among other forms of non-standard language, is therefore forced to remain, predominantly, spoken, not catalogued and without written representation. The inclination to consider dialect with respect to the sound system, primarily, is influenced by the fact that dialect is usually spoken. Having written representations of dialect is rare. For instance, it does not often appear in written form across public or formal contexts, such as media or education. One of the ways of representing and recording and giving space to dialects is, unusually, literature.

1.2. The use of dialect in literature

Literary use of dialect is a compelling source for analysis. It is one of the most complex techniques of artistic expression employed by authors. Use of the non-standard in literature also has an informative quality: considering the lack of codification of the non-standard as compared to standard language, as discussed in the previous sub-chapter, it is also one of the ways of recording non-standard language and granting it an accessible, written representation. This allows, for instance, dialect novels to be cited by lexicographers as they incorporate dialect words in dictionaries.

It is quite evident that using non-standard language in literature requires additional endeavour from the author. In one way or another, it has to be researched in order to be

included in a work of literature. For instance, to accurately depict a specific dialect, authors must have first-hand knowledge of it or spend some time in the area to familiarise themselves with it.

In cases where authors are already familiar with the form of non-standard language they choose to employ – for example, if the dialect they use is their own native dialect, or if they are well acquainted with a particular jargon – it still remains a challenging technique. Firstly, the aforementioned lack of codification makes it difficult to present the non-standard language, as there is no established system of its presentation. Secondly, the author's readership might not be familiar with it and might therefore struggle to properly comprehend the presentation of the non-standard.

An example of the representation of non-standard language can be found in the depiction of the character of Rubeus Hagrid in J. K. Rowling's *Harry Potter* books. It is not clearly indicated what dialect Hagrid represents – at least it is not identified in the novel itself, although Rowling revealed it to be the West Country accent:

> BPP2: What accent is Hagrid supposed to speak in?
> JKR: West country ... where I come from, I come from the West country (Interview with J.K. Rowling, 2001)

The way Hagrid's speech is presented differs from that of the other characters. It is clearly non-standard and marked as such:

> 'Oh, yeah,' said Hagrid brightly. 'Glad yeh found the place all righ'! Well, as you can see – or, I dunno – can you? We're doin' Thestrals today–'
> 'I'm sorry? Said Professor Umbridge loudly, cupping her hand around her ear and frowning. 'What did you say?' (Rowling 2003, 395)

Sometimes, there is only an indication that the usage of dialect is intended. An example of this in contemporary literature is Elena Ferrante's Neapolitan novels (2011-2015). Here, dialect is incorporated by simply stating that it is used by particular characters, but it is presented as standard language. As explained by Justin Davidson, "Ferrante avoids transcribing the speech patterns of the street, writing out everything in proper Italian (*sic*) and inserting a clause to specify whether the speaker is using Neapolitan dialect or not" (Davidson 2018). For example:

> I held back my despair, I held it back on the edge of my wet eyes, so that Lila said to me in dialect: "You don't care about her?" (Ferrante 2012, 114; translated by Ann Goldstein; emphasis mine)

What might be mistakenly regarded as the choice of a translator is, in fact, true to the original work in the Italian language. Also, interestingly, the TV series of the same name based on the novels and directed by Saverio Costanzo (2018) goes on to depict the authentic Neapolitan dialect, with Neapolitan actors cast and Italian subtitles provided.

There is quite a difference between when dialect is simply implied, and when we get an actual expression of it. The difference is illustratively revealed through the two given literary examples. With regard to the first example (Rowling), the non-standard speech is made evident by the use of spelling and apostrophes indicating contractions. This kind of expression requires the aforementioned endeavour from the author. The author not only has to know the non-standard language they use – they must also know how to make a record of it. Norman Francis Blake asserts that there are several ways to indicate non-standard speech: spelling, vocabulary and syntax, with the first being the most important one (Blake 1981, 14-15). The text does not necessarily have to be thoroughly marked – usually, a suggestion of its deviant pronunciation is sufficient to instigate the desired effect in a reader (ibid.). Considering the second example (Ferrante), no additional effort is made. However, the implication that dialect is used is meaningful in itself, as it evokes suppositional associations of the dialect in the reader. Even though it is not directly expressed, the implication of the dialect usage cannot be ignored. Importantly, in Shakespeare's *Henry V* (c. 1599), a Welsh accent is presented through the character of Fluellen. His very name signals his Welsh origin: Fluellen is the English version of the Welsh name Llywelyn (Innes 2007, 535). Fluellen is also an example of writing against the type: although the character is primarily a stereotypical and comical representation of the Welsh, he exhibits noble and valuable qualities. In both cases, whether the endeavour to present the expression of the non-standard language is implemented or not, the very fact that the non-standard is used is noteworthy.

When confronted with this technique in literature, we must inevitably ask what justifies it: what is it, precisely, that makes the author often go to great lengths to include an actual expression of non-standard language or simply to mention it, and what additional value does it provide to the work of literature to make it worthwhile?

Most importantly, dialect performs a variety of functions in literary works; this is also true of other forms of non-standard language such as slang or jargon. Mainly, the literary usage of non-standard language produces the following functions: (1) effect of realism and authenticity, (2) conveyance of characterization and identity, (3) providing information, (4) exertion of political, cultural and social influence.

1.2.1. The function of realism and authenticity

Romanticism, which renewed respect for local and regional aspects in literature, marks a turning point that notably changed the approach to dialect and other forms of non-standard language in literature. As explained by Jane Hodson, dialect in literature was under-represented with regard to both number and esteem before this turning point: literary representation of dialect was rare and used mostly for comic purposes, to define minor characters and stereotypes (Hodson 2017, 1). An illustrative example of this kind of approach to dialect can be found in *The Reeve's Tale*, the third story in Geoffrey Chaucer's *The Canterbury Tales* (1387-1400). Chaucer's work is considered to be the first English presentation of dialectal speech (Okamoto 2017, 3). Here, Northern dialect is depicted through the characters of two Cambridge University students, Aleyn and John. According to W.W. Allman, distinctive northernisms in their speech include the unrounded northern reflex of OE and '-s' instead of '-th' in third-person singular endings (Allman 2004, 385), as well as replacing o's with a's, such as in turning the word "no" into "na", as seen in the following extract:

"Symond," quod John, "by God, nede has na peer. Hym boes serve hymself that has na swayn" (Chaucer 4026-4027)	"Symond," said John, "by God, need knows no law. He who has no servant must serve himself"

J.R.R. Tolkien describes Chaucer's use of dialect principally as a "linguistic joke" (Tolkien 1934, 2-3). Although he also stresses its dramatic realism and the philological curiosity of the author, dialect is essentially viewed as a technique to enhance the comic effect. Jeni Williams claims that the speech of the students is "a part of the tale's general mockery, intended to draw attention to [the students'] gullibility and lack of sophistication (Penhallurick 2000, 46). Dialect

is presented in contrast to standard language used by other characters of the tale. The students are therefore distinguished and alienated from the rest of the characters. Despite the fact that additional meanings can be read in Chaucer's employment of dialect, the initial purpose of his choice is humour.

This first occurrence of dialectal speech in literature determined, fittingly, the predominant tendency of how it was treated by other authors (with the notable exception of Shakespeare, as shown above). The change that followed in the 19th century was therefore a dramatic one. It mainly has to do with the emergence of the realist novel and naturalist drama and their concern with the accurate depiction of characters (Hodson 2017, 1). It resulted in an increase in both the number of dialectal representations as well as the significance of these representations. A new approach towards dialect suggested that it can be employed as an effective literary technique to enhance realism. It paved the way for how this technique is viewed and applied to this day. As readers, we take our bearings from, particularly, the realism of the literary work. Even with regard to literary works that exhibit a deliberate lack of realism, we refer to realism as the basis to determine that they are *not* realistic. This is mainly because actual and natural experience of life is common to everyone, making it possible to evaluate its representation in literature. Another important aspect of literary realism is its relatability: the more realistic the representation found in a literary work is, the easier it is for a reader to comprehend it and relate to it. Dialect is a part of the way language is used in everyday life, therefore designating a highly realistic literary technique.

Representation of dialect in literature provides authenticity in a very direct and comprehensive way. Rather than describing, in standard language, that dialect is used, the author demonstrates this by using actual dialect and giving the reader the impression of its characteristics. Instead of having to rely on the author's description to imagine the nature of the speech, the reader is provided with an actual expression of it, thus being brought closer to the literary work and gaining an impactful experience.

A representation of Lancashire dialect can be found in Charles Dickens's *Hard Times* (1854), delivered by the character of Stephen Blackpool:

> Why Rachael, ' he replied, ' whether I ha lef ' n his work, or whether his work ha left ' n me, cooms t ' th ' same. His work and me are parted. ' Tis as weel so- better, I were thinkin when yo coom up wi ' me. It would ha brought ' n trouble upon trouble if I had stayed theer. Haply ' tis a kindness to monny that I go;

> haply ‘ tis a kindness to myseln; anyways it mun be done. I mun turn my face fro Coketown fur th ‘ time, and seek a fort ‘ n, dear, by beginning fresh (Dickens 1854, 182)

According to Suzanne Pickles, by incorporating marked grammatical and lexical forms into Stephen’s speech, Dickens seeks to convey the qualities of a real northern speaker, particularly trying to represent the northern pronunciation (Hodson 2017, 112). The reader is thus presented with a version of what this particular dialect sounds like, which decreases the distance between the narrative and the reader’s imagination. This brings the reader closer to the literary work, in accordance with the features of realism.

1.2.2. The function of characterization and identity

Characterization could be defined as one of the prominent roles dialect performs in literature. As dialect is used, in most cases, to deliver direct speech, it is immediately associated with the characters who use the dialect. Their background information is revealed through their speech, including the region they come from, their social background, social group and education (Hodson 2014, 3). As asserted by Sarah Kozloff, a character’s past and cultural heritage, financial standing, education level, geographical background and ethnic group can be deduced from the dialect they use (Kozloff 2000, 82).

Norman Page distinguishes two main functions that dialect performs with regard to characterization, or character development: first, dialect can establish a character’s identity, determining which region or social class they belong to; second, dialect can establish a difference or detachment between the characters considering whether or not they use dialect (Page 1988). The first function is illustrated by Jane Hodson through the transcribed speech of the character of Ray from the Gary Oldman’s screenplay *Nil by Mouth* (1997):

> Can I ‘ave a drink mate, mate? […] Yeah, I want two, no ‘free, ‘free pints of lager, oh and erm ‘free vodka tonics, and a drop of scotch. ‘alf a lager and lime and aw’. […] ‘ow much? Ta. Ain’t you got no ice? You got no ice? (Hodson 2014, 4)

Hodson emphasizes that it is the character’s speech, precisely, that delivers the most important information about the character and does so immediately – before the further development of the character, the audience is already provided with strong clues about his background, such as the fact that he comes from South East England, belongs to a lower social

class and has a low level of education. Similarly, Blake maintains that it is speech that we immediately notice about a stranger we meet, as well as a literary character – their usage of language helps to categorize them (Blake 1981, 12).

An example of Page's second function is provided by Susan Ferguson, who claims that the difference between standard and non-standard language that characters use can be even used to refer to their virtuousness. For example, in Dickens' *Bleak House* (1853) Sir Leicester Dedlock's use of precise, standard speech is set in contrast with the "consistently slurred speech of his healthy but indolent cousin" (Ferguson 1998, 8).

In both the above cases, dialect helps to reveal characters in great detail and provide valuable information about them, strengthening the realism of their effect on the reader. This is achieved through the character's direct speech alone and does not require additional descriptions to be made by the author.

1.2.3. The function of informativeness

Importantly, representation of dialect also serves an informative function: it allows the readers to familiarise themselves with a certain dialect and its usage. It can add "local colour" (Traugott, Pratt 1980, 338) to literary works. Also, as suggested by Blake, scene-setting can be a subsidiary feature of the usage of dialect – the localization that it provides can paint the atmosphere of a place (Blake 1981, 14). Although it depends on how accurately and precisely the author manages to present the dialect, it gives the reader a general idea of the dialect in question and allows them to make comparisons with standard language or other dialects.

Mark Twain's *The Adventures of Huckleberry Finn* can be considered pivotal to further development of narratorial use of non-standard language. Before it was published in 1885, non-standard language had only been applied in the dialogue rather than narrative. According to Traugott and Pratt, it is the first major work of literature in which the level of incongruity between standard and non-standard is drastically reduced by rendering the narrative itself in the vernacular. Since then, this technique has become widespread in literature (Traugott, Pratt 1980, 338).

1.2.4. Social, political and cultural functions

A significant aspect of the literary representation of dialect is its ability to convey identity. As dialects are linked to a particular region or community of speakers who share common experiences, it makes for a powerful tool for evoking this community, as well as establishing it outside the boundaries of the community. The usage of dialect encompasses social, cultural and political aspects.

In most cases, dialect is, unlike standard language, not formally codified. Hence, literature offers a medium for its more or less official representation. By gaining this representation, it is possible for dialect to be taken from its underground status and provided with a more eminent form. It also results in a written record of dialect which due to the lack of codification may only exist in spoken form. Non-standard language often changes more rapidly and flexibly without strict rules that would limit it, unlike standard language. Building on claims made by Penny Silva, we see that standard language is traditionally fixed and can only be changed through the frequent usage of non-stigmatized "non-standard" forms; non-standard language is much more flexible, leading to rapid and creative restructuring of language patterns (Görlach, Schneider 1997, 155). Literature thus also allows for tracking its changes to some extent and possibly discerning various patterns or tendencies. Literary representation of dialect also offers a historical reference point, something to follow and use as a basis when analysing the dialect and its various nuances.

Literature can attract attention to the dialect it employs. Irvine Welsh's *Trainspotting* (1993) is one of the best-known examples of the extent of buzz around a work of literature and the dialect it represents. In this case, the success of *Trainspotting* triggered an interest in the Scots dialect which is used in the novel, as well as Scottish society and culture (March 2002, 11). Danny Boyle's celebrated film adaptation that followed in 1996 increased this interest to an even higher level. It also encouraged other authors, such as Paul Southern, Kevin Sampson, Luke Sutherland, Jason Johnson (Bissett 2006) to write in dialect and other forms of non-standard language, resulting in a growing use of dialect and the development of dialect as a literary technique in English-language fiction. Alan Bissett argues that when an author is compared to Irvine Welsh, it usually means that their writing contains phonetic dialect or revolves around members of the working class (ibid.). The success of Welsh's use of non-

standard language serves as a general reinforcement of non-standard language as a literary device.

It is notable that dialect usage in literature can promote dialect against the dominance of standard language. Dialect is thus provided with political significance. The very fact that it is used in literary works sends a message that it exists and is acceptable, even encouraged, also serving as a reminder of it. It enhances the political role of dialect which otherwise usually suffers from political repression, standard language getting better representation in various areas of everyday life, including education and media. The very fact that dialect usage is allowed in literature offers an opportunity to use it as a powerful and impactful political tool for strengthening its status and role in society.

Literary usage of dialect has a considerable social impact. Firstly, it is something that speakers of dialect can relate to very closely. There are aspects of pride and integrity in experiencing a literary representation of the language form which is used among a set group of people. It also plays an important role in the consolidation of identity, which can be increased and strengthened by the ability of the speakers to relate to it (Crawford 2009, 411). It is important to note that this might only apply to the particular group of people who use the dialect and are well acquainted with its nuances, causing a certain isolation of speakers who are not familiar with it. Nevertheless, being presented with unfamiliar dialects can lead readers to discover them and explore them more thoroughly.

Another meaningful role that literary usage of dialect plays is revealing the culture behind the dialect. Employment of dialect brings numerous cultural references and associations. As Edward Sapir puts it, local dialect becomes the symbol of cultural values (Sapir 1986, 85). Dialectal language is therefore a sign behind which stands a particular culture. It can be linked to historical events, the character of the city it is attached to, certain experiences, forming a specific and distinctive whole of the underlying cultural life that dialect automatically represents.

Although it can be regarded as an isolating tool, only meant for a specific audience – the users of the dialect – or only impactful to this audience, dialect usage in literature can have a relatively universal impact: authors using the dialect in their work influence other authors to employ their own dialect, thus forming a widespread interest and developing dialectal writing as an effective means of creative expression. Also, it encourages the users of standard language to discover dialects and societies, regions and cultures that these dialects belong to.

The impact of dialectal writing exceeds the literary effect to go on to exert influence on the fields of politics, social identity, and cultural life. The literary meaning transmitted through dialect can achieve an effect that can never be achieved through standard language, as dialect, even a mention of it, brings along a complex network of associations, as well as deep political, social and cultural meanings.

1.3. Literary translation of dialect

When it comes to translating non-standard language in literary works, the translator is faced with a task of the highest possible difficulty. This difficulty is comprised, naturally, of many aspects.

Difficulty is a core feature of non-standard writing in the first place. Non-standard language in literature is potentially difficult for the writer, who must try especially hard to present the non-standard in the text. It is potentially difficult for the reader, especially one who is not familiar with the nuances of particular forms of non-standard language: in a way, it turns reading (even more than usual) into a process of deciphering. It is also potentially difficult for the translator who must not only comprehend the text but also transform it into another language. In other words, additional endeavour is required from every member involved in the experience of the work of literature written in non-standard language.

As demonstrated in previous sub-chapters, the use of non-standard language performs many important functions in literature. It is a unique form of communication, combining a great variety of nuances and creating a powerful network of stimuli: a connection between two different languages and (potentially in both cases) their non-standard expressions, their cultures, systems of social and political life, etc. The translator plays an essential role in this network. The task of translating a dialect requires from the translator a careful choice of strategy: they must consider not only the linguistic and aesthetic features of text, but also the political, social and cultural nuances that are expressed by it.

B.J. Epstein links the choice of translatorial strategy to functionality and *skopos* theory. According to her, the translator's choice of strategy is dependent on the context and the situation – in other words, when, why, for whom, for what purpose, and how the translation is being made (Epstein 2012, 223). The possible methods are presented by Epstein in the following way:

Translatorial Strategy	Explanation
deletion	to remove phrases, sections, or even entire chapters; this may be part of a larger strategy of abridgement or adaptation, and may not be because of the dialect itself
standardisation	to standardise the language, using standard spelling, grammar, and word choices in place of the non-standard ones in the original
replacement	to pick a dialect in the target language that geographically, socioeconomically, culturally, stereotypically or emotionally is a close match to the dialect in the source language, and thus creates a similar feeling for the reader of the translated text, or simply choose any dialect in the target language
addition	to add new words or sentences to a section with dialect
explanation	to add paratextual material to explain the language usage and its implications
compensation	to employ temporal or regional dialect, but in different places/amounts than the source text
grammatical representation	to use non-standard grammar
orthographic representation	to use non-standard spelling
vocabulary representation	to use non-standard word choices
adaptation	to adapt a dialectal word to the target language

Table 1: Strategies for translating dialects (Epstein 2012, 222-223)

Epstein's categorization of these translation methods offers a thoroughly systematic approach. For the moment, in order to introduce translation of non-standard language varieties on a more basic level, I will rely on a simplified categorization. Four strategies can be distinguished concerning the translation of dialect and other forms of non-standard language in literature. The translator can choose (1) to find equivalent non-standard forms in the target language, for instance, a corresponding dialect; (2) to use an alternative version of the language that is not a particular dialect or particular form of non-standard but exhibits in other ways its non-standard quality; (3) to render the source non-standard into the standard form of the target language; or (4) to indicate that non-standard is used while still using standard language.

While all of these strategies have their particularities, as well as possible advantages and drawbacks, strategies one and three appear to be two extremities. While the third one completely ignores the non-standard language with all of its qualities, nuances and functions, choosing to replace it with standard, the first one seeks to save these qualities in a highly

creative way, finding possible equivalents in the target language. It is also important here to briefly discuss the concept of equivalence, considering its significance in translation theory. As Mona Baker suggests, equivalence is variously regarded as a necessary condition for translation, an obstacle to progress in translation studies, or a useful category for describing translations (Baker 2001, 77). It needs to be stressed that here I am invoking terms *equivalence* and *equivalent* without attempting to draw precise parallels between different languages. In this case, the terms related to equivalence are employed for the sake of simplicity and serve as an indication that the translation aims to recreate the original author's intent in one way or another. This applies to further use of these terms throughout the thesis.

The third strategy – using standard language for translation – seems to be most commonly employed in most cultures and languages. The choice to employ this strategy does not seemingly depend on the size of the country and its number of language users. The same phenomenon applies to Spanish with around 500 million speakers worldwide, as well as Estonian with a little over 1 million. As suggested by Sanchez, Spanish translators tend to neutralize any deviations from the norm, whether the source text is fully dialectal or simply involves some of the most common non-standard phonetic and grammatical irregularities (Sanchez 2009, 202). Similarly, it is the favoured approach in Estonian literary translation tradition (Priimets 2017, 27). While these examples do not aim to be exhaustive at this point, they provide a glimpse at the general trend which can be perceived in the approach towards dialect translation.

Meanwhile, the first strategy is almost invariably a rare practice. Cases of attempting to find a non-standard equivalent in the target language are still commonly considered to be exceptional. The reasons for the unusualness of this translatorial strategy are closely linked to the status of dialect and non-standard language in general; dialect is considered to be inferior in most nations and publishing markets, with standard language taking the position of 'taken-for-granted superiority' (Federici 2011, 24).

Among the exceptions, the first strategy is often found in theatre translation. This is determined by the specific nature of drama, which includes the performance factor and alters the translation accordingly. Drama often makes dialect inevitable in translation, as Halil Erkazanci-Durmus notes (ibid., 25). For example, the dynamic between standard and non-standard being the central point of *Pygmalion* makes it necessary to reflect it clearly in

translation, as there is no possibility to add explanatory footnotes, etc. Sanchez offers an analysis of translation of *Pygmalion* into Spanish:

> THE FLOWER GIRL: Theres menners f'yer! Tə-oo banches o voyolets trod into the mad (Cockney English, Shaw 1957, 15)
> THE FLOWER GIRL: There's manners for you! Two bunches of violets trod into the mud (Standard English, transcription mine)
> LA FLORISTA: ¡Vaya modaleh! ¡Do' ramiyeteh de violetah pisotead'en el barro! (translation into Spanish by Floreal Mazia 1996, 1019)

This passage demonstrates Mazia's approach to the translation of the Cockney dialect: he reflects the dialectal variant of people from the south of Spain, Canary Islands and South America, which does not pose problems to other Spanish speakers, transcribing phonetic and lexical peculiarities which characterize their speech (Sanchez 1965, 206). For instance, the technique of omission of consonants or syllables at the end of a word through the usage of apostrophes is used (*Do'* instead of *Dos*, *pisotead'* instead of *pisoteados*). Sanchez also stresses that the translation can be considered successful, as it portrays the spirit and the social condition of the character as it appears in the original work (ibid.)

This also brings out an important aspect of inevitability – that is, the first strategy is used when the usage of the non-standard and the function it performs in a literary work are so obvious that they cannot be ignored. In a way, the first strategy is often used when the translator is forced to employ it and when there is no way to escape it by using the third option, standard language.

The situation shown by these exceptions reveals that in less radical cases, non-standard is assumed to be unimportant and commonly liable to be translated into standard. However, as demonstrated in sub-chapter 1.2, dialect performs a great variety of functions in fiction: both when it is used occasionally or in a seemingly trivial way, and when it is the core of the literary work.

An illustrative example can be found in Federici's analysis of Raymond Queneau's *Les Fleurs Bleues* (1965), translated into Italian by Italo Calvino. An important quality of Queneau's work is the use of non-standard which in this case is colloquial language. Queneau depicts the character of Cidrolin, significantly, through the use of this language. Harsh, obscene words help reveal the character with great power and immediate effect. The character is described in the following way through dialogue:

> ‘Quel emmerdeur! Il n’y a pas de conversation possible avec un emmerdeur comme vous.’ (Queneau 1965, 46)
> [‘What a pain in the neck! It is impossible to talk with a nuisance like you.’]
> ‘Oh che rompiballe! Con un rompiballe come lei non si può mica far conversazione.’ (Queneau translation by Calvino 1967, 36)
> [‘What a pain in the arse! With an arsehole like you it is impossible to talk.]
> (Federici 2011, 142)[1]

As explained by Federici, Calvino’s translation renders the source text by creatively using compensating Italian equivalents of non-standard and achieves “additional lexical consistency” of the meanings originally intended by the author (Federici 2011, 142). Evidently, when translated into standard language, the passage would not convey the same effect.

If the two different strategies (one and three) are to be considered as extremities, both of them are inevitably tied to their own risks. As shown by the aforementioned example of the Queneau translation, standard language is often simply incapable of transferring every nuance of the original work to the same effect, therefore exposing the translated version to many losses.

Nevertheless, the attempt at transferring the source text into a corresponding variant in the target language has its own risks. Importantly, the translator risks ‘shifting the reference points beyond the [particular] culture of origin and thereby negating any political, cultural or linguistic message inherent in the source language’ (Schoene 2010, 124). Although finding equivalents in the target language may seem more respectful and faithful to the original work, this attempt might be fruitless in cases when the languages are too different and these equivalents do not actually exist. As maintained by Epstein, ‘for some languages or some situations, ignoring the dialect may in fact be the only solution’ (Epstein 2012, 219). This strategy can also result in a distortion of the original work or cause an unwelcome discontent to the readers. Sarah Adams comments on the confusion that might result from adapting dialectal speech to the target audience and the importance of considering the type of the literary work before using this strategy:

> I’m not happy with a book that’s clearly set in France or clearly set in Spain, breaking in to Cockney or Brummie or whatever, it seems a rather unfortunate clash. So at some level you have to work out what the sound is, and if you’re keeping very true to the fact

[1] Federici’s translation into English is slightly euphemising here, which misleadingly makes Calvino’s translation come across as introducing additional coarsity.

> that this book is set in France, then you need to convey the impact of that sound in English without it necessarily being a recognisable English sound… I think you have to take a dynamic approach rather than being too literal and saying the equivalent of a Normandy brogue is Yorkshire. But it does depend on the type of book. A detective novel might work with someone speaking in a Yorkshire accent, a more abstract, more literary, more poetic book probably won't work in the same way (Gamble, n.p. quoted in Epstein 2012, 224).

The other two strategies are more compromised versions, falling in between the two extremities. Indicating that non-standard is used but presenting it in standard target language (fourth strategy) is very similar to simply rendering it with the third strategy. However, it does provide an acknowledgement that non-standard is used. It is, in a way, a tribute to the literary representation of non-standard in general, as well as a reference point to the readers providing more information about the original work.

The second strategy relies on alternative ways of showing that language is non-standard in the translated version instead of using an actual, existing target language form of it. This can be done by deliberately modifying morphology or syntax, adding grammatical mistakes, inventing additional words, introducing altered spelling or other signs that indicate the non-standard quality of language. These signs might differ from the original work's intent. In general, they create a mixed, artificial version of language.

An example of the second strategy is given by Jean Boase-Beier: she explores the passage from Susanne Mischke's *Die Eisheilige* (1998), where a character, Frau Kohlrabi, speaks in a South Hessian dialect. Consider the passage in the dialect, standard German and Boase-Beier's translation to English:

> 'Sie sind siwwe Minude zu frieh. Sind Sie ohne Mandel?' (South Hessian)
> 'Sie sind sieben Minuten zu früh. Sind Sie ohne Mantel?' (Standard German)
> 'Yur suvven minnus urly. Havn chugot a curt?' (translation into English by Boase-Beier)
> (Boase-Beier 2014, 133)

As explained by Boase-Beier, the translation does not attempt to represent some particular English dialect nor to echo the German one, aiming, instead, to reproduce the foregrounding effect (ibid.). The translation in this case is a mediate version of language, focusing on the general atypical quality of Frau Kohlrabi's manner of speaking through modified spelling. Boase-Beier motivates her choice of strategy as fitting to the particular passage: the actual South Hessian dialect is not the key point here; it is more important to convey the general

unusualness of the character's speech, because it was the author's intention. The purpose of this kind of speech is to attract attention and highlight Frau Kohlrabi's already eccentric appearance and distract attention from her inner qualities. Thus, in this case it is more important for the translator to concentrate on the actual purpose than to represent the dialectal speech with precision.

However, the employment of this strategy might be less motivated in other cases. For instance, dialect is often reproduced in translation as grammatically incorrect language, seeking to demonstrate that the language is non-standard, which may result in a misleading impression that the usage of dialect suggests a low level of education or similar associations. While this strategy might be helpful in cases where satisfactory dialectal equivalents cannot be found in the target language, it also risks being imprecise and misleading.

For example, the situation with Mischke's translation is possibly more difficult than demonstrated by Boase-Beier, as it contains additional dangers. If we take a closer look at Mischke's original sentence and Boase-Beier's translation, we'll see that seven words are marked in the English version, as compared to only four in the South Hessian one – the rest of the words in the sentence are standard German words, as can be seen in the example. In comparison to the original, the English version overdoes the effect of the irregularity of language. The translation ends up being a mixture of various versions of non-standard; it is not clear what it is supposed to be demonstrating and cannot be attributed to a single dialect or other consistent form of non-standard language. The execution of the translation therefore is at risk of being distracting.

Choosing the suitable strategy for the translation of non-standard is strongly determined by how important the non-standard language is in the literary work in question. Different levels of importance of the usage of dialect can be distinguished. Different works of literature reveal differing usages of non-standard. The usage can vary from passages of dialogue or providing an extra highlight on a single character by attributing dialectal speech to him, to devoting the entire narrative to the dialectal variety.

Coming back to the previous sub-chapter where we discussed the critical significance of usage of non-standard in literature, the more important the role the dialect plays in the literary work, the more evident the translation strategy is, and the more impactful. We can determine this level by looking into the work critically and deciding what the exact function of dialect is.

As in the previous example with the translation by Boase-Beier, non-standard can sometimes be rendered differently from the original while still retaining at least some of the intended meaning. In other cases, the translator might have to be very precise, because dialect simply needs to be conveyed. It is very important to critically analyse the usage of the non-standard: not only its linguistic features and its effect on the literary work as a whole, but also the underlying political, cultural and social nuances it carries. The translator must accept non-standard as a complex technique with multiple nuances involved, that, in turn, bring multiple challenges into the translation process.

Scholars' different approaches to the selection of strategy for translating non-standard have also led to extremities. For instance, Peter Fawcett stresses the impossibility of the task, claiming that non-standard 'takes us to the point where translation becomes impossible' (Fawcett 2014, 122). Clifford Landers insists that translating into dialect shouldn't be done:

> Summing up, dialect is always tied, geographically and culturally, to a milieu that does not exist in the target-language setting. Substitution of an 'equivalent' dialect is foredoomed to failure. The best advice about trying to translate dialect: don't (Landers 2001, 117).

But Federici is favourable to the highly creative approach to translating non-standard, echoing the principle of the aforementioned first strategy. To him, attempts at translation of non-standard are worthy of attention in themselves, as well as rewarding. Federici brings Michael Cronin's thoughts to our attention, who asserts that "the incompleteness of any translation is the very principle of its future creativity" (Cronin 2003, 131). Federici sees the translation of non-standard as an experiment, which, although at risk of failing, like all experiments, also opens up possibilities for infinite creative solutions (Federici 2011, 11-15). These solutions can influence each other, opening the way to discovery and improvement, pushing the boundaries and extending our understanding of both translation and non-standard language.

As we have seen in the previous sub-chapter, non-standard writing is often overlooked. When it comes to establishing its status, translation plays no less than an essential role. It is most significantly through translation that non-standard writing is introduced to other cultures, spread and encouraged. Translation plays a crucial role here; it can help find the universalities between different dialects and other forms of non-standard and, in turn, between different societies and cultures. For instance, similarities and equivalents are found between Scots dialect and Estonian Võro dialect in the case of Olavi Teppan's 2003 translation

of Irvine Welsh's *Filth.* Another example is Gerhart Hauptmann's play *The Weavers* (*Die Weber*, 1892), in which the Silesian dialect is used by its characters, the striking loom workers. The play's translator into English, Bill Findlay, replaced this dialect by a Scottish one, achieving the equivalent effect to that of the linguistic options invoked by Hauptmann in German and finding their match in urban versus rural, regional versus standard, historic versus contemporary linguistic varieties (Anderman 2007, 11).

The effect of a creative approach to translating non-standard language is evident; it exhibits itself in forms that are easy to notice. This is reflected in my case studies: for instance, the 2013 translation into a corresponding Šiauliai Lithuanian dialect of Pedro Lenz's novel *Der Goalie bin ig* (2010) written in Bernese German dialect and its success in Lithuania resulted in the publication of an original novel written in the Šiauliai Lithuanian dialect, *Pietinia Kronikas* (2016). Just as dialect writing opens the way for other writers to create in their dialects and strengthens the role of dialect itself, creative translations of dialect open up ways, methods, techniques and inspirations to other translations, creating a certain chain reaction. In this case, the attempt is no less important than the result. Creative experimentation is the only way to arrive at actual findings in this area.

The application of the first strategy and creative approaches to translating non-standard are still very much in development. There is no single established model that can be followed. There are also few examples of literary works translated by using this strategy. Although patterns and universal issues might be established, every case is very different. A variety of nuances depends on the literary work in question and the particularities of both the source and target language and their respective audiences. We must also take into consideration other important points, such as the tradition of non-standard writing and translation in a particular culture, the reception of previous publications of non-standard language and its impact, local and universal influence. At this stage, considering the situation, each case of application of the first strategy needs thorough examination. Every single element that comprises it is unique and significant.

In novels written entirely in dialect, the significance of its role is of the highest level. Their translation is correspondingly a task of the highest complexity. They also yield a lot of material for discussion. As the non-standard quality is undeniably and very evidently the very core of these works, rendering it into standard could be considered a disappointing loss. This is especially evident taking into account a variety of existing strategies for handling this kind of

translation. In what follows, my analysis will focus on the creative approach and how it can be successful in translating non-standard, and will prove that it is a superior strategy; the demonstration of this will be attempted through the examination of the three novels written entirely in non-standard language. In other words, these novels require creativity and experiment from their translators. Their approaches to the task and their choices are therefore worthy of careful and in-depth examination.

2. The use of dialect and non-standard language in Irvine Welsh's *Trainspotting* and its translations

The usage of non-standard language in Irvine Welsh's *Trainspotting* is of crucial importance. It is not only an elaborate and arresting technique of artistic expression, but also serves as a means of conveying the novel's key thematic elements. The language is an inseparable part of the novel, forming an organic whole with its ideas. Beyond its addition to the novel's literary value, it is also used as a political and social statement, establishing Scottish identity as unique and powerful. To provide an analysis of the depiction of language in *Trainspotting*, as well as in its subsequent translations, it is important to review the background of language usage in Scotland, including its history, main varieties and status; this will show the significance of *Trainspotting* as it affected the attitude to Scots upon its publication in 1993, and the influence it continues to have now.

2.1. Language use in Scotland

Scotland is renowned for its rich history of languages, and the linguistic situation there remains a complex one. As Tom McArthur stresses, the historical and cultural position that it occupies in the English-speaking world is unique (McArthur 1998, 138). Currently, among a variety of languages existing in Scotland, Scots Standard English is the main language, with Scots and Scottish Gaelic recognized as minority languages (Hornsby, McLeod 2022, 192). A.J. Aitken also identifies English, Scots and Gaelic as the three languages of Scotland (Aitken 1985, 41). Nevertheless, the usage of these languages remains very uneven. According to Scotland's 2011 Census, the usage of these languages among residents of Scotland over the age of three is 99%, 30% and 1% respectively.

Distinctly from Scots and English, Gaelic belongs to the Celtic branch of the Indo-European language family and is now used almost exclusively in the regions of the Hebrides and northwest Highlands (Shuken 1984, 154; Clement 1997, 301). It is considered to be Scotland's only surviving indigenous language outside the English-Scots continuum (discussed in more detail in section 2.1.2). While it was widely used as late as the tenth century, it started declining in the next century when Norman French and Scots began to be favoured. In recent years, attempts to revive the Gaelic language have been taking place. In 2005, the Gaelic

Language Act was approved by the Scottish Parliament, seeking to establish Gaelic as an official language of Scotland and to promote its use and understanding (Gaelic Language Act 2005).

Meanwhile, Scots and Scottish Standard English both belong to the West Germanic language family (Aitken 1992, 894). When reviewing the landscape of language usage in Scotland, it is important to consider the relationship between Scots and Scottish Standard English, which often causes ambiguity, and to provide definitions that will be used throughout the analysis.

Scottish Standard English (SSE) is the language used in the public arenas in Scotland, such as the government, the law, the press and education (cf. Aitken 1985, 41, McArthur 1998, 138). While its grammar and vocabulary do not differ significantly from standard English (to clarify, this refers to Southern Standard British English), it is distinctive primarily through phonetics and phonology. It is frequently described by scholars as standard English with a specifically Scottish delivery. As Aitken puts it, what distinguishes SSE from standard English is mainly the Scottish accent (ibid.). It is associated with high social class and formal contexts.

While SSE can be defined as Scotland's public language, Aitken identifies Scots as its private one (Aitken 1985, 41). Heavily suppressed by SSE usage, Scots is mostly used in informal situations and private settings and is primarily associated with lower social class. The ongoing debate among scholars is whether Scots should be regarded as a language or a dialect. For instance, Heinz Kloss considers Scots a *Halbsprache* – half language (Kloss 1952, 36), an in-between variety that does not manage to maintain a universally recognized status in Scotland. Scots seems to have features of both a dialect and a language. It can be regarded as a dialect due to its lack of significant presence in the public areas. On the other hand, Aitken lists a number of reasons that allow us to consider Scots as an independent language, among which are Scots' distinctiveness and rich history.

Historical context is significant to further clarify and illustrate the linguistic situation in Scotland and the relationship between SSE and Scots. Through this context, associations and approaches related to both varieties will be revealed.

2.1.1. Historical background

Both English and Scots originate from Old English. As stated by Fiona Douglas, their shared historical origins mean that a substantial body of lexical and grammatical material is shared by

Scots and English. This material is often defined as common-core or common-ground and can be considered simply as English; it is reasonable to classify Scots as a type of English – linguistically albeit not ideologically (Douglas 2009, 29, Aitken 1979, 85).

From the 9th century to 1707, Scotland existed as an independent sovereign state (Cowan, Finlay 2002, 259). During the 14th-17th centuries, the usage of Scots had developed among people of Scotland of all ranks (Melchers, Shaw 2011, 62). By the early 16th century, Scots was being used in formal contexts – it was the language of the court, government and administration, as well as being established in literary tradition by authors such as Douglas, Henryson and Dunbar (Douglas 2009, 31-32). According to Aitken, the usage and position of the Scots of the time allow it to be regarded as an autonomous national language with its own distinctive pronunciation, grammar, vocabulary and spelling (Aitken 1985, 42). Scots was the fully employed and accepted medium in the Kingdom of Scotland for both spoken and written discourse, including various sorts of literary purposes: epics, poetry, drama songs, essays, letters, official announcements and town council minutes, courtly and parliamentary texts (Kastovsky 2011, 289). In other words, Scots was an established and widely used language that had a prestige status and enjoyed independent usage as a national language.

Important historical events determined a significant shift in the usage and status of Scots – the joining of the crowns of England and Scotland in 1603, Reformation leading to the publication of the King James Bible in 1611 and the Parliamentary Union in 1707. Under the influence of these events, spoken and written language in Scotland became increasingly anglicized. The anglicized version was preferred in formal contexts, while Scots was primarily used by the rural population and (after industrialisation) the working class (Melchers, Shaw 2003, 62). As maintained by Corbett and Stuart-Smith, a differentiation between Scots and English therefore developed with regard to registers they were associated with. While English was employed for public and written registers, Scots was only used in domestic, intimate and spoken situations (Hickey 2012, 73-74). Moreover, due to the standardizing pressures, Scots became widely associated with the vulgar, the barbaric, the parochial (Corbett 1997, 7). Scots became more and more restricted in use and scope, having lost spiritual status at the Reformation, social status at the Union of the Crowns, and political status with the Parliamentary Union (Murison 1979, 9).

Accordingly, Scots was considered not suitable for literary expression, especially throughout the 17th and 18th centuries. For example, the Scotticisms were deliberately edited

from the works of William Drummond of Hawthornden (1585-1649). This can be perceived in one of his poems, *The Character of an Anti-Covenanter, or Malignant*:

> Would ye know these royal knaves
> Of free Men would turne us slaves;
> Who our Union doe defame
> With Rebellions Wicked Name?
> Read these Verses, and yee il spring them,
> Then on Gibbetes straight cause hing them.
> They complain of sinne and follye,
> In these tymes so passing hollye
> They their substance will not give,
> Libertines that we may live . . .
> (Johnson 2012, 695)

In this poem, Drummond's language is standardized, although there are suggestions of Scottish pronunciation, such as "hing" and "follye" (Corbett 1997, 8). Otherwise, as Corbett suggests, the language does not differ significantly from standard English used in formal contexts. The standardized variety of English was largely considered to be inherently superior to the Scottish one (ibid.).

An attempt to revive Scots in the literary plane, often referred to as the Scottish Enlightenment, Scottish Revival, Scottish Renaissance or Vernacular Revival, occurred in the 18th century. The main initiators of this movement were Robert Burns, Allan Ramsay and Adam Ferguson (Brown 2006, 198-200) who sought to increase the usage of Scots in literature. There was a revived interest not only in Scottish culture, but also in the distinctiveness of its language. McClure criticizes the term Vernacular Revival, in particular, as not entirely accurate: although the implied contrast in the word *vernacular* is presumably with standard literary English, it was during this period of history that Scots as a spoken language, far from undergoing any kind of revival, came to be subjected to unremitting social pressure (McClure 1995, 41). A clear difference between Scots and English was perceived. Scots was now widely seen as a variety of speech and writing which was markedly different from English (Corbett 1997, 9). Writers employed Scots in their works, decidedly accentuating its linguistic difference from English and thus turning it into the direct representation of Scottishness. Scots was placed in an opposition to standard English. It was regarded as an effective means of expression, as well as more authentic and purer than English, as Scotland was seen as "a prime location for noble savagery"

(ibid.). Using Scots instead of English was an ideologically motivated choice that expressed a political statement.

Nevertheless, the celebration and emphasis of the characterful nature of Scots, instead of increasing its usage or strengthening its status, resulted in creating negative associations around it. It was still considered vulgar and provincial, undesirable in public contexts. Indications of Scotticisms were considered barbarisms to be eliminated and standardized. Scots increasingly came to be viewed as homely and domestic, not suitable for use in serious literature, failing to achieve the prestige that would allow it to be used in formal contexts. In this context, SSE emerged as a linguistic compromise of the aspiring middle classes between standard English and Scots, attaining a prestigious status in its own right that it retains in the present (Douglas 2009, 32).

An attempt to create an official version of Scots occurred in the early 20th century. This version is known as Lallans (derived from the Lowlands of Scotland), also often referred to as "synthetic Scots", or "plastic Scots", a combination of various dialectal, archaic and vernacular forms of Scots to create a full systematic, codified, standard variety that could be established as a national language, or rather a restoration of the national status that Scots previously had. It was used primarily in literature. McLeod and Smith describe it as an elaborated version of Scots available for every register in the same way that Scots had been used in the Middle Ages, with a congeries of mostly lexical features and a special writing system based on medieval usage devised to reflect it (Brown 2006, 25). Lallans' promotion was initiated by Hugh MacDiarmid and taken over by Douglas Young, Alexander Scott, Sydney Goodsir Smith and other writers.

However, Lallans came to be criticized mainly for its artificiality, named by Robert Conquest among "residual nuisances" to poetry (Ferrebe 2015, 150). Although it continues to have enthusiasts and received sporadic support from political parties (for example, a Lallans version of the manifesto of the Scottish National Party was published for the general election in 2002), it is unlikely to become the standard variety: it begins with, rather than results in, literary expression and is too abstract in social terms (Brown 2006). In 1977, a Language Planning Committee was established following a conference on language planning for Scots, with cultural, social and political aims of preserving its tradition, especially through literature. However, the Committee's activities ceased quite early after its establishment and have not been renewed.

Despite these attempts, the present linguistic situation in Scotland remains very similar to the one that was established in the 18th century, with Standard Scottish English favoured as the accustomed and prestigious variety, superior to Scots that has not achieved the status of a standard variety.

2.1.2. The relationship between Scottish Standard English and Scots

Scottish Standard English and Scots are interlinked in a variety of ways, which make it necessary to consider them in parallel to each other. According to Caroline Macafee, the development of Scots and English has always been interconnected, forming a geographical continuum of dialects; the two varieties have never been isolated from each other (Macafee 2007).

Since both varieties impact each other significantly, it can be confusing to set clear boundaries that denote where each of them begin and end in practice and everyday usage. The distinction between Scots and SSE is described by many scholars as fuzzy and inexact. According to Ole Schützler, the boundary between Scots and English has always been elusive (Schützler 2015, 18). While SSE is the recognized formal variety, in practice it is mixed by the speakers in Scotland with Scots. Although Standard Scottish English shares most of its features with the Standard Englishes found elsewhere, it is also influenced by traditional Scots in its pronunciation, vocabulary and grammar (Corbett 1997).

As SSE originally emerged as a compromise between standard English and Scots, it shares a number of similarities and is highly inflected by borrowing lexically and syntactically from the Scots language (Brown 2006, 27). SSE retains a distinct characteristic to it that can be considered essentially Scottish, with distinctive phonological, grammatical, lexical and idiomatic features (McArthur 1998, 138). As Aitken maintains, even the most conservative SSE speakers retain distinctive Scots features of rhythm and intonation, include a number of Scotticisms in their speech and share features with the local vernacular (Aitken 1979, 99-100).

An umbrella term can therefore be used for both Scots and SSE. Schützler suggests *Scottish English* as the term for the continuum between Scots as a non-standard and Scottish Standard English as a standard usage. A visual presentation of this continuum is presented by Douglas:

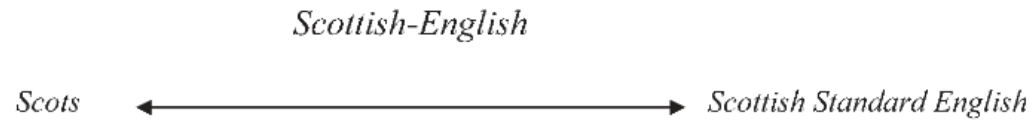

Figure 3.1 Scottish-English linguistic continuum

Figure 2: Douglas 2009, 33

In this continuum, SSE and Scots are concepts representing two extreme poles of language varieties. They show the degree of how markedly Scottish the variety is, with Scots at one end being most markedly Scottish and SSE the least so. The term *Scottish English* can therefore be used to indicate the distinct character of the variety of English used in Scotland that encompasses features of both SSE and Scots. Everyday usage of language in Scotland often cannot be defined as strictly, and purely, English or Scots and is rather an intermediate between the two (Aitken 1985, 41-42). Aitken and Macafee suggest a schematic model that determines the differentiation between Scots and Scottish Standard English. The following diagramming shows five columns with the speaker's selection from vocabulary options:

	Scots		English	
1	2	3	4	5
bairn	hame	name	home	child
brae	hale	hole	whole	slope
kirk	mare	before	more	church
ken	puir	soup	poor	know
darg	muin	room	moon	job of work
cuit	yuis n.	miss	use n.	ankle
kenspeckle	yaize v.	raise	use v.	conspicuous
birl	cauld	tie	cold	spin
girn	auld	young	old	whine
mind	coo	row (= fight)	cow	remember
sort	hoose	winter	house	mend
ay	pey	bite	pay	always
gey	wey	tide	way	very
ein	deid	feed	dead	eyes
shuin	dee	see	die	shoes
deave	scart	leave	scratch	deafen, vex
gaed	twa(w)/twae	agree	two	went
ben the hoose	no (= not)	he	not	inside the house
	-na(e)	his	-n't	

Figure 3: Britain 2007, 111

Depending on the linguistic choices, Aitken considers that the speakers are using SSE if they utilise the words and phrases from columns 3 to 5, while the vocabulary items from columns

1 to 3 indicate the usage of Scots (Britain 2007, 110). Column 3 notably demonstrates an overlap between the two varieties, showing the common core vocabulary items. Columns 2 and 4 are distinctively Scots and English forms of the same word with different underlying phonology, while the outer two columns consist of distinct Scots and English lexical items or phrases for the same concept (ibid.).

Considering SSE and Scots as a continuum allows drifting between the two poles and including linguistic forms that can tend more towards either English or Scots (Schützler 2015, 17). Ultimately, both SSE and Scots represent the Scottishness of language that makes it different from standard English.

Importantly, one piece of discourse can be inconsistent, containing both Scots and SSE. For instance, a written or spoken piece of language can be attributed to SSE for the most part but include Scots for certain reasons. Aitken explains that language users can move in either direction of the continuum in relation to different circumstances:

> Some such speakers can switch quite cleanly from one to the other – these people have been called dialect-switchers. Others again cannot or do not choose to control their styles in this way, but they do shift styles in a less predictable and more fluctuating way – these people we may call style-drifters (Aitken 1979, 85–6).

An illustrative example is presented by McClure from R.L. Stevenson's *Weir of Hermiston* (1896). In this novel, one of the characters, Christina (Kirstie), uses both SSE and Scots, both varieties revealing different associations and tone. SSE represents the reserved and dignified quality of Christina's language, while Scots represents intimacy and heightened emotional state as shown through the dialogue:

> <…> "And I think I'll better be going. I'll be wishing you good evening, Mr. Weir." And she made him a stately curtsey, shaking as she did so from head to foot, with the barren ecstasy of temper.
> Poor Archie stood dumbfounded. She had moved some steps away from him before he recovered the gift of articulate speech.
> "Kirstie!" he cried. "O, Kirstie woman!"
> There was in his voice a ring of appeal, a clang of mere astonishment that showed the schoolmaster was vanquished.
> She turned round on him. "What do ye Kirstie me for?" she retorted. "What have ye to do wi' me! Gang to your ain freends and deave them!" (Stevenson 1896, 264)

Christina's language therefore fluctuates from one pole of the Scottish English continuum to the other, not only demonstrating the contrast between the associative functions that SSE and Scots perform, but also the evident and immediate ability of dialect switching, or code switching, with regard to one person's speech.

Deciding the specific position between the two extreme poles can be problematic. It is helpful to consider density when deciding whether the language tends more to the SSE or Scots pole of the continuum. Generally, a particular text is positioned within the continuum according to the degree of its differentiation from standard English. McClure presents the concept of density, as opposed to thinness, of language regarding the usage of Scots in the following model:

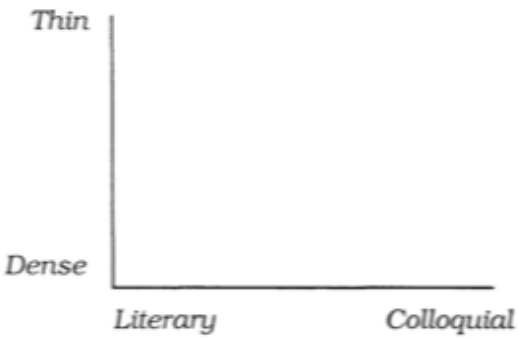

Figure 4: McClure 1995, 74

Firstly, the terms *dense* and *thin* are introduced in the chart, referring to the extent of Scottishness, or the degree that a piece of writing is unlike standard English. The text is placed within the vertical axis according to the quantity of distinctively Scots features that are found in it. These features include Scots vocabulary, grammar and idiom, as well as orthographic forms that demonstrate Scots pronunciation or etymology. If a text contains a large number of these features, it can be placed at the bottom of the axis as a sample of dense Scots. Contrarily, where the number of these features is small, for instance if there are only a few distinctively Scots words used, the text can be regarded as a sample of thin Scots. Additionally, McClure introduces the terms *literary* and *colloquial* with regard to the resemblance that a particular text carries to actual speech: while literary Scots is considered remote from it, avoiding expressions of spoken language, colloquial Scots reflects the natural everyday language that can be encountered in ordinary conversations.

Significantly, as Douglas puts it, there can be degrees of linguistic Scottishness (Douglas 2009, 40). This is revealed by the linguistic items that are markedly Scottish and immediately discernible from standard English. These items can be anything from pronunciation to Scots words or grammatical forms that distinguish the variety. Corbett refers to these items as Scotticisms (Corbett 1997). These can be vocabulary items, grammatical inflexions indicating tense, particular prepositions, as well as idiosyncratic word-orders. Examples of them include rhoticity (the /r/ is pronounced before the consonant in words *bird*, *fern*, *world* and *farm*, etc, as well as at the end of words such as *car, sir* or *fur*), distinctive vocabulary items (such as *canny* – careful with money, *dreich* – miserable, *douce* – respectable, *wabbit* – exhausted), distinctive grammatical features (for instance, the use of the past participle after *need*, e.g. *The grass needs cut*) and distinctive past inflexion indicated by *-it* or *-t* (for example, *tellt* – told). Specific discourse features can also serve as a Scotticisms, for instance, using the item *see* as an introduction to a new topic.

> But Mousie, thou art no thy lane
> In proving foresight may be vain
> The best laid schemes o' Mice an' Men
> Gang aft agley
> An' lea'e us nought but grief an' pain,
> For promis'd joy!
> (Carruthers 2016, 129)

This sample stanza from Robert Burns's *To A Mouse* (1786), according to Corbett's analysis (Corbett 1997), is a case of clear and dense Scottishness, as not only its vocabulary (*gang aft agley* – go astray), but also its grammar (*art no thy-lane* – are not alone) and pronunciation (such as *lea'e* – leave) are all markedly Scots. Generally, texts that show Scotticisms, whether to a lesser or larger degree, can be attributed to Scottish English. As Schützler stresses, there is an underlying assumption that the usage of standard English and Scottish English are different categories (Schützler 2015). As distinct from standard variety, Scottish English demonstrates its own particular character, bringing impactful associations with its usage.

Scottish English has a particularly rich literary history. Early texts written in Scottish English were predominantly poetry, songs and ballads. For instance, the first surviving text in Scottish literature is *Brus* (1375), a long narrative poem by John Barbour. 15th century is known as the Golden Age of Scottish poetry, represented by authors such as Gavin Douglas, William Dunbar, Robert Henryson, and Walter Kennedy (Drees 2000, 219). The end of the same century

also saw the development of Scottish prose. The earliest example of Scottish English prose is *The Meroure of Wyssdome* (1490), a tract by John Ireland. Nevertheless, the popularity of writing in Scottish English was experiencing a decline from the middle of 16th century, which was determined by the royal court being moved to London from Edinburgh, followed by the increasing favouring of English language. The use of Scottish English in literature was notably discouraged after the Treaty of Union in 1707. The variety was largely seen as a provincial vernacular (Constantine 2004). There were attempts at reviving its use in literature – however, these attempts were mostly confined to poetry, while prose was much less well developed and virtually restricted to official documents (McClure 1993, 9). Scottish English was also employed by writers such as Walter Scott, John Galt and Robert Louis Stevenson, who used it in dialogue of otherwise standard English narratives. The ultimate majority of novelists made consistent distinction between Scottish English and English, employing the former for dialogue and the latter for narrative (McClure 1995, 130). This is a prevalent trend which applies to different novels throughout the years, with exceptions starting to appear in 20th century. W.P. Milne's novel *Eppie Elrick* (1956) can be described as the closest thing to a full-length novel entirely in broad Scots (ibid, 95). Here, Elrick demonstrated that his dialect is a suitable medium for narrative, not only dialogue.

From late 20th century, Scottish English experienced a significant revival in literature, which was associated with a group of Glasgow writers. It included James Kelman and Alasdair Gray, who were among the pioneers in fully utilising Scottish English in narrative, especially to depict the working class experience (Böhnke 1999, 47-48). Kelman is a particularly important example – he is the first Scottish author to win the Booker Prize. It was awarded to him for his novel *How Late It Was, How Late* (1994), which is written entirely in Scottish English, particularly the Glaswegian variety and focuses on the experience of the working class characters. Kelman claimed that he wanted to write as one of his own people and remain a member of his community (Dodson 2021). Kelman was a major influence on the younger generation of Scottish writers, including Janice Galloway, Alan Warner, A. L. Kennedy, Alan Bissett and Douglas Stuart who were fundamentally impacted by his use of language (Hames 2010, 2). Importantly, Stuart became the second Scottish author to win the Booker Prize in 2020 for his novel *Shuggie Bain*. He openly admitted that Kelman made a great impact on his writing, claiming: "*How Late It Was, How Late* by James Kelman changed my life <…> it is one of the first times I saw my people, my dialect, on the page" (Stuart 2022). Stuart's novel is

written in standard English but features Scottish English in dialogue. Irvine Welsh was also prominently influenced by Kelman, which he has acknowledged himself on numerous occasions (Mullan 2008), proceeding to employ Scottish English not only in dialogue but also in narrative of his works, whose influence continues to this day.

2.2. Non-standard language in *Trainspotting*

Irvine Welsh's *Trainspotting* is arguably the best known example of non-standard or dialectal writing in literature. The usage of vernacular language is an intrinsic part of the novel. It is not only a very distinct and effective literary technique that immediately draws the attention of the readers – it also functions as a means to reveal the novel's key ideas and themes, and goes on to establish additional significant effects in social and political contexts.

Published in 1993, Irvine Welsh's debut novel *Trainspotting* remains his most renowned and most acclaimed work. It succeeded in achieving acclaim among critics and readers alike, taking the 10th position in a 1997 Waterstones poll of greatest book of the 20th century voted in by 25,000 people. *Trainspotting* was subsequently adapted for stage and film. Directed by Danny Boyle in 1996, the latter earned significant critical acclaim and multiple awards, including an Academy Award nomination for the best adapted screenplay, increasing the novel's popularity and adding particularly to its cult status.

Right from its publication, the novel was surrounded by controversy, both due to its subject matters and vernacular language, allegedly found offensive by the judges of the Booker Prize that determined it not being included in the shortlist (Morace 2001, 11). The novel deals with the sub-culture of heroin users and their daily experiences and relationships with each other, involving crime, abuse and addiction. The story is set in Edinburgh, particularly its district Leith, an area to the north of the city of Edinburgh, in the 1980s.

Welsh tends to draw on his real-life experiences in his writing – like the characters in *Trainspotting*, he grew up in a working-class environment in Leith. He also spoke of his own experience being a drug addict for 18 months (Hattenstone 2018). Intense and authentic descriptions of the sub-culture of drug users earned *Trainspotting* an expressive label of "a junkie bible" (Schoene 2010, 70). However, the literary and cultural significance of the novel goes far beyond that. Welsh himself does not see his works as "drug novels". In his piece 'Drugs and The Theatre, Darlings' he stresses that *Trainspotting* is essentially not a drug piece, nor is

it about drugs – instead, it is about Britain (Welsh 1996, 1). As Morace adds, it is rightful of Welsh to claim he has written not a drug novel but a novel about drug society which focuses on a specific segment of that society at a specific moment of time (Morace 2001, 77).

The novel is a weighty contribution to Scottish literature and culture. As Munro claims, Welsh succeeded in creating the greatest Scottish cultural phenomenon of the age (Munro 2013, 19). Berthold Schoene describes *Trainspotting* as a turning point that paved new ways in Scottish writing, as well as sparking an interest in Scottish culture and creativity (cf. Schoene 2010, 43). A number of dialectal writers emerged after the success of *Trainspotting* in Scotland, both mimicking Welsh's style and attempting to come up with their own creative versions.

Offering a complicated structure, the novel is told in a non-linear, fragmentary fashion. It is divided into seven sections, where narration is switched constantly between different characters in forty-three sections in total. Although the sections are only loosely connected to each other, they handle the same themes and are stylistically similar, while the characters make sporadic reappearances. The lack of conventional structure made a number of critics doubt whether it should be regarded as a novel at all, referring to it as an unorganised jumble of individual scenes. However, the fragmentary nature of the narrative is significant, firstly because it reflects the inconsistency and loss of identity of the characters who express themselves in an equally fragmented, varied language. At the same time, the fragmentary nature of language and of narration allows Welsh to go even beyond that to communicate Scotland's uneven, alienated, suppressed identity.

The novel is written largely in non-standard language, both regionally specific and colloquial, which is, importantly, featured not only in the dialogue but also in the narration. The characters engage in extensive monologues, describing events, situations and people, offering their point of view and expressing their inner thoughts in a stream of consciousness. Welsh's language reflects not only the characters' communication with each other, but the way they idiosyncratically and authentically express and comprehend themselves, also hinting at their sense of identity. In Welsh's *Skagboys* (2012), a prequel to *Trainspotting* that features the same characters, Mark "Rent Boy" Renton, the main character, announces his deliberate choice to write in vernacular. He switches from standard English to Scottish English, crossing particular passages written in the former out and replacing them with the latter and explaining this switch in the following way:

> "A cheque…" he parroted blankly, the notion seeming to calm him down, though our feline pals will be the last cunts ~~to see any dosh I ever come into~~ TAE SEE ANY DOSH AH EVER COME INTAE. (That is more like how I sound in my ~~head~~ heid. Sometimes. Mair like. Sometimes. Why try tae sound different? Why the fuck be the same as every other cunt? Ah mean, whae's fuckin interest does it serve?
> (Welsh 2012, 583)

For the most part, Welsh's characters use a variety which can be described as a representation of the local vernacular found in Leith (Herrmann, Jensen, Thiesson 2017, 32). Each of the characters have their own particular style of speech, varying in their density from Scots to Scottish English, interrupted at rare intervals by third-person narration in standard English. Thus, the language of the novel varies within the Scottish English continuum (see sub-chapter 2.1.2) and cannot be identified as strictly Scots. However, Welsh's manipulation of differing linguistic varieties and individual idiomatic verbal characteristics provides the novel with a power that might be lacking were it written purely in Scots (cf. Jeffers 2005, 94). As Skinner suggests, Welsh's metropolitan usage of language is impressive in range and variety that a homogenous demotic might not be able to offer (Hoenselaars, Buning 1999, 218).

The use of language is one of the most idiosyncratic features of *Trainspotting*. Welsh stated that his initial intention was to write *Trainspotting* in standard English. However, he was inspired by the oral and spoken vernacular dynamic, claiming: "I had all these voices in my head and I wrote them down. I thought, I can't write this book in 'proper' English" (Kelly 2005, 24). His search for suitable expression led him to use non-standard language instead:

> 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 (Peddie 2007, 137).

To give the reader an impression of how the language is depicted in Welsh's novel, the following extract – the novel's opening paragraph that shows the nature of the language usage throughout the novel – is presented below:

> The sweat wis lashing oafay Sick Boy; he wis trembling. Ah wis jist sitting thair, focusing oan the telly, tryin no tae notice the cunt. He wis bringing me doon. Ah tried tae keep ma attention oan the Jean-Claude Van Damme video (Welsh 1993, 1).

As Alan Riach puts it, the passage "delivers unsuspecting readers to a domestic crisis of interpersonal, bodily, junk media-saturated, jargon-filled, freshly minted unnaturalness" (Acheson, Ross 2019, 35-36). A close analysis of this short passage reveals illustratively a substantial number and variety of non-standard elements that are commonly used throughout the novel. The spelling of numerous words is changed to reflect their Scottish pronunciation: *wis* (was), *ah* (I), *jist* (just), *thair* (there), *oan* (on), *tae* (to), *doon* (down), *ma* (my). The verb *trying* is shortened to *tryin* – this is an example of dropping the final 'g', from verbs, a practice that occurs repeatedly in the novel, as well as an irregular use of *oafay* instead of the Standard English prepositions *off of*. The denotation of these elements and grammatical units remains the same, but their connotation acquires additional meaning – they are culturally marked and no longer neutral (Schoene 2010, 120). The passage also includes an informal variant *telly* referring to television, as well as a strong swear word (*cunt*), which is one of the most frequent cases of the novel's profanity, used more than five hundred times in total.

While the density of the usage of non-standard elements varies across the novel, the nature of the text remains remarkably consistent. It is essentially a mixture of the representation of Scottish English pronunciation, slang words, colloquial expression and profanity, showing variation in the correctness of the forms in comparison to standard English.

Whereas the language is represented in the way that it is pronounced, for readers unfamiliar with Scots or Scottish English it can be challenging to understand the text fully and to grasp all the nuances of meaning that are more evident for Scottish readers. As Steve Almond claims, being confronted with the idiosyncratic phonetic features of Scots can provoke a reaction that one is reading an unfamiliar language that has to be translated to comprehend (Almond 2012). Similarly, Robert Brustein defines *Trainspotting* as an "incomprehensible piece of regionalism". Describing his experience of the theatre production of *Trainspotting* in the United States, which offered an unchanged version of Scots vernacular, Brustein admitted that the production was so steeped in impenetrable dialect and idioms that, lacking a translation, he had to leave after the first act (Brustein 1996, 32-33). Similarly, the fear that the heavy Scottish vernacular would prove to be incomprehensible to wider audiences led Miramax, the company that distributed the film adaptation of *Trainspotting*, to alter the pronunciation of the finished film. Particularly the first twenty minutes of the film were dubbed to slow the pace of language down and generally make the pronunciation clearer (Jenkins 1996). The main aim

of doing so was to allow the viewers to get used to the rhythm of language while softening the initial shock of its unfamiliar sound and style.

This issue was also addressed in the American version of the novel, which was accompanied by a glossary of Scottish words (examples include words such as *bevvy* – drink, *biscuit-ersed* – self-pitying, *gadge* – guy, etc.). The glossary was also published in *The Paris Review* as a separate article. Gerald Howard, the editor at W.W. Norton, the American publisher of *Trainspotting*, jokingly suggested that the novel was Norton's first foreign-language publication, stressing the density of Welsh's deployment of contemporary Scots demotic, a rich brew of industrial-strength profanity and slang, and indicating the fact that the book was written with the highest fidelity to the language of the Edinburgh housing projects that Welsh had grown up in as an important aspect for the almost nationalistic fervour that it engendered in Scotland (Howard 1996, 349).

Interestingly, Welsh deliberately chose not to adjust the text of the novel to make it more understandable or include a glossary, replying to a suggestion of producing one: "The last thing I want is all these fuckers up in Charlotte Square putting on the vernacular as a stage managed thing. It's nothing to do with them" (Goring 2008). This decision is a meaningful act in itself. Matthew Fitt, who uses Scots in his own writing, maintains that glossaries can have a negative effect and can be seen as an apology for the Scots words in the text, as if the language was unable to speak for itself, also encouraging Scottish readers to recover from "the initial culture shock – of seeing words your granny used to use and your mither tellt ye no tae use in the unusual setting of a modern novel set in the future" (Considine 2010, 117).

The notable difference between phonetically marked language and standard language can be further emphasized by this rendition of the same passage from *Trainspotting* into standard language:

> The sweat was lashing from Sick Boy, he was trembling. I was just sitting there, focusing on the television, trying not to notice the cunt. He was bringing me down. I tried to keep my attention on the Jean-Claude Van Damme video (transcription mine).

The standardized version of language offers a significantly different literary experience – it eliminates the associative meanings (analysed below) that are offered by the use of non-standard, suggesting its importance and a variety of functions it performs. Generally, the

language is an essential means which Welsh employs to present the novel's underlying themes and patterns.

2.3. The style of *Trainspotting* and the variety of functions of its non-standard language

As claimed by Charles Spencer, it is precisely the power of Welsh's language that makes the risky and controversial subjects depicted in the novel – that Spencer indicates as nightmare – so vivid (Morace 2001, 24). Welsh ties the language inseparably to the stylistic and thematic development of his writing.

Realism

What the language of *Trainspotting* establishes is, firstly, realism. One of the greatest literary devices for creating realism, non-standard language is used to great effect in this novel. Hodson indicates it as a key feature in the development of the realist novel (Hodson 2019, i). Non-standard language is exhibited in many nineteenth-century realist novels. For instance, social realism is established in Trollope's novels and lives of the poor are represented as they were lived by actual people by creating a number of working-class characters who speak non-standard English. As claimed by Barrish, the key concern of realist writers is providing direct discourse, an authentic impression of what their characters sound like; illustratively, the vernacular language that Mark Twain puts in Huck's mouth in *Adventures of Huckleberry Finn* greatly contributes to achieving what Henry James referred to as the "very note" of real life (Essays 58) (cf. Barrish 2011, 50).

According to Alan Riach, Welsh's idiosyncratic kind of realism is constructed by the language of his characters. As Riach stresses, Welsh maintains a strong sense of responsibility with regard to the realism he establishes in the novel. Realism, for Welsh, can be described as a responsibility to the characters he represents both in their social contexts and, crucially, in their language (Acheson, Ross 2019, 45). This is especially important as most readers are not familiar with the reality described in *Trainspotting* – not only the references that can be considered Scottish, but also the specific sub-culture of drug users. Kelly describes Welsh's style as grotesque realism (Kelly 2005, 68).

As Riach suggests, the reality Welsh depicts is an assertive contrast to the stereotypical image of Scotland that brings the admittedly very varied associations of hills, heather,

breathless chases, narrow escapes, martyrdom and aspiration towards ideals of freedom and self-determination, instead offering a world consisting of the Leith's housing schemes, the unemployed and dispossessed, constructing a realism that engages an aesthetics of repulsion, showing, without the glamour of fantasy, the conditions of squalor, acts of indecency and morally repugnant behaviour (Acheson, Ross 2019). The reality that the novel's characters inhabit is presented in a rough, straightforward way. Similarly, the language is unadorned, nor is it softened, censored or transformed into a more correct or acceptable version. It is a direct and open representation of the style of everyday speech, serving as an enhancement of the novel's realistic nature.

The fact that both the dialogues and the narration include extensive obscenity is another important aspect that adds to the realistic effect. For Nicholas M. Williams, the blend of the disreputable subject matter and the narration in non-standard language produce the authenticity of the novel, which might also very well consist in a combination of Scottish English and obscenity, constituting a "scotology"; linguistic authenticity is bound up with the issue of obscenity (Hoenselaars, Buning 1999, 224).

The language used by Welsh is capable of carrying authority and effect that the formal distance of standard English would not be able to communicate. Welsh presents the language the way it is spoken, delivering an accurate and genuine account. While the speakers of Scottish English can recognize it and realize the authenticity, readers that are unfamiliar with it are presented with an informative representation. Jane Hodson distinguishes two categories of highly specific information about identity that are signalled through writing in non-standard varieties: geographical and social (Sotirova 2016, 426). Accordingly, Welsh's usage of language in *Trainspotting* reveals the place and social class that he focuses on.

First of all, *Trainspotting*'s vernacular serves as a way to strengthen the sense of place. Most of the action of the novel takes place in Leith. Leith is not only the setting of the novel but also an intrinsic part of its nature. As Tim Bell puts it, *Trainspotting* will be associated with Leith in much the same way as Emily Brontë's *Wuthering Heights* is associated with the Yorkshire Pennines (Bell 2018, 264). Colloquial language and local vernacular are often used to reveal local colour. As Barrish claims, local colour settings are usually depicted to highlight them as places outside the mainstream, at a distance from national centres of financial, political, or cultural power (Barrish 2011, 74). A great many works of local colour fiction include non-standard language and regional dialect – essentially, an author's attempt to communicate

on the written page what a speaker's non-standard language sounds like to the ear as a central feature.

Herrmann, Jensen and Thiesson argue that the foregrounding of place through language is of central importance in *Trainspotting*, not only to the development of the characters and the plot, but also in revealing the ideological underpinnings which influence Welsh's writing. Place is foregrounded, according to the scholars, through the very usage of Scottish English and indexical markers that connect the language to Scotland, as well as discourse surrounding the language in the novel, such as the characters' meta-comments, and the ideology established by means of presenting standard English against non-standard English (Herrmann, Jensen, Thiesson 2017). For example, the linguistic features of the novel which represent Scots, such as the focusing device *ken*, the preposition *tae* and the negative marker *nae* as in *cannae*, are recognisably associated with Scots; consequently, they foreground Scotland (ibid.). Thus Scotland is "emplaced" in the novel, becoming a character of its own through the indexicality of language.

The position of Leith within Edinburgh also serves as an additional enhancement of the position of Scottish English with regard to standard English. Leith used to be not only a separate town, but also an important port and a centre of shipbuilding, mining and other heavy industries, which went into decline after the Second World War (Jeffers 2005, 92), largely because of the British Government's actions (Books 2001, 219). As a result, Leith experienced an economic decline. In 1920, it was merged with Edinburgh, even though the majority of residents voted against the merger, and it experienced an economic depression during the 1970-1980s. Its forced deprivation of independence is illustrated by the words of one of Welsh's characters, Daniel "Spud" Murphy: "Soon ah'm readin aboot the great betrayal ay 1920 when Leith wis sucked intae Edinburgh against the people's will. That was when aw the problms pure started, man!" (Welsh 2002, 318). The situation of the loss of autonomy and prestige mirrors the change in Scotland's status after it was conquered by England. Leith signifies a vulnerable, uncertain position against the colonial power that Scottish English also conveys. Furthermore, *Trainspotting* represents the whole of Scotland and its position against England's colonial power.

Interestingly, Spud attempts to write the history of Leith from the perspective of the common people, actual residents of Leith, whom he refers to as "the real characters". He tells about his concept to Francis "Franco" Begbie, suggesting him to be emblematically one of

them: “Naw, Franco, man, naw, it’s just that ah want the book tae be aboot the real Leith, ken, aboot some ay the real characters. Like you, man. Everybody in Leith kens you” (Welsh 2002, 445). As suggested by Benjamin George Lanier-Nabors, writing about Leith is a way to demonstrate its richness and complexity by showing the lives of humans who have been muted and erased by history. For this to happen, the language they speak must be the language of “the *real* characters”, the “no ones” (Lanier-Nabors 2005, 29). Therefore, the usage of authentic colloquial language becomes a powerful tool to establish the characters and history of the place and complex meanings associated with it.

Characterisation and identity

Non-standard language can become an effective literary device to strengthen characterisation. For instance, as Jeff Jaeckle claims, control over dialect reflected in American playwright Preston Sturges’ writing is a key element of characterisation (Jaeckle 2013, 140). This is also the case in *Trainspotting*, which offers a variety of characters, all of whom differ considerably in their speech patterns. Firstly, non-standard language is highly informative of the specific features of the characters – the author does not need to provide description or additional details to make them known to the reader. Instead, a variety of nuances of the characters are signalled by their speech, immediately, such as their education, background, social class, temper and personal or national identity. The characters are directly linked to the information or associative meanings that are imagined about the dialect they are speaking. Even in cases where the dialect is unfamiliar to the reader, a general attitude towards the dialect as a social phenomenon is triggered.

Contrarily, if the author chooses to stick to the usage of standard language, the characters show evenness of speech that in some cases can have negative effects. In his comment on Lennox Robinson’s writing, W.B. Yeats claims that where some character is introduced whose speech has no admixture of dialect, characterisation becomes conventional and dialogue stilted” (Yeats 2010, 369).

Trainspotting’s separate sections are narrated by a number of different characters who exhibit their own individual expressions of the vernacular. The way they speak functions as an extension of their personalities and intensifies their identity. Importantly, the sections are mostly narrated from the first person perspective, which reveals not only their direct speech in dialogues but also their internal speech. Their distinctive voices reveal the way they interact

with others as well as their point of view, the world around them as they see it, based on their personal experience, and enhances the significant themes handled throughout the novel.

For instance, Mark Renton's speech is a specific mixture of Scottish English and standard English, as well as slang and highbrow words and phrases, implying his background as a university student. The ability to blend several varieties to express himself also allows Renton to entirely switch from one code to another without trouble. Alternatively, Spud's vernacular is denser than some of the other characters', demonstrating in particular cases his low level of education, lack of experience and inability to code-switch. It also demonstrates fewer vulgarisms and less profanity, in accordance with the nuances of his kind-hearted, naïve temperament.

Non-standard language is also used to emphasize the characters' detachment from standard speech and aspects that it represents, and to sharpen the difference between the two. This is particularly evident in the novel's numerous situations that show code-switching and its various subsequent effects. A particularly illustrative example can be found in the section "Courting Disaster", where Renton and Spud find themselves in court for stealing books. The two characters use language in different ways when explaining themselves to the judge, which proves to play an essential role in the judge's decision. Spud's language is presented as an instant contrast to the judge's, showing the former's puzzlement and inadequacy:

> – And you, Mr Murphy, you intended to sell the books, like you sell everything else that you steal, in order to finance your heroin habit?
> – That's spot on man . . . eh . . . ye goat it, likesay, Spud nodded, his thoughtful expression sliding into confusion (Welsh 1993, 67)

Meanwhile, Renton starts with Scottish English and then switches to standard English in his conversation with the judge, particularly at the point where he is asked about the content of the books that he has stolen.

> – 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. They hate a smart cunt. It's easy to talk yourself into a bigger fine, or fuck sake, a higher sentence. Think deference Renton, think deference (Welsh 1993, 67).

Interestingly, Renton shows an extremely sophisticated ability to control his language so that it includes both standard and non-standard in a balance that helps him achieve his goal – to appear respectable and educated to the judge, but retain a deliberate distance that stresses his Scottishness and his class – "deference", as he indicates it – at the same time. He achieves this merely by language – using standard English to demonstrate his confident knowledge of Kierkegaard, and returning to Scottish English so that he does not irritate the judge by appearing affected and overstepping his Scottish identity. In this case, the ability to code-switch and apply standard English attains fateful importance, shaping the characters' destinies. While Renton, using standard English successfully for his benefit, is set free, Spud, who is unable to manipulate registers, receives a custodial sentence of ten months. The judge admits that both Renton and Spud have committed the crime, but he regards Renton as worthy only of a pardon. His approach is directly linked to the characters' command of language. Renton is capable of a correct usage of language, which is connected by the judge to a sense of conscience and ability to improve; his action can be regarded as a one-off and therefore forgivable, referred to as "a different matter" (Welsh 1993, 68). Meanwhile, Spud is only identified with Scottish English and thus it is decided that criminal activity is customary to him: "You, Mr Murphy, are a habitual thief" (ibid., 67). Standard English is thus established as the language of education and virtue, while Scottish English is associated with habitual crime, vice and hopeless immorality. Ironically, standard English and the non-standard variety also go on to represent independence and confinement in the most direct sense – the former provides Renton with freedom, while the latter leads Spud to imprisonment.

As Kelly claims, the judge is unable to understand Spud's predicament or to attribute feelings to Spud – this inability is, in fact, a symptom of a broader misapprehension of the oppressed by those in power, and the incapacity of the dominant discourse which the judge represents to permit an articulation of oppressed voices (Kelly 2005, 54). Standard and non-standard usages of language attribute the characters to a certain moral code and alter the way

they are viewed by society and governmental, regulatory bodies that have the power of deciding their future.

Community and social class

While the characters' individual identities and traits are maintained through their language, it also maintains them as a unified entity – together, they represent a social class. As Asif Agha proposes, a set of linguistic norms can be identified as a linguistic repertoire differentiable within a language as a socially recognised register, which has come to index speaker status and link it to a specific scheme of cultural values (cf. Hodson 2017, 20-21). In *Trainspotting*, the language is both individuated and, as the book unfolds, the language of a community (Acheson, Ross 2019, 36). Cairns Craig identifies Welsh's structural device as a community's self-narration in dialect (Craig 1999, 97). The characters in *Trainspotting* represent the working class, and it is represented, essentially, through their authentic language. Welsh himself admitted that he "wanted to give voice to those nobody listens to" (Boulanger 1999, 12). The language that Welsh uses reflects working class Edinburgh demotic on a textual level (Kelly 19). As Matt McGuire claims, Welsh interrogates the working class culture in a nuanced and expansive way, exploring the themes of its "dark underbelly" (Schoene 2010, 25), including crime, intolerance, deprivation, inequality, disempowerment, oppression and alienation, operating within the everyday lives of the members of the class, represented by their language. Welsh focuses on negative aspects of the reality of the working class life.

The characters, as well as the class they belong to, and their language, are marginalized. John Skinner maintains that *Trainspotting* ultimately demonstrates a marginalisation of language. The conventional linguistic hierarchies are overturned in the novel, resulting in an impressive range and variety (Hoenselaars, Buning 1999, 218). Bruggemeier and Drescher emphasize that the characters of *Trainspotting* are on the edge of society. In addition to belonging to a low social class, they are also marginalized for being a part of a particular sub-culture of young drug-addicts. This sub-culture radically contradicts the norms and values of society (Diller, Otto, Stratmann 2000, 138). In consequence, they belong to the lowest social stratum. Since language usage reflects the social norms according to which a language user lives, the use of language of the characters, featuring typical working class, youth and drug scene slang, including linguistic taboos, characterizes their social group (ibid., 141). The low

status of non-standard language reflects the disadvantaged position of the characters. The language they use signals their low social prestige.

Resistance to literary, social and political convention

In more ways than one, *Trainspotting* establishes opposition against norms and traditions, which include literary and social, cultural as well as political aspects. *Trainspotting* explores the tension between the mainstream and the marginal. The decision to write in non-standard is, above all, intentional and serves as both a literary and political protest.

Firstly, the language Welsh uses is in deliberate opposition to the standards and conventions of literature. As stated by Jeffers, *Trainspotting* works to undermine the authority of the traditional English novel (Jeffers 2005, 93). Importantly, the usage of non-standard language in *Trainspotting* signifies the ultimate otherness in comparison to standard language, the fact that it is different from standard language. Yet, as Katherine Ashley emphasizes, the purpose of dialect is, beyond doubt, not to frustrate readers but to mark the texts as "other" as a means of resisting the linguistic and textual norms that codify and have colonised Scottish literature (Schoene 2010, 119).

M.M. Bakhtin uses the term *monologism* to refer to the dynamic where one reigning language dominates over the others. He describes it as "the supplanting of languages, their enslavement, the process of illuminating them with the "True Word", the incorporation of barbarians and lower social strata into a unitary language of culture and truth, the canonization of ideological systems" (Bakhtin 1981, 270-271). Subsequently, other varieties are regarded as incorrect, inferior in comparison to the language of power. This is the case with the English language, where standard English is the "language of power and objectivity, a language that can be trusted" (Kelly 2005, 18). This hierarchy is also encased in the conventional novel as a form, where standard English is regarded as the superintending and authoritative register (ibid.). As Ashley maintains, local linguistic realities in Scotland need to be weighed against the historical imperative to write in English, which is a cultivated language. Meanwhile, Welsh's language is not cultivated: it has no standard written norms, it is not taught, nor is it global; instead, it is "weird English", a "conscious appropriation of hybridity" (Shoene 2010, 119). Even in cases when regional and working-class dialects, accents and other varieties of non-standard language are used, they are limited to dialogue or individual characters and are otherwise controlled by the standard language narrative and therefore continue to be dominated and

alienated in their every expression. Standard language narrative remains as a reminder that the non-standard is not fully acceptable and has to be added into the context of standard language that explains and justifies its usage, providing the literary work with a conventional form. The difference between the standard and non-standard is thus established with favour to the former, stressing its authority and correctness.

Trainspotting, contrastingly, resorts to non-standard language to convey the narrative as well as dialogue. Welsh allows the non-standard language to be a rightful way to fully express and drive the story without being accompanied by interruptions and regulations of the standard. There is no differentiation between the way that the narrative and dialogue are presented, except for individualisation of the speech of characters who use their own different orthographies and distinct use of vernacular language. The characters with their inner thoughts and authentic expressions overtake the omnipresent, impersonal standard narration. Equality of registers is thus established, producing a democracy of voice (Kelly 2005, 19). Most importantly, Welsh shows that a variety which is not formally codified and usually restricted to oral usage can be used in literature, not only as a superficial ploy but as a powerful device capable of carrying a great variety of functions. In this way, he manifests that non-standard language is a valid, acceptable way to convey literary meanings and communicate important topics, providing a suppressed linguistic variety with voice.

Non-standard language can be seen as a means of social resistance as well. On numerous occasions in his interviews and other writings, Welsh links standard language and traditional literary expressions above all with the middle class: “This medium, literary fiction, is a middle-class plaything, so you’re analysed, dissected and defined by people who have come from a certain cultural viewpoint. They are looking into a world that they don’t have direct first-hand experience of so they rely on intuitive views and prejudices which may or may not be appropriate” (Mulholland 1995, 8). Welsh is also sceptical about the portrayal of the working class in literary fiction, indicating that it is usually invoked for comic purposes, largely ignoring their inner life:

> If you look at the way that working class people are treated in literary and serious fiction, even by supposedly hip writers like Amis or McEwan, the working class characters are seen as oafs to laugh at and are denied any kind of inner life, the kind of life that middle class people have. Middle class people are in power, they are in control and they are the main voices who are pontificating, analysing, and evaluating (ibid.).

The characters in *Trainspotting* openly show their protest against, and in some cases dislike of, the higher classes, which emphasizes the detachment between them. Illustratively, Renton and Simon "Sick Boy" Williamson offend and complain about the attendees of the Edinburgh festival, which is the largest cultural event in Scotland and therefore represents its highest cultural values: "Up cruising fat, rich festival cunts too fuckin lazy tae walk a hundred fuckin yards fae one poxy church hall tae another fir thir fuckin show" (Welsh 1993, 4). In a similar way, one of the characters, Kelly, expresses her attitude towards her customers who have just shown up in the restaurant where she works as a waitress and whom she indicates as being of higher social status than herself:

> A couple of bottles of your best piss... and a table for four… he slurs. Ah can tell by their accents, dress and bearin that they are middle to upper-middle-class English. The city's full of such white–settler types, says she, who's just back from London! You used to get Geordies and Scousers and Brummies and Cockneys at the Uni, now it's a playground for failed Oxbridge home-counties types, with a few Edinburgh merchant school punters representing Scotland <…> Ah'm seething inwardly, trying tae pretend ah didnae hear that remark. Ah cannae afford tae lose this job. Ah need the money. No cash; no Uni, no degree. Ah want that degree. Ah really fuckin want it more than anything. (Welsh 1993, 123).

Importantly, the "middle to upper-middle-class" customers are firstly identified by their language. It is the first nuance Kelly notices about them. Moreover, their speech is demonstratively standard English, contrasted with Kelly's phonetically marked non-standard inner monologue. Welsh successfully represents the language of a locale as a whole in contrast to the surrounding society by use of non-standard English (Herrmann, Jensen, Thiesson 2017, 44)

The characters' reactions betray not only alienation but also aggression. As Willy Maley states, the language in *Trainspotting* takes us a step lower on the social ladder, to the bottom rung, in fact, sometimes taking the ladder away altogether (Cavanagh, Kirk 2000, 197). Alan Sinfield interprets that this aggression is registered in the way the novel is written – the writing in dialect and the violence of language and action are more than realism: they are designed as an impediment to the middle-class and non-Scottish reader (Sinfield 2007, 27).

Through his use of language, Welsh exposes the issues of Scotland's national identity against the dominating, suppressing English influence. Kelly refers to David McCrone's terms

to describe Scotland as a stateless nation displaced by its incorporation within a dominant and English-dominated British identity (Kelly 2005, 15). As Neubauer argues, within the ideology of Britishness, Scotland is little more than a marginal and slightly exotic location, its boundary represented as the sub-national marker of a region within Britain (Neubauer 1999, 120). Scotland struggles to realize and establish its own identity, which is reflected in its language being unrecognized. By using the Scottish vernacular, Welsh not only sharpens the issue, but also contributes to the strengthening of awareness of Scottish identity and presents it as assertive, existing, and unavoidable. What the intentional difficulty of the text accomplishes, specifically, is that English people and other literary readers are prevented from supposing that they can readily assimilate Scotland, as if it were merely an extension of Englishness, or merely a tourist theme park (Sinfield 2007, 27).

In part, the sense of oppression by England is an inherent part of the Scottish state of mind, as Arttu Vilmi suggests (Vilmi 2014, 41). Craig compares the dialect in *Trainspotting* to an empty shell of Leith Central Station where trains are impossible to spot now, gesturing to the lost community – similarly, the usage of Scottish English gestures at the lost community that was identified by this linguistic variety in the Scottish tradition (cf. Craig 1999, 97-98). The fact that the characters use the same kind of language is the only way to provide them with a communal voice. They are united by the use of their language that serves as a means to point out their national identity and create a sense of unity in opposition to standard English.

Even if it is not a direct attempt to establish Scottish national identity, the language in *Trainspotting* is without doubt deliberately estranged from standard English as well as the English identity. The sense of alienation from this identity is expressed openly by Renton: “Ah’ve never felt British, because ah’m not. It’s ugly and artificial” (Welsh 1993, 228). For Welsh, the vernacular is a statement of independence from the political, cultural and literary power symbolised by Edinburgh’s Charlotte Square, which is associated with the pro-Union and pro-English-language sentiments of the Scottish Enlightenment (Schoene 2010, 119). As Herrmann, Jensen and Thiesson argue, through the usage of a non-standard language variety to an extent that it almost overpowers the “norm” of the standard variety, an ideological battle between standard and non-standard is initiated (Herrmann, Jensen and Thiesson 2017, 44).

Through his language use, Welsh conveys the negative attitudes towards Scottish vernacular and non-standard language in general. An illustrative example of a tension between language varieties that have different status is presented in Welsh’s *Glue* (2001), where many

of the characters from *Trainspotting* make appearances. The teacher, nicknamed Blackie, confronts the students for being late and then goes on to attack their language:

> - I will not tolerate lateness, Blackie went, then eh looked at Carl. – Mr Ewart. I might have guessed. Eh looks at me for a bit, as if eh's tryin tae place ays. Then eh goes tae Billy, - It's Birrell, isn't it?
> - Aye, Billy said.
> - Aye? Aye? he sortay shrieks, pointing tae his specs. It sounded like some cunt hud grabbed ehs baws. – Eyes are what you have in your head you stupid boy! We speak Queen's English here. What do we speak? (Welsh 2001, 82)

Here, the teacher's speech is demonstratively different from the non-standard used by the characters. Ironically, as a contrast to the teacher's disapproval, they keep on using the non-standard language: the passage is expressively narrated in it, and even used to indicate and describe the teacher's standard speech – identified as "Queen's English". The scene shows that non-standard language is treated as inferior and incorrect. In fact, it is compared and equalled to a common misdemeanour of being late – at first, the teacher scolds the students for lateness and then immediately for their language. Importantly, "aye" does not deserve to be a word that carries its own independent meaning. Instead, its meaning must be connected to the correct standard English pronunciation ("eye").

The prejudices against Scottish vernacular view it as low, defiled, "bad" language (Kelly 2005, 23). As Cairns Craig ironically comments, from the perspective of English speakers and of English culture, it is "a language of leftovers, the detritus of proper speech and good writing, a supplement poisonous to the health of the real language of its society" (Craig 1999, 76). Just like their language, working class characters are ignored, unseen, unheard, muted. They are not considered to be proper or worthy storytellers. They are not allowed to use their own voice. Instead, they are suppressed by the standard language that shapes their expression according to the accepted norms that in this case are not only linguistic rules but societal rules.

This forms a status dynamic that Olivia Smith describes – those who speak the standard, refined language are allegedly rational, moral, civilized, and capable of abstract thinking; mainly, mastering standard language represents civilization, while every other variation is barbaric and demotic. Civilization is, largely, a linguistic concept, establishing a terrain in which vocabulary and syntax distinguished the refined and civilized from the vulgar and the savage (Mooneyham White 2016, 93).

Trainspotting's characters are freed from this convention. Their vernacular in the novel is treated as equally important – even superior to standard language, and hence as a legitimate, evocative form of literary expression. It actually creates an opposing effect, turning the situation on its head and making standard English appear strange and alienated in its brief appearances against the vast, dominating usage of vernacular. As Morace indicates, Welsh's use of language makes standard English seem "abnormal and freakish" (Morace 2001, 27). It is now the standard that remarkably appears in an unfavourable position.

Welsh's depiction of social class is especially important considering the historical period he sets his story against in *Trainspotting*. As Berthold Schoene claims, Welsh captures the political atmosphere in Scotland of devolutionary uncertainty that simultaneously burdened and inspired the nation (Schoene 2010, 1). The political situation of the 1980s that Welsh depicts as a backdrop for the story is complicated and significant. In 1979, the referendum on devolution experienced a failure, followed by the rise of Thatcherism. The class system was affected by the ideology of Thatcherism, which aimed to redefine notions of class in general, and even to erase it as a concept, accentuating individualism, personal endeavour and responsibility instead. Thatcher stated in an interview with *Woman's Own* in 1987: "who is society? There is no such thing! There are individual men and women and there are families, and no government can do anything except through people, and people look to themselves first" (Thatcher 1987). Thatcher's views and decisions, including the decimation of heavy industry, the privatisation of public services and the liberalisation of the free market, were regarded by many as a direct attack on working-class communities (McGuire 2010, 2-3).

The increasing conflict between the values of individualism and community is explored in *Trainspotting* as well. The dismissive attitude to communal values is expressed illustratively by Simon 'Sick Boy' Williamson as he expresses his philosophy and understanding of himself, coinciding with the pervading ideology of individualism, which in turn become the rules he follows in shaping his life and making his decisions:

> I am a dynamic young man, upwardly mobile and thrusting, thrusting, thrusting ... the socialists go on about your comrades, your class, your union, and society. Fuck all that shite. The Tories go on about your employer, your country, your family. Fuck that even mair. It's me, me, fucking ME, Simon David Williamson, NUMERO FUCKING UNO, versus the world, and it's a one–sided swedge. It's really so fucking easy… Fuck them all. I admire your rampant individualishm, Shimon (Welsh 1993, 14)

Symbolically, the ending of the novel witnesses Renton betraying the community he belongs to in favour of his own individual benefit – he leaves Edinburgh and goes to Amsterdam with the money he stole from his friends. In the Scottish context, as Alice Ferrebe explains, literary use of the vernacular has come to signify political agency in its assertion of alternative kinds of authority – artistic, linguistic, political and philosophical – in rebellion against the single-voiced literary standard of standard English. The political agency of the vernacular, which has been so important to the Scottish literary tradition, is characteristically used by Welsh not to create the image of a reassuringly cohesive working-class community, but to demonstrate the failure and disintegration of that community under contemporary social conditions (Schoene 2010, 12-15). Craig emphasizes that the technique of the community self-narrating its experience in *Trainspotting* is used precisely to satirise the pragmatic society of Thatcherism, which is "isolated units, afraid of one another" (Craig 1999, 97). Welsh's characters serve as a mirror image of the free market capitalism which they believe themselves to have refused (ibid.). The significant political atmosphere of the time is directly represented by the language usage, serving as an extension of the issue of the changing understanding of class and community analysed throughout the novel.

Evidently, the language in *Trainspotting* is both regionally and socially marked – it depicts Scottish culture and identity as well as the issues of working class marginalization and lack of representation. While non-standard language is a reflection of the working class, it is suppressed and put into a position of disadvantage by standard language that dominates all literary, cultural, social and political areas. Welsh's decision to write in non-standard is undoubtedly purposeful and helps him disclose the key ideas of his novel.

2.4. Translation from and into Scottish English and of *Trainspotting*

In his writing, Welsh deals with subjects that are universal in nature and can appeal to practically every culture. The problematic issues he handles – including addiction, struggle against the dominating colonial power, the differentiation of classes – are relevant to most readerships. However, Welsh presents these issues inherently combined with the specific language variation. His language functions as an emplacement of the novel's important

themes, connecting them firmly to Scotland and Scottish English, as well as bringing along specific cultural, social and political nuances and associations.

As is evident from the preceding analysis, non-standard language is used to great effect in *Trainspotting*, performing a number of functions. This multitude of functions makes translation of the novel especially problematic, considering the inherent differences between languages and cultures. The translators are thereby faced with a task of the highest possible difficulty: in addition to the fragmented, highly expressive narration and other linguistic aspects of the novel, its culturally and regionally specific elements, as well as indirect social and political effects must be taken into consideration. In order to effectively convey the novel's ideas in other languages, it is essential to comprehend the role of non-standard language and its ability to communicate them. Transferring the culturally specific items is essential for faithful translation. However, finding techniques to implement it proves to be extremely challenging.

The translation of *Trainspotting* was also accompanied by rather remarkable circumstances. The immense popularity of the novel and especially its film adaptation meant that most translators were urged to complete their versions of the novel as quickly as possible. Seventeen translations were published in the span of the two years that followed the release of the film, that is, in 1996 and 1997, including French, German, Italian, Spanish and Japanese. Under these circumstances, discussions about a particular approach to the specificity of Welsh's language did not have time to take place, which is arguably one of the reasons why the majority of translators chose to employ standard language in their rendering of the novel. As Eduardo Barros-Grela comments in his article on the Spanish translation of *Trainspotting*:

> I believe that two different possibilities explain this dysfunction. On the one hand, the editorial urgency imposed on translators in Spain nowadays does not enable Corriente to dwell upon the specific uses of the everyday register (from the streets), which he uses. On the other hand—without the two being necessarily exclusive— the cultural context (field of production) in which the translator finds himself does not provide him with a sufficient ability to understand the use of words and periphrases used in this specific context (Briand-Boyd 2019, 51).

Interestingly, the marketing of the different translations was similar and reflects the choice to focus on Welsh as a provocative author writing about taboo subjects. Although Welsh's work is deservedly presented as an opposition to mainstream depicting and marginalisation, this

opposition is demonstratively focused on the sub-culture of drug usage instead of Scottish identity or post-colonial issues.

Moreover, the film adaptation of the novel and its huge critical and commercial acclaim exerted a remarkable influence on the translated versions of the novel. The film was not only used for marketing purposes – such as placing stills from the film on the cover of the novel to increase the sales – but also affected the way that the novel was translated. Although the film version is based on the novel, there are, nevertheless, important differences between them; for instance, the film focuses more on the glamorisation of drug addiction than political issues, post-colonial tensions, the complicated position of Scottish identity and other nuances that can be found in the novel. These nuances might be changed or creatively altered in various ways throughout the film that can be regarded as an interpretation of the novel; most importantly, the film and the novel are not interchangeable. Allowing the translation to rely on the film version and accentuate its features, and favouring them over the novel's, poses a risk that the translation might be misleading or significantly different from the original work.

In many cases, the translations reflect the mixture of influences that formed the circumstances of their production – the impact of the immense popularity of the film, the pressure to release the translated version as quickly as possible, issues of marketing, and the prevailing endeavour of translators to convey the impression and character of the novel's non-standard language in one way or another. In other words, translations are significantly affected by external practical conditions; these conditions determine the translators' choices and the final result of their work. These influences can be discerned in the Turkish translation of the novel. The Turkish version, translated by Sabri Kaliç, relies largely on standard language to convey Welsh's writing. As stressed by Hilal Erkazanci, Kaliç refrains from reproducing Welsh's non-standard language, choosing standard linguistic options, such as notions of syntactic and lexical correctness instead (Seruya, Moniz 2009, 248). Kaliç's translation approach shows systematic avoidance of disruptions to standard Turkish. This translation therefore ignores the meaningful features of the original's usage of Scottish English, or, as Craig suggests, the divided linguistic inheritance that Welsh's characters are afflicted by, resisting the uniformity of a homogenous standard language (Craig 1999, 15).

Nevertheless, there is some regard for the non-standard quality of language as Kaliç uses modifications, specifically sound elisions at certain parts of the translation, in an attempt to reflect a sense of linguistic variation for the Turkish audience (cf. Seruya, Moniz 2009, 248).

However, these modifications are very inconsistent and restricted. As Erkazanci maintains, this strategy might represent colloquial Turkish to some extent, but not a heteroglossic style that is deliberately parodic and enters into a polemic with standard English (ibid.). It is interesting to note that these modifications, despite their inconsistency and the fact that they do not significantly affect the predominantly standardized translation, are regarded negatively in Turkey. For instance, Anil Gökpek criticizes the translation, claiming that Kaliç made "linguistic mistakes which can infuriate even a primary-school student" and evidently interprets the attempt at staying close to the original and recreating it at least partially as something incorrect, neglectful, or unprofessional on the translator's part (Gökpek 2006, 6). Erkazanci explains that to a large extent, Turkish readers and critics show intolerance towards any translatory attempt that breaks the norms of written standard Turkish in literature (cf. Seruya, Moniz 2009, 249). Importantly, this case is one of many and therefore illustrative of the prevalent approach to non-standard language translation in Turkey. As Erkazanci comments:

> Since the habitus of Turkish translators ensures the perpetuation of the dominant discourses on standard language, they have long refrained from opposing the discourses of dominant language ideologies. In this way, standard Turkish has become common-sense; and the translators have acted consciously or unconsciously under the influence of linguistic correctness which has systematically closed off the Turkish translations to non-standard language varieties (ibid.).

According to Erkazanci, the status of standard Turkish is canonical and unquestioned. All other possible linguistic varieties are marginalized as impurities, while the taken-for-grantedness of standard language pushes them out not only in official but in literary settings – against this, translators are placed in a counter-cultural position that implies radical marginality (ibid.). Claiming that standard Turkish has been maintained in the translations of heteroglossia through legitimacy which is conferred on it by public opinions and discourses, Erkazanci also expands on Jacob Mey's suggestion that idealization or standardization of language-in-use always turns out to be one of the most powerful means to maintain the given linguistic order (Mey 1985, 250). Erkazanci stresses that the role of translation studies is necessary to denaturalize this taken-for-granted understanding of language – it is necessary to engage with a critical approach to translation by piercing the opacity of censorship (cf. Seruya, Moniz 2009, 249-250).

Interestingly, there is a precedent of translating into non-standard Turkish, but it appears to be the only one or one of very few examples of this kind of translatory approach. The Thracian dialect of Turkish was applied in Sevgi Sanl's translation of *Pygmalion* (1987). It resembles Cockney dialect, sharing the characteristics of dropping the consonant 'h'. The dialect serves suitably as an equivalent of Cockney and its social and class related features and could potentially be used as an inspiration or an applicable model for translating other linguistic varieties, including Scottish English in *Trainspotting*; however, standardization remains the dominating translation practice. The translation of Welsh's novel thus serves as another addition to the dominance of standard Turkish. It is ironic that this should happen with *Trainspotting*, considering the nature of the novel which is supposed to promote non-standard language and represent it as an inherent, essential element of the story and its literary value.

This contrast between the novel's original intent and the translated version is even sharper in the Japanese translation. The aforementioned varied influences that are reflected in the Turkish translation can also be seen in the Japanese one. Carried out by Makiko Ikeda, the Japanese translation was published in 1996. In the afterword at the end of the novel, Ikeda admits her initial confusion about the novel's linguistic peculiarities, as well as her issue with understanding and defining Scottish English, and even a serious doubt whether she would be able to translate the novel at all. Ikedo considers the different nature of the text's linguistic qualities, stressing that it is not so much *namari* (the term she uses originally that means both "accent" and "dialect"), but *gengo* – a completely different language (cf. Gardiner 2003, 102), and inventing a new term to describe this language – *Sukoteisshu*, which means either Scottish English or Scots, but in any case a separate language that has to be translated from English or into English (cf. ibid.). The Japanese version is therefore a case of double translation. Michael Gardiner describes this as a double process of removal: the Japanese version of *Trainspotting* is first removed from the story's local and specifically Scottish contexts into standard English, and then transferred into the target language of Japanese (ibid., 107).

The influence of the film version is very strong in the Japanese translation. The film was not only used for the marketing of the novel, for example, by putting monochrome pictures from the film on the cover, but also affected the translation directly. Ikeda spent almost a month preparing before embarking on the translation and choosing an appropriate approach to it. Importantly, this preparation included analysing both the novel and the film simultaneously. In fact, it was the film version that was her first encounter with *Trainspotting*

– Ikeda saw the film version before she read the novel. Numerous viewings of the film helped her form a better grasp of the material. However, as Sasaki Toshihiko claims, this had a strong effect on the way the novel was translated – while translating, Ikeda was overwhelmingly influenced by the film (Toshihiko 2006, 65). According to Toshihiko, Ikeda did not merely experience the novel and the film almost simultaneously but also half-consciously and half-intentionally utilized her confusion and identification of the novel with the film in order to facilitate her translation work (ibid.) The novel is not translated into a particular Japanese dialect, nor does it attempt to find a consistent linguistic non-standard equivalent. Instead, it uses standard colloquial Japanese interspersed with some expressions of slang.

Toshihiko accounts for this translatory strategy – while the Japanese version is not free from some obvious mistranslations, the translation is considered to be a successful one. With whatever prejudices Ikeda may have done her job, the finished translation seems to have reproduced the spirit and mood of the original fairly well (Toshihiko 2006, 65). According to Toshihiko, there are reasonable arguments against using a particular Japanese dialect – firstly, the explicit class dialects existing in Britain do not exist in Japan; secondly, although there are many regional dialects in Japan, there is no historically and socio-culturally equivalent dialect for the variant of Scottish English used in the original novel (ibid., 65-66). Translating the novel into a specific Japanese dialect could result in a work that reflects socio-cultural connotations and associations carried by this dialect and thus differ considerably in nuance from the original, as Toshihiko explains.

While this explanation might justify the decision not to use a specific dialect, it does not give grounds for not opting for other forms of non-standard language that could be used to signify the otherness of the text. Significantly, the transformation of Scottish English into a Japanese dialect is considered to be potentially misleading or inaccurate – however, excluding the exceptional character of Scottish culture, especially its marginalized status within Great Britain, is no less misleading. Ignoring the demonstrative otherness of Scottish English, which serves as an act of political resistance in *Trainspotting*, results in a serious modification of the whole novel and its key meanings. Toshihiko suggests that it was not inappropriate that Ikeda chiefly used standard Japanese, as it sounds relatively neutral to the Japanese ear. While that might be true, it does not cover the fact that standard Japanese does not convey important aspects of the novel.

As mentioned before, the Japanese translation experienced two transformations – first, from Scottish English into standard English, and second, into Japanese. This partly arrives from the confusion about the different parts of Britain in Japan. For instance, Japanese does not have a common separate word to refer to England. The term *Igirisu* is used in an official sense to mean Britain; *Igirisu* simultaneously takes two roles, representing England and other regions in United Kingdom with no break between (Gardiner 2003, 108). Instead of being regarded as separate, individual regions with their own exceptional character, they are viewed as all being Britain. Scottish culture therefore does not differ from the rest of Britain. Additionally, the translation establishes *Trainspotting* as a part of the Cool Britannia movement.

The novel's reference to characters speaking in a specifically English accent is translated as *igirisu namari* (therefore English or British dialect or accent), while Ulster is also covered by *igirisu*. Gardiner stresses the meaninglessness of this translation, since everyone in question is British – but certain characters cannot be described as English, as there is simply no word with which to do it in Japanese (ibid. 109). According to Gardiner, *igirisu* does not represent any real place, but is rather a movement to and from an assumed centre, which itself remains frustratingly difficult to point to (ibid.). As Gardiner phrases it, where *Trainspotting* carefully pulls apart the identities at the heart of sectarian and colonial Britain, its Japanese translation collapses them back together. The novel is therefore inadvertently transformed into a part of British culture, not Scottish culture. Additionally, it ends up standing for socio-cultural and political values that *Trainspotting* originally resists. In the Japanese translation, the position of the author is no longer clear – Scotland blends into Britain, suddenly devoid of its identity and its character.

It is interesting to note that the British Council contributed to the translation of the novel into Japanese and receives a separate thanks in the translator's afterword. Gardiner finds this contribution puzzling and compares consulting the British Council – an official governmental organisation – about the non-standard language of *Trainspotting* to asking advice from the cultural wing of the body which guaranteed the disappearance of the dialect being translated (ibid. 108). Toshihiko attempts to come up with the following explanation for the involvement of the British Council: "The publisher's note states that the British Council cooperated in the translation. This is information which deserves attention. Though Welsh's works do not appear to be favoured by the British establishment, the novel has been regarded

then as one of the profitable exports supporting contemporary British cultural industries, which partly explains the backing which it received from the institution in question" (Toshihiko 2005, 66). Gardiner suspects that it was precisely the advice received from the Council that led to questionable translatory choices and significant losses in the target text (Gardiner 2003, 108).

Some of the translation losses in Japanese include situations where slang words and expressions are translated directly, not only neglecting the linguistic subtleties but also introducing perplexing inaccuracy. An example appears in the sentence "Ah've goat better veins in ma airms than she's goat in her *scrambled eggs*" (Welsh 1993, 51). Here, *scrambled eggs* is a rhyming slang expression that refers to *legs*. In Japanese translation, it is rendered "quite bizarrely" as *iritamago*, literally scrambled eggs (Gardiner 2003, 108). Other differences might be more subtle. For instance, the rendering of Spud's frequent usage of *ken* – a Scottish form of *know* used rhetorically – modifies the character and the significance of his way of speaking that was originally intended. In Japanese, it becomes *wakaru - do you understand?* or *shitteiru desho - you know, don't you?* Both variants are content-filled rather than rhetorical questions; thus the hesitation that is central to the linguistic presence of the character and that Welsh uses as an illustration of a gap between speech and history, or additional tension between standard English and working-class Scottish English, as Gardiner suggests, is erased by attributing the Scottish English expression with the qualities related to standard language.

In several cases, translators of *Trainspotting* attempted to rebuild the effect of non-standard language and approach it in more creative ways. An illustrative example is Martin Bowman's translation of the stage performance of *Trainspotting* into Quebec French. The performance was directed in January 1998 by Wajdi Mouawad in Théâtre de Quat'Sous in Montreal. Bowman himself uses the term *joual* to identify the variety of language that he chose to translate into, which can be defined as a non-standard, colloquial, working class Montreal French. There is a remarkable precedent of the dynamic between *joual* and Scottish English. Interestingly, Bowman had previous experience in translating non-standard language – he translated Quebec plays into English, mostly works by Canadian novelist and playwright Michel Tremblay, along with Bill Findlay. As Tremblay famously uses vernacular language in his writing, these plays were translated from *joual* into Scots, attempting an implied equivalence between the two different variations of language.

In fact, it was the translation work by Bowman and Findlay that encouraged, and most probably determined the decision to produce *Trainspotting* in Montreal French. The artistic director of the Théâtre de Quat'Sous, Pierre Bernard, became interested in a Montreal French version of Harry Gibson's stage adaptation of *Trainspotting* because of Scottish versions of plays that had been produced in Tron Theatre, particularly Tremblay's play *Les Belles Soeurs*, transformed by Bowman and Findlay into a Scottish English version, *The Guid Sisters*. This instance serves as an example of how translation into non-standard opens up the possibilities and provides inspiration for other translations of this kind.

Bowman applied his knowledge and experience of translating Tremblay into Scots in the challenging task of adapting *Trainspotting* into *joual*. According to him, there did not seem to be a reason to suggest that translating Quebec into Scots was "a one-way street" (Bowman 2008, 2). According to him, there are significant similarities in the writings by Michel Tremblay and Irvine Welsh. Tremblay ties his works to nuances of place, class and time just as strongly as Welsh does. As Bowman and Findlay had previously discovered, Tremblay's works can be successfully expressed through the medium of Scottish English vernacular.

The similarities between the works of the two authors can be traced back to the motivation with which they were written. Similarly to Welsh, Tremblay aimed at expressing the voice of under-represented members of society and allowing them to talk in the language that they normally use, providing them with freedom of natural self-expression through the usage of vernacular that represents them. Echoing Welsh's "edgy and uncompromising desire to give a voice to the voiceless" (Kelly 2005, 30), Tremblay expresses his motivation to write about his people who have been silenced through generations in their own language (Bowman 2008, 2). As Bowman phrases it, both writers are fully conscious of their social mission in realising on stage and in fiction the world of inaudible and invisible people, who use vernacular to express themselves (ibid.).

Katherine Ashley acknowledges that the translation into Quebecois *joual* standing in for Scottish English is a successful attempt to convey the major themes in *Trainspotting*: the self-expression, place and linguistic difference (Schoene 2010, 124). Although there is a risk involved in the *joual* version of *Trainspotting* of shifting the reference points beyond the culture of origin and negating the originally intended political, cultural and linguistic meanings, due to the fact that *joual* is indelibly rooted in a particular place and spoken by a particular group of people, the translation is excellent in an oral context. This is particularly because

Welsh's characters "speak language, not a language" (ibid.) For Ashley, this kind of effort to find an equivalent non-standard expression in target language is reasonable if only to avoid the effacement of the superimposition of languages as described by Berman; moreover, translating into a target language equivalent rather than a standard language is capable of better accentuating code switching, register changes and linguistic difference by accounting for majority versus minority language tensions (ibid.).

When it comes to translating this vernacular, according to Bowman, the most effective medium to transfer the nature of the original is another vernacular. Undoubtedly, there are problematic issues involved – Bowman indicates that the main problem is that firstly, vernacular is intrinsically connected to its own place, requiring a dislocation or transference into the world of the target language (cf. Bowman 2008). The Montreal vernacular proves to contain qualities that make it a powerful counterpart for the qualities found in Scottish English. Bowman quotes a comment on Joyce McMillan's piece *Tenement Temptations* where working class Scots and Montreal French are identified as linguistically equivalent "long lost twins"; as a result, these varieties of language can be regarded as interchangeable, allowing for a translation with the minimum of dislocation of the text out of its original milieu (ibid.)

The challenge of translating *Trainspotting* into Montreal French was, primarily, dealing with the scepticism that the essential identity of the work lies precisely in the usage of Scottish English, as Bowman asserts. The translation of the stage version included changing not only the variety of language but also moving the action into another place, in this case Montreal. Both regional and social aspects come into consideration. *Trainspotting* is associated with the working class of Scottish society – for instance, the word *likesay* is "identified with working-class Edinburgh and nowhere else", revealing a sense of dialect identification with a specific class in a specific city (ibid., 2-3). The fact that it is Edinburgh where the action of *Trainspotting* is taking place is also a significant one – the novel is "deeply rooted in one particular place, namely Edinburgh" (ibid.).

However, Bowman sees parallels between Edinburgh and Montreal that allow the transfer of the world of *Trainspotting* from one city to the other; for instance, the problem of drug abuse prevails in both Montreal and Edinburgh. Raymond Bernatchez claims that the communities of young drug addicts are very similar in every city in the world, stressing that the language that they use is substantially the same, in both its form and content, everywhere (La Presse 1998). An article titled *Montreal, the Capital of Heroin* provides a statistic that shows

Montreal to be ahead of European cities with the highest heroin use. A cultural fit can thus be perceived between the two cities and their drug scenes. Moreover, Montreal is a largely Roman Catholic city, which adds an important element to the common ground between the two cities and their cultures.

Bowman regards *joual* as a perfect equivalent for Edinburgh Scottish English as it is a language "unique to its place", "a rich amalgam of ancient pronunciation, corrupted forms, abundant anglicisms, idiosyncratic idioms, and lively expletives", significantly similar in its character and idiosyncrasies to Welsh's language (Bowman 2008. 3). A variety of cultural and social parallels "conspire" to produce a shared world and offer linguistic compatibility.

The *joual* version of *Trainspotting* was well received in Canada while the change of its original setting did not cause trouble for the audience. Although the fact that the play was originally set in a different country was not concealed from the audience, the production established that there was no significant difference between Edinburgh and Montreal. In this way, the relevance of the play was highlighted for the audience, refuting the claim made by some that it is a voyeuristic excursion into the world of drug abuse rather than a critique of social values (cf. Bowman 2008). The positive reception serves as additional proof that Montreal and Edinburgh as well as their varieties of language demonstrate suitable equivalence.

The instances of Bowman's translation can be categorized into the following groups: register, cultural reference, idioms and obscenity. Almost all of these instances in Scottish English find their equivalents in *joual* in one way or another, even when it requires introducing changes and creative solutions. Ultimately, *joual* functions not only as a device to show the otherness of Scottish English and its resistance against the colonial power, but also as an illustration of a successful attempt to transform a whole complex network of socio-cultural references along with the language. Bowman even claims that the capacity of *joual* to reflect the complexities of Welsh's demotic language is so complete that one wonders what other authors writing in Scottish English would be well-served by translation into this language.

It is an encouraging example that translating non-standard into non-standard can be not only possible, but a successful and advantageous practice. Additional value is created by building a bridge between two linguistic and socio-cultural systems, finding similarities that surpass the external differences and reach out to the common issues and universalities that lie underneath.

2.5. Translating *Trainspotting* into German and Lithuanian

The first paragraph of *Trainspotting* is discussed in one way or another in the majority of scholarly works discussing the novel. It is perhaps not so much because of a striking literary value or the strategic importance of the scene, but primarily due to the fact that it is the opening passage of the novel, serving at the same time as an introduction to what kind of literary work it is going to be. The novel starts in non-standard language immediately, offering non-standard phonetic spelling that indicates Scottish English pronunciation and presenting the readers with the full effect of this language not just in dialogue but also in narration, allowing them to perceive a rich variety of non-standard elements that will continue to be used throughout the novel. In other words, the nature of the novel's language and style is established from its very first lines.

Undoubtedly, the opening passage is an illustrative case suitable for analysis, as it offers a wide range of linguistic nuances that remain relevant later on as well, including Scotticisms, obscenity, and slang. The opening shows the kinds of situations featured in the novel and also sets the tone for the rest of the novel. It also serves as an appropriate example of the text through which to elucidate the peculiarities of its translations and their important differences from the original.

Before going into more detailed and individualised consideration of the translations of selected passages from the novel into German and Lithuanian, I will consider the opening passage and the more general issues of translation that the book contains as a way of introducing the translation challenges and a broad overview of the varying techniques of dealing with them in different languages and cultures.

Consider the passage with which the novel begins:

> The sweat wis lashing oafay Sick Boy; he wis trembling. Ah wis jist sitting thair, focusing oan the telly, tryin no tae notice the cunt. He wis bringing me doon. Ah tried tae keep ma attention oan the Jean-Claude Van Damme video.
> As happens in such movies, they started oaf wi an obligatory dramatic opening. Then the next phase ay the picture involved building up the tension through introducing the dastardly villain and sticking the weak plot thegither. Any minute now though, auld Jean-Claude's ready tae git doon tae some serious swedgin.
> – Rents. Ah've goat tae see Mother Superior, Sick Boy gasped, shaking his heid.

> – Aw, ah sais. Ah wanted the radge tae jist fuck off ootay ma visage, tae go oan his ain, n jist leave us wi Jean–Claude.
> Oan the other hand, ah'd be gitting sick tae before long, and if that cunt went n scored, he'd haud oot oan us. They call urn Sick Boy, no because he's eywis sick wi junk withdrawal, but because he's just one sick cunt.
> – Let's fuckin go, he snapped desperately.
> (Welsh 1993, 1)

This short passage consists of 181 words, of which 81 can be regarded as non-standard, reflecting various types of linguistic variation, including the accentuated Scottish English pronunciation, or eye-dialect, such as *wis*, *jist*, *thair*, as well as instances of profanity, such as usage of words *cunt*, *fuck*, and slang, such as the words *telly* and *swedgin*. The latter word represents the frequent junction of two non-standard qualities, that is, usage of slang and eye-dialect, which can be found very often throughout the novel.

To provide a comparison between the original and the Lithuanian and German translations by Donatas Stačiokas (1998) and Peter Torberg (1996), respectively, I have included some tables below. See Table 2 and Table 3, with the particular words or phrases that I am analysing bolded in the original text and in the translations.

Source text (Scottish English)	Lithuanian translation	German translation
The sweat wis lashing oafay **Sick Boy**; he wis trembling. Ah wis jist sitting thair, focusing oan the ***telly***, tryin no tae notice the ***cunt***. He wis bringing me doon. Ah tried tae keep ma attention oan the Jean-Claude Van Damme video. As happens in such movies, they started oaf wi an obligatory dramatic opening. Then the next phase ay the picture involved building up the tension through introducing the **dastardly villain** and sticking the weak plot thegither. Any minute now though, ***auld*** Jean-Claude's ready tae git doon tae some serious **swedgin**.	Nuo **Ligotojo** žliaugė prakaitas, jį krėtė drebulys. Įsispitrijęs į ***teliką***, sėdėjau ***sau***, stengdamasis nepastebėti to ***šikniaus***. Jis mane slėgė. Stengiausi sutelkti dėmesį į videofilme rodomą Žaną Klodą Van Damą. Kaip tokiems filmams įprasta, jis prasidėjo dramatiškai. Po to sekė kita fazė, kurios metu apsireiškęs **bailus niekšas** didino vangiai besivystančio siužeto įtampą. Taigi dabar jau kiekvieną akimirką ***senis*** Žanas Klodas buvo rimtai pasirengęs **muštynėms**. - **Rentsai**. Man reikia pamatyti **Motiną Vyresniąją**,	**Sick Boy** schwitzte wie ein **Schwein**; er zitterte. Ich saß bloß da, starrte in die ***Glotze*** und versuchte, das ***Arschloch*** zu ignorieren. Er machte mich echt fertig. Ich versuchte, mich auf das Jean-Claude Van Damme-Video zu konzentrieren. Wie üblich in solchen Filmen, gabs erst die obligate dramatische Eröffne. In der nächsten Phase des Films erhöhten sie dann die Spannung dadurch, daß der miese Schurke auftaucht und die lasche Story zusammengeklatscht wird. Und jeden Augenblick war es soweit, daß Jean-Claude ernsthaft **kloppte.**

‘Rents. Ah’ve goat tae see Mother Superior’, Sick Boy gasped, shaking his heid. ‘Aw’, ah sais. Ah wanted the *radge* tae jist *fuck off* ootay ma visage, tae go oan his ain, n jist leave us wi Jean–Claude. Oan the other hand, ah’d be gitting sick tae before long, and if that *cunt* went n scored, he’d haud oot oan us. They call urn Sick Boy, no because he’s eywis sick wi junk withdrawal, but because he’s just one sick *cunt*. ‘Let’s *fuckin* go’, he snapped desperately.	purtydamas galvą žioptelėjo Ligotasis. - Ak, teištariau aš. Norėjau, kad tas *nukaušėlis* tiesiog *atsikruštų* nuo manęs, pats savim pasirūpintų ir paprasčiausiai paliktų mane vieną su Žanu Klodu. Kita vertus, netrukus man taip pat pasidarys bloga, ir jei tas *šiknius užkaifuos*, tai *užgriebs* ir mane. Jį vadina Ligotuoju Berniuku ne todėl, kad jis visuomet kenčia nuo narkotikų stokos, bet todėl, kad jis yra tiesiog šleikštulį keliantis *šiknius*. - *Krušau aš viską*, eime, desperatiškai riktelėjo jis.	- Rents. Ich muß zur Mutter Oberin, keuchte Sick Boy und schüttelte den Kopf. - O Mann, sag ich. Ich wollte, daß der *Mistkerl* einfach die Flatter machte, *verduftete* und mich mit Jean-Claude allein ließ. Andererseits gings bei mir wohl auch bald los, und wenn *der Arsch* sichn Schuß besorgte, würd er mich hängen lassen. Wir nennen ihn nich deswegen Sick Boy, weil er andauernd krank ist vom Entzug, sondern weil er ein wirklich krankes *Arschloch* ist. - Na komm schon, blaffte er verzweifelt.

Table 2: An opening passage from Trainspotting and the translations to Lithuanian and German

In order to elucidate the translations, back-translations from Lithuanian and German into English are also provided. See Table 3:

Lithuanian version	Back translation from Lithuanian to English
Nuo Ligotojo žliaugė prakaitas, jį krėtė drebulys. Įsispitrijęs į *teliką*, sėdėjau *sau*, stengdamasis nepastebėti to *šikniaus*. Jis mane slėgė. Stengiausi sutelkti dėmesį į videofilme rodomą Žaną Klodą Van Damą. Kaip tokiems filmams įprasta, jis prasidėjo dramatiškai. Po to sekė kita fazė, kurios metu apsireiškęs bailus niekšas didino vangiai besivystančio siužeto įtampą. Taigi dabar jau kiekvieną akimirką *senis* Žanas Klodas buvo rimtai pasirengęs muštynėms. - Rentsai. Man reikia pamatyti Motiną Vyresniąją, purtydamas galvą žioptelėjo Ligotasis. - Ak, teištariau aš. Norėjau, kad tas *nukaušėlis* tiesiog *atsikruštų* nuo manęs, pats savim pasirūpintų ir paprasčiausiai paliktų mane vieną su Žanu Klodu. Kita vertus, netrukus man taip pat pasidarys bloga, ir jei tas *šiknius*	The sick one was soaking with sweat, he was shaking. Staring at the telly, I was sitting casually, trying not to notice that asshole. He was oppressing me. I tried to focus my attention on Jean Claude Van Damme who was being shown on the video. As it usually is with films like this, it started off dramatically. Next followed another phase in which a cowardly bastard was increasing the tension of a sluggishly evolving plot. And so any moment now the old man Jean Claude was ready for a fight. ‘Rents. I need to see Mother Superior’, gasped the Sick One, shaking his head. ‘Oh’, I said simply. I wanted the halfwit to just fuck off from me, take care of himself and merely leave me alone with Jean Claude. On the other hand, I will get sick too soon, and if that ass is going to get high, he will take me

užkaifuos, tai ***užgriebs*** ir mane. Jį vadina **Ligotuoju Berniuku** ne todėl, kad jis visuomet **kenčia** nuo **narkotikų stokos**, bet todėl, kad jis yra tiesiog **šleikštulį keliantis *šiknius***. - ***Krušau aš viską***, **eime**, desperatiškai riktelėjo jis.	with him. He's called the Sick Boy not because he's always suffering from lack of drugs, but because he's just a sickening ass. 'Fuck everything, let's go', he yelled desperately.
German version	Back translation from German to English
Sick Boy schwitzte wien **Schwein**; er zitterte. Ich sass bloss da, starrte in die ***Glotze*** und versuchte, das ***Arschloch*** zu ignorieren. Er machte mich echt fertig. Ich versuchte, mich auf das Jean-Claude Van Damme-Video zu konzentrieren. Wie ublich in solchen Filmen, gabs erst die obligate dramatische Eroffne. In der nachsten Phase des Films erhohten sie dann die Spannung dadurch, dass der miese Schurke auftaucht und die lasche Story zusammengeklatscht wird. Und jeden Augenblick war es soweit, dass Jean-Claude ernsthaft **kloppte.** - **Rents**. Ich muss zur **Mutter Oberin**, keuchte **Sick Boy** und schuttelte den Kopf. - **O Mann**, sag ich. Ich wollte, dass der ***Mistkerl*** einfach die **Flatter machte**, ***verduftete*** und mich mit Jean-Claude allein liess. Andererseits gings bei mir wohl auch bald los, und wenn ***der Arsch*** sichn Schuss besorgte, wurd er mich **hangenlassen**. Wir nennen ihn nich deswegen **Sick Boy**, weil er andauernd **krank** is vom **Entzug**, sondern weil er ein wirklich **krankes *Arschloch*** ist. - **Na komm schon**, blaffte er verzweifelt.	Sick Boy was sweating like a pig; he was trembling. I just sat there staring into the telly and trying to ignore the asshole. He was really killing me. I tried to focus on the Jean-Claude Van Damme video. As usual in such films, there was first the obligatory dramatic opening. In the next phase of the film, they then increased the excitement by having the lousy villain show up and clapping the lax story together. And any minute Jean-Claude would start letting fly seriously. 'Rents. I have to go to Mother Superior', gasped Sick Boy, and shook his head. 'Oh man', I say. I wanted the bastard to simply flutter away, evaporate and leave me alone with Jean-Claude. On the other hand I would probably start soon, and if the ass got a shot, he would let me down. We don't call him Sick Boy because he is constantly sick from withdrawal, but because he is a really sick asshole. 'Come on', he snapped desperately.

Table 3: Back translations of an opening passage from Trainspotting from Lithuanian and German into English

As the tables show, the language of both the Lithuanian and German versions is predominantly standard. The Lithuanian version contains ten instances that exhibit the quality of non-standard variation. The German version contains six such instances. In other words, these instances differ from the rest of the strictly standard text in terms of not being entirely correct, direct and formal but offering a noticeable contrast instead. These instances are marked with bold italic script in the back translations.

In order to analyse the approach and technique of the Lithuanian and German translations and to show it through examples, I will briefly review these examples. They are presented in the tables below, side by side with the English words or phrases that they refer to from the original text, and the explanations of these words that are provided in the glossaries by Gerald Howard in *The Paris Review* (GH) and Tim Bell in *Choose Life. Choose Leith* (TB), as well as the *Oxford English Dictionary* (OED) in some cases. The glossaries are provided in the appendices. Interestingly, the six instances in the German translation coincide with the Lithuanian ones in this passage. In this case they will thus be considered in parallel. The Lithuanian and German instances include the following words and phrases:

Original non-standard instance (Scottish English)	Explanation of Scottish English non-standard instance	Lithuanian non-standard instance	German non-standard instance
Telly	Informal term for television (OED)	Teliką	Die Glotze
Cunt (3 instances)	All-purpose term for someone else, either friendly or unfriendly (GH)	Šiknius (3 instances)	Das Arschloch/der Arsch (3 instances)
Auld man	Informal reference of a surname instead of Mr or an affectionate form of address between men or boys (OED)	Senis	-
Radge	Wild, crazy, useless person (TB)	Nukaušėlis	Der Mistkerl
Fuck off	*Vulgar slang* usually used in imperative form of a person to go away (OED)	Atsikruštų	verduftete
Went n scored	buy or acquire illegal drugs (OED)	Užkaifuos	-
Haud oot on (us)	Hold out; withhold; unforthcoming; for example with heroin or cards (OED)	Užgriebs	-

Fuckin	Vulgar slang used for emphasis or to express anger, annoyance, contempt, or surprise (OED)	Krušau (viską)	-

Table 4: The analysis of vocabulary items from Trainspotting and the translations into Lithuanian and German

The first instance of a non-standard term is the word *telly*, a commonly used slang word in the UK that refers to television or a television set. *Telikas*, which appears in the Lithuanian translation, is a direct equivalent, as it is a popular informal version of the formal word *televizija* or *televizorius*. Similarly, the colloquial word *die Glotze*, which refers to the same meaning in an informal manner, is used in the German version. In this case, the preservation strategy was employed in both translations. Alternatively, "replacement" from Epstein's list of translatorial strategies can be chosen to describe the implemented change.

The obscenity *cunt* is the most frequent of the non-standard expressions in the passage, occurring three times throughout. It is usually considered extremely vulgar slang, used to refer to female genitalia or an unpleasant, stupid person, either male or female, and is regarded as "the most seriously taboo word in English for centuries" among the vast majority of users (Hughes 2006, 110). Despite being designated as taboo, the word is commonly used, as Geoffrey Hughes claims (ibid.), which can seem inconsistent and confusing. For instance, the *Random House Historical Dictionary of American Slang* categorises the term as "usually considered vulgar" (Lighter 1994, 100). Hughes maintains that this broad formula is generally used for words that are universally considered to be less obscene, offensive or informal in their impact, such as *fart* and *ass* (cf. Hughes 2006, 12, 159), thus diminishing the status of *cunt* as a profoundly obscene word. Furthermore, the glossary of *Trainspotting* featured in *The Paris Review* provides the following definition of *cunt*: "All-purpose term for someone else, either friendly or unfriendly" (1996, 350). Its status as a taboo word or its vulgar quality is not even mentioned, suggesting that it can be treated as a casual reference with no special insinuation or insult. The obscenity thus possibly changes its status, becoming a neutral, meaningless subsidiary word that can be used without any particular purpose, or even an expletive that does not add to the sense of the sentence. This serves as an additional reduction of its strictly

taboo status. Nevertheless, the reputation of the word carries its own associative weight – it cannot be considered as neutral, and even if it were, that very fact would deserve attention, suggesting irony or other additional meanings. The approach towards the usage, meaning and effect of *cunt* depends on more than one factor, including the context and the audience. *Cunt* therefore has a dual role – although it can be considered a very strong obscenity, there is also a casual side to it.

In the Lithuanian version, *cunt* is consistently replaced with the vulgar slang word *šiknius*, while the German version uses words *das Arschloch* and *der Arsch*, which translate respectively as *asshole/arsehole* and *ass/arse* in the Langenscheidt dictionary. These words, both in Lithuanian and German, are considered to be vulgar slang and denote the same meaning, carrying a negative connotation, referring to the anus and used to describe a stupid, irritating or contemptible person (OED), and they are on the same level of offensive strength as the English equivalents. However, the translated versions differ from *cunt* – firstly, it is not generally regarded as a strong taboo word. According to the ranking of swear words as mild, medium, strong and strongest, provided by United Kingdom's communications regulator Ofcom in 2016, *asshole/arsehole* is positioned in the medium category, while *cunt* is positioned in the category of the strongest swear words (Mitchell 2018). It also has a humorous connotation to it. For instance, as Geoffrey Nunberg suggests, asshole is always a disreputable word, whether it is referring to someone's anatomy or their character; however, the latter use can move people to laughter (cf. Nunberg 2012, 3), while Hughes describes the word as banal (Hughes 2006, 83, 154). The translated version is therefore considerably different in both its strength and the associative meaning. Furthermore, it does not reflect the significant dual role that *cunt* offers.

Senis, a direct adaptation of the original's *old man (auld man)* is offered in the Lithuanian version. It carries the same meaning as the English version, which is used as both an informal way to refer to a man, and also contains a reference to a military slang word for a commanding officer (OED). These connotations are almost identical in Lithuanian, thus representing preservation strategy. However, omission is used in the German version, as the word is entirely removed from it. Although it could have been easily rendered in the same way in German, such as through the phrase *der alte Mann*, the combination of words is not commonly used with the same implication in German. On the other hand, this does not explain the translator's decision not to replace the word with a possible German equivalent.

Another case of replacement, or transformation, comes with the rendering of the word *radge*, which is used to describe Sick Boy and can be explained as someone "wild, crazy and useless" (Bell). Lithuanian version's *nukaušėlis* is a rarely used Lithuanian word associated with the adjective nukaušęs that refers to being slightly drunk or dumb due to drunkenness. The meaning of *der Mistkerl* in German is a mean and wicked person, usually translated as *bastard* in English. Again, both meanings differ from the original. However, both contain the pejorative and informal qualities that suit the tone and purpose of the original.

There are two instances of the obscenity *fuck* and its variants – as a verb form (*fuck off*, an offensive and usually imperative variant of "go away", OED) and adjective (*fuckin*, which is also a Scottish English eye-dialect variant of *fucking,* used for emphasis or to express anger, annoyance, contempt, or surprise, OED). The usage of *fuck* echoes the extreme taboo status and the dual role of the aforementioned *cunt*. They are often regarded together; for instance, Hughes refers to them as having the same status (Hughes 2006).

An equally strong obscenity is used in the Lithuanian translation – the verb *krušti* has the same meaning, strength and taboo status. The difference appears in the adjective *fuckin* being transformed to a verb and strengthening it even more with an addition of *viską* (*fuck everything*); this can also be regarded as a compensation (Epstein) of the previous milder obscenities. Nevertheless, the connotation of the obscenity is retained. Meanwhile, the German version offers an extreme softening of it. The second case (*fuckin*) is removed entirely, while the first case (*fuck off*) is translated to *verduften*, a slang word that corresponds to verbs "clear off" or "beat it" – the change of connotation is therefore quite drastic, with the expression of annoyance and offense, as well as the taboo status replaced with a carefree and almost playful quality.

Another two instances of non-standard language in Lithuanian (they are rendered to standard word choices in German) are *užkaifuoti* and *užgriebti*, referring respectively to Welsh's expressions *went n scored* and *haud oot on us*. Both are slang words that differ in their meaning from the original but retain its informal quality. *Užkaifuoti* can be described as being affected by the intoxication of drugs, while *užgriebti* can be explained as the action of someone dragging another person or people with them against their will. Epstein's replacement strategy can be referred to here, as the non-standard Scottish English words are changed to close matches in the target language.

In addition to these non-standard instances, there are a considerable number of nuances of the original that are altered. To carry on with the analysis of this passage in order to provide an illustration of the translatorial techniques and the predominant approach to translation that is reflected in them, I will briefly analyse these nuances.

It is important to note that pronunciation is not made distinctive or in any way non-standard in any of the translations. Eye-dialect is very frequent in the original, reflecting the Scottish English pronunciation, immediately suggesting that the characters who are speaking are Scottish, and generally highlighting the non-standard nature of the text. However, it never occurs in the translated versions.

Another important aspect is the surprising formality that appears in some cases in the Lithuanian translation. This formality is introduced by the usage of rigid, official variations of words, such as *paprasčiausiai*, which is a formal, elaborate version of *just*. Importantly, these instances can be easily rendered – for instance, the less formal Lithuanian variations *tiesiog* or *tik* could be used to express the same meaning. A contrast between non-standard language, colloquial and informal expressions and the formality of language is presented. The rendering of the last sentence of the opening passage reveals this contrast – *let's fuckin go* is translated to *krušau aš viską, eime*, where the obscenity is preserved but followed by a very correct and polite form of "let's go" – *eime*, which is usually used in formal contexts and is not commonly used in informal conversations of friends. A more informal and common way to express the same meaning would be *einam*. As the rendering could be so easily achieved, the formality seems highlighted and demonstrative without a clear reason. The tone of the original novel is again altered by this modification.

Similarly, modifications that alter the tone of the novel appear in the German translation as well. The aspect that is particularly notable in the very opening of the novel is the softening of the vulgarity of the original. As shown before, some of the significant obscenities are replaced with milder ones or removed entirely. This mildness is further strengthened by the use of additional imagery. For instance, *Schwein* (pig – "[he] was sweating like a pig"), and *verduften* (*evaporate* – "<…> I wanted him to flutter away, evaporate and leave me alone with Jean Claude"), which are used to describe Sick Boy's state, carry a playful, humorous connotation; also, although informal, they are not only noticeably different in tone but they also do not occur at all in the original. This results in the production of a carefree, playful and witty tone that differs substantially from the original. This is also reflected in the

back-translation from German; if judged by it, *Trainspotting* would appear to the readers as a considerably different kind of novel than as it was originally written.

These modifications appear beside the treatment of the non-standard instances. While some renderings correspond to the original meaning, connotation and intent, as well as other nuances, some other ones alter them considerably. As noted before, the non-standard words and phrases serve as some of the indicators of the otherness of the novel and they perform a variety of significant literary and political functions. Above all, the translatorial approaches in both Lithuanian and German are revealed by the sheer numbers; the non-standard instances are notably few. Against the standard text, these instances create an impression of imbalance and inconsistency. Their non-standard quality makes them stand out. They immediately appear as more important than or otherwise special compared to the standard words, for the sole reason of being non-standard, even if they are not intended to create such an impression. This kind of emphasis automatically calls attention to these words and makes us question why they were selected, when there were many other instances of non-standard in the original text.

While the accentuation of non-standard elements becomes especially perceptible, they are in turn handled inconsistently. The translators found a target language equivalent in some cases but introduced changes in other cases, such as by offering softened versions or other modifications. The same pattern demonstrated in the opening passage is followed throughout the entire translated versions of the novel. While the non-standard quality is retained to some degree, the general impression of the text becomes distorted and misleading, presenting *Trainspottin*g as a considerably different literary work. To perform a more thorough and in-depth analysis, in the next section I will categorize the non-standard instances and their translatory treatment that can be found throughout the Lithuanian and German versions of the novel and their ongoing effects on the novel as a whole. The categories include Scotticisms, idiolects of the characters, slang, profanity, code switching, eye-dialect, and grammatical errors.

2.6. Categorization of translation samples

The language of *Trainspotting* is essentially a varied, diverse mixture of vocabulary items that each have their nuances. Beside the fact that standard language items are combined with non-standard variations, these variations are diversified in their own right. Together, the different linguistic components form a purposefully colloquial, uncensored, raw style and flow of narrative, as well as dialogue. They interact with each other to emphasize the novel's diverse style. It is this interplay of different linguistic components, precisely, that makes the novel what it is – every component offers its own contribution to the novel as a balanced whole.

John Skinner describes Welsh's language as "metropolitan Scots" (Skinner 1999, 218). Unlike James Kelman, who abandons standard English entirely and uses Glaswegian demotic in his novel *How Late It Was, How Late* (1994), Welsh simply overturns conventional linguistic hierarchies by marginalizing the language – but this, as Skinner states, is actually far more impressive in range and variety. The exceptional language introduces extreme challenges for translators who must take into consideration not only the different linguistic components, with all their various connotations, but also their nuanced interactions.

The analysis of the opening passage of *Trainspotting* has shown that the language is extremely rich in different types of non-standard items. Mainly, the variety of the non-standard items featured throughout the novel can be categorized into three principal groups: slang, Scotticisms and profanity. All of these groups contribute to the main functions that *Trainspotting's* non-standard language generally performs, adding to the creation of realism, characterization, depiction of community and social class, and resistance to convention.

As the items of each category are different, it is important to take their differences into account – it is also important to analyse the way that each of the categories are treated in translation. The same pattern demonstrated in the analysis of the German and Lithuanian translations of the opening passage is followed throughout the entire translated versions of the novel. While the non-standard quality is retained to some degree, notable changes are introduced into the text, presenting *Trainspotting* as a considerably different literary work. To perform a more thorough and in-depth analysis, in the next sub-chapters I will look at the different categories of the non-standard instances and their translatory treatment that can be found throughout the Lithuanian and German versions of the novel and their ongoing effects to the novel as a whole.

Slang, drug slang and Scotticisms

Slang words are used consistently and in great variety throughout the novel, ranging from specific, little-known examples to the ones that are very commonly used and widespread. The meanings of the former sometimes have to be traced in special dictionaries or even unofficial sources that are harder to come by or use as valid references – such as comments by the users of the slang or discussions in online forums, while the latter have made their way into official dictionaries along with the items of standard language, but not without indications that emphasize their informal status.

Firstly, the usage of slang is a compelling literary device. The usage of slang in literature has been described by Carl Sandburg in the following way: "Slang is a language that rolls up its sleeves, spits on its hands and goes to work" (Danesi 2003, 55). Welsh employs this device to great effect. In addition, slang is used to strengthen the central themes of *Trainspotting*, including the political resistance that the novel establishes through the non-standard language. Michael Adams refers to slang as an action of rebellion – any use of slang is a resistance that questions the legitimacy of standard language. Inevitably, slang is "a political act, language in which social behaviour and the individual collide" (Adams 2009, 158).

Slang also provides the language of *Trainspotting* with a colloquial effect, making it more natural and presenting it the way it is spoken instead of a polished, literary version that puts the natural verbal expression of the characters into a conventional, standard, acceptable form. The language of *Trainspotting* is not aiming to be understood easily by the users of standard language – instead, it attempts to be natural and authentic, representing an unedited, uncut version of reality that its characters inhabit.

The slang words can be recognized from everyday usage – rather than literary contexts – immediately reminding the reader of the relatable situations and contexts where they are used in everyday life and bringing respective associations. These words might not be used in literature, or be common, customary or acceptable in it, but they bring the novel and its readers closer to reality, implementing the significant function of realism that has been discussed before as one of the most important features of *Trainspotting*.

At the same time, the lesser known, unfamiliar, rare slang words are important in their own right, since they introduce the readers to the world they are now facing – this world is not adapted to their comfort but instead requires them to make an effort and adapt to it. The usage of slang declares that the novel follows its own rules instead of following the readers'

expectations – it defies the conventional in order to show a different, working class life in its full effect, and in its own language; the language voices the working class.

An important type of slang that is frequently used in *Trainspotting* is drug slang. It reveals the specific sub-culture of drug users and the microcosm of their reality. The drug slang comprises a variety of words associated with drug usage and everything that accompanies it – different types of drugs and ways of using them, their effects, specific feelings that they inflict, aspects of buying or otherwise acquiring them, etc.

Again, the naturalness with which the characters use this specific slang reveals their reality. The fact that these words are a natural part of their vocabulary and are frequently used shows the characters' familiarity and expertise with drug usage, and, above all, nothing less than their actual need to have and use these words, betraying their reality where using drugs is important enough to have a number of separate nuanced words attached to it.

The illicit status of drugs makes it necessary to have slang words related to them: essentially, it establishes an understanding and an effective way to communicate between people who have this activity in common and shared interests, as well as to conceal the actual meaning of their words from others, especially people who maintain public order. As Adams illustratively suggests, "after all, [ravers] need ephemeral slang for ecstasy in order to keep parents, police, and the otherwise uncool confused about their illicit activities" (Adams 2009, 10).

Against the usage of slang, regional Scottish slang stands out. Alexander McCall Smith identified *Trainspotting* and other novels by Irvine Welsh as Welsh's "vision of Scotland" (McCall Smith 2004). The Scottishness of Welsh's work has to do not only with the topics and issues he deals with and the specific locations that he sets the action in – he uses the language to reveal it. The language is an idiosyncratic, recognizable representation of Scottish English. Significantly, the national identity and character are encoded in language. This is conveyed through a variety of linguistic elements that reveal the specificity of language and allow the reader to identify it as Scottish.

Following John Corbett's example, these elements can be identified as Scotticisms (Corbett 1997), an umbrella term that encompasses a variety of linguistic items: characterful pronunciation, such as rhoticity, which can be expressed in eye dialect, distinctive grammatical features or discourse features, for instance, the narrator's frequent usage of third person plural (*we, us*) to refer to oneself, Scottish English slang words and idiosyncratic variations of

commonly used words, such as *s (is), wis (was), ah (I), oan (on), whit (what)*, *aw (all)* etc, as well as distinctive vocabulary items, such as words that are identified as regional slang. These items serve as rightful expressions of Scottish English and its specific character.

The use of Scotticisms is, undoubtedly, extremely significant in *Trainspotting*. It is where the distinctive nature of the novel's language mainly arrives from and is its essential component. Importantly, the usage of Scotticisms corresponds to the main functions (as presented in sub-chapter 2.5.) that the non-standard language carries in the novel in general: it adds to the construction of realism, characterisation, depiction of community and social class and resistance to social, political and cultural convention. Moreover, these main functions carry additional nuanced meanings – for instance, employing Scotticisms in the novel offers a strong sense of place and provides hints to the characters' background.

Above all, Welsh's usage of Scotticisms is one of the most important aspects of the whole novel and the key ideas developed in it. Its effect is by no means superficial, nor can it be reduced to the simple function of amusement – contrarily, it is nuanced and involves a lot of social, cultural and political context. It therefore deserves careful consideration in the process of translation.

Taking into consideration that not all readers are familiar with Scottish English, more than one glossary was composed in order to help them understand the nuances of meaning of the Scotticisms that appear in the novel. I will refer to the glossaries published in *The Paris Review*, composed by Gerald Howard, and in *Choose Life. Choose Leith,* composed by Tim Bell, as well as *Dictionary of the Scots Language* (DSL).

Profanity

Profanity is undoubtedly used to an extreme extent in *Trainspotting*. Beside the eye-dialect that represents the characterful Scottish pronunciation, it is the most striking and shocking feature of the novel. It is especially striking at the beginning, where its effect is the strongest – later on, the reader becomes accustomed to the very frequent usage of swear words. Remarkably, they are used casually and without display (cf. the analysis of *cunt* in section 2.5), which is demonstrated both by the frequency and the straightforward, unceremonious style of their usage.

For instance, very strong profanity is used in all possible contexts – not only as purposeful insults but also as points of reference, in plays on words, and spontaneous reactions. It is

incorporated in combinations of words and names, applied in mundane situations and ordinary, commonplace conversations.

The swear words are not used for the purpose of shocking the reader or introducing deliberate offence or vulgarity – they are rather an intricate part of the language. They are a deep-rooted feature of how the characters express themselves. Therefore, their usage is thoroughly necessary. In other words, obscenities are regarded as natural, inevitable vocabulary items that are to be expected rather than surprising. In this context, the fact that extremely strong profanity is used from the very beginning of the novel does not seem unusual or surprising – instead, it is viewed as an inherent part of the novel and its style.

As illustrated by the very first paragraph of *Trainspotting*, profanity is very commonly used throughout the novel. Not only that, it also plays an important role and conveys significant meanings, corresponding, just like slang and Scotticisms, to the principal themes that the novel establishes.

Despite being a means of literary expression, and a powerful literary device, profanity is often overlooked or misunderstood. The usage of profanity is often seen as "bad language". It has to do with the status assigned to swear words – they are often regarded either as a device for offence or for humour rather than complex literary meanings. As Geoffrey Nunberg suggests, the words that make us laugh are not usually ones we give a great deal of thought to (cf. Nunberg, 2012).

Willy Maley has focused on Kelman's usage of profanity, arguing it is of essential importance to his writing and cannot be considered separately, while the very idea of "bad language" is linked to a particular elitist theory of art that constructs a hierarchy of discourses and values some ways of speaking above others:

> There are those readers who might say of Kelman: "Nice lexis, shame about the fucks", as though the proliferation of swear-words somehow detracts from the rich urban Glaswegian dialect <…> They might like to imagine a curse free Kelman, one that would lose the shell of bad language but retain the kernel of good storytelling. This is another blind alley. The swearing is integral to Kelman's power as a writer. It is neither a vulgar and superfluous supplement nor an offensive coating concealing shortcomings in narrative, dialogue, or characterisation. To focus on the swearing to the exclusion of all else is to lose one's eyesight, to be blind to the text (cf. Maley 1996, 108-109)

While profanity might have a humorous, as well as offensive quality in *Trainspotting*, it is essentially the realism that it helps to create, as well as the characterisation, and the "political ramifications" (O'Hagan 1994) that it brought confirms and reinforces the novel's resistance to convention and consequently the effect Welsh originally aimed at. The development of the principal themes of *Trainspotting* are interconnected with the language in which profanity is of extreme importance.

While Welsh's language is a complex but balanced blend of these categories, it is important to consider the way all of them are treated in translation, focusing on selected chapters, and discern the effects that the techniques applied by the translators have on the final version of the novel.

2.6.1. The main categories of non-standard language in Chapter 1

Continuing on the analysis of the opening passage, it is reasonable to look at *The Skag Boys, Jean–Claude Van Damme And Mother Superior*, the first chapter of *Trainspotting*. This chapter is significant in several regards. Firstly, it features an introductory factor, as the reader's opinion about the whole novel and their expectations for the rest of it starts from their initial introduction to this chapter. It not only sets the tone of the novel but serves as a representation of it as a whole. The features that are found in this chapter will be found in the rest of the novel as well. It determines the style and language the novel is written in, while it also establishes the main thematic elements and a number of characters, the relationships between them and their interactions that will be focused on later on in the novel and that will play out developing gradually before reaching resolution. The chapter also introduces the narrative voice of Mark "Rent Boy" Renton, who is arguably the main character of the novel and narrates twenty out of forty-three chapters, more than any other characters. Moreover, the chapter features all the main categories that have been discussed. There is also a particular focus on drug slang.

Narrated by Renton, the chapter opens with Renton and his friend Simon "Sick Boy" Williamson watching a film in Renton's apartment in Leith while going through the painful symptoms of drug abstinence. We then follow them to Tollcross where they buy drugs from their regular dealer, Johnny "Mother Superior" Swann, and inject heroin with their other acquaintances gathered in Swann's place. The usage of heroin and its effect, as well as the effect of abstinence from it are described in great detail while the characters interact in a

casual, friendly way. Importantly, the chapter shows the characters in their natural habitat, as it is strongly indicated the process of preparing and injecting heroin is very familiar to them. They are also presented as old acquaintances with already established relationships: they are familiar with each other, brought closer by their mutual drug addiction and a mutual understanding that arrives from it. They use the language they would normally use and it is not affected by the presence of outsiders or speakers of standard language; the use of slang and profanity in their dialogue therefore shows their natural way of verbal expression. The same applies to Renton's narration which he does not attempt to censor or standardise.

The length of the chapter is 3553 words; 1232 of these are non-standard words (including words that demonstrate non-standard spelling, grammatical variations and eye-dialect), with 111 vocabulary items of slang, including 38 Scotticisms, 34 items of drug slang and 39 items of general slang, as well as 115 cases of profanity, which features three groups – swear words *cunt* and *fuck* and their variations, as well as other swear words. Importantly, the different categories of non-standard language have an approximately equal weight in the chapter, with the total count of slang and profanity, as well as the count of different types of slang being very similar. Exploring the chapter will allow me to analyse its non-standard language on a micro-level, focusing on a great variety of its expressions that will be grouped into the previously determined categories.

2.7. Analysis of Lithuanian and German translations of *Trainspotting*

As the analysis of the opening passage of *Trainspotting* has already demonstrated, the treatment of linguistic features such as eye dialect (which is heavily used throughout the novel, <…> *ah'm really fuckin sufferin* being an early example) and grammatical deviations (for instance, the usage of *tellt* instead of *told*), are predominantly standardized in the German and Lithuanian translations. There is generally very little or no indication in the translations that the language, either that of the narration or spoken by the characters, offers any variation from the standard, nor that it contains non-standard grammar or pronunciation. It is therefore reasonable to focus on the vocabulary items and use them to explore the translations, as their renderings offer more variety and are more illustrative.

I referred to Epstein's system of translatorial strategies as a basis, which I discussed in more detail in section 1.3. I came up with categories which suit the analysed text and its

translations, allowing me to categorize the translation samples and show the dominating trends of the translation techniques.

I will consider the translatory treatment of the separate cases of each of the main categories. Translatory strategies that have been applied by the translators will be indicated. Different translatory strategies will be referred to when considering slang and Scotticisms and profanity. The following strategies will be used for evaluating slang translation:

- Translation to non-standard language: the non-standard item of the source language is rendered to a non-standard variation in the target language.

- Translation to standard formal language: the non-standard SL item is rendered to a standard TL variation that is formal in tone.

- Translation to standard informal language: the non-standard SL item is rendered to a standard TL variation that is informal in tone.

- Translation to standard informal expressive language: the non-standard SL item is rendered to a TL variation that is informal in tone and features a humorous, gimmicky or otherwise expressive quality.

- Omission: the non-standard SL item is omitted from TL.

- Preservation or direct translation: the non-standard SL item is not altered or transferred to TL as a direct, literal translation.

The following strategies will be applied to analyse the translation of profanity; determination of the strength of profanity (mild, medium, strong, very strong) is based on the scheme presented by The Office of Communications in 2018:

- Translation to mild profanity: the profanity item of the source language is rendered to a mild profanity in the target language.

- Translation to medium profanity: the SL profanity item is rendered to a medium TL profanity.

- Translation to strong profanity: the SL profanity item is rendered to a strong TL profanity.

- Translation to very strong profanity: the SL profanity item is rendered to a very strong TL profanity.

- Omission: the SL profanity item is omitted from TL.

- Softening: the SL profanity item is rendered to a TL variation that is non-standard but not profane.

The analysis will help to discern the patterns and specificities of the translations, showing the predominant approaches that the translators have adapted for translating *Trainspotting* and the specific meaning, associations and additional nuances that their renderings introduce.

2.7.1. The rendering of non-standard vocabulary items in the Lithuanian translation of *Trainspotting*

The vocabulary items of slang, drug slang and Scotticisms, their renderings to Lithuanian and the translatory strategies applied are indicated in the table below:

Translatory strategy	Drug slang		General non-standard items		Scotticisms		Total
standard formal language	19	56%	10	26%	22	58%	51
non-standard language	6	18%	6	15%	6	16%	18
standard expressive language	1	3%	15	38%	5	13%	11
omission	4	12%	4	10%	5	13%	13
preservation/direct translation	4	12%	4	10%	0	0%	8
Total	34		39		38		111

Table 5: The rendering of slang, drug slang and Scotticisms in the Lithuanian translation of Trainspotting

The numbers are also presented in the following diagram:

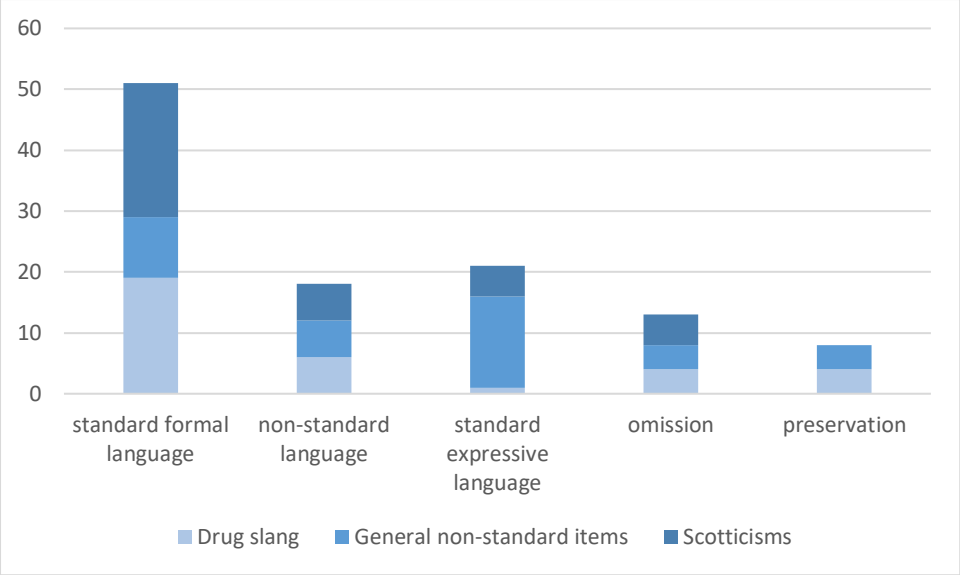

Figure 5: The rendering of slang, drug slang and Scotticisms in the Lithuanian translation of Trainspotting

As the chart shows, the strategy that has been most frequently applied in the Lithuanian translation is standard formal rendering. This strategy constitutes almost a half of the analysed instances, comprising 51 instances from the total of 111, or 46%.

It is especially important to note that the standard formal strategy has been used most commonly for rendering the drug slang and Scotticisms – which are particularly important in *Trainspotting*, intensifying its central themes. The Scotticism *biscuit-ersed* is an illustrative example – defined as "anxious, fragile" by Tim Bell (Bell 2018, 265) and "self-pitying" in *The Paris Review* glossary (1996, 350), it is a playful compound of the words *biscuit* and *erse*, the latter being a Scottish English version of *arse* and therefore adding even more to the local colour. It is rendered to standard Lithuanian *susierzinęs*, which is a neutral adjective denoting irritation, without strong emotional charge, playful quality or reference to local colour.

Similarly, specific drug slang is very frequently rendered into formal Lithuanian versions: *kokainas* (cocaine) is used to render *coke*, *heroinas* (heroin) to *skag* and *smack*, while the phrase *cook up*, identifying the preparation of heroin for injection, becomes *paruošti porciją* (prepare a serving). However, these instances could have been rendered with an attempt to retain their informal, colloquial quality and playfulness – for example, *koksas* and *hera* would have been obvious slang options for the formal *kokainas* and *heroinas*, while *biscuit-ersed* could have been rendered into a slang version that carries a similar meaning as

well as playfulness, such as *užsiparinęs* (nervous, anxious). Alternatively, an addition could have been made to transmit the original intent or bring the translated version closer to it.

The usage of other forms of standard language – informal and informal expressive – add up to 21 instances in the Lithuanian translation. In these instances, the renderings remain standard but attempt to show that the language is informal, colloquial or otherwise exceptional. For example, the word *laddie* is rendered applying standard informal to *vaikis*, which is a less formal version of *vaikinas* (young man); the adjective *skaggy-bawed* is transformed with the standard informal expressive strategy to *apspangęs* (stupefied), which is an emotionally intense, expressive Lithuanian adjective.

In total, renderings into standard language comprise 72 out of the total 111 items, equivalent to 65%. In comparison, the number of renderings into non-standard is relatively small: there are 18 instances that amount to 16%. There are some very successful examples, such as rendering the drug slang noun *high* to *kaifas* or general slang word *hirays* (money) to *šlamantieji* which are commonly used Lithuanian slang equivalents that carry the same meaning.

There are 13 omissions that comprise 12% of the analysed instances. While the number of omissions is comparatively small, in some cases they are, perhaps surprisingly, applied for words that have already been translated elsewhere into non-standard language – such as *high*. Omitting words that are used repeatedly throughout the original text results in considerably diminishing their effect.

With only 8 cases, preservation is the least frequently used strategy in the Lithuanian translation. Preservation, such as rendering the words *dealer* and *punter* into direct adaptations *dileris* and *ponteris* instead of choosing domesticized variants, lends the translation a quality of foreignization and serves as a reminder that the original text is English. The usage of this strategy also has a tendency of causing confusion. For instance, the expression *oan oor jack jones*, which refers to being alone, deriving from the cockney rhyming slang as it rhymes with the phrase “on one’s own” (Dalzell, Victor 2006, 1081), is translated to *savo paties Džek Džonsais*; it is a direct translation that conveys very little meaning in Lithuanian – as the meaning of the English phrase resides in the rhyme, the translation is inaccurate, nor does it offer the rhyming.

Generally, although the Lithuanian translation exhibits some attempts to convey the non-standardness of language by using slang words that have a similar meaning and effect as the original slang words, it is on the whole dominated by standard language.

2.7.2. The rendering of profanity in the Lithuanian translation of *Trainspotting*

The profanity items, their renderings to Lithuanian and the translatory strategies applied are introduced in the table below:

Translatory strategy	Cunt		Fuck		Other		Total
mild	29	85%	1	1%	7	50%	37
medium	5	15%	6	9%	5	36%	16
strong	0	0%	9	13%	0	0%	9
very strong	0	0%	38	57%	0	0%	38
softening	0	0%	5	7%	1	7%	6
omission	0	0%	8	12%	1	7%	9
Total	34		67		14		115

Table 6: The rendering of profanity in the Lithuanian translation of Trainspotting

This data is also demonstrated in the following chart:

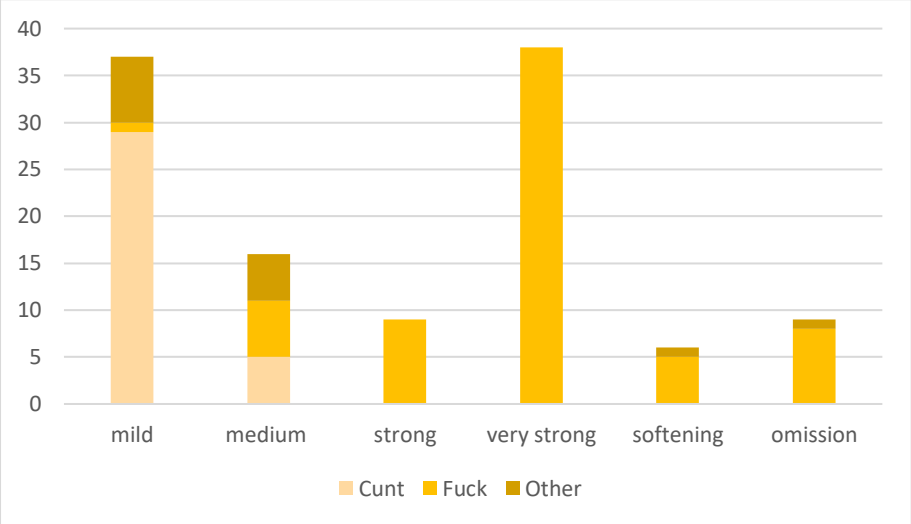

Figure 6: The rendering of profanity in the Lithuanian translation of Trainspotting

Profanity has been carefully treated in the Lithuanian translation of *Trainspotting* – notably, there are very few omissions. This is especially evident in the translation of the profane term

cunt – there are no omissions throughout the 34 total instances, which means that every occurrence of this profanity has been translated. The translatory treatment of *cunt* also shows the most consistency: mild profanity, specifically *šiknius* has been chosen for 29 out of 34 instances, while the remaining 5 have been rendered to various items of medium profanity.

While using the same word helps to maintain consistency that is found in the original, it is important to note that *šiknius* is mild profanity, whereas *cunt* is very strong. The choice to alter the consistency by using medium profanities *kekšius, kekšės vaikas, gandonas* is not fully clear, as these profanities are not considerably stronger and introducing them interrupts the consistency to some degree.

Less consistency is demonstrated in the rendering of *fuck*, which with 67 cases is the most frequently used profanity in the original. Unlike the translatory treatment of *cunt*, the principal strategy for *fuck* is rendering to very strong profanity *pisti* and its variants, which is a direct Lithuanian equivalent in both strength and meaning; this strategy is used in 38, comprising 57% of the total of 67 instances. A slightly weaker profanity *krušti* is used in 9 instances. The usage of other strategies is varied, featuring 8 omissions, 5 softenings, as well as renderings to medium and mild profanity, respectively 6 and 1. Similarly to the treatment of *cunt*, the choice of introducing this variety is not clearly motivated.

The translations of other profanities do not offer strong or very strong Lithuanian equivalents, ranging from mild and medium, with 7 and 5 instances respectively and featuring one case of each omission and softening. Since there are no very strong cases of profanity in the original in this category, the translation does not introduce significant changes.

Generally, the translation of profanity shows evident contrast: the primary strategies are renderings to very strong profanity (33%) and mild profanity (32%). It is interesting to note that the two opposite sides of the profanity scale are applied almost equally in the translation. They are followed by medium profanity, which comprises 14%, while the usage of strong profanity and omission each comprise 8%. With 5% of the total instances, softening is the least popular strategy.

2.7.3. The rendering of non-standard vocabulary items in the German translation of *Trainspotting*

The table and chart below show the strategies applied to renderings of slang, drug slang and Scotticisms in the German translation of the novel:

Translation strategy	Drug slang		General non-standard language		Scotticisms		Total
standard formal	1	3%	4	10%	26	68%	**31**
non-standard	17	50%	24	62%	8	21%	**49**
standard expressive language	0	0%	5	13%	1	3%	**6**
omission	2	6%	5	13%	3	8%	**10**
preservation	14	41%	1	3%	0	0%	**15**
Total	34		39		38		111

Table 7: The rendering of slang, drug slang and Scotticisms in the German translation of Trainspotting

Alternatively, the following chart shows this data in a visual form:

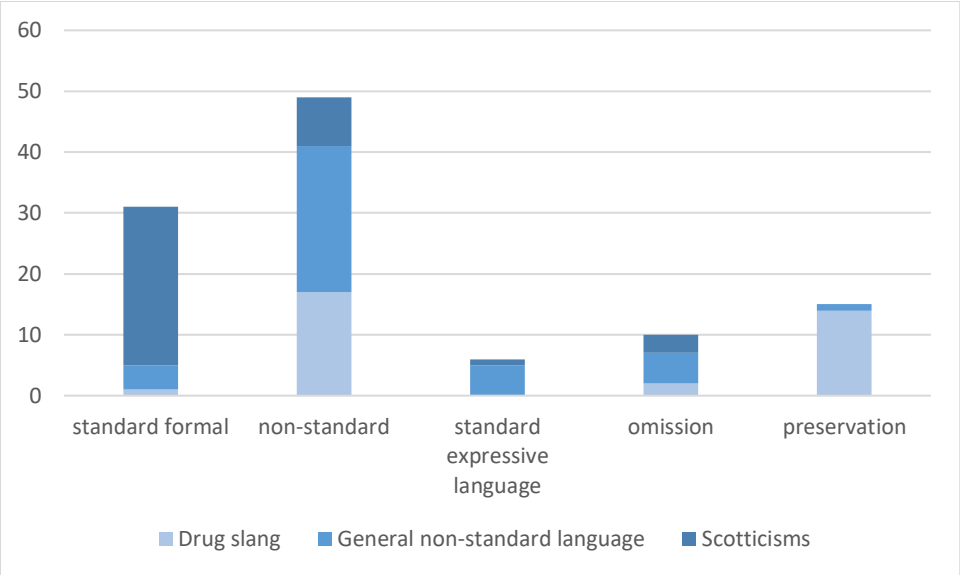

Figure 7: The rendering of slang, drug slang and Scotticisms in the German translation of Trainspotting

The German translation of the instances of general slang, drug slang and Scotticisms demonstrates rendering into non-standard language as its primary strategy. This strategy is applied to almost a half of the total number of cases, comprising 44%. Nevertheless, it varies among the different categories: with 24 out of 39 cases, this strategy especially applies to

general slang and less so to the more specific types of drug slang and Scotticisms, with 17 cases out of 34 and 8 cases out of 38, respectively.

The non-standard language choices are creative and in many cases manage to convey the original intent. For example, the slang words *mate* and *gadge* are rendered to *Kumpel* and *Kerl*, which are colloquial German equivalents, helping to retain the informal style of the original in the translation.

Interestingly, standard formal is predominantly used to render Scotticisms. Formal language variants are chosen for 26 out of 38 Scotticisms in the German translation – for instance, the idiosyncratic Scotticism *keep shoatie* is translated to standard *Ausschau halten* without attempting to find a more informal variant.

Rendering into standard informal language is the least common strategy, comprising only 5% of the analysed instances. Standard words and phrases such as *Geldscheine* (tenner), *nen Löffel aufzukochen* (cook up), *jammer* (whinge) and others have a less formal quality and liven up the text, bringing the translation closer to the original tone where the translator chose not to use slang.

There are relatively few omissions, the application of which is mostly not fully clear – they are mainly used for repeated words that have already been translated. For instance, one of the slang words *mate* is removed from the German version, although at another case it has been translated into *Kumpel*. The omissions introduce slight inconsistency which could have easily been avoided.

Preservation is relatively commonly used, mainly to render drug slang: 14 out of 15 cases of preservation are used for drug slang, which comprise almost half of the 34 total instances of drug slang. Original names of drugs are retained in the translation or replaced with very similar versions, for instance, *Sgag* (skag), *Junkie* (junky), *high*, *Dealer*. The usage of original English terms corresponds to the treatment of names and titles throughout the translation: the translator keeps the names of the characters and their nicknames as they appear in the novel: the playful nicknames Rent Boy, Sick Boy, Spud and others are not changed into German versions; even the original English title of the novel is kept.

Overall, while non-standard is significantly used to render slang in the German translation of the novel, the translator's approach varies depending on the different categories, introducing a more formal approach to handle Scotticisms and preferring

preservation for rendering drug slang. As with the case of the Lithuanian version, this results in some inconsistency in the translated text.

2.7.4. The rendering of profanity in the German translation of *Trainspotting*

The following table shows the rendering of profanity in the German translation, followed by a chart:

Translation strategy	Cunt		Fuck		Other		Total
mild profanity	0	0%	9	13%	3	21%	12
medium profanity	17	50%	15	22%	8	57%	40
strong profanity	1	3%	1	1%	0	0%	2
very strong profanity	0	0%	2	3%	0	0%	2
softening	9	26%	5	7%	2	14%	16
omission	7	21%	35	52%	1	7%	43
Total	**34**		**67**		**14**		**115**

Table 8: The rendering of profanity in the German translation of Trainspotting

Also consider the following visual representation of the data:

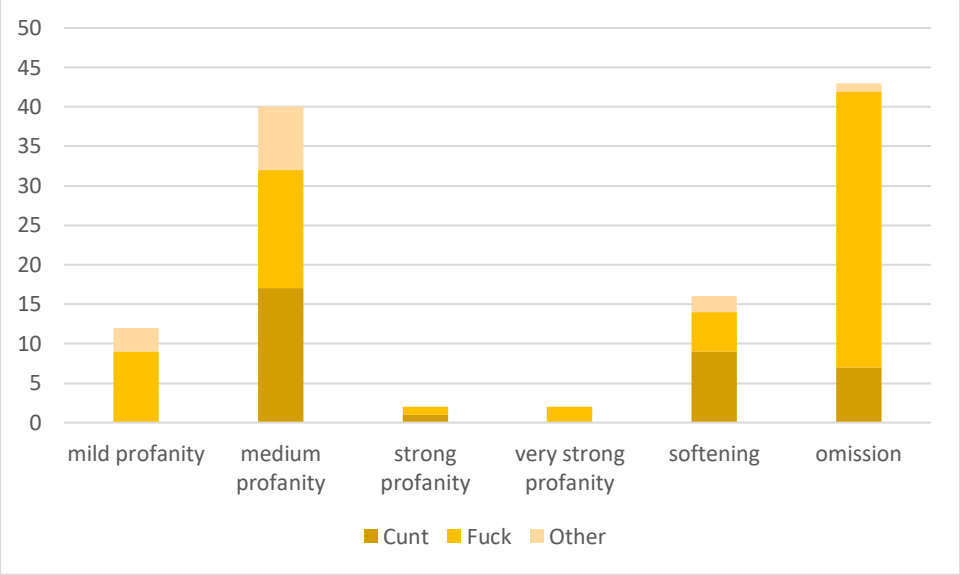

Figure 8: The rendering of profanity in the German translation of Trainspotting

The most striking nuance of rendering profanity in the German version of *Trainspotting* is the number of omissions. By far the most commonly used strategy, omission comprises 37% of the

total analysed instances of profanity. It has been especially applied to *fuck* and its variants, and less so to *cunt* and other cases of profanity.

The number of softenings, where swear words are not entirely omitted but instead are replaced with non-standard, yet non-profane words (for instance, translating *cunt* to casual words *Kerl* or *Typ*), is also considerable, adding up to 14%. Taking softenings into account, it can be determined that 51% of the analysed cases of profanity have been removed from the German translation.

Profanity is omitted mostly inconsistently, resulting in a significant alteration of the original text. Overall, the strength of profanity has been notably reduced. Renderings into strong and very strong profanity – *ficken* and *Wichser* are the only examples – have been applied to very few cases. Both only comprise 2% of the analysed instances. A number of swear words is rendered to medium profanities, which comprise 29% of the analysed cases.

Little consistency is shown in the translatory choices of medium profanity. This applies to all the categories. Swear words used to render *fuck* and its variants such as *fucking* include *blöd*, *verdammt*, *beschissene*, *Scheiße*, *verpissen*, *Scheißegal* and others. The translator therefore chooses to introduce a variety of medium profanities instead of repeating the same swear word throughout the many cases that it appears in the text. Similarly, medium profanities such as *Arsch*, *Arschloch* and *KlugScheißer* are used to render *cunt*.

Less strong original profanities have also been rendered in different ways. For example, *bastard* is translated to *Hund*, *Scheißer*, *Geier* and *Arschloch*, while three instances of *shite* have all been translated in different ways to *Zeug*, *Scheiße* and *Mist*. It is important to note that medium, strong and mild profanities are not treated differently – evidently, they are translated into the same words as the very strong profanities: for instance, *Arschloch* is used to render both the very strong *cunt* and the medium *arsehole*, while *beschissen* is used for both the very strong *fuck* and mild *crappin*. The translation therefore not only reduces the strength of overall profanity but also dismisses differences between its different cases and their strength.

2.7.5. The German and Lithuanian renderings of non-standard language in *Trainspotting*: a comparison

While the Lithuanian and German translations of *Trainspotting* show characterful patterns of their own, there are noticeable similarities between them that have to be taken into consideration, as well as significant differences.

The comparison between translatory strategies of slang, drug slang and Scotticisms is presented in the following table and chart:

Translation strategy	Lithuanian		German	
standard formal language	51	46%	31	28%
non-standard language	18	16%	49	44%
standard expressive language	21	10%	6	0%
omission	13	12%	10	9%
preservation	8	7%	15	14%
Total	111		111	

Table 9: The comparison of German and Lithuanian rendering of non-standard vocabulary items

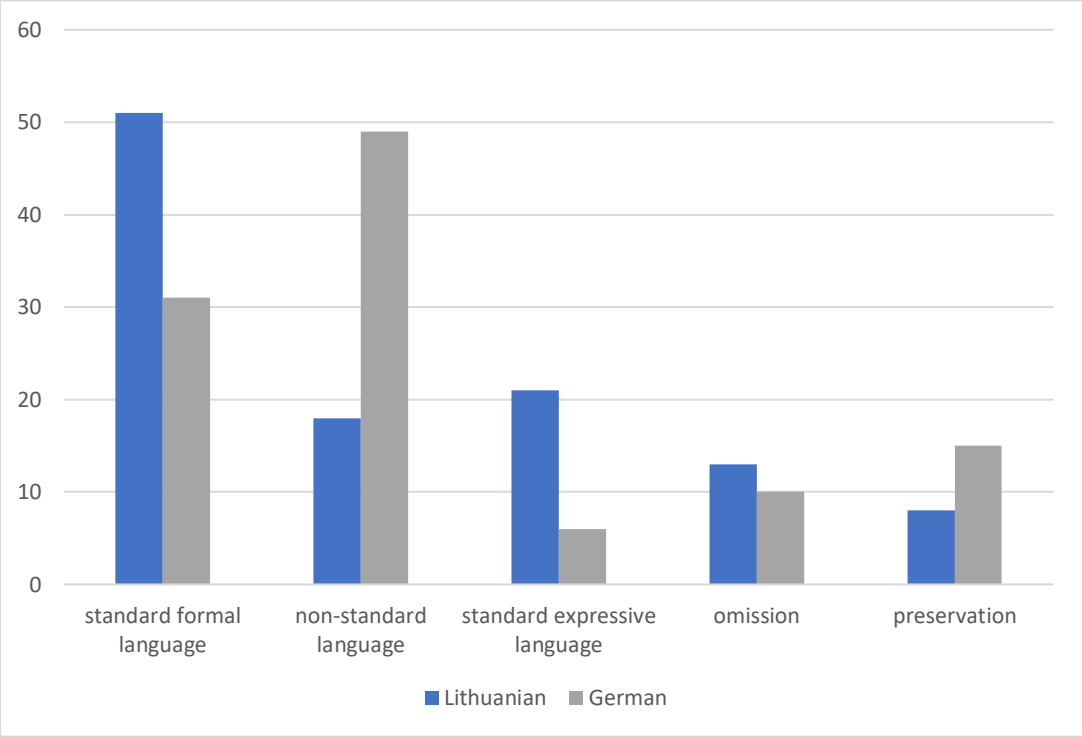

Figure 9: The comparison of German and Lithuanian rendering of slang, drug slang and Scotticisms

With regard to translatory treatment of slang and Scotticisms, the German translation relies considerably more on non-standard renderings than the Lithuanian one: the non-standard strategy constitutes 44% of the total 111 cases in the former translation and 16% in the latter. Proportionately, with 51 instances, standard formal language takes up 46% in the Lithuanian translation, while the German translation demonstrates less of these instances, or 28% in total.

Notably, the German translation also does not include the standard informal expressive strategy. Otherwise, the usage of other translatory strategies is relatively similar in both

translations, with Lithuanian demonstrating slightly more omissions and slightly fewer preservations than the German translation.

The comparison of German and Lithuanian translatory strategies applied to profanity is illustrated by the table and chart below:

Translation strategy	Lithuanian		German	
Mild profanity	37	32%	12	10%
Medium profanity	16	14%	40	35%
Strong profanity	9	8%	2	2%
Very strong profanity	38	33%	2	2%
Softening	6	5%	16	14%
Omission	9	8%	43	37%
Total	115		115	

Table 10: The comparison of German and Lithuanian rendering of profanity

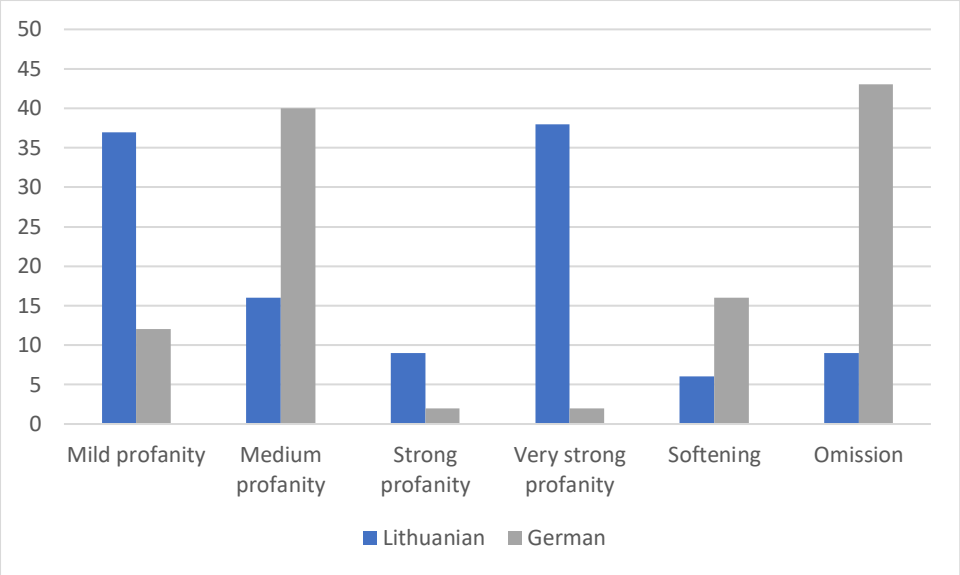

Figure 10: The comparison of German and Lithuanian rendering of profanity

The translatory treatment of profanity offers more discernible differences between the German and Lithuanian translations. While all strategies do not offer many similarities – for instance, medium profanity is more favoured in the German translation, while cases of mild profanity are visibly fewer – the key difference lies in the usage of omissions and very strong profanity. While the omission strategy strongly dominates in the German translation, comprising 37%, it only amounts to 8% in the Lithuanian translation. Very strong profanity is

the most commonly applied strategy in the Lithuanian version, constituting 33% of the total 115 instances, whereas it is barely used in the German translation that features only 2%.

2.7.6. A comparative discussion of German and Lithuanian translations of *Trainspotting*

The thorough analysis of the different categories of translation samples in both the German and Lithuanian versions of the novel has allowed me to discern the underlying patterns of their translatory approaches and to evaluate them in comparison to the original novel's key features.

The translatory treatment of the different categories – slang, drug slang, Scotticisms and profanity – should be considered together to reflect the full picture of the translations. Arguably, the translators have produced their own alternate literary versions of the novel; the investigation of the samples has helped to determine the nature of these versions. While they offer differences and their own traits, the Lithuanian and German translations can be considered in parallel. Essentially, underneath the external expressions and differences that have been discussed in the formal comparison of the data analysis, they feature similar key issues.

The essential similarity of the two translations lies in the fact that both, as has been pointed out above, largely standardise the source text; primarily, the eye-dialect is removed entirely. Moreover, both translations choose to indicate the non-standard and colloquial characteristics of the source text, but show inconsistency in the usage of translatory strategies and treatment of the elements of non-standard language. Importantly, the inconsistency is demonstrated through both translations' rendering of the original's non-standard categories, mainly slang and profanity. Various strategies are used for the same categories of non-standard language; furthermore, even the same words and phrases are treated differently.

The Lithuanian version exhibits a tendency to introduce an additional formality to the standard language. The translator often chooses variants of words and phrases that are more complex and sophisticated even if less formal variants are easily available; an illustrative example is rendering the commonly used adverb *just* to *paprasčiausiai* (an equivalent of a more formal synonym of *just*, such as *unquestionably*), where a less formal Lithuanian variant, such as *tik*, *tiesiog* or others could be chosen. The same tendency is demonstrated in rendering non-standard language.

The German version demonstrates this tendency to a lesser extent; it also shows more creativity in its usage of slang – the number of non-standard renderings is larger, while the Lithuanian version offers fewer attempts at finding slang equivalents for the non-standard items. Nevertheless, the method that both translators have employed in the cases where non-standard renderings are used is the same – using slang words that are not regionally marked.

The two translations differ in their treatment of profanity. The Lithuanian translation is considerate to the novel's usage of profanity and selects Lithuanian equivalents of the swear words, demonstrating considerable consistency. In most cases, the same swear word is used to render the repeated swear words of the original – for instance, *šiknius* is used almost entirely consistently to render *cunt*, while *pisti* and *krušti* are mostly used to render *fuck*. Nevertheless, it has to be noted that while consistent, the swear words employed in the Lithuanian version are not commonly used in everyday language. For example, *šiknius* is not among the most commonly used Lithuanian swear words (Klioštoraitytė, Spurgevičiūtė 2010). *Pisti* and *krušti* are more commonly used in Lithuanian, but not necessarily in the forms that they appear in the translation – for instance, one of the variants of *pisti* – *vardan pisliavos*, which is a direct conversion of *for fuck's sake* – is a very unusual profane expression in Lithuanian. Using the same words helps to maintain consistency that is found in the original. However, the profanity of the original reflects the realistic situation as the swear words used in the original are commonly used in its source culture. This is not true of the profanities that have been selected for the Lithuanian translation. The consistency and frequency of the usage of the swear words in the translation helps the reader accept the idea that the characters habitually use this profanity, but it is only true to the version of the world that the translator presents rather than the real world. The usage of the profanities as they appear in the Lithuanian translation will hardly bring the readers associations with their experience, neither will it informatively reflect the realistic situation. In other words, *šiknius* is not as natural in Lithuanian as *cunt* is in English. Its usage is therefore chiefly the direct replacement of the way *cunt* is used in English but does not follow from natural Lithuanian speech patterns. Incorporating a more commonly used Lithuanian swear word, such as *blet*, could be more effective in order to create a similar reaction that the profanity performs in the source text.

The strength of the swear words is another issue. *Pisti* and *krušti* are on the same level of strength as *fuck*; however, *šiknius* is mild profanity, whereas *cunt* is very strong. Its usage therefore reduces the effect that is achieved in the original. Again, inconsistency is

demonstrated. It can be argued that swear words such as *cunt* are not necessarily used as a profanity in the original; *cunt* is so commonly used that it loses its primary profane function to become a universal and casual expression. On the other hand, however casually used, *cunt* still retains its status as a very strong swear word, whereas *šiknius* never had this status to begin with. The usage of the aforementioned *blet*, a very strong and commonly used profanity, could again be a more effective translatory solution in this case.

In comparison, the German translation is more flexible with its treatment of swear words. With regard to the strength of the swear words, it relies on mild to medium profanities, with only a few instances of strong or very strong ones. Importantly, it features a variety of swear words instead of maintaining consistent versions as is the case with Lithuanian. It also omits a very large number of them. On the one hand, the profanities employed in the German translation are natural and commonly used – swear words such as *Arsch* and *Scheiße* are very typical and frequently used in German (Zöllner 2016, 11), while the choice to reduce their number also creates a flow that is more natural in the target culture. On the other hand, both the level of their strength and the varying usage demonstrate an inconsistency with the original. The fact that the same swear words are numerously used throughout the original novel creates significant repetition, at once emphasizing them and making them an organic part of the language. The number of swear words is also an important quality of the original, which is removed from the German translation. Arguably, since the language of the translations is already standardised, using the weakened version of profanity so that it does not stand out helps achieve a similar effect as the original's, reflecting a more natural usage of language which is possibly recognizable and relatable to the readers.

Generally, both translations demonstrate relative disregard for swear words, suggesting that they can be treated without consistency. Nevertheless, their taboo status does not automatically mean that these words should be omitted or unsystematically altered, especially since profanity performs a very important role in the original novel. Ironically, this approach in many ways defies the key ideas that the original novel establishes.

In addition to the renderings of specific cases of slang and profanity, both Lithuanian and German translations feature an attempt to introduce colloquial language or indications of it throughout the text. In both translations, this attempt is rather scattered and not entirely consistent. The function of creating the colloquial effect falls on separate words, phrases or grammatical variations. The indications of colloquial language are similar in both Lithuanian

and German. In German, grammatical variations (e.g. shortenings and conjunctions) are used, such as *n*, *ne* for *einen* and *eine*, *sichn* for *sich ein, fürn* for *für ein*, *nix* for *nichts*, *is* for *ist*, *drum* for *darum*, etc. Similarly, the Lithuanian translation features informal variations such as *a* instead of *ką*, *anas* for *tas*, *čion* and *šen* for *čia*, etc.

While the usage of these variations is not consistent, they appear throughout the translated texts, signalling that the language is not entirely formal. Along with slang words and profanity, they are the only indications of the non-standard nature of the novel's language. This creates a very specific effect. The original novel provides a balanced blend of different linguistic elements – grammatical variations, slang, profanity and eye-dialect – which is closely related to the themes that the novel explores and reveals. This blend becomes altered in both translated versions. The mainly standardised language of the translations acts as a background against which the non-standard variations gain particular emphasis; any indication of non-standard becomes very pronounced, drawing the reader's attention and making the reader concentrate on them. While slang words and profanity mix into the non-standard pronunciation in the original, they turn into prominent focus points in the translations. This changes the whole dynamic of the text, the way it is read and consequently the way that the novel's themes are revealed.

2.7.7. The representation of the original functions of non-standard language in the German and Lithuanian translations of *Trainspotting*

In the translations, the occasional elements of non-standard are the only representatives of the very concept of non-standardness of language and the ideas that it represents. These elements are meant to perform the functions that non-standard performs in the original – mainly realism, characterisation, representation of social class and resistance to social, cultural and political convention. It is arguable whether they are capable of performing these functions with the same effect as the original does, and whether the same meanings are conveyed by them.

While the original novel's language contributes significantly to establishing realism, it is questionable whether the same function is achieved by the language of the translations. *Trainspotting* is written in a language that is natural and authentic to the characters that it represents. The removal of eye-dialect in the translations, as well as the standardisation of

many non-standard elements, weakens the sense of authenticity that is strongly conveyed in the original novel. Moreover, the translations do not fully represent the language that can be described as realistic of their corresponding target cultures. It is not fully clear what kind of realism the translated novels signify.

All things considered, with regard to the variety of strategies applied and the full view of the translations that the employment of these strategies creates, the Lithuanian version presents a novel written in a predominantly standard language, often introducing additional formality to it. Against this language, the common use of profanities becomes very accentuated, creating the impression that they are the key feature of the novel and attributing more importance to them than was originally intended by the author.

The novel features a great number of profanities, but their use does not seem motivated; also, the profanities featured in the translation are not commonly used in Lithuanian. As a result, the language of the novel is not perceived as natural and realistic.

The German translation presents a novel written in a standard language interspersed with colloquialisms and a number of slang words, but the role of profanity is considerably reduced. By removing and softening the swear words, the German translation offers a softened version of the novel, creating an effect that is more playful than coarse and vulgar. Thus, the original intent is remarkably altered. However, with regard to establishing realism, the German translation and its choice to use more common profanities manages to create a more natural effect than with the Lithuanian.

Characterisation is strengthened in *Trainspotting* by the use of language – the characters are revealed through the nuances of language they use, especially as their non-standard language is placed in contrast to standard English. This function is also considerably altered in the translated versions of the novel. Together, the characters' language also represents their community, giving voice to the working class which is exceptionally underrepresented in literature. Again, these functions are carried by the inconsistent elements of non-standard language and casual colloquialisms in the translations.

Generally, the language of the characters in the Lithuanian translation makes them come across as educated and sophisticated: they use formal, complex words and phrases, which indicates their possibly privileged background. Their speech is mainly far from colloquial – it can even be described as refined, yet for some reason supplemented with slang words and frequent, often very strong profanity. This does not correspond to the way the characters are

shown in the original – the nature of the characters, as well as the ideas they represent and the whole impression they make is therefore altered.

The German translation, while more colloquial, makes little distinction between the characters; all of them use the predominantly standard language. For instance, the non-standard and idiosyncratically Scottish *ken* that one of the characters, Spud, uses more frequently than any other character (which stresses his inability to code-switch), is rendered to the standard "*verstehen Sie*". The colloquialisms used by the different characters in the German translation do not significantly differ from each other, thus making it difficult to tell one character from the other. This becomes an especially relevant issue, because different chapters are narrated by different characters, which are not identified before the beginning of their narration. Uniforming their language makes it more complicated to follow the plot development of the novel, while removing diverse rhythm provided by the variety of voices – this applies to both German and Lithuanian translations. This becomes particularly evident in the scenes of the novel where code-switching is used. In the novel, these scenes depict situations where the characters' usage of Scottish English appears incomprehensible to others or causes disregard or miscommunication, showing the way standard language is favoured in comparison to non-standard language – at one point, even determining that one of the characters is convicted for a criminal offence.

Code-switching is particularly important: while Scottish English is used for narration as well as dialogue in the sections of novel – including the opening chapter which sets the tone of the novel – it is presented as an unquestioned, valid means of communication. But when the characters who use standard language are introduced, Scottish English is revealed to be an unusual, alienating, and unfavoured variety of language. It is by this comparison that the status of Scottish English – and, in turn, the characters who use it – is revealed, allowing the readers to understand it more thoroughly. For instance, miscommunication caused by the non-standard language is depicted in *Trainspotting*'s chapter *Inter Shitty*. The chapter is narrated by Francis "Franco" Begbie, who is travelling on a train with Renton. Begbie starts a conversation with other passengers, two women who turn out to be from Canada:

> – No fuckin shy, they British Rail cunts, eb? 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.
> – Where are you from? the other burd sais. Pair ay rides n aw. That rid–heided cunt made a good fuckin move sittin here, ah kin tell ye.
> – Edinburgh, Rents goes, tryin tae sound aw fuckin posh, ken.
> (Welsh 1993, 47)

Evidently, Begbie's narration and dialogue is written in eye-dialect, while the Canadian women's and Renton's (who is able to code-switch and willingly speaks in standard English) dialogue is represented as standard English. The difference between their standard language and Begbie's non-standard language is thus very clear. The women have trouble understanding Begbie because of how strong his Scottish English is. He then repeats the phrase in very emphasized standard English that he identifies as "posh" so that they understand it. Another humorous nuance comes from Begbie identifying his Scottish English as Queen's English.

The German translation renders the scene in the following way:

> - Gar nicht schüchtern, diese Ärsche von British Rail, was? sag ich und stoss die Schnalle neben mir an.
> - Pardon? Sagt sie zu mir, und das hört sich an wie "padohn", verstehste?
> - Na, wo seidn ihr weg von?
> - Tut mir leid, ich verstehe Sie nicht… Diese ausländischen Schlampen haben Problem emit der verdammten Landessprache. Also musste lauter, langsamer und irgendwie vornehmer reden, damit die einen verstehen.
> - WO… KOMMEN… SIE… HER?
> Jetzt klappts. Die neugierigen Arschlöcher vor mir drehen sich um. Ich starre zurück. Irgendn Arsch fängt sich noch n Paar heisse Ohren ein auf dieser Fahrt, das hab ich so im Hirn.
> - Ähm… wir sind aus Toronto, Kanada.
> - Toronto. Das is doch der Kumpel vom Lone Ranger, oder? sag ich. Die Schnallen starren mich bloss an. Manche Leute verstehen den schottischen Humor einfach nicht.

> - Und wo kommen sie her? Fragt die andere Schnalle. Zwei echte Hasen. Der rothaarige Arsch hat ne gute Entscheidung getroffen, sich hierher zu setzen, das kann ich dir flüstern.
> - Edinburgh, sagt Rents und versucht, richtig vornehm zu klingen.
> (Welsh 1996, 133).

Also consider the Lithuanian translation:

> - Tie British Rail šikniai nepasižymi supistu kuklumu, a? Sakau niukteldamas alkūne šalia sėdinčiai paukštytei.
> - Atsiprašau? sako ji, tai skamba labai panašiai į „atspraš**a**ū“, supranti?
> - Iš kur jūs **čion** atvykote?
> - Atleiskite, aš gerai jūsų nesuprantu... Tie subinės užsieniečiai turi bėdų su supista Karalienės anglų kalba. Jūs turite kalbėti garsiau, lėčiau, ir, taip sakant, padoriau, kad tie šikniai jus suprastų.
> - IŠ... KUR... JŪS... ATVYKOTE?
> Tai sukelia supistą efektą. Priešais mus sėdintys pasipūtę šikniai atsisukę pasižiūri. Aš taip pat įsispitriju į tuos šiknius. Kažkokiam pisliui iki supistos kelionės pabaigos bus išmalti dantys...
> - Ee... mes atvykome iš Toronto, Kanada.
> - Tyrooonto. Tai buvo Vienišio Reindžerio sėbras, ar ne? sakau aš. Paukštytės įsispoksojo į mane. Kai kurie ponteriai tiesiog nesupranta škotiško humoro.
> - O iš kur jūs? sako kita paukštytė. Porelė gerų kumelaičių. Tas raudongalvis šiknius, galiu jums pasakyti, supistai gerai padarė čia prisėsdamas.
> - Iš Edinburgo, prabilo Rentsas, mėgindamas kalbėti supistai padoriai, žinote.
> (Welsh 1998, 137)

In both translations, the non-standardness of Begbie's speech that causes the women not to understand him is conveyed by separate non-standard elements (bolded): *seidn* (a variety of *seid* – are) in German and *čion* (a variety of *čia* – here) in Lithuanian. It should be noted that in the original, Begbie's dialogue is perceived differently because it is presented in the background in the narration, which gives the impression of how he speaks. Since his narration is largely standardised in the translations, it is difficult to grasp why his language produces astonishment in the women. Eventually, the translations might make it appear that the inability to understand Begbie is the issue of the women themselves and not Begbie's non-standard language. Moreover, the humorous reference to "Queen's English" is affected, as it is rendered to *Landessprache* (national language) and *Karalienės anglų kalba* (Queen's English, literal translation) – both translations have little meaning since the language does not illustrate the reference.

Another scene that exposes code-switching can be found in the chapter *Courting Disaster*, where Renton and Spud are explaining themselves to the magistrate as they are in

court for stealing books. Here, Renton deliberately uses his ability to code-switch. He starts his speech with a non-standard *Naw* and quickly corrects himself, switching to standard English. The purpose of this switch is to present himself as a respectable, educated person – it is suggested that this kind of person must use standard English. This is contrasted to Renton's narration, which is in Scottish English and reveals his true thoughts. Standard English is a disguise Renton uses to successfully deceive the magistrate, while Scottish English is used to disclose his authentic personality:

> – 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. They hate a smart cunt. It's easy to talk yourself into a bigger fine, or fuck sake, a higher sentence. Think deference Renton, think deference.
> The magistrate snorts derisively. As an educated man ah'm sure he kens far mair aboot the great philosophers than a pleb like me. Yiv goat tae huv fuckin brains tae be a fuckin judge. S no iviry cunt thit kin dae that fuckin joab.

Meanwhile, Spud, unable to code-switch, uses non-standard language to address the magistrate:

> – And you, Mr Murphy, you intended to sell the books, like you sell everything else that you steal, in order to finance your heroin habit?
> – That's spot on man . . . eh . . . ye goat it, likesay, Spud nodded, his thoughtful expression sliding into confusion (Welsh 1993, 67)

Ultimately, the magistrate makes the decision to let Renton walk free, while Spud receives a custodial sentence of ten months. It is precisely standard English that determines the outcome for both characters – Renton's ability to use it, even deceptively, guarantees that he is accepted as a respectable member of society who, even having committed a crime, is justifiable and shows promise to learn from his mistakes, while Spud's authentic, honest usage of non-standard language leads to him being unambiguously declared "an habitual thief" (ibid.).

The following is the translation of the same passages into German:

Mr Renton, Sie hatten also nicht vor, die Bücher zu verkaufen?
- Nee. Ähm, nein, Euer Ehren. Ich wollte sie lesen.
- Sie lesen also über Kierkegaard. Erzählen Sie uns doch einmal was über ihn, Mr. Renton, meint der Arsch herablassend.
- Ich interessiere mich für seine Vorstellung über Subjektivität und Wahrheit, vor allen Dingen für seine Gedanken über die Entscheidungsfreiheit; die Vorstellung, das seine freie Entscheidung aus Zweifel und Unsicherheit erwächst, ohne jeden Bezug zur Erfahrung oder den Rat anderer. Man könnte mit einiger Berechtigung sagen, dass dies vorrangig eine bourgeoise, existentielle Philosophie ist, die darauf abziehlt, die kollektive gesellschaftliche Weisheit zu unterlaufen. Gleichzeitig handelt es sich dabei allerdings auch um eine befreiende Philosophie, den wenn die gesellschaftliche Weisheit negiert wird, wird auch die Basis der Sozialkontrolle des Individuums geschwächt und… aber ich sable schon zuviel. Ich breche ab. Die Typen hier hassen Klugscheißer. Kann man sich ganz leicht ne höhere Geldstrafe oder, Scheiße, ne längere Haftstrafe zusammenquatschen. Ehrerbietung, Renton, Ehrerbietung.
Der Richter grunzt verächtlich. Als gebildeter Mensch kennt er sich bei den grossen Philosophen sicher erheblich besser aus als son Proll wie ich. Man braucht Köpfchen, um Richter zu werden. Nich jeder Arsch kann den Job machen.
<…>
- Und Sie, Mr. Murphy, haben also die Bücher gestohlen, um sie zu verkaufen, so wie Sie alles andere, was Sie stehlen, verkaufe, um Ihre Heroinsucht damit zu finanzieren?
- Aufn Kopf getroffen, Mann… ähm… ganz richtig, nickt Spud, und sein nachdenklicher Gesichtsausdruck weicht einem der Verwirrung (Welsh 1996, 187-188).

And here is the translation into Lithuanian:

- Misteri Rentonai, jūs nesiruošėte parduoti tų knygų?
- Nee. Ee, ne Jūsų kilnybe. Jos buvo skirtos skaitymui.
- Taigi, jūs skaitote Kierkegorą. Papasakokite mums apie jį, misteri Rentonai, globėjiškai sako tas šiknius.
- Mane domina jo koncepcijos apie subjektyvumą ir laisvę; supratimas, kad tikrasis pasirinkimas kyla iš abejojimo bei netikrumo jausmo, o ne iš patirties ar svetimo patarimo. Dėl to būtų galima ginčytis, remiantis šiokiais tokiais faktais, kad tai iš esmės tėra buržuazinė egzistencializmo filosofija, siekianti sugriauti kolektyvinę visuomenės išmintį. Bet kartu tai ir išlaisvinanti filosofija, nes pradėjus neigti visuomenės išmintį, visuomenės kontrolė individo atžvilgiu susilpnėja ir… bet čia aš šiek tiek išsigąstu. Ir staiga užsičiaupiu. Jie nemėgsta gudrių šiknių. Šitaip yra lengva prisikalbėti iki didesnės baudos arba, kad jį kur galas, sunkesnės bausmės. Elkis pagarbiai, Rentonai, elkis pagarbiai. Teisėjas pašaipiai sukrizena. Jis išsilavinęs žmogus, ir, esu tuo tikras, išmano tuos didžiuosius filosofus gerokai labiau už tokį plebėją kaip aš. Privalai turėti supistą

> smegeninę, kad galėtum būti supistu teisėju. Ne kiekvienas šiknius gali dirbti šitokį supistą darbą
> <…>
> - O jūs, misteri Merfi, jūs rengėtės parduoti tas knygas taip pat, kaip ir visus kitus vogtus daiktus, kad galėtumėte susimokėti už savo polinkį į heroiną?
> - Tai dėmė žmogui… ee… teisingai, taip sakant, linktelėjo Bulvė, jo mąslią veido išraišką keitė sutrikimas (Welsh 1998, 194-195).

In both translations, the non-standard *naw* that Renton begins his speech with before switching to standard speech is rendered to *nee* (bolded) – in both cases, this is a colloquial version of *no*. As was the case with Begbie's speech, Renton's short *naw* is more powerful in the original, because it immediately hints at the way Renton uses Scottish English throughout the novel. As the translations mostly standardise this, *nee* is perceived simply as another colloquialism rather than a hint at the important transition; the difference between Spud's and Renton's characters – the former's naïvety and inability to be disloyal to his authenticity and the latter's deceitfulness and adaptability – is not fully shown. Therefore, the significant difference between standard and non-standard is weakened in the translations: it appears that it is only the knowledge that Renton shows that gains him the magistrate's favour rather than the standardness of his speech.

As demonstrated by these examples, occasional elements in the translation again have to represent the role of non-standard, carrying the weight that eye-dialect, as a part of the novel's specific linguistic blend, achieves effortlessly in the original. While in the original, the ultimately inferior status of Scottish English in comparison to standard English is shown, it appears in the translations that it is simply the inability to be eloquent that causes disregard. The significant contrast between the non-standard and standard language is therefore lost.

Consequently, the resistance against convention that is pronouncedly expressed by the usage of non-standard in the novel loses a large part of its effect in the translation. It is conveyed to some degree but not fully. Altered language is no longer capable to reveal the underlying ideas of the novel. If the readers do not know English, and German or Lithuanian translations are their only experience of *Trainspotting*, they inevitably form an impression of the novel based on its version presented by the translators; evidently, the translations present versions that are considerably different from the original and establish different ideas. The focus of non-standard language is changed, and consequently the focus of the novel changes as well.

In the original novel, the presentation of non-standard language is a deliberate political, social and cultural statement, protesting against the dominance of standard language and the conventions that are represented by it. In the translation, this statement is deprived of its power. The two translated versions of the novel do not represent the sharp conflict between standard and non-standard that the original novel asserts – ironically, as a result, the language of the translations take the side of the standard. The responsibility to represent everything that non-standard language stands for is attributed to inconsistent non-standard elements which are not able to perform this task as effectively as the balanced flow of non-standard language feature in the original. It can be maintained that the translations establish a different kind of literary work with different underlying ideas which weaken the objectives which the novel had originally set out to implement.

3. The use of dialect and non-standard language in Pedro Lenz's *Der Goalie bin ig* and its translations

Pedro Lenz's *Der Goalie bin ig* is an exceptional novel in many regards. Non-standard language is undoubtedly its defining feature, which supplements and enriches its every other feature – the literary work as a whole and both its stylistic and thematic elements are focused on the compelling, powerful use of language. Interestingly, while the novel was originally written in Swiss German, a standard German version was published shortly afterwards, serving as an effective illustration of the linguistic dynamic within Switzerland, showing its relationship with other German-speaking countries, as well as between the standard and non-standard varieties of the German language. In order to explore the language usage in *Der Goalie bin ig* and provide an analysis of its translations, it is worth looking into the linguistic landscape of Switzerland, including its social and political aspects. This will help carry out the critical investigation of the key functions which non-standard language performs in the novel and the possibility of conveying them in the translations.

3.1. Standard German and its varieties

Before starting to discuss the Swiss German variety, it is worthwhile considering the wider context of the German language. It is challenging to define the German language in strict terms for a number of reasons. Firstly, German cannot be instantaneously tied to a single geographical location or group of speakers. The statistics show that German is one of the most widely used languages in the world, taking the second position in European countries and ranking twelfth worldwide with regard to the number of speakers; according to the data provided by the 22nd edition of Ethnologue database, which details more than 7000 world languages and the number of its users, there are 132,176,520 speakers of German globally (Ethnologue 2020).

German not only has a very large number of speakers but is also widely spread across different locations: it is the national language in Germany, Austria and Liechtenstein, as well as one of the official languages in Switzerland and Luxembourg, and it is also spoken in South Tyrol in Italy, the German-speaking community of Belgium, and Opole Voivodeship in Poland. The rich history of the development of German should also be considered. The language

developed from varieties used by a number of Germanic tribes, including the Saxons, the Franks and the Langobards (Boase-Beier and Lodge 2003, 1). The different sources that influenced the language's development introduced a considerable amount of variety to it.

These factors determine the difficulty of defining what is meant by German and where it is spoken, as well the distinction between its standard and dialectal varieties. Building on the claims of Sally Johnson and Natalie Braber, even the basic questions related to it cannot be answered straightforwardly. The German language offers great diversity and substantial differences between its varieties – both regional and functional (Johnson and Braber 2008). Other scholars also speak of this difficulty: according to Charles Russ, the borders of German are not clear (Russ 2002, 2), while Patrick Stevenson explains that the perception that there is an exact set of linguistic forms which come under the label of the German language is essentially deceptive (Stevenson 1997). Standard German is usually referred to as *Hochdeutsch*, alternatively *Hochsprache*, or *Standardsprache*, meaning High German, high language, or standard language. This term technically denotes a group of highland German dialects spoken in the areas of central and southern Germany, including Luxembourg, Austria, Liechtenstein and most of Switzerland, while Low German refers to the dialects of the lowlands of the North German Plain (Russ 1989); this term is also used to describe the variety of the language which is commonly regarded to be standard. The geographical distribution of the varieties is depicted in the following map (see Figure 11):

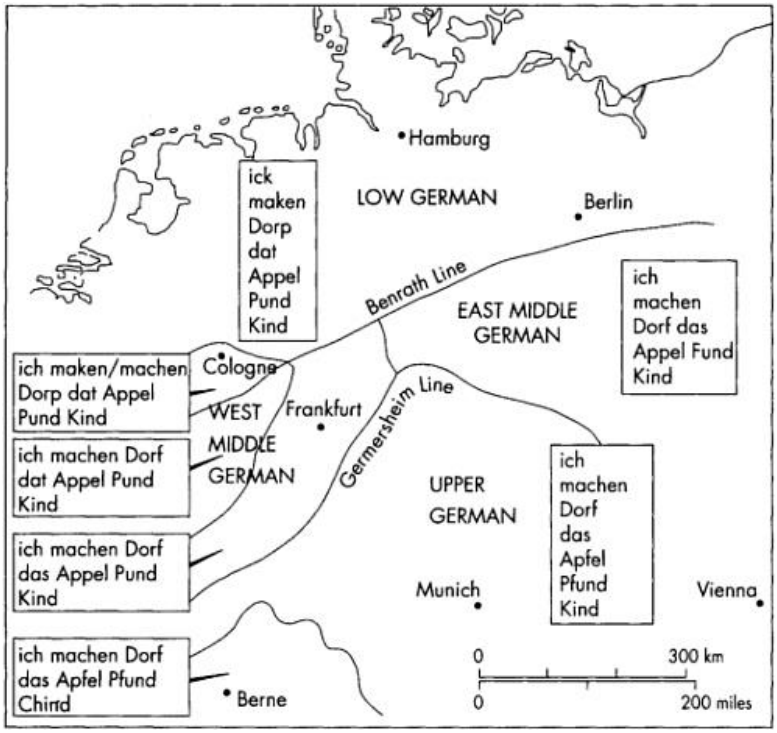

Figure 11: Map of German dialects (Stevenson 1997, 66)

Each of the German varieties offers their own specific features. It is questionable whether these varieties can be considered to be a part of German or if they can be regarded as languages on their own right. For instance, Russ suggests that Luxemburgish is usually regarded as a separate language, while Low German is still considered to be a dialect of German, while Swiss German dialects, which are universally used in German Switzerland at the spoken level, would probably not be regarded by their speakers as separate languages.

As maintained by Johnson and Braber, despite the differences between varieties of German, there is still a strong feeling among German speakers that a single uniform entity, which can be referred to as the German language, exists (Johnson, Braber 2008, 1-2). Similarly to the case of Scottish English, a continuum can be perceived between standard German and its varieties. This continuum ranges from highly localised rural dialects to the more widely spoken varieties of colloquial speech, where the speech forms nearest to the dialect end of the continuum are linguistically furthest removed from standard German (Stevenson 1997, 63).

With regard to the status of dialects in comparison to standard language, it is important to note that the former maintain, to a large extent, their identity and recognition. Dialects are recognized as an important part of their regions' identity. Dialects also tend to be used in private and informal settings, and standard language employed in official and public contexts.

As Jeannette Rissmann notes, dialect is most likely to be spoken at home, with family, friends and work colleagues, whereas standard is the domain of government, media such as TV, radio and national newspapers, as well as education (Rissmann 2013, 48). Nevertheless, there is a recognition of dialect in the formal contexts as well. Stevenson stresses that there is a high level of public awareness of the distinctive characteristics of local and regional speech forms. Furthermore, the prestige and the visibility of dialects is growing – this can be perceived in public contexts, such as a number of regular columns featured in newspapers, while radio and television also offer dialectal programmes (ibid.).

Interestingly, when it comes to the speakers' perceptions, there is still a clear distinction between standard language and the non-standard varieties. A study performed by Mara Maya Victoria Leonardi shows that the users of German dialects, such as South Tyrolean, largely associate the usage of standard language with official domains, meanwhile identifying everyday life and private domains with the use of dialect (Leonardi 2020). The users of dialect are mostly able to code-switch. Standard German also tends to be used in order to communicate more effectively with other people who do not use the dialect. Generally, non-standard varieties of German establish a sense of otherness, representing a particular identity and character of their own and at the same time establishing an essential difference from the standard variety.

3.2. Languages in Switzerland

The linguistic situation in Switzerland is unique. First of all, there are four official languages used within the country: German, French, Italian and Romansch. Use of the languages is tied to the geographical location within Switzerland, as demonstrated in the map below. Nevertheless, language use is more complex than this and not necessarily strictly tied to a specific location.

Above all, Switzerland demonstrates an exceptional case of national identity. All the official languages represent the country in their own right. Moreover, it is precisely this multilingualism that serves as the national identity of the country. Switzerland is often identified as the ultimate example of linguistic inclusion, acceptance and diversity. Many residents are multilingual and, while one of the official languages tends to be their principal one, they are in general aware of the other official languages, which are used on equal terms

in public sectors as well as everyday life. While the knowledge of the other languages might not be precise in all cases, the awareness of the co-existence of multilingualism is strong and even deliberately accentuated within the country.

A study carried out by Pew Research Centre shows an interesting view of national identity in connection to language, which demonstrates that while the average of 71% of fourteen countries across the world stated that national language was the most critical element of national identity, the situation is different in Switzerland. Christophe Büchi suggests that Switzerland's national language can be identified as a reconciliation; Swiss identity is not based on linguistic unity, nor is it ethnic, religious or a vision of a monolithic nation. Instead, the concept of Swissness is defined by the acceptance of diversity and multilingualism and reconciling the different groups through democracy (Le News 2017).

Multilingualism and multiculturalism are often invoked in Switzerland's political and larger public discourses, as Christof Demont-Heinrich explains; an illustrative example he provides is the claims by a Swiss politician Flavio Cotti, who in his personal polemic proposed a "Ten Commandments of Multilingualism in Switzerland", arguing that it is precisely the cultural and linguistic diversity where the originality of Switzerland lies (Demont-Heinrich 2005, 71). Beside the political and social planes, societal multilingualism is also demonstrated in the cultural plane. An illustrative example is a 1989 stage adaptation of William Shakespeare's play *Romeo and Juliet* in Fribourg (Freiburg). A mixture of different languages was used in the play, and they differentiated the various groups of characters: the Montagues used German and the Capulets French. The monks, who can be seen as the intermediators, were using both languages (Horner, Langer, Reershemius, and Stevenson 2003, 15).

According to Switzerland's Federal Statistical Office, the population of the country consists of more than 8 million permanent residents. The proportion of their language use shows a very pronounced dominance of German, which comprises 62.6%, or over 5 million, of the total number of speakers. French follows with 22.9%, or almost 2 million, while Italian and Romansch comprise 8.2%, or over 600,000 speakers and 0.4%, or over 40,000 speakers respectively (Federal Statistical Office 2020).

The map below demonstrates the territorial division of the language use within Switzerland (see Figure 12). Territorially, the country consists of 26 cantons. Each of these cantons has chosen one of the four official languages. They are largely monolingual, although there are four multilingual cantons: Bern, Fribourg, and Valais, which have German and French,

and Graubünden or Grisons, which have German, Italian and Romansh. German is the single official language of 17 cantons, and one of the official languages in all of the multilingual cantons: in total, it is the official language of 21 cantons. French is the single official language in 4 monolingual cantons and 3 multilingual, 7 in total, while Italian has one monolingual and one multilingual canton.

Figure 12: Johnson, Braber 2008, 53

Evidently, the distribution of the four languages is territorially very consistent: the cantons where the same language is used are adjacent to each other, forming very clear linguistic areas. Thus, they appear to form territorial as well as linguistic entities, giving an impression of separate language domains, as demonstrated previously in the map. Different territories within Switzerland are therefore inevitably associated with different languages. This inevitably suggests potential division between them, and the divergence of identity of the language users.

Patrick Stevenson notes that Switzerland demonstrates linguistic pluralism, which it uses as one the chief elements that forms its national image (cf. Stevenson 1997). However, he expresses doubt whether this is true in practice as well as in theory. The territorial principle introduces a risk of cultural stereotypes; also, importantly, this kind of dynamic leads to two possible outcomes regarding the linguistic community – either the multilingual constellation continues in a more or less stable fashion, or one language becomes increasingly dominant to

the extent that it ultimately displaces the other languages altogether (ibid.). The considerable differences in the size of the linguistic territories and the number of speakers should be stressed, as well as the fact that German is undoubtedly the dominating language within Switzerland, inevitably affecting the linguistic dynamic of the whole country. Several studies have shown that the German-speaking cantons are more inclined to identify themselves as Swiss, whereas the speakers of French and Italian tend to show a greater awareness of linguistic identity, consistent with their consciousness of minority status (Schmid 2001). While multilingualism is indeed an essential part of the Swiss identity, it is important to regard each of its languages as a separate entity with its own features, including individual linguistic and identity aspects.

3.3. The use of German in Switzerland

The German language used in Switzerland is distinct and varied and therefore deserves a separate discussion. Arguably, German is the leading language of the country, considering the number of speakers, the number of cantons where it is used as an official language and the corresponding size of their territory.

It is important to distinguish between the varieties of German that can be considered to be standard or non-standard within Switzerland. The former variety is usually identified as Swiss Standard German, or Swiss High German, (*Schriftdeutsch*, or *Hochdeutsch*), while the latter is referred to as Swiss German (*Schweizerdeutsch*). First of all, it should be noted that Swiss Standard German (SSG) is mainly considered to be a variety of standard German. It is, however, distinct from the standard German of Germany or Austria and offers noticeable differences, such as the consistent usage of *ss* instead of the letter ß, distinct pronunciation and vocabulary items. Meanwhile, Swiss German is an umbrella term to refer to all non-standard Swiss German variations used throughout different cantons. These variations show noticeable lexical, syntactic, phonetic and other differences from SSG.

The two varieties also differ when it comes to status, practical usage and social approach. Significantly, SSG is largely used in written form. It has a formal status and is used in official and formal settings, such as legal documents, schools, television and radio. Swiss German is used in everyday life, private settings and informal situations. Many critics claim that it is ultimately the language of everyday spoken interaction. For instance, Johnson and Braber

stress that SSG is decidedly *not* the language which Swiss people use for communication (Johnson and Braber 2008, 55). In fact, SSG is not preferred to the extent that other languages tend to be chosen instead of it. As Iwar Werlen explains, Swiss Germans prefer to use French or English rather than SSG when the non-standard varieties are not an option (Werlen, Rosenberger, Baumgartner 2011). A study introduced by Doris Schüpbach that the speakers of German in Switzerland unitedly do not choose SSG for daily use (Schüpbach 2008, 163-165).

Therefore, there is a clear division between the two varieties: one devoted to formal settings and presented principally in written form, and the other to everyday, spoken use. Werlen explains that SSG is largely used as a written language, including in schools, which leads to people not learning to speak it in daily situations (Werlen, Rosenberger, Baumgartner 2011). Evidently, SSG is considered an unnatural way of expression and is confined to a theoretical, correct and officially recognized set of rules but not actual communicative usage.

This introduces a duality to the understanding of language in German-speaking Switzerland and the way it is approached by users. This situation is interestingly illustrated by an ongoing initiative to introduce Swiss German instead of SSG in kindergartens. Allan Guggenbühl supports this initiative, claiming that "… if one wants to help increase competence in talking, one has to start with the language that is actually talked, and not with a language which is alien" (Slater 2011).

Importantly, the differences of grammar, vocabulary and pronunciation between SSG and Swiss German are strong and therefore make it difficult for the users of SSG to understand Swiss German. The speakers of any variety of standard German – for instance, someone who has arrived from Germany and uses High German, or from the French-speaking canton of Switzerland with a knowledge of SSG – are confronted with this difficulty within the German-speaking territory of Switzerland. While both sides use German and theoretically should be able to communicate, the situation is different in practice, resulting in a paradoxical and alienating effect for the users of SSG who do not have a knowledge of Swiss German. It is indeed as though these varieties are different languages, but this difference is not officially established or made clear and is usually only revealed when confronted in practice. The issue of acceptance can also be raised, considering that not being able to speak or comprehend the non-standard varieties puts the users of SSG at risk of not being accepted by the users of Swiss German. This issue is, again, a complex one: notably, the users of Swiss German might use SSG when communicating with non-Swiss German speakers, but this still inevitably creates a

division – Swiss German becomes an intimate, personal language of insiders who speak it, while SSG retains its formal status, not necessarily capable of expressing the same sense, associations, emotion or meaning. Above all, communication requires additional effort from both sides, challenging its effectiveness and impact.

Ultimately, while featuring specific qualities that distinguishes it from other standard variations of German, SSG represents the essential linguistic standardness of language: it is codified, applied in public sectors and considered a correct use of language. Meanwhile, the non-standard Swiss German varieties do not have a formal system or written codification, established only through practical use. However, they represent the natural, colloquial character of the language used on daily basis and in informal situations and settings.

Otherwise, the dynamic of standard and non-standard language in Switzerland is quite specific and uncommon in comparison to many other countries. Firstly, the non-standard varieties have a higher value in the society: they are not regarded as unusual, old-fashioned or socially less appropriate than the standard language, but rather viewed as the normal, natural way of speaking (cf. Vorwerg, Suntharam, Morand 2019). Swiss German is not exactly repressed by SSG. In fact, Switzerland might be one of few cases where the standard variety is at a greater risk of being supressed by the non-standard variety. However, while non-standard is widely used and accepted, it is the standard variety which retains the official status. Therefore, there is incongruity between the linguistic variety which reflects the reality of the Swiss people, and the officially recognized standard variety.

It is also important to consider the issues of identity presented by SSG and Swiss German. According to Russ, the Swiss have always maintained their national identity by the use of dialect rather than SSG (cf. Russ 2002, 73). This is closely related to Switzerland's historical background: for instance, it was never a part of the Third Reich, unlike Austria or Germany, and this in part allowed it to retain its local dialects. Moreover, using Swiss German serves as a means of creating a distance from Germany, which is in turn represented by standard German, and of establishing an individual Swiss identity. Dialect is a powerful way of strengthening identity.

The social aspect reflected in the use of Swiss German is also distinct. Beat Siebenhaar stresses that unlike in Germany, the United Kingdom or other countries, German-speaking Switzerland demonstrates the use of the same linguistic variety among different social classes, extending its democratic tradition which it follows in other areas: importantly, "the professor

and the untrained worker, the farmer and the priest can converse in the same language" (Leeman 2012, 11). Generally, dialect is not viewed as an inferior version of language. It is also not normally associated with a lower social class: in fact, while the language of different social classes might vary, dialect is largely used by all of them. Dialect represents a strong sense of identity and community in Switzerland. This is particularly important to the identity and self-image of the Swiss people. Similarly, Russ sees this as an extension of Switzerland's egalitarian ideas. Werlen also emphasizes that Swiss German, rather than standard German, is the natural way of expression of the Swiss. It does not require effort or additional endeavour, whereas standard German is emphatically premeditated and formal:

> The stereotype remains that we feel comfortable speaking dialect, rather than standard German. There are no mistakes in dialect, whereas there are mistakes in standard German. You do not have to put effort into speaking dialect, but you have to exert an effort to speak standard German. Dialect just happens by itself, whereas standard German does not (Werlen 2005, 29).

It is questionable, therefore, whether SSG is to any great extent capable of expressing the identity and character of the Swiss people. It is evidently not the genuine, authentic way of their communication and expression. An inconsistency arrives from the fact that people who are unfamiliar with Swiss German and its distinctness might incorrectly regard the standard variety of German as the representative of Swiss identity.

There are a large number of local Swiss German dialects within Switzerland; they are normally categorized according to the cantons they originate from and are used in, for example, Zürich German, Bern German, Basel German, etc. However, the geographical or linguistic boundaries between them are not strictly determined. Demonstrating individual features but corresponding to the same effect, status and position in comparison with standard language, the different varieties throughout the German-speaking cantons can be considered as a Swiss German continuum, similarly to the continuum of Scottish English which has been discussed in the previous chapter. In other words, every Swiss German variety arguably serves as a contrast to SSG, representing the authentic Swiss identity and expression. As Leeman suggests, Swiss German and its varieties as a whole unites the German-speaking Swiss (cf. Leeman 2012, 73). Due to the growing mobility within the country and the use of the dialect in the media, the differences between the dialects are blurring. Notably, while there is

a clear distinction from standard German, the dialect speakers are capable of understanding other dialects different from their own.

Importantly, Swiss German is not codified and there is no set of exact rules that would determine how it should be written down. Language users tend to use their own system of spelling, which reflects the pronunciation. Eldrid Hågård Aas chooses to illustrate this dynamic in the following skit:

> Ein Amerikaner belehrt einen Schweizer: "Wir schreiben 'New York' und sagen 'Nüiork'." Meint der Schweizer: "Wir schreiben 'Wie bitte, was haben Sie gesagt?' und sagen 'Hä?'." (We write it as *New York* and pronounce it *njujɔk*," an American explains to a Swiss. The Swiss says: "We write it as *Excuse me, what have you said?* and pronounce it as *Eh?*")[2]
> (Hågård Aas)

The linguistic uniqueness of Swiss German and its difference from SSG is demonstrated similarly to the case of Scottish English, where linguistic Scottishness is revealed by the linguistic items that are markedly Scottish and immediately discernible from standard English. As a whole, they are referred to as Scotticisms, as suggested by John Corbett (Corbett 1997), while Helveticisms, as indicated by Charles Russ (Russ 2002, 76) can be considered the Swiss German equivalents. These items can be anything from pronunciation of words or grammatical forms that distinguish the variety. Essentially, they serve as a representation of the non-standard linguistic variety as opposed to standard.

Helveticisms include idiosyncratic items of pronunciation, vocabulary, and grammar. Examples include the tendency to pronounce *ch* and *k* as *x*, for instance, *klein (small)* is pronounced as *chlii* – [xli:], *danke (thank you)* as *dankche* – [daŋxɛ], *Küchenschrank* (*kitchen cabinet*) as *Chuchichäsch*. Specific suffixes are used, including *-nis*, *-heit/-keit, -(l)er.* Formation of diminutives with the suffix *-li* is also frequent (e.g. *Müsli*). Most dialects feature the omission of -n in the ending of words, for instance, *gehen (go) – gehe*, *Wein (wine) – Wy*, *Mann – Maa* and the tendency of introducing an additional *-n* between different words that begin and end with vowels. A number of borrowings from French and Italian are also featured. For example, a very commonly used phrase *many thanks* (*Vielen Dank* in High German) is a combination of French and German, *Merci vilmal*. Idiosyncratic vocabulary items include *Zmorge* (*breakfast*, High German *Frühstück*), *jäsoo* – (*oh really*, High German *ach so*), *Bünzli* (philistine, High

[2] This and other translations mine, unless otherwise stated.

German *Spiessbürger*) and others. These features vary across the different varieties, but often reflect essential, recognizable structural similarities. To illustrate the linguistic differences between High German and Swiss German, the following versions of the same text are presented by Russ:

> De morge
> Es isch morge. D wält isch nanig verwachet. De wald isch stile. D tier schlaafed na. En chüele wind strycht über s land und bewegt daa und deet es Gresli (Swiss German)
> Der Morgen
> Es ist morgen. Die Welt ist noch nicht erwacht. Der Wald ist still. Die Tiere schlafen noch. Ein kühler Wind streicht über das Land und bewegt da und dort ein Gräslein (High German)
> The morning
> It is morning. The world has not yet awakened. The forest is quiet. The animals are sleeping. A chilly wind brushes over the countryside and moves blades of grass here and there. (English translation)
> (Russ 1990, 380-381)

The Swiss German represented here is the Zurich variety. While some words are identical to the High German or are similar enough to be recognizable to a High German speaker, others are more difficult to recognize without consulting the High German version. Idiosyncratic phonetic features are also displayed, such as the spelling of *isch*, which conveys the way it is pronounced. Essentially, as the quoted passage shows, Swiss German provides a number of distinct features, demonstrating specific character and associations which are brought with its use.

Literature written in Swiss German is rare, as Romey Sabalius claims, and remains marginal due to its limited readership (Sabalius 2005). Writing in dialect is still considered a niche genre in Switzerland (Caduff 2017, 191). However, there is a number of authors whose works feature elements of Swiss German. It is worthwhile to briefly consider the development of dialectal writing in Switzerland throughout history.

The earliest known literary expressions in Swiss German primarily included oral storytelling, mainly songs and ballads, which acquired a religious theme during the Reformation. During this time, writing in dialect was mainly sporadic and did not demonstrate significant consistency. The earliest example of a literary work written entirely in dialect is *Der Verliebte Teufel* (*The Devil in Love*), a play by Franz Alois Schumacher, which focused on a satirical depiction of peasants. It was written in the Alemannic variety of Swiss German around

1729 (Haas 1968, 19). Subsequently, Swiss German literature developed in what is described by numerous scholars as waves of evolving interest in dialect, largely affected by egalitarian ideas (Russ 2002, 71). In the 19th century, a notable interest in dialect was impacted by the movements of Realism and Naturalism. Numerous authors applied dialect in order to enhance the authenticity of their works and to stress the contrasts and tensions in society (Schröder 2005, 673). Jeremias Gotthelf's literary works serve as illustrative examples of this period. For instance, his novel *Der Bauernspiegel* (*The Farmer's Mirror*, 1837) portrays a rural life in Switzerland of the time and features passages in Bernese German. Here, dialect is mainly used in dialogue. Short stories by his peer, Gottlieb Jakob Kuhn, feature Zurich German variety in both narrative and dialogue as a device meant to intensify the realistic depictions of everyday rural life. Contrastingly, Gottfried Keller, another renowned author of the time, criticized the use of dialect, stressing the need to standardize the language in order to free it from provincialism and regionalism (Böhler 1989, 300).

The 20th century saw the emergence of an expression of anti-Nazi sentiment and an attempt to strengthen a separate Swiss identity (Russ 2002, 71). It is often referred to as "intellectual defence of the nation" (ibid.). A parallel can be discerned between two prominent authors of the time, Max Frisch and Friedrich Dürrenmatt, similar to the confrontation between Gotthelf and Keller. While Dürrenmatt wrote in a more spontaneous, plain-spoken language without inhibitions and restraints in dialectal coloring, Frisch used a very conscious, controlled style (ibid, 300). Importantly, dialect was established as a prominent creative technique which helped to establish the identity of Swiss literature. Hugo Loetscher described the period of the first fifteen years after World War II as "a kind of Golden Age for Swiss literature" (Loetscher 1985, 31). During this time, Swiss German writing rose to a leading role in German literary scene in general, and later even to world prominence (Böhler 1989, 301).

Subsequently, the interest in dialect started focusing increasingly on music and poetry, particularly towards the end of 20th century. While music containing Swiss German elements were becoming more and more popular, the production of dialectal book literature declined significantly in the mid-1980s (Rieder 2018, 5). An awakening in dialect literature occurred in 2000, the musical trends starting to impact the literary plane and encouraging writers to turn to dialect as a compelling and bold form of artistic expression. According to Christian Schmid, a new movement of authors emerged, aiming to free themselves from the constraints of conventional linguistic norms (Schmid 2018, 1). This trend was significantly reinforced by the

establishment of a movement called *Bern ist überall (Bern is everywhere)*, championing the use of non-standard language in literature. The movement was founded in 2003 and includes a group of 14 prominent authors who employ different dialectal varieties in their works, among them Adi Blum, Guy Krneta and Beat Sterchi. The manifesto of the group calls for equality for all linguistic varieties in the world. The works produced by the members of this movement and their advocacy of the use of dialect in the literary plane has been crucial to the revival of dialectal literature in Switzerland and the boost of its status. Pedro Lenz is a key figure of this movement and one of its founding members, while his works continue to receive both public and critical acclaim.

3.4. Non-standard language in *Der Goalie bin ig*

Pedro Lenz is one of the best known and most productive contemporary Swiss authors. His creative expression is particularly vivid and varied, ranging from journalism to poetry. Lenz has authored short stories, poems and a number of full-length novels, while he regularly writes columns for newspapers. He is also actively involved in other forms of media, including radio, poetry slams and theatre. His writing is accompanied by popular live performances, including readings of his novels, taking place both in Switzerland and around the world. Lenz's literary work lends itself to other media as well; for instance, his novels are featured as audiobooks, stage performances, and films, in which Lenz is creatively involved. His work has earned him numerous cultural and literary prizes and grants.

The variety of his creative work reflects his rich background, interests and experiences; Lenz served an apprenticeship as a bricklayer, studied Spanish literature and eventually turned to full-time freelance writing, in addition to running a restaurant in Olten, which he co-owns with Werner de Shepper.

Der Goalie bin ig was published in 2010 and received instant recognition in Switzerland and later worldwide. It went on to achieve both critical acclaim and commercial success. The novel was awarded the Literature Prize of the Canton of Bern, the Culture Prize of the Swiss Trade Union Confederation and the Schiller Prize for Literature from German-speaking Switzerland, and it was nominated for the Swiss Book Prize. Since the publication, the novel has been the focus of a number of ongoing literary events and live performances. Directed by Sabine Boss, a film adaptation of *Der Goalie bin ig* was made in 2014. Lenz was involved in its

production, contributing both to direction and the script. The film has further continued the acclaim of the novel, going on to win the Swiss Film Prize and the Quartz for the best script of the year, which was awarded to Lenz as well as Sabine Boss and Jasmine Hoch. The book has been translated into a number of languages, including English, French, Italian, Dutch, Russian, Ukrainian, Latvian, Lithuanian, Hungarian and High German.

Lenz writes in both standard and non-standard varieties of language. *Der Goalie bin ig* was written entirely in Swiss German. The fact that the novel was translated into High German accentuates the distinctness of Swiss German, which had to be rendered into a standard variety. It corresponds to how standard English subtitles are provided in the screen adaptation of *Trainspotting* to help make Scottish English more comprehensible to the viewers. The first publication of the novel is indicated as "spoken script", highlighting that it is written in spoken language. While there is no formal codification of Swiss German, the novel presents the text the way it is pronounced. The aspect of sound is particularly important: it is not only accentuated by the author and the critics, but it also extends to the novel's interdisciplinary involvement in other mediums, such as live performances which include the book being read out loud, thus providing the experience of its sound in addition to text. An audio version of the book has also been recorded. Even when one is reading the text privately, the aspect of spoken language remains significant; Daniel Rothenbühler accentuates the "double genealogy" of the novel and its ability to function both as a performance and a literary text (Rothenbühler 2014, 176-177). The novel thus encourages various readings, as Rothenbühler suggests, expanding its experience by several possible means of reception: reading it out loud, having the author read it live, listening to an audio book or having a quiet reading, while each of these modes of reception allows the discovery and appreciation of new layers of the text; the novel therefore contributes to an innovative, versatile reading culture (ibid.).

Above all, *Der Goalie bin ig* provides a language the way it is spoken in Switzerland: it is an authentic version of colloquial speech used every day, in contrast to the formal Standard Swiss German only applied in writing. The novel also serves as an attempt to provide a written form for the spoken language. As the written form is essentially associated with SSG, it goes on to challenge the traditional definitions of spoken and written language.

Lenz admits that the choice to write the novel in non-standard language makes it difficult to read for the readers who do not have the knowledge of Swiss German. However,

he also stresses that it is a deliberate choice and that he wants to make this language more common. In an interview with Hansruedi Kugler, he claims:

> I want to make [non-standard language] a matter of course. You never ask an American author why he writes American English. Everyone knows that it is the language in which they speak, dream and express themselves best every day. For me, Bernese German is the language in which I can express myself spontaneously and know its exact subtleties and emotions. The price I pay for it is that readers tell me it was an effort (Kugkler 2020).

Therefore, Lenz uses Swiss German as a means of authentic, natural expression that should be understood as "a matter of course". There is an interesting paradox in the difficulty that the write-up of spoken language brings to readers: although this is the natural way of expression for some Swiss people, it is potentially challenging to them as well because it is not customary to see it in a written form. However, a novel provides the verbal expression with a comprehensible codification, helping to acknowledge it as a language in its own right and encourage its usage in writing, as well as allowing non-Swiss German speakers to become familiar with it.

The use of language is particularly important in *Der Goalie bin ig*. The whole novel is narrated by a character named Goalie – he is never referred to by his real name, Ernst, by himself or others. The story is told from his perspective, and therefore the language we are presented with is his authentic voice and means of expression. The novel begins in Schummertal in November as Goalie returns to his hometown after being released from Witzwil prison where he spent a year for dealing drugs. Under the watchful eye of local law enforcement, particularly inspector Gross, he attempts to start everything anew, trying to lead an honest way of life, clean of drugs and criminal activities. He reconnects with his former acquaintances: his childhood friend Ueli, a waitress at his favourite bar in town, and a love interest, Regula, her violent boyfriend Buddy, Ueli's influential father who finds Goalie a job at a local print shop, and others. However, his past keeps catching up with him, affecting Goalie's attempts to rebuild his life, as he is constantly suspected of criminal activities and wrongly accused of dealing drugs again. Goalie's narration reconstructs the backstory as to why he went to prison, and he slowly uncovers a complicated scheme in which many of his friends and people in Schummertal were involved and that put him in the position of a scapegoat: Goalie did not know of the plan and was sent to prison for keeping drugs, while everyone else made

a large profit from a major illegal drug deal. Discovering this act of betrayal and corruption of people around him, Goalie considers turning them in, but decides to move on to a new life somewhere else and moves to another, bigger Swiss town. Goalie's narration reveals his strong moral code and an inner need to act according to his own understanding and absolute honesty without compromise, exposing the hypocrisy of others.

3.4.1 Language and narration

The language is closely entwined with the plot of the novel. Essentially, it is Goalie's voice that determines the nature of the story – it exceeds the events, plot turns and even other characters that appear in it. Other characters' speech is presented through Goalie's voice too – therefore, it is the dominating aspect of the novel that affects its every nuance. The language of the novel is consistently presented in Swiss German, encompassing both the dialogue and the narration and producing an incessant flow of natural, colloquial language that reflects the inner world and thoughts of the character and unabridged everyday occurrences around him.

To show the character of the novel's language, as well as the difference between Swiss German and High German versions, a short extract from the first chapter will be provided, as well as a translation into standard English for reference. The following passage is the opening of the first chapter, and it illustrates the style which is consistently used throughout the novel.

First, here is the passage in Bernese German:

> Aagfange hets eigetlech vüu früecher. Aber I chönnt jetzt ou grad so guet behoupte, es heig a däm einten Oben aagfange, es paar Tag nachdäm, dasi wo Witz bi zrügg cho.
> Vilecht isches öppe zähni gsi, vilecht e haub Stung spöter. Spüut ke Roue. Uf au Fäu hets Bise gha wi d Sou. Schummertau. Novämber. Und ig es Härz so schwär, wi nen aute, nasse Bodelumpe.
> Goni auso I ds Maison, es Fertig go näh.
> Da Abchiedsgäud vor Chrischte hani scho vertublet gha, ohni genau z wüsse wie. Ig ke Chole, aber undebingt es Kafi Fertig und chli Gsöuschaft undi chli Stimme bbrucht, denn (Lenz 2010, 5).

It is worth noticing that the text is very striking to German speakers – first of all, the spelling of the words is unusual and differs markedly from High German. Importantly, the written form of Swiss German which Lenz uses is not formal – it is not officially codified or systematized. While Swiss German is commonly used verbally, the occasions when it is written are mostly informal

contexts such as text messages, chats, online forums or comments. There have been attempts at providing guidelines to the written form of Swiss dialects, such as Dieth-Schreibung guide by Eugen Dieth, published in 1938, which aimed to reproduce the different Swiss German dialects as faithfully as possible contribute to their preservation (Berthele 2017, 94). There are also online sources, such as berndeutsch.ch, which provide suggestions of spelling. While these guidelines can be used as a reference, the codification, although remaining recognizable, might vary with every individual. Lenz's language is therefore a variant representation of spoken Swiss German and an attempt to provide it with written form. Phonetic aspects are evident in the text: primarily, the number of umlauts is particularly noticeable. They are intended to indicate the specific pronunciation of Swiss German; the reader's attention is also drawn to the vocal quality of the text.

Consider the same passage in comparison to the High German version (translation by Raphael Urweider) and standard English (translation mine).

Swiss German	High German	Standard English
Aagfange hets eigetlech vüu früecher. Aber I chönnt jetzt ou grad so guet behoupte, es heig a däm einten Oben aagfange, es paar Tag nachdäm, dasi wo **Witz** bi zrügg cho. Vilecht isches öppe zähni gsi, vilecht e haub Stung spöter. Spüut ke Roue. Uf au Fäu hets **Bise** gha wi d **Sou**. Schummertau. Novämber. Und ig es Härz so schwär, wi nen aute, **nasse Bodelumpe**. Goni auso I ds Maison, es Fertig go näh.	Angefangen hat es eigentlich viel früher. Geradeso gut kann ich aber auch behaupten, es hat an diesem einen Abend angefangen, ein paar Tage, nachdem ich aus Witz zurück war. Ungefähr zehn, vielleicht halb elf. Spielt keine Rolle. Auf alle Fälle ein saukalter, beißender Wind. Schummertal. November. Und mein Herz so triefend schwer wie ein alter, feuchter Lappen. Ich also ins Maison auf einen **Kaffee mit Schuss**.	It actually started much earlier. But I might as well say that it started that evening, a few days after I had returned from Witz. It's around ten o'clock, perhaps half past ten. Doesn't matter. In any case, a really cold, biting wind. Schummertal. November. And my heart is heavy like an old, damp cloth. So I go to Maison for a coffee with a shot.

Table 11: Translation of the opening passage of Der Goalie bin ig into High German and standard English

A clear difference can be perceived between the Swiss German and High German versions of the same passage, revealing the former's specific character: the two versions present a

different spelling, at the same time indicating different pronunciation. Some of the Swiss German words are recognizable to a speaker of High German (for instance, some words are identical, such as *jetzt, paar, Tag*, whereas others are easily recognizable, such as *aagfange, früecher, guet*). However, the density and consistency of their use and the fact that they are presented in an incessant flow and in the background of specific eye-dialect also causes confusion and requires the text to be read very carefully in order to understand them. Considering the two versions side by side, similarities between less recognizable words can also be noticed, such as *Oben* and *Abend*, or *zrügg* and *zurück*.

In addition to the representation of idiosyncratic pronunciation, spelling and variations of words, Lenz's Swiss German text demonstrates strong colloquial qualities, introducing syntactic and grammatical variations – for instance, many words as well as sentences are shortened and a number of verbs are skipped, giving the text an impression of an informal, free, spontaneous, unmodified flow of speech.

Moreover, non-standard expressions are used, such as a memorable and well-known item of regional slang, *Fertig*, referring to *Kafi Fertig*, coffee with an addition of alcohol, as well as *Witz*, a shortened version of *Witzwil*, a prison in Bern, which also translates literally into "joke" in English, adding to the playfulness of the narration and betraying the narrator's attitude.

All these features create a rich, exceptional non-standard language which represents Swiss German and its qualities. In every regard, it is regionally marked and expresses it through every nuance; the non-standardness of language is stated and implemented in a very pronounced and consistent way. Unlike Irvine Welsh's *Trainspotting*, the novel does not offer a mixture of standard and non-standard, instead providing a consistent, unceasing literary representation of vernacular. Taking this into consideration, the non-standard language is evidently an essential, defining part of *Der Goalie bin ig*.

3.5. The style of *Der Goalie bin ig* and the variety of functions of its non-standard language

The use of non-standard language performs a variety of important functions throughout *Der Goalie bin ig*. It is inextricably connected to the stylistic features of the novel and its key themes. The depiction of language is crucial to the novel's development.

Realism

The ability to establish realism is particularly important in *Der Goalie bin ig*. Non-standard language serves as an extremely effective means of achieving realism. As the analysis of *Trainspotting* has already shown, the use of authentic, regional colloquial language is capable of revealing the characters and history of the place and complex meanings associated with it.

First of all, the fact that Lenz chooses to write in non-standard language reflects the realistic linguistic situation in Switzerland: the novel depicts the language which is commonly used and applied as a natural means of expression, in contrast to SSG which is used in more formal settings. Producing a literary work written entirely in the spoken language is a powerful act of validation and verification of its status. It introduces non-standard language as an appropriate, valid means of expression. It also performs an informative function for people who might not be familiar with this situation. It is immediately recognizable to the speakers of Swiss German, at the same time serving as an informative representation to the readers who are not familiar with it.

Importantly, there is little written record of Swiss German. By giving a written presentation of spoken language, the novel not only encourages its usage in writing, but also provides a singular system of putting it to writing which can be referred to. Similarly to *Trainspotting,* which brings a contrast to the stereotypical image of Scotland by showing the everyday life of Leith and its drug scene and providing unmodified details, *Der Goalie bin ig* depicts a particularly realistic image of a small Swiss town, its residents and their everyday life. The language therefore is a consistent part of this image. While every detail in the novel serves as a means to reproduce realism, language is an extension of this realism with its genuine, accurate presentation. Non-standard language is the natural way in which people living in the place which the novel depicts communicate in; standardising it therefore would be a strong distortion of the natural effect Lenz's novel is aiming at.

Much like Welsh, Lenz uses his own experience in his creative work, bringing authenticity and credibility to it. Language plays an important role here, serving as a constructive technique to provide a faithful account based on personal knowledge. Lenz explains that using Swiss German allows him to accurately depict his experience and create a realistic picture: "<…> as soon as it comes to the language of a character in a certain milieu, I feel more comfortable in dialect. For example, I have no idea how a worker orders a beer in High German. Since I've worked in construction for a long time, I know which words a worker

needs and I know the peculiarities of his language. When I know how a character speaks, I see it clearly in front of me" (Keim 2017).

The language also corresponds to the thematic openness of the novel: the story focuses on lifelike experiences, handling uncomfortable topics such as drug addiction, crime, breaking the law, illegal financial schemes, domestic violence and others. The novel's openly authentic language serves as a suitable means of presenting these topics; the nature of the novel's thematic elements and the language coincide, forming a balanced whole.

Moreover, the sense of place is constructed through the use of colloquial, regionally marked speech. Leith and consequently Edinburgh are established as intrinsic part of the novel's nature in *Trainspotting*, allowing Leith to be associated with the novel. Correspondingly, *Der Goalie bin ig* serves to establish Schummertal and the canton of Bern. Local colour is therefore embedded within the novel, connecting the language closely with the specific place. While Welsh's language is also capable of representing a larger regional context, specifically Scotland, *Der Goalie bin ig* foregrounds Switzerland by using Swiss German English and indexical markers that signify it, depicting the authentic language the way it is used by its speakers without modification or regulations. The specific place is signalled through indexicality of language. Thus Switzerland becomes embedded in the novel, bringing strong associations that immediately identify and connect the language with the place.

Characterisation and identity

Non-standard language can become an effective literary device to strengthen characterisation. For instance, as Jeff Jaeckle claims, control over dialect reflected in Preston Sturges' writing is a key element of characterisation (Jaeckle 2013, 400). This is also the case in *Trainspotting*, which offers a variety of characters, all of whom differ considerably in their speech patterns. Firstly, non-standard language is highly informative of the specific features of the characters – the author does not need to provide description or additional details to make them known to the reader. Instead, a variety of nuances of the characters are signalled by their speech, immediately, such as their education, background, social class, temper and personal or national identity. The characters are directly linked to the information or associative meanings that are known about the dialect they are speaking. Even in cases where dialect is unfamiliar to the reader, general attitude towards dialect as a social phenomenon is triggered.

Contrarily, if the author chooses to stick to the usage of standard language, the characters show evenness of speech that in some cases can have negative effects. In his comment on Lennox Robinson's writing, W.B. Yeats claims that "where some character is introduced whose speech has no admixture of dialect, characterisation becomes conventional and dialogue stilted" (Yeats, as quoted in Johnson 2000, 369).

As the analysis of *Trainspotting* has shown, non-standard language is an extremely assertive technique for developing characterisation and establishing identity. There is a particularly notable difference between the way Welsh and Lenz handle their characters. In Welsh's work, a variety of different linguistic varieties is applied – non-standard language is used alongside standard English. Moreover, different characters are attributed with their own distinct voice, both in dialogue and narration, varying in style as well as the density of Scotticisms. On the other hand, *Der Goalie bin ig* is dominated by a single voice – the story is told from the perspective of the protagonist, Goalie. It is Goalie who is the source of the non-standard language; he is identified with the language. Importantly, he also voices the other characters. Every other character which appears in the novel is presented through Goalie's language. Therefore, the narrative voice and Goalie's inner thoughts are blended with the speech of other people he encounters. This provides a certain evenness to the language of the novel, also turning Goalie into the central, dominating figure.

Other characters are turned into a part of Goalie's own identity. Importantly, he does not attempt to provide additional, underlying insights into the other characters' thoughts or way of thinking – the information about them that the readers receive does not exceed the knowledge that Goalie possesses, his experience or things he notices through external signs. In other words, Goalie does not demonstrate the qualities of an omniscient narrator and offer profound insights into other characters. The readers discover the nuances about these characters, such as their motivation, their past and traits at the same time as Goalie does.

A contrasting example is explored by Nicole Frey Büchel; in her analysis, she focuses on Jeffrey Eugenides's *Middlesex* and the narrative identity of its protagonist, Cal. While the novel is told from the first person's perspective in the frame narrative, the narrator simultaneously acts as an omniscient third-person narrator in the embedded narrative, presenting a sense of familiarity with the other characters' pasts and personal thoughts (cf. Holler, Klepper 2013, 143). The conflation of several narrative voices thus creates an incongruence readers cannot easily resolve (ibid.). In contrast, Goalie is established as a consistent narrator, providing an

unwavering, personalized account of the other characters, accordingly also the events and the environment.

On the one hand, it can be considered that other characters speak in the same linguistic variety, with Goalie merely transcribing it. On the other hand, Goalie's narration arguably transforms their speech into his own version. This transformation is in itself a reflection of the usage of Swiss German, which is essentially an authentic expression of the inner voice of its speakers. It also serves as an additional strengthening of the author's choice to transform the conventional literary expression, which requires writing in standard German, into a representation of spoken language.

Significantly, Goalie can be considered as more than just a speaker of non-standard language, but also as its representative. He becomes identified with Swiss German in the broadest sense. Swiss German is not only a part of his identity; Goalie can be directly identified with Swiss German. The latter, in this case, includes the fundamental concept, characteristics and ideas it represents, as well as the larger notion of non-standard language. Above all, the features of the novel's language are closely connected with Goalie's personality – in other words, the language reflects his defining qualities, traits, inclinations and other nuances that comprise his character.

The fact that Goalie expresses the voices of other characters accentuates the fact that he is providing an honest, authentic account, which corresponds to his strong inner need for honesty. Goalie has his own moral code which is particularly important to him. This is encoded in his name – there is a defining story behind the reason he is invariably named Goalie, inspired by a particular incident. Back at school, Goalie discovered that a group of boys were planning to violently attack the goalkeeper of the adversary team, a physically frail Balsiger; Goalie decided to step in and expose himself to the attack instead, introducing himself as the goalkeeper – "Goalie", and getting violently beaten up as a result. He has been named Goalie since then, which essentially refers to the incident and the act of sacrifice. The main motivation behind his actions was the inability to tolerate unfairness and the wish to expose it by taking it upon himself. Goalie's need for justice, honesty and morality is so strong that he is willing to open himself to damage and pain rather than allow corrupt, immoral behaviour. He therefore acts as a saviour and implementer of justice.

These qualities of Goalie's character are also reflected in his language and the way he communicates with the readers. He narrates with the same honesty and authenticity that he

attempts to implement in his life and his choices. He is truthful to himself and others, therefore his language must be equally truthful. Standardising Goalie's language would result in a distortion of his character; standard language would signal pretence, hypocrisy or a certain pose, which are foreign to him – essentially, he is unable to be untrue to himself and others. His language therefore reflects the authentic course of his thoughts, in harmony with his inner world.

Moreover, Goalie is established in the novel as a storyteller, which is a further enhancement of the spoken language and its spontaneous, authentic nature in which the novel is told. He is defined, by himself and others, by the stories he tells – these stories are a fundamental part of his personality, the way he sees the world, processes the information, occurrences and people around him, as well as the way he expresses himself and his view of things. This characteristic can be illustrated by a scene in chapter 16, where Goalie and Regula discuss their relationship. Regula is concerned that Goalie is more focused on telling stories than anything else, and that his need to have an audience for his stories is what underpins his interest in her, which will fade once "his stories run out" (Lenz 2010, 116). Goalie himself acknowledges that telling stories is an inherent part of his personality:

> I'm often interested in things most other people are not, and vice versa. That may seem strange, but that's the way it is. It was the same with my father. When I was a boy, he told me stories for hours about people I did not even know. My father could tell entire life stories, with all sorts of details, better than any novel. Life interests me, not all the other crap, just life (Lenz 2010, 117-118).

This is also stressed by Rothenbühler, who states that Goalie mainly tells his stories to himself, while they serve him both to avoid himself and the world. According to Rothenbühler, this storytelling has a double parabolic character, not only describing what Goalie cannot conceptually grasp, but also allowing him to avoid what he does not seem to be able to cope with: as he is unable to make sense of his life, he seeks its meaning in the little stories he tells (Rothenbühler 2014, 180-181).

All these qualities and character traits determine the way the story is told and its exceptional language. The character is embedded in the novel through language, with the character and the language serving as reflections and reinforcements of each other.

Community and social class

Irvine Welsh's *Trainspotting* has shown that non-standard language plays an important role in depicting literary characters a representation of social class and community. Welsh ultimately reveals a working-class language, stressing the marginalised, underrepresented position of its members and providing them with a strong, expressive and authentic voice.

It should be noted that the status of regional linguistic varieties is different in Scotland and Switzerland. Generally, the latter can be considered an exception in the global context, as a non-standard variety of language is used among all social classes and overall has a high status. As the previous sub-chapters have shown, non-standard language is used by all members of society, regardless of their education or social position. Rather than creating distance, non-standard language is a unifying factor rather in this regard.

Nevertheless, the topics of social class and community remain two of the chief ones explored in *Der Goalie bin ig*. Moreover, it should be noted that the language of the novel features not only the specifically regional aspect of non-standard language, but more colloquial language and slang and the more universal aspects related to them.

Importantly, Goalie identifies with the working class. This is illustrated expressly throughout the novel. For instance, he reflects on his family's financial and social position early in the novel and compares it to his friend Ueli's family, the Zuters:

> I only saw that Zuters had a better apartment than we did and a much better car. The Zuters had a bright red Lancia GT and we had an embarrassing Opel Kadett. Everyone could see that Ueli had more: a leather ball, a pair of Adidas Romes that cost sixty francs, and also football shoes, and spikes for running <…> At home they said that the brand did not matter, and whether someone was good at sports or not depends on them and not on their equipment, and that the Zuters are the Zuters and we are us. And you should be grateful if you even have skis, because other children have nothing and are happy too (Lenz 2010, 30-31)

Goalie views himself as a member of the working class, expressing this viewpoint openly; he does not attempt to conceal it or put on a pose. This is also reflected in his language which he does not standardise or modify.

Similarly to *Trainspotting*, the particular sub-culture of drug users also plays an important role in *Der Goalie bin ig*. Goalie admits that he has used drugs before, even though he is resolved to stay away from them after he is released from prison and starts a new life.

Goalie was not only using but also dealing drugs, which is why he got a prison sentence. He often talks about drugs and their effects, referring to them in slang terms, which signal him to be familiar with the specific microcosm of the reality of drug users and dealers, as well as illicit and criminal activities related to it. This is also true of other characters in the novel – many of them are involved in drug dealing schemes, including Pesche, the owner of *Maison*, the biggest bar in town, or using them – for instance, Goalie's childhood friend Ueli has serious health problems because of drug usage. They therefore share an understanding, also reflected in their language, forming a certain community based on it.

Resistance to cultural, social and political convention

Continuing the correspondence with *Trainspotting*, the functions that non-standard language performs in *Der Goalie bin ig* include resistance against various literary, cultural, social and political aspects and conventions.

First of all, Lenz's decision to write in spoken language is novel and extremely creative. It takes additional effort from both the writer and the reader. Lenz claims that it takes a lot of effort and trouble to write in non-standard language and to formulate passages in such a way that they correspond as much as possible to the everyday situations and appear natural (Syntax interview). While some people find it challenging to read, "effort is not an argument in literature", according to Lenz (Keim 2017).

Lenz's use of non-standard language in his novel intensifies the inconsistency between spoken and written language varieties in Switzerland. The very fact that the novel has been constructed as a written representation of the spoken language is a strong statement.

In his memoir, Max Frisch discusses the exceptional qualities of Swiss German, including the difference between its spoken and written varieties. He describes both of their aspects, highlighting that using Swiss German and SSG are significantly different experiences, which almost equals the process of adapting to different states of emotion and mind:

> Speaking dialect is more convenient. Do I feel more comfortable with it? After a conversation in the written language, I remember more precisely how I put it; in general, we speak the dialect more unconsciously and feel more secure and relaxed. Is that us? Swiss German is (which is explained to foreigners again and again) not slang, not gibberish, but an intact language, even if unwritten, our mother tongue in all social classes. Their syntax is modest, just oral language; there are hardly any complex sentences. It is particularly suitable for

> storytelling. How much do we have to tell each other? Basically we are all pretty disgusted when we are among ourselves, familiar from the start by dialect. It almost always becomes a regulars' table, friendship through dialect; whether contradiction or agreement, we communicate through shirt-sleeves, which is not exactly the same as any - we just got used to it like a role. . . Even compatriots who are professionally dependent on written language and get their knowledge from script are embarrassed when they are supposed to use the written language in the presence of a compatriot, and immediately fall back into our dialect, although politeness towards strangers actually forbids it; we just know each other by dialect. If we hear each other in the written language, something is wrong; everyone acts as if he were himself in the dialect, only in the dialect, although his thoughts can be expressed more precisely in the written language. The dialect, on the other hand, emphasizes how genuine you are. Why is that necessary? I take a seat in a French dining car; the gentleman across the street does not attract attention in any way until he has recognized me as a compatriot, speaks dialect and becomes genuine: different than before, down-to-earth, our tone is immediately wrong for both of them. . . (Frisch 1971, 55, translation by Simon Pare)

Only the Swiss German, according to Frisch, serves as a means of expression of genuine emotions and authentic identity: "everyone acts as if they are themselves in the dialect, only in the dialect <…> The dialect <…> emphasizes how genuine you are" (Frisch 1971). Although Swiss German is very widely used, it is rarely depicted in literature. Ludwig Hasler and Franz Hohler accentuate the differences between the use of standard German and Swiss German for everyday communication and literary expression. Literary representation in Swiss German is still seen as a form of entertainment, something exotic or folkloric rather than an established, acknowledged technique, as Hasler suggests. Both writers attribute emotionality to the dialect; Hasler stresses that it has "more heart, music and rhythm" than the standard variety, while at certain instances standard German can be seen as "a soulless language of instruction, testing and torture" (*Neue Zürcher Zeitung* 2006). Hasler uses this expression to describe the teaching of standard German at Swiss schools. Hohler considers dialect to be not only an emotional, comfortable means of everyday communication, but also a valid form capable of dealing with world problems and performing a complex analysis of the modern world in literature (ibid.)

Der Goalie bin ig performs an important role in questioning the dominance of standard German in literature, demonstrating that spoken language can be a suitable and effective literary technique. The novel also contributes to clarification of the public image of Swiss German; there are many inaccurate notions about Swiss German, especially in relation to standard German. For instance, the popular belief is that standard German is spoken most

generally in Switzerland, while dialect is only used by few people in remote places (Syntax interview). Lenz suggests that the misunderstanding of Swiss German is fundamental (ibid.). The novel is therefore a powerful way to establish the essential difference between standard German and Swiss German, establishing Swiss German as a rich, valid language as well as resolving the incorrect ideas and stereotypes related to it.

Evidently, Swiss German carries a strong emotional weight, closely tied to national identity. The sense of identity became especially important in tense political circumstances. For instance, a wave of initiatives for a renaissance of dialect literature and the preservation of the use of dialect in the cantonal parliament took place during the 1930s, largely as an expression of anti-Nazi sentiment and of separate Swiss identity, often referred to in German as the *geistige Landesverteidigung* – intellectual defence of the nation (Russ 2002, 71). According to Sieber and Sitta, the movements for increasing the establishment of dialect have also been related to egalitarian ideas, mainly due to "upward mobility of many whose knowledge of High German is not fluent, and who wish to use their native tongue, which is a Swiss German dialect" (ibid.).

A study carried out by Forum Helveticum in 2005 includes a number of statements by Swiss students on their personal relationship with the usage of Swiss German and standard German. The statements show the tendency to regard Swiss German as a comfortable, effortless means of expression, while standard German is seen as a "language of instruction" associated with formal situations (Sigg 2005, 72). The respondents also almost unanimously claim to be using Swiss German in written form in emails, text messages and other informal means of communication. The novel provides an example of a consistent write-up of language which is used largely in the spoken form. Moreover, it contributes to general language awareness. To build on Roy Oppenheim's suggestion, the presentation of language in radio, television and other media, including literature, is a reflection of the country's general linguistic situation: the author, whether they are a speaker or a writer, takes on responsibility for the "language culture and the whole of Switzerland" (Oppenheim 2005, 111). Significantly, the novel is capable of shedding light on the complex linguistic situation and raising important questions about it. It serves as a representation of Swiss German and calls attention to issues related to it.

The novel's representation of social classes is also a compelling source of analysis. The differences between classes are often stressed in the novel, especially from Goalie's

perspective. Goalie often expresses his detachment from higher social classes and the lifestyle connected to them, stressing that he does not belong to it. This is stressed on numerous occasions – for instance, he expresses his disdain for the comfortable upper class lifestyle and his separation from it: "Let them all go to hell. Let them rot with their sleeping pill dreams of owning a home with parquet flooring and garden seating with a winter garden and of pension scheme and all of their concrete plans for life" (Lenz 2010, 34). He also expresses a similar reaction to the comfortable home of Balsiger, his now well-off childhood friend who has left him out of a financial scheme which resulted in Goalie ending up in prison: "In the living room there is a leather sofa and two matching armchairs. The bookcase and the TV table are the same colour. Anthracite. If that's even a colour – it's only really found in furniture catalogues or car catalogues. I could swear Balsiger's car is also anthracite-coloured <…> [I] tried to talk to Balsiger about something from the past. It was tough. That did not surprise me. It only takes one look at his anthracite interior to see that he does not want to have much to do with his past" (Lenz 2010, 156-158).

Goalie is not able to communicate with these characters and feels profoundly isolated from them, which is reminiscent of the characters in *Trainspotting* and their refusal to conform to other social classes and the conventional norms of society. There is a strong sense of alienation between Goalie and the middle-class characters. Goalie struggles not only to be in communication with them, but also to identify with them in any way. He sees them as lacking in personality, strong character traits and even any kind of identity. For instance, he describes Balsiger's wife as something arbitrary and random, unspecified, without clear personal qualities of her own, comparing her to a painting in the Balsigers' home: "I look a little longer at the large picture he has hung over the sofa, an evening mood on the Mediterranean Sea, water colors, beautiful and somewhat arbitrary, almost like his wife" (Lenz 2010, 156). Goalie's strong sense of identity is thus emphasized again, especially with regard to the language he uses to straightforwardly express his identity.

A particularly striking illustration of social isolation can be found in the incident in the past where Goalie is suspected of stealing money:

> Everyone had to go to the boss. It wasn't my fault, but I was the suspect. They could never prove anything. Well, because it wasn't my fault. But things were never the same from then on. They never found out who stole the money <…>, so the suspicion hung on me for years, because for some reason I was the most

> suspicious to others, I don't know why, the long hair maybe, or because I was always broke (Lenz 2010, 59-60).

This incident and the sense of alienation that accompanies it are reflected repeatedly throughout the novel. Shortly after returning to Schummertal from prison, Goalie is wrongly suspected of dealing drugs and subsequently banished from *Maison* by Pesche. Goalie is therefore again cast aside and isolated from the community, a state of affairs which is further intensified by the discovery that he was left out of a big drug-dealing scheme by his friends.

Interestingly, Goalie contrasts his language to that of Helen's parents. This is one of a few examples throughout the novel where the speech of another character is significantly different from Goalie's: as discussed before, the whole narration and dialogue is presented in his voice, creating the impression of evenness. Meanwhile, the voice of Helen's mother differs from Goalie's in a very obvious, almost exaggerated way. Importantly, her way of speaking is referred to as a pseudo French accent in most translations, including standard German, English and Lithuanian, although it is not specified in Lenz's original Bernese German version. Overall, her language follows immediately after she is introduced into the story, serving as an extension of her description: "usepützleti Luxus-Trine us irgendsomenen uraute Patriziergschlächt" (Lenz 2010, 43-44), which can be translated to English as "a well-dressed, lavish woman from some ancient patrician family", while the phrasing *Luxus-Trine* contains a colloquial reference to luxury combined with *Trine*, a mildly derogatory colloquial term for a girl or a woman (Berndeutsch dictionary), mirroring Goalie's sense of alienation from her. Her speech offers elaborately stressed pronunciation, especially of prolonged consonant r (Vatterr, prrueflech, darrf, frrage, grrad, etc): "was macht eigetlech öie Vatterr prrueflech, weme darrf frrage? <…> Jo, üse Schwiegerrsuhn isch jetz no grrad e Zyt in Witzwiu im Strrafvouzug, hawoll, e sehrr e feine junge Ma" (Lenz 2010, 44)

The evident difference in their language and expression also sharpens the distance between their social classes. The ways they express themselves and therefore interact with the world around them present a striking contrast. Helen's mother's language is implied to be unnatural, affected and disingenuous, further accentuating the authenticity of Goalie's voice. Goalie views himself as a member of the working class, expressing this viewpoint openly; he does not attempt to conceal it or put on a pose. It is significant that the story is told from the perspective of a working-class character, who becomes a representative of non-standard language. The very fact that he uses non-standard language is meaningful: the world is shown

from his perspective and therefore filtered through his frame of mind. It is symbolic that a working-class character is destined to represent the authentic linguistic means of expression of the users of Swiss German, and accordingly the larger issues related to language use within Switzerland.

Goalie's language therefore becomes extremely important with regard to translation, considering the status of non-standard language in the target cultures, where it is possibly lower than in Switzerland. Close analysis of the novel and its narrator can open possibilities to draw parallels between the often under-represented non-standard varieties.

3.6. Translating *Der Goalie bin ig* into Lithuanian, English and High German

Before embarking on an in-depth analysis of the selected translations of *Der Goalie bin ig*, it is worthwhile to consider the opening passage of the novel, following the structure introduced in the preceding analysis of *Trainspotting*. This will help present the nature of Lenz's language and non-standard items it features, as well as the issues it presents for the translators.

Importantly, the opening of *Der Goalie bin ig* sets the tone of the whole novel, introducing the reader to the style which remains consistent throughout. It serves as an illustrative sample of Lenz's writing that allows us to distinguish the complex and specific language he uses, especially with regard to translatory challenges. The distinct spelling instantly signals the non-standard quality of the text, representing the distinct phonetic nuances of Swiss German. While at first glance this is the feature of the language that stands out the most, Lenz's language is much more complicated than that. It is combined from both distinct phonetic representation as well as different vocabulary elements and stylistic aspects which indicate colloquialism; a rich variety of the non-standard linguistic elements is shown through the sample considered.

The novel starts with the following passage:

> Aagfange hets eigetlech vüu früecher. Aber I chönnt jetzt ou grad so guet behoupte, es heig a däm einten Oben aagfange, es paar Tag nachdäm, dasi wo Witz bi zrügg cho.
>
> Vilecht isches öppe zähni gsi, vilecht e haub Stung spöter. Spüut ke Roue. Uf au Fäu hets Bise gha wi d Sou. Schummertau. Novämber. Und ig es Härz so schwär, wi nen aute, nasse Bodelumpe.
>
> Goni auso I ds Maison, es Fertig go näh.

> Da Abchiedsgäud vor **Chischte** hani scho **vertublet** gha, ohni genau z wüsse wie. Ig ke **Chole**, aber undebingt es **Kafi Fertig** und chli Gsöuschaft undi chli Stimme bbrucht, denn.
>
> I säges jo, nüt im Sack aus es paar Sigeretten und chli öppis i Münz. En Ängpass äbe, aber e ziemlech e böse. Ha drum uf öppis gwartet, woni z guet hätt gha. Nume, säg das mou öpperem, wennde grad usem **Loch** bisch cho, säg mou öppe rem, du heigsch zwar ziemlech vüu Gäud z guet, sigsch aber grad nid bsungers flüssig. Das interessiert jetz gar niemer.
>
> Auso, wi gseit, ig i ds Maison, es **Kafi Fertig** bschtöut, frogt mi d Regula, obis chöng zahle (Lenz 2010, 5-6)

The brief passage presents, primarily, the accentuated Swiss German pronunciation in written form, as well as specific vocabulary items. The distinct features of Swiss German, discussed in the previous sub-chapters, are reflected, such as the frequent use of umlauts and the sound *ch* (e.g. *chönnt, cho, Chischte*). Meanwhile, the vocabulary offers items that correspond with standard High German words but feature a specific Swiss German pronunciation, such as *vilecht* (from High German *vielleicht* – perhaps) as well as items that can be identified as regionally specific, such as *vertublet*, a verb which is listed in the dictionary on the online Bernese German platform and can be defined as squandering money on something unnecessary (cf. berndeutsch.ch). There are also non-standard words that are not regionally specific and are used in High German, such as *Chole*, which features a distinct Swiss German pronunciation of *Kohle*, a widely used slang term referring to money. This example demonstrates a common case where two non-standard qualities are joined – a slang word features a regionally-specific spelling, which can be found frequently in the novel.

Through its syntactic qualities, the text reflects a colloquial style of speaking which is used in everyday conversations and in casual contexts – for instance, many sentences are shortened, dropping pronouns or verbs (such as in the sentences “Spüut ke Roue”, which can be translated word-for word into “Plays no role”), thus creating an informal, free flow of language unconfined by strict rules.

In order to compare the source text and the selected translations – Lithuanian translation by Rimantas Kmita and Markus Roduner (2013), English translation by Donal McLaughlin (2013) and High German translation by Raphael Urweider (2012) – the same passage is presented below alongside with the translated versions and a standard English version. The instances of non-standard vocabulary are bolded in both source text and the translations.

Swiss German (source text)	High German	Lithuanian	Scottish English	Standard English
Aagfange hets eigetlech vüu früecher. Aber I chönnt jetzt ou grad so guet behoupte, es heig a däm einten Oben aagfange, es paar Tag nachdäm, dasi wo **Witz** bi zrügg cho. Vilecht isches öppe zähni gsi, vilecht e haub Stung spöter. Spüut ke Roue. Uf au Fäu hets Bise gha wi d Sou. Schummertau. Novämber. Und ig es Härz so schwär, wi nen aute, nasse **Bodelumpe**. Goni auso I ds Maison, es **Fertig** go näh. Da Abchiedsgäud vor **Chischte** hani scho **vertublet** gha, ohni genau z wüsse wie. Ig ke **Chole**, aber undebingt es **Kafi Fertig** und chli Gsöuschaft undi chli Stimme bbrucht, denn.	Angefangen hat es eigentlich viel früher. Geradeso gut kann ich aber auch behaupten, es hat an diesem einen Abend angefangen, ein paar Tage, nachdem ich aus **Witz** zurück war. Ungefähr zehn, vielleicht halb elf. Spielt keine Rolle. Auf alle Fälle ein **saukalter**, beißender Wind. Schummertal. November. Und mein Herz so triefend schwer wie ein alter, feuchter Lappen. Ich also ins Maison auf einen Kaffee mit Schuss. Die **Knastrente** war schon **verjubelt**, ohne dass ich wusste, wo und wie. Ich also ohne **Kohle** damals, aber dringend einen Kaffee mit	Prasidėja viskas iš tikrųjų gerokai anksčiau. Bet lygiai taip pat galėčiau sakyt', ka viskas prasidėja i tą vakarą, kai jau porą dienų buvau grįžęs iš **Vica**. Kažkur dešimt, gal puse vienuolikas. Nesvarbu. Bet kokiu atveju žiauriai šalt, vėjas kand, Šumertalis. Lapkritis. I mana širdis sunki kaip sens, permirkęs skudurs. Aš traukiu į Mezoną **kavos su pagerinimu**. **Kaliūzės šaibas** jau **prašvęstas** taip, ka aš i neatsimenu, kaip i kur. Tai va, tuščiom kišenėm, o **kavos su pagerinimu** kokiu žiauriai reik', nu i poros **chebrantų**, poros balsų.	It aw started long afore that. Ah kid jist as well make oot but: it aw started that wan evenin, a few days eftir they let me ootae the **Joke**. Boot ten in the evenin, it wis. Hawf past, mibbe. An' see the wind? The wind widda cut right through ye, **fuckin** freezin it wis. Fog Valley. It November an' aw. Ma heart wis like a soakin-wet flair-cloth, it wis that heavy. So ah takes masel intae Cobbles, fancied a wee **coffee** ah did, **wi a good shot ae schnapps** in it. The **dosh** they gi'e ye when ye leave the **nick** ah'd awready blown awready, naw that ah kidda telt ye whit oan.	It all started long before that, actually. I could just as well make out, though, that it all started that same evening, a few days after they let me out of the Joke. about ten in the evening, it was. half past, maybe. not that it matters. the wind would have cut right through you, anyhow, it was that fuckin cold. Fog valley. It November, too. My heart was like a wet floor-cloth, it was so heavy. So I headed into Maison's. Fancied a coffee, I did, with brandy in it. The money you get when they let you out I'd spent

I säges jo, nüt im Sack aus es paar Sigeretten und chli öppis i Münz. En Ängpass äbe, aber e ziemlech e böse. Ha drum uf öppis gwartet, woni z guet hätt gha. Nume, säg das mou öpperem, wennde grad usem **Loch** bisch cho, säg mou öppe rem, du heigsch zwar ziemlech vüu Gäud z guet, sigsch aber grad nid bsungers flüssig. Das interessiert jetz gar niemer. Auso, wi gseit, ig i ds Maison, es **Kafi Fertig** bschtöut, frogt mi d Regula, obis chöng zahle (Lenz 2010, 5-6)	Schuss nötig, ein wenig Gesellschaft und ein paar Stimmen. Wie gesagt, nichts in der Tasche außer ein paar Zigaretten und ein paar Münzen. Ein Engpass halt, aber ein ziemlich enger. Wartete auf was, das mir einer noch schuldete. Sag mal jemandem, wenn du gerade aus dem **Loch** raus bist, jemand schulde dir noch ziemlich viel **Kohle**, doch seist du gerade nicht besonders flüssig. Das interessiert so keine **Sau**. Eben, ich also ins Maison, bestelle einen Kaffee mit Schuss, da fragt mich die Regula, ob ich bezahlen könne.	Tai va, kišenėj vėjs, tik pora **cigariukų** i šiek tiek smulkių. Ne paskutinioji da, bet jau beveik. Laukiu da, kol toks tips skolą grąžins. O tu pabandyk, išeik iš **kaliūzės** i papasakok kam nors, ka tau kai kas skolings **šaibų**, tik va daba **biški** su jom prasčiau. Niekam neįdomu. Tai va, atvarau į Mezoną, užsisakau **kavos su pagerinimu**, o tada Regula manęs klaus', a turiu iš ko sumokėt'.	So there ah wis: **fuck** aw **dosh**, desperate furra coffee but, wi schnapps in it, furra bit o company an' aw, a **cunt** or two tae talk tae. Ahm tellin ye, arent ah? Ma pockets wur empty, part frae a few **fags**, a few coins. Things wur a bit tight, like. Tighter than tight, tae be honest. Waitin on money some **cunt** owed me, ah wis. Try sayin that but when yir fresh ootae the **nick**. Ahm owed a **whack** o money, ah jist dont hiv it yet. Impresses nae **cunt**, that. So ah goes intae Cobbles, like ah say, an' order a coffee wi schnapps. Regula asks hiv ah the money fur it?	already – not that I could've said what on. So there I was: no dosh, desperate for a coffee, though – with brandy in it. For some company as well, a person or two to talk to. My pockets were empty, as I say, apart from a few fags, a few coins. things were tight, as I say. Tighter than tight, to be honest. Waiting on money some guy owed me, I was. Try saying that, though, when you're fresh out of the nick. I'm owed a lot of dosh. Just not been given it yet. Who would buy that? So I head into Maison's, as I say, and order a coffee – with brandy. Regula asks:

				have I the money for it?

Table 12: An opening passage from Der Goalie bin ig and the translations to Lithuanian, English and High German

These short samples reveal the nature of the translations, making it easier to grasp them as a whole and indicating patterns which will be followed throughout. Their close analysis will allow us to discern the main qualities which they feature, the dominating approach which the translators have chosen and the main techniques of dealing with the source text.

The translations of the novel can be considered in a twofold way, comprising the phonetic plane and the vocabulary plane. The two planes are closely interrelated to create the effect of the text as a whole. Therefore, it is important to consider them both separately and together.

The translations into Lithuanian and English feature a major difference from the renderings of *Trainspotting* which have been analysed before – first of all, the target texts are phonetically marked. Both demonstrate a distinct representation of the pronunciation of Šiauliai Lithuanian and Scottish English varieties, respectively. Contrastingly, the High German version of the novel offers predominantly standard language. It also contains a variety of non-standard vocabulary items which stand out clearly against the otherwise standard text.

The phonetic features of both Šiauliai Lithuanian and Scottish English are presented very consistently through eye-dialect. It is easy to recognize the idiosyncratic qualities of the pronunciation of these varieties. In Šiauliai Lithuanian, these qualities include the replacement of the vowel *o* with *a* (*prasidėjo – prasidėja, vienuolikos – vienuolikas, šaibos – šaibas*), cutting the last consonants of certain words (*ir – i, dar – da, dabar – daba, kad – ka*, etc), cutting vowels (*skuduras – skudurs, tipas – tips, vėjas – vėjs*), shortening of verbs *(sakyti – sakyt', reikia – reik', sumokėti – sumokėt'*). These indications create a strong effect of Šiauliai Lithuanian pronunciation.

The Scottish English pronunciation is clearly expressed through similar indications in the eye-dialect, such as the use of the consonant *w* instead of *l* (*all – aw, already – awready, half – hawf*), the use of the vowel *i* instead of other vowels (*just – jist, was – wis, maybe – mibbe*), shortening of nouns and verbs (*evening – evenin, freezing – freezing, soaking – soakin,*

saying – sayin, myself - masel), as well as blending (*for a – furra*, *out of – ootae*, *could have – kidda*).

Both translations retain the non-standard quality of spelling and specific pronunciation that the original features. Moreover, they not only represent the non-standardness of the original novel but also the specific nature of particular local varieties of Lithuanian and English.

As demonstrated by the highlighted words, the original text features a number of non-standard vocabulary items. Some of them are words that can be attributed specifically to Swiss German (*Bodelumpe*, *Chischte*, *vertublet*, *Kafi Fertig*), while the words *Chole (Kohle)* and *Loch* are also used in High German. Non-standard vocabulary items are also used throughout both translations; they are marked in bold. I will provide a review of how the non-standard vocabulary items of the original are rendered in the translations. I will also consider the nuances of the non-standard vocabulary items that are used in the translations, analysing the separate instances and clarifying the main qualities of the translations through this analysis. The vocabulary items are presented in the table below, accompanied with explanations as provided by the specialized Bernese German dictionary (BGD, berndeutsch.ch) and Langenscheidt German dictionary (LD).

The non-standard words and phrases of the original are rendered in the following way in the Lithuanian, English and High German translations:

Swiss German (original version)	Explanation	High German	Lithuanian	Scottish English
Witz	short for Witzwil prison	Witz	Vica	Joke
Bodelumpe	cloth for washing the floor (Bernese German Dictionary - BGD)	Lappen (standard)	skudurs	Flair-cloth
Chischte	prison (BGD)	Knast (Knastrente)	Kaliūzės	nick
vertublet	spent money in a wasteful, negligent manner (BGD)	verjubelt	prašvęstas	blown
Chole	money (LD)	Kohle	šaibas	dosh

Kafi Fertig	coffee with shnapps (BD)	Kaffee mit Schuss	Kavos su pagerinimu	Coffee wi a guid shot ae shnapps in it
Loch	Prison (LD)	Loch	kaliūzė	nick

Table 13: The analysis of vocabulary items from Der Goalie bin ig and the translations into Lithuanian, English and High German

The vocabulary items are analysed following the chronological order in which they appear in the text.

The first instance of non-standard vocabulary is *Witz*, short for the Bern prison of Witzwil. The placename also offers a quality of playfulness, as *Witz* translates to "joke" in English. The word is preserved directly in the High German version, which retains the double meaning. The Lithuanian translation uses preservation strategy as well, merely adapting the word with Lithuanian spelling (*Vica*) but making no other changes, while the English translation chooses to focus on the double meaning, transforming the name into *Joke*. This is not explained in a footnote in this case or anywhere else in the English version of the novel; however, there is a note in the novel's sample translation which has been published in New Swiss Writing, which explains the word: "*Joke* is the nickname of the prison from which the narrator has been released" (Zingg 2010).

Bodelumpe, another specifically Swiss German word, is rendered to standard language words in all three translations – *Lappen* (High German), *skudurs* (Lithuanian) and *flair-cloth* (*floor-cloth*, English). Mainly, the word itself does not offer a significant cultural reference; arguably, its rendering does not have a particular impact in this case. as

All three translations coincide in their rendering of *Chischte*, a specifically Swiss German slang word which refers to prison, presenting a rendering into non-standard terms: *Knast* (High German), *kaliūzė* (Lithuanian) and *nick* (English). All of these terms are well-known and frequently used slang versions of *prison* in the respective languages. An analogous case is found with *Loch*, which is a High German slang word also referring to prison. Both Lithuanian and English translations choose the same strategy to render it, and the exact same words – *kaliūzė* and *nick*.

A similar method is used for *vertublet*, a Swiss German word which refers to recklessly squandering money. It is rendered to expressive non-standard variations which have the same meaning: *verjubelt* (German), *prašvęstas* (Lithuanian) and *blown* (English).

Chole is a Swiss German variation of the High German slang word *Kohle*, a popular slang word for money. This particular word is used in the High German translation. Lithuanian and English translations both use non-standard items to render this word, respectively *šaibas* and *dosh*, which are both informal variations of money.

An interesting case appears with the phrase *Kafi Fertig*, which is a distinct Swiss German term for coffee served with a shot of alcohol, specifically Träsch, fruit brandy made from pear and apple pomace in it. All translations deal with it in a very similar way. None of them uses a possible equivalent in the target culture, using a more general rendering instead. Rimantas Kmita, the novel's translator into Lithuanian, noted that the best known equivalent in Lithuanian would be *kava su brendžiuku* – coffee with brandy (Mikutytė 2013). However, he chose to translate it to *kava su pagerinimu*, literally "coffee with an improvement", a rendering which does not specify the details. Similarly, the English translation, *coffee wi a guid shot ae shnapps in it*, as well as the High German one, *Kaffee mit Schuss* (coffee with a shot) offer an explanation of the what kind of drink this is without providing specific detail. All of these variants also contain a certain quality of playfulness or expressiveness, which help to retain the tone of the original. Indicating the addition of alcohol as a "shot" is expressive in itself, with the English translation intensifying it even more as "a good shot", while the Lithuanian translation also offers humour, matching the tone of the original.

In addition to the renderings of the original's non-standard vocabulary items, there are further non-standard elements in the translations. The Lithuanian translation features memorable non-standard words, such as *chebrantų* (friends or companions)*, cigariukų* (cigarettes)*, biški* (a little), which are used to render words that are standard in the source text. Another example is *kaliūzės šaibų*, the rendering of *Abschiedsgäud vor Chischte* (money on leaving prison) – the original phrase is part standard (*Abschiedsgäud*), part non-standard (*Chischte*), but becomes fully non-standard in the Lithuanian version as both *kaliūzės* (prison) and *šaibų* (money) are slang words. The casual quality of the original's language is therefore increased even more.

The English translation offers a similar case; the rendering of the same phrase is analogous (*the dosh they gi'e ye when ye leave the nick* contains two non-standard items),

while other non-standard vocabulary items include slang words *fags* (cigarettes) and *whack* (a share, part or amount). Notably, a considerable number of swear words are used. The original piece does not feature profanity at all; however, swear words are incorporated in four instances in the translation, namely cases of very strong profanity *fuck* and *cunt*: *fuckin freezin, fuck aw dosh, a cunt or two, some cunt owed me, impresses nae cunt*. The use of profanity is inconsistent with the original, suggesting a harsh, coarse tone which is not present in Lenz's text. This is achieved by both the strength and the quantity of the swear words. Nevertheless, the analysis of *Trainspotting*, in which these particular swear words are used very frequently, has shown that these swear words, while considered very strong, are also used casually in the target culture and therefore do not produce a shocking, offensive effect. While their effect on individual readers might differ, the obscenity and shocking impact of swearwords such as *cunt* are arguably diminished by the way they are commonly used in everyday settings (cf. Hughes 2006, 12, 159). The use of profanity brings the translation closer to the way language is used in everyday life, contributing to the effect of colloquialism and strengthening the realism that the novel attempts to reflect. Using profanity is therefore a means of localizing the novel and making the language natural.

It is important to note that neither the Lithuanian nor the English translations feature regional slang in these cases; instead, general slang is used to render both Swiss German and High German words. The sense of place is therefore established through the idiosyncratic phonetic qualities. The eye-dialect in the translations immediately suggests that the characters are speaking Šiauliai Lithuanian or Scottish English.

Interestingly, the sense of place is even more strengthened in the English version. Here, the names of places the narrator mentions are localized. These places are, in particular, Witz (Witzwil prison) Schummertal (the small town in Switzerland the narrator returns to) and *Maison* (a local bar in Schummertal). In the English translations, the names of these places are rendered to Joke (direct translation of Witz), Fog Valley and Cobbles. The renderings of names carry a strong sense of place – for instance, Cobbles is a name for a pub. This creates an impression that the action of the novel is actually taking place in Scotland, especially against the use of Scottish English. In comparison, the Lithuanian translation, as well as the High German one, retain the original place names, making it clear that the novel takes place in Switzerland.

Overall, all the translations carefully recreate the style and tone of the original. On the syntactic level, all of them follow the original structure, offering shortened sentences, informal tone, without strictly following the rules of grammar, for instance, skipping pronouns or verbs. The use of non-standard words is combined with the distinct phonetic representation in the Lithuanian and English versions, creating a balanced mixture that coincides with the way Lenz's novel is originally written and fully reflects the otherness of its language. In the predominantly standard, phonetically unmarked High German version, this function is mainly performed by the non-standard vocabulary items.

In all the translations, the way that the vocabulary items are rendered varies. The analysis of the passage has shown tendencies that are followed throughout the entire translated versions of the novel, reflecting their main characteristics and their general nature. Different strategies are applied to render non-standard elements of the original, while there are also additional non-standard items introduced. It worthwhile to consider all these elements. In order to provide a more thorough analysis, I will categorize the instances of non-standard vocabulary and the way they are translated into Lithuanian, English and High German, considering the continuing effect their renderings have on the novel's translations as a whole.

3.7. Non-standard language in Chapter 1 of *Der Goalie bin ig*

Building on the analysis of the opening section of the novel, a further exploration of the whole chapter will provide a more informative picture of the nuances of its translations. Being the first chapter of the novel, it serves an introductory function. As in *Trainspotting*, the non-standard language is used right from the start, creating an immediate and striking effect on the reader. The impression produced with the first chapter sets the expectations for the rest of the novel. While *Trainspotting* features a combination of different narrations and voices, Lenz's narrative remains consistent. The chapter is therefore illustrative of the novel as a whole and serves as its representation. It presents the characteristics of style and tone that are present throughout the novel. It is also an introduction to the main character and narrator, Goalie, offering a revealing glimpse of his personality and way of seeing the world. Describing his impressions and intimate thoughts, Goalie sets the scene and provides background to the story. He also goes on to present other characters and define his relationships with them.

The chapter starts shortly after Goalie has been released from prison and has returned to Schummertal, a small town where he used to live before. Late on a rainy November night, he comes over to *Maison*, a bar in town which is evidently a familiar place that he used to visit often. He contemplates his financial state and his future prospects. His current situation is revealed – he is waiting for a large sum of money to be returned to him by his childhood friend, Ueli, who is suffering from drug addiction and serious illness caused by it. In the meantime, he finds it difficult to make ends meet, and even paying for coffee proves to be troublesome. Regula, the waitress at *Maison*, buys him a coffee, risking the disapproval of her employer Pesche who owns the bar and dislikes Goalie, and lends him money. It is indicated that they have known each other before, and Goalie admits to himself that he has budding romantic feelings for Regula, imagining their future together. There are also indications of his past and the criminal reputation following him – before lending him money, Regula expresses doubts about his character, claiming that the time he spent in prison has not changed him or taught him lessons, but Goalie rebuffs her criticism. He is determined to start a new, honest life. This is further stressed by his resolution not to use drugs, despite hints that he had been taking them in the past. After leaving *Maison*, Goalie goes to a Spanish restaurant and catches up on the news about the people he knows in town, especially Ueli and his father who had rented him an apartment. It turns out that Ueli and Goalie were involved in a complicated criminal scheme for which Ueli owes Goalie money and which got Goalie into prison. Later, Goalie goes back to *Maison* in hopes of seeing Regula again and walking her home, but notices her boyfriend, Budi waiting for her. Goalie expresses an open dislike towards Budi, hinting at his dangerous and violent appearance and walks away alone.

The chapter contains a number of indications as to the story's key aspects. Many issues touched on here have great significance in the rest of the novel, such as the development of Goalie's feelings for Regula, his complicated relationship with Ueli and his other old friends, Budi's violent nature, as well as Goalie's past which catches up with him and intrudes on his aspiration to build a different life. The chapter therefore starts developing the themes and nuances, which will prove to be important and will be resolved throughout the novel.

Goalie narrates the story in an honest and natural way, without apparently keeping anything from the reader. His narration equals his inner thoughts, which is further strengthened by the natural, uncensored, informal language he uses. The narration resembles a conversation, or an inner monologue which is put down in writing spontaneously. Goalie

shares his impressions about everything that is happening around him, describing people and events from his own perspective and reacting to them immediately, without any attempt to control his authentic, instant emotions. Goalie seems to communicate directly with the readers, telling them a story. However, there is no distance between him and the readers; his way of speaking would remain the same if there was no audience and he was merely writing his thoughts down for himself. His speech is not restricted – he does not try to appear different than he is or present a standardised, improved version of himself. This is reflected by the natural flow of language and a casual sentence structure, as well as the use of slang and swear words. Goalie's narration is presented in a vocabulary he normally uses, without modifying or standardising it. Eye-dialect is used throughout, indicating the use of Swiss German.

The chapter consists of 2022 words. The entire chapter contains eye-dialect, which represents the characteristics of Swiss German – therefore, it is non-standard in its entirety. Furthermore, there are 86 non-standard vocabulary elements, including slang and profanity. They can be categorized into regional and general items. Regional vocabulary items include words and phrases that are attributed particularly to Swiss German and are not normally used in other German-speaking contexts. They are either regionally or culturally specific and can be associated with the Swiss German variety. General vocabulary items cover non-standard words and phrases that are commonly used in various German varieties, specifically High German.

The following analysis will take into consideration the methods of translation that have been applied to render these specific non-standard elements.

Additional non-standard items introduced by the translators will also be considered to evaluate the full effect of the translations in comparison to the original version.

Exploring the translations on a micro-level and looking into separate cases will allow me to present a larger picture, determining dominating tendencies and clarifying the patterns that persist throughout the entire translated versions of the novel. These cases will be analysed according to the previously determined categories.

3.8. An analysis of the Lithuanian, English and German translations of Chapter 1 of *Der Goalie bin ig*

The analysis of a brief opening section of *Der Goalie bin ig* demonstrated the nature of the way its language is depicted. Firstly, the whole text is written in an idiosyncratic eye-dialect. It is

applied both to specific Swiss German words, such as *Chischte* as well as High German words, both standard and non-standard. For instance, standard High German words such as *Abend* or *zurück* are offered in a particular Swiss German presentation, namely *Oben* and *zrügg*. The same applies to non-standard words such as *Kohle*, which is spelled in a characteristically as *Chole*. The novel features a variety of non-standard vocabulary which interacts with the eye-dialect, creating a balanced mix. The non-standard vocabulary features both regionally specific and general items.

Lithuanian and English translations both feature their own versions of eye-dialect, offering Šiauliai and Scottish phonetic representations respectively, while the High German translation uses standard language. These translations therefore make for an interesting case for comparison.

All three selected translations feature non-standard vocabulary. The analysis of the translations of *Trainspotting* has shown a combination of different strategies applied to render non-standard vocabulary items. Following the same model, I will review the non-standard vocabulary elements that appear in *Der Goalie bin ig* and how they have been transferred in Lithuanian, English and High German versions.

Investigation of the translations has allowed us to distinguish different strategies applied by the translators. The following strategies will be referred to in order to evaluate the translation of non-standard vocabulary items of the source text:

- Translation to non-standard language: the non-standard item of the source language is rendered to a non-standard variation in the target language.

- Translation to profanity: the non-standard SL item is rendered to a TL profanity or a phrase that contains profanity.

- Translation to standard expressive language: the non-standard SL item is rendered to a TL variation that is informal in tone and features a humorous, gimmicky or otherwise expressive quality.

- Omission: the non-standard SL item is omitted from TL.

- Preservation or direct translation: the non-standard SL item is not altered or transferred to TL as a direct, literal translation.

Furthermore, the three selected translations feature a complex mixture of vocabulary items ranging from regional slang to profanity. They are not necessarily renderings of the non-standard items that appear in the source text. Unlike the case with *Trainspotting*, the

translations of *Der Goalie bin ig* offer a variety of additional non-standard vocabulary. It is worthwhile to regard them separately, carrying out a target text-oriented analysis and reviewing the total number of non-standard elements as they appear in the translations and comparing them to the original. They will be considered in addition to the renderings of the non-standard elements appearing in the original. This will provide a full picture of the language presentation in the translations.

The following strategies will be used to evaluate the totality of non-standard elements which are found in the translations:

- Regional non-standard language: a vocabulary item of the target language which can be indicated as regionally specific.

- General non-standard language: a vocabulary item which can be indicated as general to all varieties of TL and not regionally specific.

- Non-standard variation: a vocabulary item that features a recognizable variation of an existing standard vocabulary item of TL.

- Standard expressive language: a vocabulary item that is not normally used in TL but is used in the translation for the purposes of making the text more vivid or adapted to the source text.

- Profanity: a TL profanity or a phrase that contains profanity.

- Preservation: a vocabulary item that is not altered or is transferred to TL as a direct, literal translation of SL.

Overall, the analysis will help to determine the nuances of the translations and the approaches that the translators have applied, as well as to allow us to discern the similarities and differences between them and the source text. The translations will be regarded as a whole, taking a variety of their aspects into consideration and discerning the specific qualities, meanings and associations they introduce with regard to the original version.

3.8.1. The rendering of non-standard vocabulary items in the Lithuanian translation of *Der Goalie bin ig*

The strategies applied to render non-standard vocabulary items of the original text in the Lithuanian translation are demonstrated in the following table:

Translation strategy	General non-standard language		Regional non-standard language		Total
standard language	2	8%	28	45%	30
non-standard language	14	58%	13	21%	27
non-standard profanity	1	4%	2	3%	3
standard expressive language	3	13%	15	24%	18
omission	3	13%	3	5%	6
preservation	1	4%	1	2%	2
Total	24		62		86

Table 14: Rendering of non-standard vocabulary items in the Lithuanian translation of Der Goalie bin ig

The numbers are also shown in the chart below:

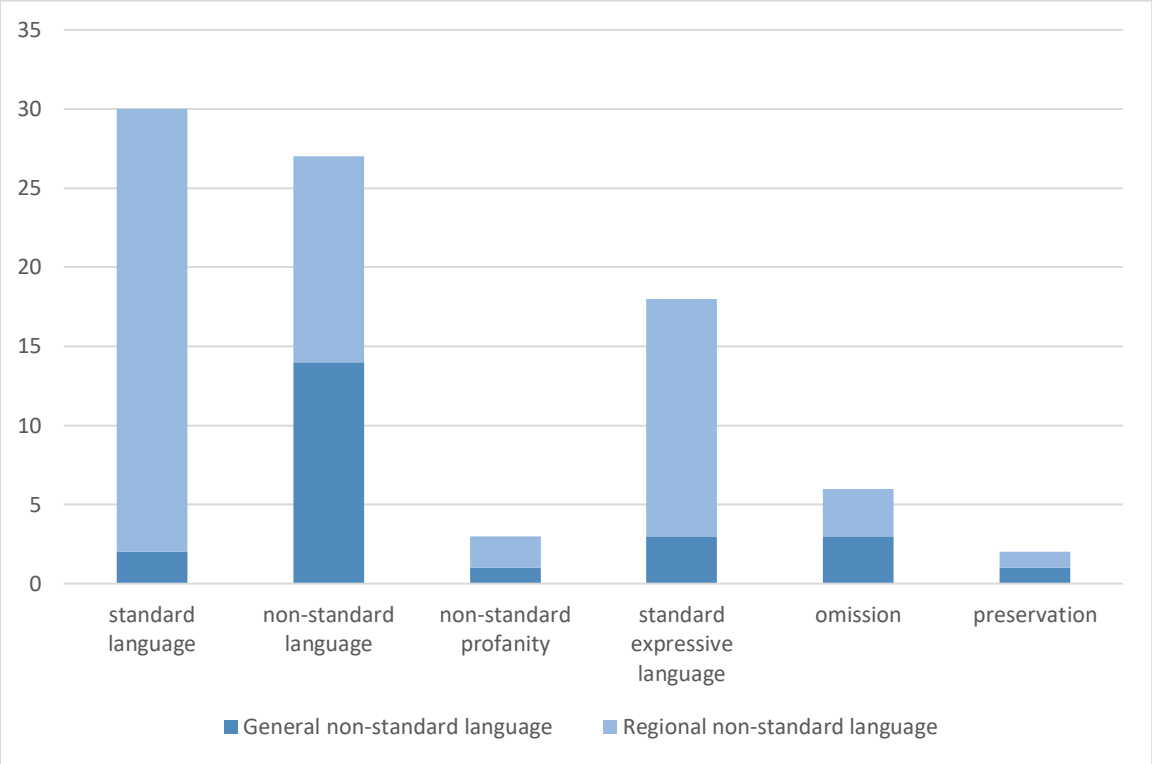

Figure 13: The rendering of non-standard vocabulary items in the Lithuanian translation of Der Goalie bin ig

The Lithuanian translatory strategies show some variation between the general and regional types of the novel's non-standard vocabulary. The most striking difference can be noted in the use of translation into standard language. This strategy is used to render 28 regional items, in comparison to only 2 general items. Alternatively, standardisation comprises 45% of the strategies applied to render regional vocabulary items, with only 8% in case of the general

items. The regional words which add local colour in the source text and serve as an additional means to create the sense of place thus are not distinguished in the translation.

Similarly, standard expressive strategy is used noticeably more with the regional items. In these cases, translations carry a quality of playfulness and informality while otherwise remaining standard. Three such renderings can be found among the general non-standard vocabulary items, while regional items offer 15, comprising 13% and 24% respectively and again reflecting a noticeable difference between the types. These instances provide some indication that the rendered words carry an exceptional quality in the original. For example, the Swiss German *liire* (to blabber, speak nonsense) in the phrase *tue nid liire* (don't speak nonsense) is translated to an expressive, playful *nereik' čia cirkų* (literal translation: let's do without a circus).

A large portion of regional words, comprising 21%, is translated to non-standard elements of the target language. An example is *bazarin*, which is a direct equivalent of the definition of Swiss German *am Schnore* (talking incessantly). The regional quality is not demonstrated in the translation into both standard expressive and non-standard variations, however. This reflects the Lithuanian translation as a whole – the sense of place is established here only through the phonetic quality and not through vocabulary items. In comparison, the majority of general non-standard items are rendered into non-standard elements in the translation. This strategy comprises 58% of the total strategies applied. Examples include *chacahlis* and *babkės*, both well-known, popular non-standard words which carry the same meanings as the original's *Typ* (guy, boyfriend) and *Chole* (money). The remaining 42% of the cases share out with approximately equal weight among the different strategies.

Generally, the strategies that dominate the translation as a whole are renderings into non-standard, standard and standard expressive language. The use of the first two strategies is distributed nearly equally, with 35% and 31%, respectively. The use of standard expressive language is also considerably high with 21%. There are some cases of non-standard profanity, comprising 3%. The cases of omission and preservation are few, comprising 7% and 2% respectively.

As regional words are frequently used in the original and their total count is higher than general non-standard words, their standardisation can be noticeable in translation. Nevertheless, the translation attempts to include additional non-standard elements, which are

covered in the following analysis. The table below shows the additional non-standard items and their categorization:

Translation strategy	Additional Lithuanian non-standard vocabulary items	
General non-standard language	83	81%
Regional non-standard language	0	0%
Profanity	12	12%
Standard expressive language	7	7%
Total	102	

Table 16: Overview of additional non-standard vocabulary items in the Lithuanian translation of Der Goalie bin ig

This data is also demonstrated in the chart below:

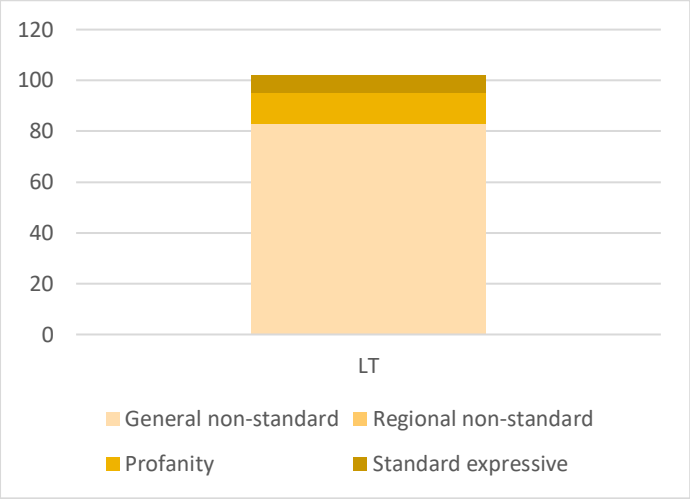

Figure 14: Overview of additional non-standard vocabulary items in the Lithuanian translation of Der Goalie bin ig

Beside the eye-dialect, the Lithuanian translation features a number of non-standard elements. As many of the regional Swiss German words are standardised in the translation, it becomes especially important to look into these elements, the way they are included in the text and the general effect they create.

Overall, the use of general non-standard items dominates the Lithuanian translation, adding up to 60%. The chosen words are very well known and commonly used in everyday colloquial language. They are therefore easy to recognize and relate to, creating an informal quality. This reflects the realistic use of language, in keeping with the way that the original novel is written.

Among the large number of non-standard instances, there are strikingly no occurrences of regional words. The regional quality is thus only betrayed by the eye-dialect: regional vocabulary does not contribute to placing the translated novel in the region where Šiauliai variety is spoken.

Standard expressive strategy includes 7%. Well-known words are again selected in case of both this strategy, bringing the translated novel closer to the realistic use of language. With 3 instances, preservation is the least popular strategy, in line with the overall creative approach of the Lithuanian translation.

Profanity comprises 11% of the total vocabulary items with 12 instances. While there are around eight swear words in the original piece, the translation retains a similar balance of the usage of profanity. In most cases, the Lithuanian translator has selected mild to medium profanity such as *blemba* or *sumautas*, with only two instances of strong profanity (*pizduks, dachuja*). Similarly to other non-standard vocabulary items, the selected Lithuanian swear words are commonly used and easily recognizable.

3.8.2. The rendering of non-standard vocabulary items in the English translation of *Der Goalie bin ig*

The English translation of Lenz's novel demonstrates relevant differences in rendering the general and regional vocabulary items. Consider the table below:

Translation strategy	General non-standard language		Regional non-standard language		Total
Standard language	5	21%	43	69%	48
non-standard language	11	46%	6	10%	17
non-standard profanity	1	4%	3	5%	4
standard expressive language	2	8%	7	11%	9
omission	1	4%	3	5%	4
preservation	4	17%	0	0%	4
Total	24		62		86

Table 17: Rendering of non-standard vocabulary items in the English translation of Der Goalie bin ig

This data is also shown in the table below:

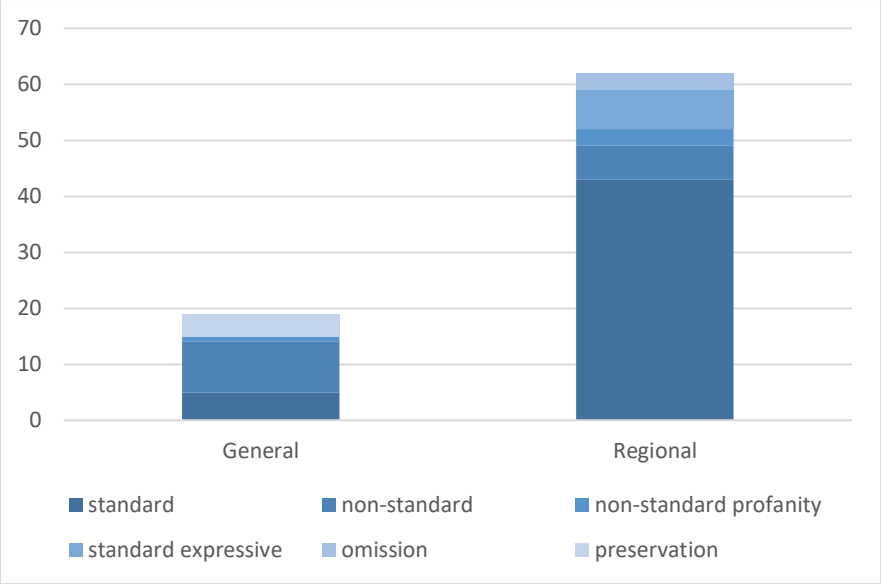

Figure 15: The rendering of non-standard vocabulary items in the English translation of Der Goalie bin ig

The most noticeable pattern is the prevalence of the use of standard language. This applies mostly to regional vocabulary items, which are standardised in 69% cases, while general items are standardised substantially less with 21%. Examples include regional words *Lämpe* (a fight, quarrel) and *mängisch* (sometimes) rendered to standard *breaking loose* and *can be*, as well as general word *Hütte* (small, poor house or lodging) rendered to standard and abstract *place*. With 56% in total, rendering into standard language is overall the leading strategy in the English translation.

The pattern is carried on in the use of non-standard vocabulary. Comprising 20% in total, it is the second most popular strategy in the English translation. It is used significantly less to render regional items, which add up to 10%, whereas general items offer 46%. As a result, regional non-standard of the original is largely standardised and is not distinctively highlighted in the translation. Meanwhile, the translation of general items shows a contrasting trend.

One of a few examples where a regional word is translated into non-standard is *patter merchant*, used to render *Stürmi* (scatterbrain, someone who talks incessantly), which retains the original's playful quality, while non-standard translations *bloke* (*Typ* – man, guy, boyfriend) and *motor* (*Chare* – car) are among the larger number of general items. In both cases, general, well-known non-standard words tend to be used, without an indication of a regional aspect.

This includes the cases of non-standard profanity, which is used more often to render regional than general vocabulary items, constituting 5% and 4% respectively.

However, standard expressive language is used more often for regional items than the general ones, with 11% and 8% respectively. In these instances, a playful, vivid quality is expressed in the language, such as rendering *ufegschrüblete* (literal translation *tweaked*) to a humorous, expressive *tarted-up*, or selecting to translate *Kafi Fertig* (coffee with schnapps) into *coffee wi a guid shot ae schnapps in it*, where the added phrasing *good shot of* carries an emphatic, playful quality. To some degree, these instances reflect that the original items are idiosyncratic.

There is also some inconsistency in rendering repeated vocabulary items – for instance, *Kafi Fertig* is rendered to the aforementioned standard expressive phrase in one case but appears as simply a standard term *coffee* in five other cases. Omission occurs in few cases within both general and regional types, although the number is higher with the latter, comprising 4% and 5% respectively. Preservation is only applied to general items and is never used for regional items.

Overall, rendering into standard language is dominant with 56% of the total, although it applies less to the general vocabulary items; a larger number of them is also rendered into non-standard elements in the translation than the regional items. While a large number of the original's non-standard elements are standardised, a variety of additional non-standard items are introduced, as further analysis demonstrates.

In this table, the additional vocabulary items that appear throughout the translation are demonstrated:

Translation strategy	Additional English non-standard vocabulary items	
General non-standard language	22	25%
Regional non-standard language	16	18%
Standard expressive language	5	6%
Profanity	44	50%
Preservation	1	1%
Total	88	

Table 18: Overview of additional non-standard vocabulary items in the English translation of Der Goalie bin ig

Also consider the chart below:

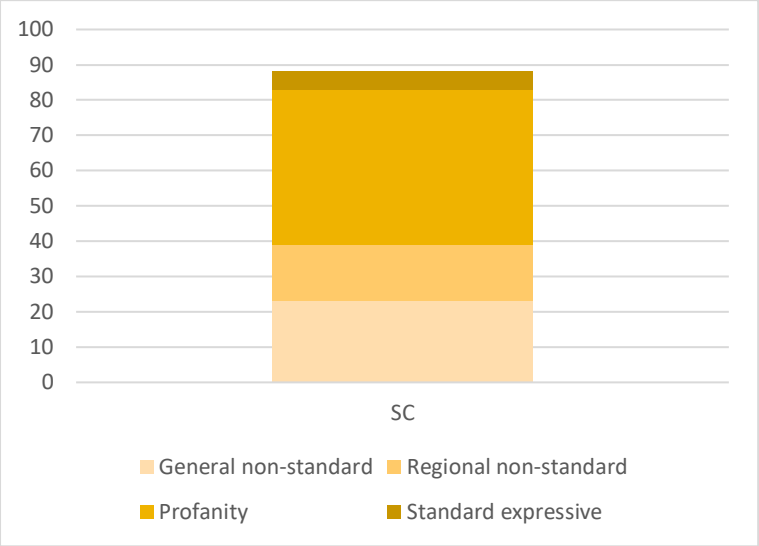

Figure 16: Overview of additional non-standard vocabulary items in the English translation of Der Goalie bin ig

The additional non-standard items add up to 88 cases in the English version. The leading strategy is, evidently, profanity with as much as 50% of the cases. The profanities mostly include very strong swear words *fuck* and *cunt* and their variations, which differs significantly from the way profanity is used in the source text, both with regard to the quantity and strength.

There is a considerable amount of non-standard vocabulary. General non-standard items are used in 21 cases, adding up to 24%, while regional non-standard comes close with 18%. Examples of the former include commonly used words such as *bloke* (a man, guy) or *dosh* (money), while the latter features vocabulary items that can be associated with Scottish English, such as wee (*little*) or *tube* (a stupid, contemptible person). Standard expressive items add up to 6%, with examples including playful words and phrases such as *riff-raff*, while preservation is the least popular strategy with only one case, preserving the source text's use of *nada*.

3.8.3. The rendering of non-standard vocabulary items in the High German translation of *Der Goalie bin ig*

The following table presents the strategies applied in the translation of *Der Goalie bin ig* into High German:

Translation strategy	General	Regional	Total

standard language	1	4%	36	58%	37
non-standard language	8	33%	12	19%	20
non-standard profanity	0	0%	1	2%	1
standard expressive language	0	0%	10	16%	10
omission	0	0%	2	3%	2
preservation	15	63%	1	2%	16
Total	24		62		86

Table 19: Rendering of non-standard vocabulary items in the High German translation of Der Goalie bin ig

The translation into High German of *Der Goalie bin ig* demonstrates rendering into standard language as a leading strategy with 43% in total. This is mainly comprised of a high number of regional items which have been standardised. There is only one instance of general non-standard vocabulary that has been standardised: *Ougewasser* (tears) is translated to *Tränen*, a standard word.

The use of the preservation strategy shows a different trend – it is mostly applied to the general non-standard items, comprising 63%. These are mainly words and phrases that are not regionally specific and appear in the source text in an idiosyncratic Swiss German spelling, such as *Chole* (money), which is spelled in standard German as *Kohle*. Therefore, the translation retains the versions of these words, albeit changes their spelling. Standard expressive strategy is only applied to the regional items – in this way, the translation, while generally standardising these items, displays a playful quality that they contain.

Omission is only used in one case, where a mildly offensive regional word, *Cheibe*, is not rendered in the translation. Profanities are also few, comprising only 2 cases; these are well-known German swear words, *Arsch* and *Arschloch*. Otherwise, 20 items in total are rendered into non-standard language in the translation, showing a similar proportion with regard to general and regional items, with 8 and 12 cases, respectively.

This data is also depicted in the chart below:

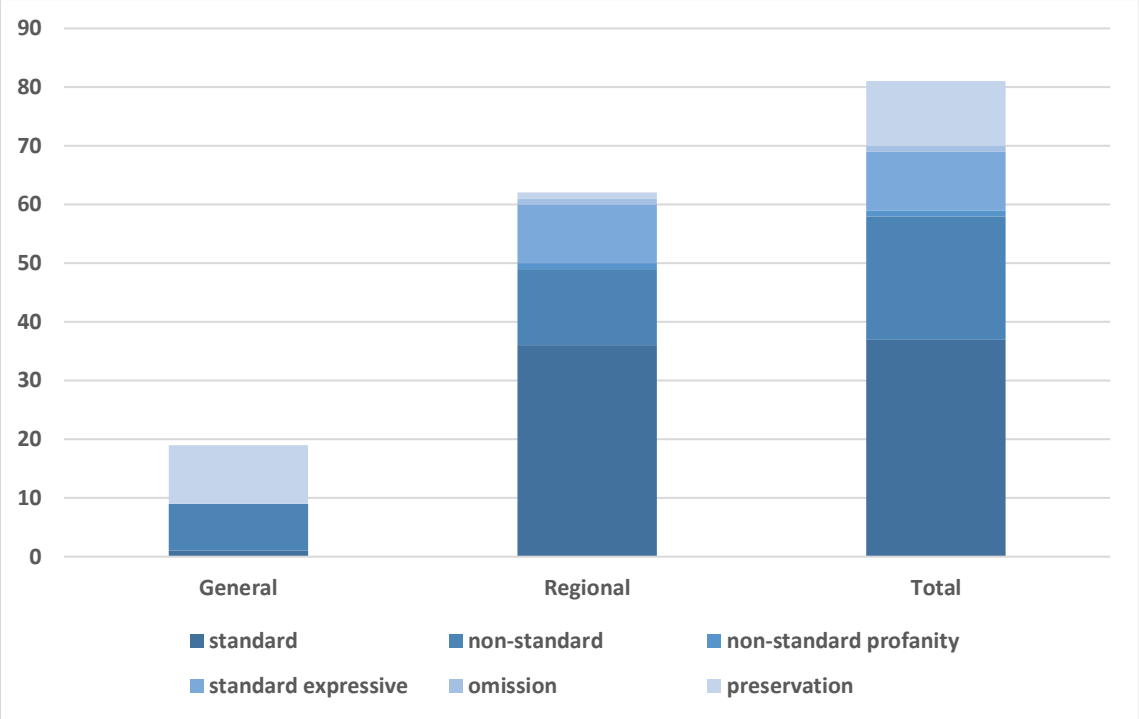

Figure 17: The rendering of non-standard vocabulary items in the High German translation of Der Goalie bin ig

Moreover, the translation into High German contains a number of additional non-standard items. They are exhibited in the following table:

Translation strategy	Additional High German non-standard vocabulary items	
General non-standard language	36	65%
Regional non-standard language	0	0%
Profanity	9	16%
Standard expressive language	7	13%
Total	55	95%

Table 20: Overview of additional non-standard vocabulary items in the High German translation of Der Goalie bin ig

They are also demonstrated in the chart below:

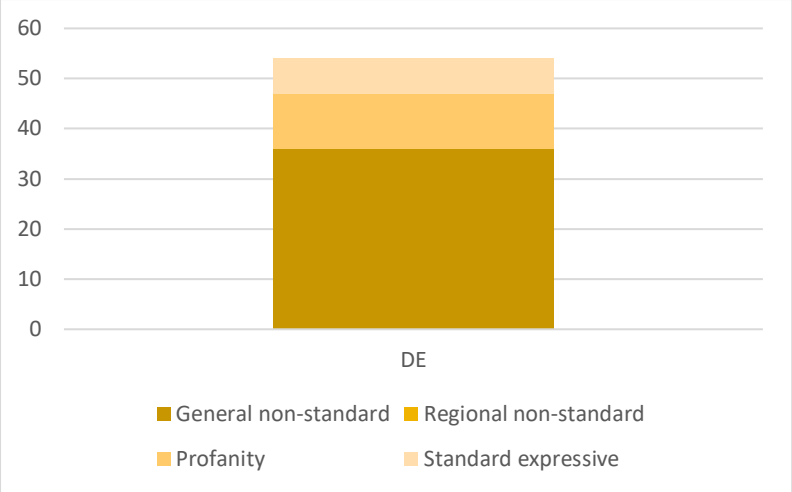

Figure 18: Overview of additional non-standard vocabulary items in the High German translation of Der Goalie bin ig

There are 54 cases in total where additional non-standard items are used throughout the translation. Evidently, general non-standard comprises the majority of these cases with 69%. There are no regional non-standard items used. Profanity is used in 11 cases, comprising 20%, while standard expressive language comprises 13%. These cases will be further discussed in the comparative analysis in section 3.8.4.

3.8.4. A comparative discussion of Lithuanian, English and High German translations of *Der Goalie bin ig*

Following a close investigation of the Lithuanian and German translations of *Der Goalie bin ig*, it is worthwhile to consider their main trends and patterns that have emerged. The translations will be discussed in comparison, seeking to determine how they correspond to the specific features of the source text.

The previously discussed translations of *Trainspotting* will also be taken into account, as the analysis relies on the same system. Moreover, these translations present an interesting case, as two of them apply non-standard language and one of them uses standard language to render the source text. The comparison between the translatory strategies employed in the translations is depicted in the table and chart below:

Translation strategy	Lithuanian		English		High German	
standard language	30	35%	47	55%	37	43%
non-standard language	27	31%	18	21%	21	24%
non-standard profanity	3	3%	4	5%	1	1%
standard expressive language	18	21%	9	10%	10	12%
omission	6	7%	4	5%	1	1%
preservation	2	2%	4	5%	16	19%
Total	86		86		86	

Table 21: The rendering of non-standard vocabulary items in the Lithuanian, English and High German translations of Der Goalie bin ig

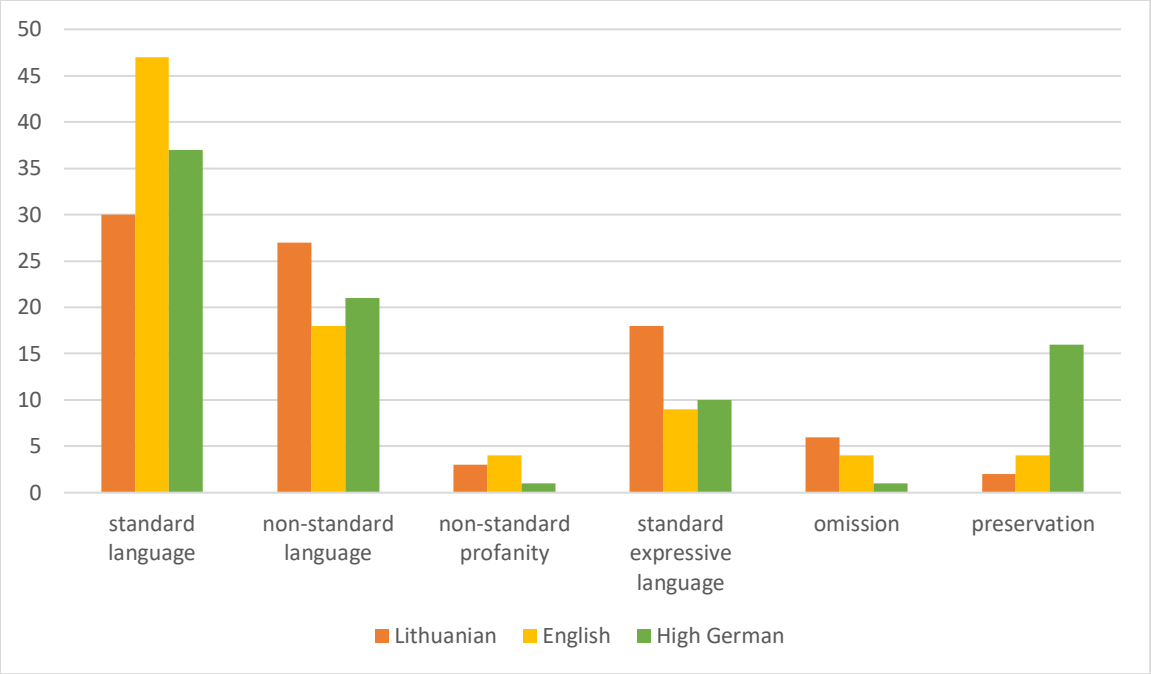

Figure 19: The rendering of non-standard vocabulary items in the Lithuanian, English and High German translations of Der Goalie bin ig

The additional elements are also depicted below:

Translation strategy	Lithuanian		English		High German	
General non-standard language	83	81%	23	26%	36	67%
Regional non-standard language	0	0%	16	18%	0	0%
Profanity	12	12%	44	50%	11	20%
Standard expressive language	7	7%	5	6%	7	13%

Total	102		88		54	

Table 22: Rendering of additional non-standard vocabulary items in the Lithuanian, English and High German translations of Der Goalie bin ig

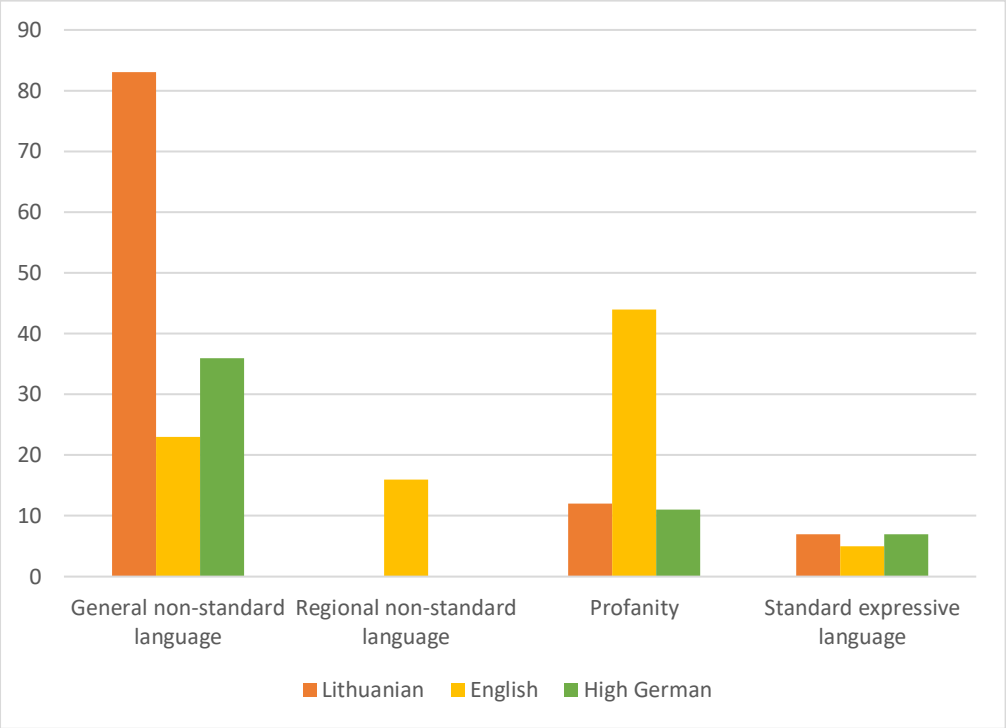

Figure 20: The rendering of additional non-standard vocabulary items in the Lithuanian, English and High German translations of Der Goalie bin ig

A notable feature that differentiates the Lithuanian and English translations of the novel from the renderings of *Trainspotting* is its treatment of eye-dialect, which in the original novel foregrounds the Swiss German variety. These two translations apply eye-dialect consistently throughout the entire length of the novel, just as in the original work. Moreover, they are regionally specific, both employing regional varieties, precisely Scottish English and Šiauliai Lithuanian. This establishes an instant effect on the reader, as the specific variety can be recognized immediately through the written representation of its pronunciation.

Through this technique, these translations achieve a similar effect to that which the original novel produces – the reader is confronted with the unusual, non-standard representation of language. This effect was not present in the translations of *Trainspotting*, although the original novel has a similar effect of unusualness. Both translations are very constant in their use of eye-dialect – the same words are spelled in a consistent fashion throughout the whole length of the text. Meanwhile, the translation into German uses

standard spelling and is not regionally specific, which makes the language acquire a neutral quality which does not bring associations of a particular place or social group.

While both these translations demonstrate the regional quality through phonetic representation, the situation is different with vocabulary. The amount of non-standard vocabulary elements is especially high in the Lithuanian translation with 110 elements in total. This even exceeds the amount of non-standard items that appear in the original novel. As the Lithuanian version features more non-standard elements, it is notably denser than the source text. Nevertheless, as these elements are general and not regional, their use is balanced; it does not distort the readability of the text or distract the reader's attention with inconsistency or inaccuracy.

The English translation features a smaller albeit also relatively high total number with 53 cases. It is important to note that among these cases, the number of regional vocabulary items is low. It is the English translation that uses it to some extent, comprising 15 cases in total. In the meantime, regional vocabulary items do not appear at all in the Lithuanian or German translations. In the English version, words and phrases that are associated with Scottish English and therefore indicate this specific region are used, such as commonly known words *lassie, wee, dos*, as well as a saying *nippin [her] brain*, which is a Scottish slang phrase referring to causing someone annoyance (Dictionaries of Scots Language). The regional quality is therefore expressed on the vocabulary level in addition to the phonetic plane, strengthening the sense of place. Meanwhile, the Lithuanian version opts to use only general non-standard items. There is a slight indication of the region through the use of diminutives, which are typical of Šiauliai variety. These include words featuring a diminutive suffix *–ukas or -uka* (*cigariukas, vimpiliukas, stiliukas*). Otherwise, non-standard elements include words such as *maladiec, davai, stopudovai, bachūras*, which are frequently used not only in Šiauliai but the whole Lithuania and are not regionally specific.

The regional quality is therefore only perceived on the phonetic plane. This being the case, the text is more accessible to the readers who are not familiar with the dialect – the use of words that are commonly known brings the text closer to them as they can recognize them and perceive their meaning. Similarly, the German version only uses general non-standard words, comprising 41 items. They are mainly simple words rather than specific, obscure slang terms, such as *Kohle* (money)*, Typ* (an informal way to refer to a man or boy)*, Karre* (car), which, as in the Lithuanian translation case, are well-known and commonly used in the German

language. Thus, the German version remains consistent in establishing a regionally neutral effect, as the regional quality is not indicated through eye-dialect or vocabulary.

A considerable number of the source text's non-standard items are rendered into standard language in the Lithuanian, English and German translations, with 30, 47 and 37 cases of standardization, respectively. However, all translations also feature additional non-standard elements that appear in other places in the text. There are 63 such cases in the Lithuanian translation, while the English and German translations feature 21 and 20 of such cases respectively. Using additional non-standard items allows the translators to achieve a more realistic flow of language, as they are applied in ways that reflects the natural use of the target language rather than attempting to imitate the source language directly in a fabricated, artificial fashion. A balance is achieved through this creative approach, corresponding dynamically to the flow of language in the source text.

The regional quality and sense of place, which is achieved through eye-dialect and vocabulary, is further strengthened in the English version. This is achieved by localizing the names of places the narrator mentions. These places are, in particular, Witz (Witzwil prison) Schummertal (the small town in Switzerland the narrator returns to) and *Maison* (a local bar in Schummertal). In the English translations, the names of these places are rendered to Joke (direct translation of Witz), Fog Valley and Cobbles. The renderings of names carry a strong sense of place – for instance, Cobbles is a name for a pub. This creates an impression that the action of the novel is actually taking place in Scotland, especially against the use of Scottish English. In comparison, the Lithuanian translation, as well as the High German one, retain the original place names, making it clear that the novel takes place in Switzerland. The Lithuanian version uses versions that are phonetically distinct – for example, Witz is translated into Vica, which reflects idiosyncratic Šiauliai pronunciation and therefore increases the playful quality of the translation.

The use of profanity is a particularly important aspect in the translations. Notably, there are very few profanities in the original. The selected chapter only features seven profane items. None of them is particularly strong. For instance, *Cheib* generally has a coarse quality but does not contain a negative meaning; it is a universal noun that can refer to a man, guy or thing (BDD), while *nondediö* is a swear word that has roughly the sense of *damn!* or a similar exclamation (Ris 2019, 18). They therefore do not carry a negative or severely offensive quality. The use of profanity contributes to the establishment of Goalie's personality, strengthening his

naïve, innocent, kind-hearted character. Coarse, vulgar elements of speech he uses are not meant to be insulting or betray aggression, resentment or bitterness. Instead, they are mostly humorous and playful.

The Lithuanian translation contains slightly more profanities than the original text, with 15 swear words in total. These swear words are mainly mild – illustrative examples include *blemba* and *blyn*, which are multifunctional exclamations used to express frustration or annoyance (Lietuvių kalbos naujažodžių duomenynas). Although it resembles a well-known, very strong swear word *blet*, they are very frequently used in colloquial language and are not considered to be insulting. Corresponding to the source text, they express humour and playfulness rather than being seriously offensive. The swear words in the Lithuanian version also exhibit a variety – almost all the swear words are different; this corresponds to the source text, which also features different swear words rather than a repetition of selected ones.

Similarly, the German translation features mild or medium swear words in a total of 10 cases. For instance, *Sau*, which refers to a pig and is generally a derogatory word, is used as both a noun and modifier (*saukalter*). A stronger profanity is used in case of *Arsch (ass/arse)*. Essentially, these swear words are not used for particularly offensive, but, as in the case of the Lithuanian translation, humorous purposes.

The English translation is very different with respect to profanities. In total, it features 48 profanities, which is a very high number in comparison to the original text. Across this translation's additional non-standard items, it is also a leading strategy. There is little variety in the use of swear words – in the majority of cases, very strong profanities *fuck* and *cunt* and their variations are used. Thus, the use of profanity differs from the source text not only with regard to the frequency, but also to their strength, as the source text does not contain a single swear word which is actually strong. Potentially, this has a distorting effect. The use of highly insulting profanities alters Goalie as a character, making him appear more harsh, blunt and aggressive than in the original novel. It also provides his language with a brute, derogatory quality rather than light-hearted humour. For instance, in a scene where Goalie sees his love interest, Regula, with her boyfriend Budi and expresses annoyance at him, is presented in the source text in the following way: "bravo, bravo, bravo Budi, du Brätzelibueb, hani ddänkt und afe mou a Bode gschoderet" (bravo, bravo, bravo Budi, you [wimp], I thought and spat on the floor; Lenz 2010, 11). The English version is rendered thus: "well done, aye – well done, well

done, Buddy, ya fuckin wimp, an' ah spat on the fuckin grun" (Lenz 2013, 6, translation by Donal McLaughlin).

In the source text, Budi is referred to as *Brätzelibueb* by Goalie, which is a mildly insulting word referring to a naïve, inexperienced, weak person and corresponding to the meaning of a word *wimp*. This is the word that the English translation accurately uses; however, *fuckin* is added as a modifier, which makes the whole reference seem much harsher and more aggressive. Moreover, another *fuckin* is used in the same sentence – *on the fuckin grun* where it does not occur in the original. On the whole, this makes the passage more brutal and offensive than it is intended in the original. Goalie's reaction to Budi therefore appears more aggressive and his general feelings appear more violent, providing the scene with a darker, crueller atmosphere.

In comparison, the German translation renders the same passage as follows: "<…> bravo, bravo, bravo, Buddy, du *Warmduscher*, dann spuckte ich erst mal auf den Boden" (Lenz 2012, 12, translation by Raphael Urweider). Here, *Warmduscher* is used, which is a common German word containing a very similar meaning to *Brätzelibueb* and similarly a mild level of offensiveness. No modifiers or additional profanities are introduced. In Lithuanian, the passage is translated to "maladiec, maladiec, Budi, pizduks blemba, in nusispjaunu ant žemės" (Lenz 2017, 9, translation by Rimantas Kmita). *Pizduks* is a slightly stronger profanity than wimp, *Warmduscher Brätzelibueb*, however, it is softened by the shortening of the suffix (the word would normally be spelled as *pizdukas*); also, *blemba* is added, which is a mild, well-known exclamation with no offensive connotation.

On the whole, the use of vocabulary here provides the passage with an unassertive, amusing feeling. With their lexical choices and construction of the tone, both the Lithuanian and German versions stay close to the original intent. Moreover, profanities in the English version are included in passages of the text where they were not intended even in a light way, for instance, the phrase *Gratuliere Budi* (*congratulations Budi*) becomes *Congratu-fuckin-lations, Buddy* in the English translation. On the other hand, the specific use of profanity in English has been discussed in the analysis of Scottish variety and its reflection in *Trainspotting*, which showed that these very strong swear words are not necessarily treated as profanities. As they are used customarily and on a very frequent basis, they have acquired a more casual meaning that exceeds their primary offensive function. Therefore, the use of strong profanities contributes to the establishment of realistic language use, as they become an integral part of

language and reflect its actual use. Moreover, it serves as an extension of Scottish English used by authors such as Irvine Welsh and James Kelman.

With regard to syntax, the original novel demonstrates an informal quality, where rules of grammar are not strictly followed; for instance, verbs and pronouns are occasionally not included, offering a quick pace and resembling a conversational style. The use of syntax in the translations has a similarly informal quality, extending the creative approach that has been applied to render the lexical items. While the sentence structure occasionally features slight changes from the original, for instance, featuring additional words, this is done for the purpose of showing a natural target language use. For example, the Lithuanian version frequently includes *nu* and *tipo* (exclamations that can be translated to *well* and *like*, respectively), which are very commonly used in conversation, indicating a spontaneous language flow, while the English version applies *an' aw*, which has a similar function, serving as a strengthening of colloquial language use.

Overall, all the translations demonstrate clear approaches. They also show consistency in their choices throughout the text. The motivation behind the choices is strongly motivated. The Lithuanian and English translations demonstrate consistency in their treatment of both the eye-dialect and vocabulary items. Meanwhile, the German translation largely standardizes the text; the non-standard vocabulary and syntax are the only suggestions that the original text contained a non-standard quality. These approaches have an impact on how the main functions that are performed in the original novel by its non-standard language are conveyed in the translations.

3.8.5. The representation of the original functions of non-standard language in the English, Lithuanian and High German translations of *Der Goalie bin ig*

Pedro Lenz's *Der Goalie bin ig* employs language in a bold and remarkable way. The analysis of its linguistic nuances has shown that it is especially complex, combining distinct syntactic and morphological features to produce a unique, balanced effect. At the same time, the language is intrinsically linked to the underlying topics that the novel sets out to explore. It is a device to reveal its key themes and ideas, acting as an additional layer to its literary value and performing essential literary functions throughout the novel.

Realism is one of the most important of these functions, as *Der Goalie bin ig* presents an impression of the language as it is used in everyday life. It is not restricted or censored by the requirements of standard language and therefore depicts a more natural, informal flow that can be experienced in informal settings and casual communication. It also foregrounds a sense of place, serving as a record of the way that language is used in Switzerland and Bern canton and performing an informative function. It also serves as a representation of Swiss variety, which otherwise is not normally recorded, allowing the reader to form an impression of its sound, character and use. Lenz's narrator is describing his environment in a detailed, dedicated way – the language therefore adds to the sense of realism he creates by his narration.

In the Lithuanian and English translations, this sense of realism is retained. Both translations depict dialectal variations, presenting language through eye-dialect that represents the way they are pronounced. They therefore reveal the authentic language use, representing the way it sounds and the way it is employed in conversation. The translators have carefully considered their translatory choices to create a steady, natural flow of language. This is combined from the phonetic level as well as vocabulary items. On the whole, both translations provide an impression of the language as it is used in direct, spoken communication. They also serve as representations of particular regional varieties – Šiauliai Lithuanian and Scottish English, foregrounding the places that these varieties are spoken in. The translations successfully reveal the original novel's function of establishing realism. They match the tone, style and atmosphere of the original voice as well.

In comparison, the German translation is contrastive to the realism established in the source text. It is largely a neutral, formal version of the text. It is phonetically unmarked and therefore does not represent a particular variety. Nevertheless, it is consistent in its use of vocabulary and syntax, which helps the translation create an informal, colloquial quality. Therefore, while choosing not to reflect a particular variety and remaining predominantly standard, the language of this translation manages to establish a sense of realistic language use to some extent.

Idiosyncratic language is an inseparable part of the original novel's main character, Goalie. Goalie is one with his way of speaking, and a significant part of information and nuances the readers discover about him is contained within the language he uses. Beyond Goalie as an individual, the language serves as a representation of the community and a whole social class

that he belongs to. The language that Lenz applies in the novel is an extremely effective device to demonstrate the contradiction between the different classes, which is one of the central themes in the novel. To Goalie, his language is a way of identifying himself and distancing from higher social classes, which are equivalently represented by standard language, staying true to his identity and expressing pride in the community he belongs to.

The use of non-standard varieties helps to achieve these effects in the Lithuanian and English translations. Both these translations reflect a natural use of language – their phonetic, morphological and syntactic presentation is accurate and consistent (for instance, they employ vocabulary items which are commonly used in everyday colloquial language and therefore invoke a sense of recognition in the readers). They are emphatic in their non-standard quality. The versions of the character established in the translations matches the version that Lenz establishes in the original novel; they reveal Goalie as a character who sticks to his authentic verbal expression and refuses to conform to standard language. His identity is revealed with the same strength as in the original novel. As in the original novel, the translations manage to demonstrate that Goalie's character and view of the world is very closely related to his language.

Accordingly, this helps to convey the larger community and class that Goalie's character represents. Using the Scottish and Šiauliai varieties invokes a sense of recognition, integrity and pride within communities of speakers who use these varieties. Beyond that, this applies to the speakers of other non-standard varieties; as the varieties are disassociated from standard language and serve as a contrast to it, it functions as a validation of non-standard language, as a device that can be used in literature in a complex, appealing way. It also contributes to the representation of the working class.

Again, the German translation achieves this to some extent through its use of non-standard vocabulary and informal syntactic structures. However, it does not produce an effect of the same intensity and complexity as wholly non-standard language. The function of carrying out issues of identity, community and class is attributed to limited non-standard elements here, instead, which do not contain the same capacity to reveal these issues.

The resistance against cultural, social and political conventions plays a highly important role in *Der Goalie bin ig*. Firstly, the choice to write in eye-dialect is largely not a customary method; the novel is emphatically challenging for the readers. It challenges the conventions of literary presentation by bringing an alternative to standard language. These conventions apply

to both Scottish English and Šiauliai Lithuanian. Choosing to translate into these varieties is therefore a statement that directly corresponds to the effect that the use of Swiss German establishes. Like *Der Goalie bin ig*, the translations pay a tribute to questioning the dominance of standard language in various contexts, demonstrating its creative potential and abilities. It also challenges the stereotypes associated with the use of non-standard varieties, increasing the prestige of its status and encouraging them to be used more widely.

Overall, all the key functions that non-standard language represents in the original novel have been carried out successfully in the translations. Through the analysis of the translated versions as independent literary works, the same functions can be perceived in the use of non-standard language as in the original novel. In other words, the translated versions manage to convey the same underlying meanings and messages as the source text. The language use in the translations retains the functions of conveying realism, identity, community and social class, as well as establishing resistance against convention.

The translations not only produce versions of the source text that reveal the source text's intentions stylistically and thematically, achieving a correspondence between linguistic expression and thematic nuances, but also serve as a meaningful statement and a form of resistance in the target cultures. Importantly, these translations show that different non-standard varieties can construct the same underlying meanings, establishing a communication between languages and furthering the understanding of non-standard language.

In the target cultures of both the English and Lithuanian translations, the decision to render the text into dialectal form is significant and meaningful. Dialect is underrepresented in both of them; every appearance of dialect in literature is important to strengthen its status. In addition, as dialectal writing is underrepresented in these languages, producing translations from other dialectal varieties not only promotes dialectal writing, but also reinforces a cultural exchange, showing that communication between two languages can be achieved in a creative way, and that dialectal writing can be employed not only as a literary device in the source language, but also to translate other languages. Both the English and Lithuanian translations have been very well received among critics and readers. They also gave a start to movements that advocate the use of dialect, as well as speaker communities – both the speakers of the specific varieties that appear in the translations as well as speakers of other varieties, such as *Pietinis Yra Visur*, a movement that promotes the use of dialects in Lithuania.

The translators of all three renditions of the novel were in close communication with Lenz, discussing the approaches and decisions. Capturing the novel's voice was the central task in all cases. There is an interesting interconnectedness between the Scottish, Swiss and Lithuanian varieties revolving around this novel that can be compared to a chain reaction. Firstly, Lenz spent six months in a literary residency in Scotland (Glasgow), where he was interested in the use of non-standard language in literature and was inspired by Scottish authors who have applied it in their works, such as James Kelman. As a result, he was encouraged to write a novel that featured the non-standard variety of the variety he was familiar with himself and that he considered to be a suitable means for literary expression, *Der Goalie bin ig*. Donal McLaughlin, who himself participated in a literary residency in Switzerland as a part of cultural exchange programme between the countries, translated the novel into a non-standard variety which foregrounds Scottish English. Furthermore, Rimantas Kmita, who translated *Der Goalie bin ig* into Šiauliai Lithuanian variety, was influenced by his experience of working on the translation and its subsequent success to compose his own novel written entirely in Šiauliai Lithuanian, *Pietinia Kronikas*. This chain reaction shows the strong connection between non-standard varieties and their employment in literature. Evidently, this employment has an ongoing effect. This illustration also suggests that there is a universality to non-standard language that encourages communication between different varieties. Different languages and cultures have the potential to relate to each other through the use of non-standard language, which serves as a unifying factor – in a number of cultures, non-standard language is underrepresented and its status in comparison to standard language is marginalized, which helps other cultures to strongly relate to its situation. This relation goes beyond linguistic differences. The otherness of non-standard varieties becomes a central point in the sense that they differ from the dominating standard language and not only offer a chance to proclaim a resistance against it, but also serve as a rich literary technique that opens up a variety of creative possibilities.

4. The use of dialect and non-standard language in Rimantas Kmita's *Pietinia Kronikas* and its translations

The circumstances of the way *Pietinia Kronikas* (2016) by Rimantas Kmita was written are remarkable in their own right. Initially, Kmita worked on his translation of Pedro Lenz's dialectal novel *Der Goalie bin ig*, and he was actively involved in its promotion after it was published in 2013, with events such as talks, shows and performances. Kmita chose to render the Swiss German variation of Lenz's novel into the specific linguistic variant of his hometown, Šiauliai. The whole process of the translation led him to produce his debut novel *Pietinia Kronika*, which is written entirely in Šiauliai dialect and is set in Šiauliai city. In a way, the novel can be seen as a response to dialectal writing, and an extension of the creative approach that Kmita initiated and applied in the translation. Significantly, it also stands on its own as a compelling literary piece, introducing Kmita as one of the most interesting of contemporary Lithuanian authors, whose works are now translated into other languages. It is especially interesting to regard them in the context of his work and experience as a translator. In his works, he employs non-standard language in creative, novel ways which have brought a new interest in dialect and had a weighty impact on how dialect is viewed and approached in Lithuania.

In this chapter, the review of Lithuanian language, its varieties and the way it is used will serve as a context for a detailed critical analysis of *Pietinia Kronikas* and its translations into English and German. In parallel to the other two novels, the functions that non-standard language carries out will be considered along with the way they can be reflected in the translated versions.

4.1. The Lithuanian language and its historical background

Lithuanian can be described as one of the most interesting languages of the world, with regard not only to its linguistic qualities, but also its complicated history. Various historical events have significantly affected Lithuanian and its development, impacting its current use and speakers' approach to it. The development of the Lithuanian language is closely related to the development of the Lithuanian state, as well as its identity. It has faced numerous challenges throughout the turbulent history of the Lithuanian state, including complicated relationships

with neighbouring countries, periods of occupation, as well as episodes where the spoken and written use of Lithuanian was actively discouraged or entirely banned.

It is worth looking into the milestones of past events and the circumstances that have determined and influenced the language in order to provide a full picture of its contemporary use. Also, as Lithuanian is not researched as widely as English or German, it will give readers a better understanding of its nuances, including the current dynamic between its standard and non-standard varieties.

Currently, the number of Lithuanian speakers adds up to over three million. Geographically, its use is centred: according to the Official Statistics Portal (osp.stat.gov.lt), there are 2.8 million native speakers residing in Lithuania and roughly 200,000 residing elsewhere in the world (not only in neighbouring countries such as Poland, Belarus and Russia, but also among large communities in the United States, United Kingdom, Ireland, Brazil, and others).

The contemporary Lithuanian language is the result of a long and varied process of development. It is attributed to the Balto-Slavic branch of the Indo-European language family. In comparison to other languages belonging to the branch, Lithuanian experienced few linguistic changes over the centuries (Smoczyński 1986, 846), maintaining characteristics of the Proto-Indo-European language. The debates about its exact origin are ongoing. For instance, there is substantial research to support the theory that Lithuanian is very closely related to Sanskrit. A number of Lithuanian vocabulary items show remarkable similarities with Sanskrit and carry the same meaning, such as *kada/kadā (when), tada/tadā (then), agni/ugnis (fire), sapnā/sapnas (dream), senas/sanas (old), vyras/vīras (man)*. The following brief sentence further illustrates the similarity: the phrase *Who is your son?* translates to *Kas tavo sūnus?* in Lithuanian and *Kas tava sūnus?* in Sanskrit (Birgelis 2020, 45). According to Rita Miliūnaitė, similarities can also be perceived in grammatical structures and patterns of word building (Maumevičienė 2012, 120), making Lithuanian the most archaic of the living Indo-European languages, and a source that can be referred to when seeking to reconstruct the Proto-Indo-European language. The following quote by Antoine Meillet is often used as a strong supporting statement: “Anyone wishing to hear how Indo-Europeans spoke should come and listen to a Lithuanian peasant” (ibid.). Placing the language among the oldest in the world, this theory remains popular and was instrumental during Lithuania’s independence movements as one of the methods to assert the significance of Lithuanian culture and strengthen its national

identity. Laimonas Talat-Kelpša has highlighted that the language and its connection to Sanskrit is an integral part of Lithuanian national identity:

> There is common belief in Lithuania that our national language, Lithuanian, originates from Sanskrit. This connection, first addressed by European scholars in the 19th century, had become a foundation of Lithuanian National Revival Movement in the late 19th century. Ever since we've been taught that Lithuanian is the closest surviving sister of Sanskrit in Europe. More than eight generations of Lithuanians have been raised with this idea in their mind. It has become part and parcel of our national mythology, and serves as our connection to India, past and present (interview with Talat-Kelpša, 2020)

The use of spoken Lithuanian speculatively dates back to AD 400 and 600, while its differentiation from related languages started in 800 (Girdenis, Mažiulis 1994). It was commonly used in the Great Duchy of Lithuania.

The earliest known records of written Lithuanian date back to 1503. Rewritten from earlier original manuscripts, they are mainly prayers: the Lord's Prayer, the Hail Mary, and the Nicene Creed. The first printed book, *Katekizmuso paprasti žodžiai (The Simple Words of Catechism)* by Martynas Mažvydas, was published in 1547. It is attributed to Old Lithuanian which continued to develop through time. Following a classification introduced by Jonas Palionis, the development of the Lithuanian standard written language can be divided into two main periods: Old Lithuanian, extending from the 16th to the 18th century, and Modern Lithuanian, starting in the early 19th century (Palionis 1995).

The formation of Lithuanian was significantly impacted by larger countries it was occupied by or formed alliances with during its history, particularly Poland and Russia, and their respective languages. This is also closely linked to Lithuania's national identity.

Polish language and culture played an important role within the Grand Duchy of Lithuania (GDL) due to their close political connections. This became especially relevant after the Union of Lublin in 1569, which created the Polish-Lithuanian Commonwealth, ruled by a single monarch and governed by the same governing body, the Sejm. As a result, the cultural, social and political life of the two countries became inextricably linked. A variety of languages were used in the country, however, only Polish and Latin were established as official languages. While Lithuanian was widely used in the Polish-Lithuanian Commonwealth, it was not recognized as an official language. Also, it was not a language of administration used by the authorities (Braunmuller, Ferraresi 2003, 110), neither was it used for official documentation

or other official communication. Meanwhile, Polish increasingly became the language used for representation (and integration) (ibid., 112). It was spoken not only by the Polish but was also used by the elite of the Commonwealth, becoming the lingua franca for the majority of noblemen (Rodrigues 2010, 125). This linguistic situation had a significant impact not only on the Lithuanian language (for instance, a lot of borrowings from Polish were adopted), but also its status and identity. Under the growing influence of Polish, the position that the Lithuanian language found itself in was considerably vulnerable. As Leszek Zasztowt suggests, the ethnic Lithuanian identity was subdued by the Polish tradition and customs (Felich, Milej, Vaičaitis 2013, 4), appearing at risk of being suppressed and increasingly affected by Polonization.

In the late 18th century, the Commonwealth experienced various difficulties, which eventually resulted in its three successive partitions. The Commonwealth's territory was divided by the Russian Empire, the German Kingdom of Prussia, and the Austrian Habsburg Monarchy. After the third partition in 1795, Lithuania was included in the Russian Empire. The process was accompanied by an active Russification.

Russian was introduced in all areas of public life, actively displacing Lithuanian. The latter was neglected and often disregarded, creating an image that it was used chiefly by the lower social classes and was an unsuitable means for a higher cultural or literary expression. The situation reached a critical point after the January Uprising in 1863. Radical measures were applied – Russian became the official language, while the use of Latin script was prohibited. There was an attempt to replace Lithuanian alphabet with *graždanka* (*grazhdanka*), which modified Latin letters into Cyrillic script. Russian was used in schools, governmental institutions and other official domains, with religious instruction being the only exception. This initiative was seeking not only to diminish the status of Lithuanian and create a negative attitude towards it, but to entirely obliterate it. This was one of the methods to assimilate Lithuanian people into the Russian Empire, forcibly erasing its distinctive cultural features that formed its national identity.

The prohibition was followed by an active resistance. Periodicals, books, primers and other publications were printed abroad in Lithuanian and illegally brought to the Lithuanian speaking territories. Newspapers *Aušra* (*Dawn*) and *Varpas* (*Bell*) were of particular importance. They brought together a community of authors and contributors, seeking to revive the rights of Lithuanian language, encourage its use and establish its prestige. The publications would usually be distributed by people called *knygnešiai* (literally *book carriers*, also known as

book smugglers) who had various methods of hiding the books and secretly transporting them. The book smugglers became the symbol of the resistance against the Russian oppression. As a result of this movement, Lithuanians had constant access to a variety of texts in their native language. This not only allowed them to keep both the written and spoken language in circulation, but also enriched both through a variety of literary contributions.

The number of books smuggled every year is estimated to amount to roughly 40,000. More than 3 500 000 copies of Lithuanian publications were published from the start of the prohibition to 1896 (Bružas 2013, 79). The prohibition went on for forty years before being repealed in 1904 due to lack of success. Although it had an aggravating effect on the development of Lithuanian language, literature and culture, it also acted as a unifying force that strengthened the resistance against the rule of Russian Empire, as well as a sense of community and national consciousness.

The influence of both Polonization and Russification put the Lithuanian language in danger of extinction, while decreasing its political, social and cultural status. This caused Lithuanian to be associated with a lower social position, only suitable for use in domestic, casual situations rather than prestigious, formal contexts and literature. There is a strong resemblance to the development of Scottish English and its ongoing Anglicisation, which at some points caused it to be considered as provincial and dismissed with regard to its literary value.

Nevertheless, the intense period of resistance had an opposite effect: the use of Lithuanian was associated with higher ideals, freedom from the restrictions placed by the dominating colonial power, independence and the idea of an autonomous Lithuanian state with its own national language. As the resistance movement kept growing, the Lithuanian language was also a meaningful political instrument. The use of language was a way to create distance from the colonial power. Lithuanian history, including the similarities its language shared with Sanskrit, was particularly relevant and thoroughly discussed. The fact that Lithuania not only had its own state but also its own language was of particular importance while establishing it as an independent country.

When Lithuania gained independence after World War I, the language was a matter of great importance. The norms and rules of language were actively formed, establishing the variation of standard Lithuanian. Jonas Jablonskis was a major figure in this period of linguistic development. Jablonskis contributed significantly to the formation of standard Lithuanian,

composing a number of volumes on Lithuanian grammar and setting up the essential principles of the use of language and its standardisation. While Lithuanian consisted of multiple variations, Jablonskis combined and unified them into a single, structural version, using the *Vakarų aukštaičių kauniškių* (West Highlanders) dialect as a basis. This is when the foundation of contemporary Lithuanian was built, as its current use relies predominantly on the same principles.

At this time, linguistic purism became particularly prevalent. New words were introduced, replacing loanwords from Polish, Russian and other languages. New lexical items were formed on the basis of existing words; for instance, *laikrodis* (*watch)* was formed from the combination of existing words *laikas* (*time*) and *rodyti* (*show*) as a substitute for Polish loanword *dziegorius*. In some cases, where certain terms or references were lacking, new words were created, such as *degtukas* (*match*), which replaced loanwords *sierčiakas* and *zapalka* (Čepaitienė, Lapinskienė 2010). Archaic words from Old Lithuanian and lesser used Lithuanian dialects were also integrated, forming a link between the archaic, historical and contemporary use of language. People were actively encouraged to use Lithuanian words rather than other variants.

The introduction of a standard variant had a weighty impact on the status of the Lithuanian language. As renowned linguist Juozas Balčikonis asserted, the process of standardization resulted in the language being cleared, enriched and cleansed from the influence of other languages; while Lithuanian was associated with a means of communication of uneducated people, it became, in Balčikonis' words, a powerful device, perfectly apt to be applied in every domain of a culturally organised sovereign state (Barzdukas 1967).

During the period of independent Lithuania from 1918 to 1940, literature experienced a revival, with renowned authors such as Vincas Mykolaitis-Putinas, Antanas Vienuolis, Ieva Simonaitytė, Balys Sruoga and others contributing some of their most notable works. As the authors no longer had to focus primarily on political concerns, they could devote their skill fully to artistic value, employing language in a variety of creative ways and becoming a compelling part of the European literary scene. The period of independence, although comparatively short, was intense and productive, forming long-term literary traditions (Jurgutienė 2018). The natural evolution of Lithuanian literature and language was brought to an abrupt halt when World War II broke out. Two occupations, by Germany and Soviet Union, followed.

Lithuania was occupied by the Soviet Union from 1944 to 1990, once again facing the risk of Russification. Unlike previously, the use of Lithuanian was not prohibited; it remained the national language along with Russian. Generally, the linguistic situation in Lithuania at the time can be described as diglossia. Both languages were used side by side. Lithuanian was allowed in all areas of daily life, including education and literature. Nevertheless, Russian was extensively used in formal settings, such as administration, instruction, as well as mass media such as widely broadcast television programmes. Russian was also the language used in every Soviet state, acting as a connecting force between all of them; thus it played an important role in forming national identity. Although each state was allowed to cultivate their own culture and unique character, it was highlighted that they belonged to a larger entity and follow the same principles, values and ideals. The use of Russian in various contexts acted as a constant reminder of this. For instance, every Lithuanian book published in the Soviet Union contained a short description in Russian (Mackevičius 2015). The Russian language was also a compulsory discipline in schools. Lithuanian adopted a number of loanwords from it during this time. Russian kept exerting a significant influence on every sphere of Lithuanian language use. This dynamic affected the approach towards language and its status, as well. Mainly, this status could be described as dependent; a particular language could not fully exist and function on its own – it was always accompanied by the forceful presence of the colonial power.

After the collapse of the Soviet Union and the reinstatement of Lithuania's independence, Lithuanian was announced as the single official language of the country. The use of Russian decreased significantly. Other languages currently have minority status in Lithuania. According to the Official Statistics Portal, almost 85% of residents indicate Lithuanian as their first language. Out of the remaining 15%, Russian and Polish comprise the largest number of speakers, amounting to 7.2% and 5.3%, respectively.

While domination by colonial languages is no longer a threat, the effects they have imposed are long-lasting (Kuizinienė 2014). These effects have been attended to actively since the start of the independence and continue to be implemented now. An official body for regulating language, VLKK (Valstybinė Lietuvių Kalbos Komisija – The State Commission of the Lithuanian Language) was established in 1990 and is still actively functioning today. Its main mission is to control the correct use of language and its representation. The activities of this initiative are inevitably influenced by the historical events that have also formed the approach

towards Lithuanian language and the current dynamic between its standard language and non-standard varieties.

4.2. The use of standard and non-standard variations of Lithuanian

The use of dialect is closely tied to the general dynamic between standard and non-standard linguistic varieties in Lithuania. Dialect is largely considered to be a non-standard form of language. It is therefore a part of a larger linguistic policy which has been prevalent since the Independence.

When discussing the current state of Lithuanian, it is also impossible to overlook the history of the language's development, as demonstrated in the previous section. Since Lithuania was restored as an independent state in 1990, the awareness of its complicated past has been prevalent, influencing every area of language use. Largely, past events have determined a careful outlook towards it. One of the most important concerns with regard to language has been its preservation. This approach can be defined as unsurprising, considering the extent of the threats that the Lithuanian language was placed under throughout history. These threats included a risk of ceasing to be used or attaining a disreputable, obscure status due to the dominance of the languages of the state's colonists – accordingly, it was at risk of losing nationhood and national identity.

However, it is not only the past events but also present issues that play a part. Growing rates of emigration from Lithuania and a decreasing number of residents have been among the greatest concerns. Globalisation is also becoming increasingly prominent in Lithuania, exerting its own influence on the language. For instance, numerous borrowings from English are used.

The situation can be illustratively depicted through a popular phrase, which is attributed to a renowned Lithuanian poet, Justinas Marcinkevičius, but has been so commonly used that its authorship is usually no longer indicated: *Anksčiau rusenome, dabar anglėjame*. Its literal translation is *We used to smoulder, now we are charring (turning to char)*. The actual meaning of the phrase resides in Lithuanian word play and the similarity to indications of Russian (*rusų – rusenome*) and English (*anglų - anglėjame*) languages. What the phrase indicates is therefore *We used to become more Russian, now we are becoming more English*, referring to the processes of Russification and Anglicization, as well as the more general dominance that larger languages have over smaller ones.

The issues that Lithuanian is facing are closely linked to the size of the country and the number of speakers. While the possibility of becoming extinct or eliminated is not relevant to large languages such as English or German, it is a more realistic concern of smaller languages such as Lithuanian. In fact, Lithuanian experienced this not as a theoretical possibility but as an actual event. In this context, the country's protective attitude towards the language is more understandable.

Moreover, the standard version of Lithuanian has only been established and systemized relatively recently – the basis of the standard usage was formed in the 19th century. It therefore had a comparatively short time to develop the principles of its use. These nuances are among the factors that shaped the current way that language is treated in Lithuania, the official policy associated with it, as well as the way it is used in everyday life.

The national language policy guidelines highlight the importance of the language as an integral part of the state's sovereignty, and a uniting force. To quote the official guidelines of language use, "the Lithuanian language is an instrument of communication for the state and its residents in all spheres of public life, one of the most important features of sovereignty, integrity and continuity of the State" (Official Language Policy Guidelines 2018-2022). Mainly, language use is regulated by several institutions: VLKK (Valstybinė Lietuvių Kalbos Komisija – The State Commission of the Lithuanian Language), VKI (Valsybinė Kalbos Inspekcija – State Language Inspectorate) and Savivaldybių Kalbos Tvarkytojai (County Language Services). These institutions are often collectively referred to collectively as VLKK, or, in many cases, simply *kalbininkai* (*linguists*). I will refer to them as a joint unit, using the term VLKK, an official institution which carefully protects the use of standard language within every area in Lithuania. Its members consist of researchers of the Lithuanian Language Institute, linguists, academics and representatives of other institutions. Also known as the "state-run language police" (vlkk.lt), it is responsible for the codification and standardization of language. It also adapts borrowed words from other languages, replacing them with Lithuanian equivalents, analyses linguistic nuances and makes decisions about updating them. VLKK not only sets out the principles and regulates the rules for correct usage of language, but also oversees that these rules are complied with. Importantly, the decrees issued by VLKK are obligatory by law for language users in public contexts in Lithuania, such as companies, institutions, media, and others.

Complying with the requirements of correct language use is a legal liability – therefore, the failure to comply with them might result in fines. For example, radio, TV shows, literature, and other forms of media are constantly monitored by language specialists, who systematize the patterns of language use, take note of mistakes made, prepare reviews, evaluations, reports, and provide statistical data. If the number of linguistic mistakes is considered too high in a particular show, publication or another outlet, its creators might receive suggestions to improve the situation or be faced with fines. For instance, the way that writers, journalists, TV show hosts use language is reviewed according to its adherence to the standard norms – this includes correct phonetic, syntactic, morphological and other features; they are then rated in relation to the number of linguistic mistakes they have made. The analysis of their language is widely publicized, encouraging an open discussion. Normally, people who have made the least grammatical mistakes and tend to use standard pronunciation receive praise and support, while incorrect use of language is heavily criticized. Above all, the use of standard language is strongly endorsed. Public ratings are one of the methods of endorsement; others include events, initiatives, lectures, publications – essentially, a wide network directed at the promotion of standard language, which occupies the highest place in the hierarchy of Lithuanian linguistic varieties. As Vaicekauskienė and Aliūkaitė suggest, the superiority of standard language is motivated by the idea that only "correct language" guarantees the survival of the nation (cf. Kristiansen, Grondelaers 2013, 97), and the language itself. The Lithuanian national identity is therefore very closely linked to the use of standard language.

While VLKK makes its mission clear and is actively implementing it, it is not certain whether its methods are actually effectively serving their aims, and whether the measures it employs are damaging. The activities of VLKK receive a considerable amount of criticism. In popular culture, the term *kalbininkai*, which is used to collectively refer to VLKK, is often mockingly converted to *kalbajobai*, based on a popular and very offensive swear word *dalbajobas*. This insulting term tends to be used when criticizing VLKK's activities or decisions. Other slightly less offensive terms include *kalbadrožiai* and *kalbainiai*, while VLKK is also occasionally referred to as language police, Taliban, Gestapo, language dictatorship, and prison guards. This generally reflects a strong negative, mocking attitude that has formed as a response to the linguistic restrictions.

These issues have been addressed by a number of writers, journalists and academics. The restrictive linguistic policy is heavily criticized for stifling creativity, depriving language of

authenticity, vitality, diversity, characterful features, and having a negative impact on its natural development. For instance, Nerija Putinaitė claims that "language has become a fetish of Lithuanian nationalism" and goes on to compare linguistic purism to a national religion and the linguists to the priests of this religion who perform rituals of purification (Putinaitė 2017). Loreta Vaicekauskienė identifies the current Lithuanian language policy as an artificially formed ideology, which is formed according to a particular imagining of what language is supposed to be rather than the actual, authentic use of language. According to her, the very concept of there being a single correct version of a language that excludes any other variety, is extremely flawed. This ideal version of language, both written and spoken, is realised only at very great cost, with the help of professional editing work (Kristiansen, Coupland 2011). In essence, it does not reflect the realistic use of language.

Generally, there is a clear division between standard Lithuanian and its other varieties. In some ways, it is similar to the linguistic situation in Switzerland, where SSG (Swiss Standard German) has an official status, while Swiss German dialects are used in informal contexts. In many cases, SSG might not be capable of expressing the same weight and authenticity that Swiss German carries. Similarly, standard Lithuanian is a formal version of language which demands added effort from its users. Whether in written or spoken form, it does not reflect actual, authentic language use. The awareness of regulations has an ongoing effect – using the language, one is forced to take them into account and produce a careful, considered version, which is not a direct representation of spontaneous thought and communication. Instead, authentic expression is converted into a correct, approved variant that complies with the requirements of standard language. This challenges the language's essential abilities to convey thought, emotion and meaning. Largely, language users are not able to express themselves as they normally would. Additionally, this is accompanied by a continuous sense of uncertainty, as the language regulations are constantly updated, which means that a particular linguistic item or grammatical form might be banished. Therefore, one needs to constantly check the VLKK regulations to make sure that one is using the language correctly. Arguably, language users are only able to express themselves freely in everyday, informal settings. In the context of the restrictive language policy, they are not regarded as creators of language who have full rights to it. Instead, they are encouraged to adjust to an ideal language standard rather than its actual, authentic use, which is generally viewed as not correct or valid.

A particularly problematic aspect is the attempt to regulate the artistic expression of language as well as public domains – the same regulations apply to every area of language use. There is more freedom of expression in the artistic sphere, such as journals or fiction. Nevertheless, the language used in this sphere is expected to comply with linguistic requirements in most cases, and while it can feature some stylistic variation, its use has to be adequately justified. In other words, the climate is not particularly welcoming to the use of non-standard expressions. Also, it is a common practice to italicize non-standard words or phrases or to put them in brackets, thus emphasizing their otherness and the fact that they do not belong in the dominating standard version of language.

These issues have been addressed by many influential activists on the Lithuanian cultural scene who openly criticize the language regulation and actively use non-standard language in their works as a form of resistance. For instance, Algis Ramanauskas, a well-known journalist and TV and radio show host, who has been one of the key figures in publicly denouncing the activities of VLKK, insists that the creative expression of an author in literature, cinema, theatre and other areas should under no circumstances be regulated by external agencies and that the author should be the only person to decide on what the linguistic form their work takes (Ramanauskas 2018).

A number of authors are also purposefully using various forms of non-standard in their works, including obvious grammatical mistakes on some occasions, as a creative technique. An illustrative example is Andrius Užkalnis, a popular Lithuanian writer and journalist. He has even been using the *List of Major Language Errors*, a list of non-standard words and expressions that are not allowed to be used in public domains, which is provided and constantly updated by VLKK, as a source of inspiration (Užkalnis 2018); rather than being discouraged from using them, he regularly checks this list so that he can employ these words to enliven and enrich his writing. According to Užkalnis, referring to the list of these words as “errors” is in itself a misconception: they are not errors or mistakes but rather “certified linguistic phenomena” (ibid.). They are understandable and relatable to the majority of the language users, and a strong, intricate part of language. Ironically, the list serves as an exhaustive collection of linguistic items that otherwise might not be registered and recorded. Although its main purpose is to advise speakers against using them, it can also be regarded as a reflection of linguistic variety which does not threaten standard language but rather serves it. In one of his numerous essays on the topic of language restrictions, Užkalnis provides many examples of

non-standard words, such as *bujoti, univermagas, plintusas, ženytis, žilka*, and others, and goes on to claim:

> Can you imagine my writing and speaking without these words? I could talk for hours about each of these words – and dozens of others – what they remind me of and why it is them and not their castrated, artificial equivalents that strike the chords of my mind and pull the strings of association. I will not do without them and won't attempt to avoid them (Užkalnis 2011).

Importantly, the criticism directed at linguistic regulations does not, in the main, object to the correct use of language. Contrarily, it is emphasized that language should be treated respectfully and one should follow the grammatical rules – however, there should be more freedom involved and the speakers should be able to regulate the way they use the language themselves rather than be constantly regulated by an intrusive, external supervision. Otherwise, the regulations might have the opposite effect than they are aiming at – that is, instead of protecting the language and safeguarding it for future generations, they might obliterate its characterful, valuable features. Another problematic aspect is that the speakers often feel uncertain and unsafe about their language use. Creative and artistic means have therefore become a resistance against the restrictive regulations of language, as well as a way of retaining vocabulary items which are eliminated from official contexts.

4.3. The use of Lithuanian dialects

In essence, the complex issues related to the dynamic between standard and non-standard varieties apply to the use of dialect. While there are also some specific issues associated with it, dialect is generally a part of a larger phenomenon of non-standard language. Lithuanian contains a number of different dialects, or *tarmės*. They are generally classified into two main groups: Highland dialects and Lowland dialects. The Lithuanian terms are *Aukštaičių tarmė* and *Žemaičių tarmė* accordingly; they are also referred to as *Aukštaitian* and *Žemaitian* dialects in English.

During the development of a standardized version of language in the 19th century, the standard variety was formed on the basis of one of the Highland dialects, which is referred to as Western Highland dialect of Kaunas (*vakarų aukštaičių kauniškių tarmė*).

Antanas Baranauskas provided the first classification of Lithuanian dialects. It is also known as the Baranowski system (Schmalstieg 1982) and has been further developed by Zigmas Zinkevičius and Aleksas Girdenis. An alternative classification was provided by Baranauskas' student, Kazimieras Jaunius, and developed by Antanas Salys. The two classifications are essentially similar – both feature the same two main dialect groups, while some differences appear in the sub-categories of these groups. I will refer to the classification of Baranauskas, Zinkevičius and Girdenis. According to this classification, both groups are further sub-categorized into Western, Northern and Southern varieties.

The distribution of the dialects within Lithuania is shown in the following map:

Figure 21: Kristiansen and Grondelaers 2013, 107

The subcategorized varieties are mainly named after the towns or regions in which they dominate. They feature particular idiosyncrasies that make it possible to recognize the region the speaker is from. While the Lowland dialect is considered to be the most linguistically distinct from standard Lithuanian, other varieties show substantial differences, as well. *All of these varieties fall under the definition of non-standard language.*

Currently, standard Lithuanian is considered to be regionally neutral; it is, however, associated with the three largest cities: Vilnius, Kaunas, and Klaipėda, as claimed by Vaicekauskienė and Aliūkaitė (Kristiansen and Grondelaers 2013, 98). Other linguistic varieties of Lithuanian that show syntactic, phonetic, lexical or other differences from the standard

variety can be collectively referred to as *dialect* as an umbrella term, which includes all varieties used in different regions.

Šiauliai variety, which is used in the novel *Pietinia Kronika* as well as in the Lithuanian translation of *Der Goalie bin ig*, belongs to the group of Highland dialects. The standard variety also derives from this group. Šiauliai variety is very distinct, however, and might be one of the most recognizable varieties of Lithuanian. It demonstrates particular characteristics in its phonetics, morphology, and vocabulary.

One of its most prominent features is the shortening of atonic long syllables; this means that vowels are dropped at the end of words, for instance, *juokas – juoks, stalas - stals, eina – ein, neša – neš* (Kazlauskaitė 2015). The accent tends to be retracted to the beginning of the word. For example, in standard variety, the words *žmog**us**, svaigs**ti**, normal**iai*** are pronounced while placing the accent at the end; meanwhile, in Šiauliai variety, the accent is placed earlier: *žm**o**gus, sv**ai**gsti, norm**a**liai*. Morphology also shows specific qualities, such as the tendency to put a digraph *dž* at the end of verbs (*girdi – girdž, lydi – lydž, sėdi - siedž*), as well as a wide usage of diminutives (*mergina – mergikė, mergička, gezas - geziukas*).

In parallel with Scottish English and Swiss German, which feature Scotticisms and Helveticisms, the qualities that distinguish this variety will be referred to as Šiaulicisms. Fundamentally, this is a collective term for linguistic features that delineate the variety from the standard language and mark its difference. These features can vary from certain morphological structures to characterful pronunciation. Fundamentally, they indicate the otherness of language in comparison to the standard variety.

The Šiauliai variety is associated with Šiauliai city, which is the fourth largest city in Lithuania and the capital of Šiauliai county. The variety is predominantly spoken in the whole county, which currently has a population of around 260,000. Šiauliai is mainly an industrial city. For some time, prominent criminal movements were particularly active there. The city has therefore been associated with criminal activity. While it is no longer the case, this association is still a part of the city's identity. The use of Šiauliai variety is therefore also linked to the identity, history and reputation of the city, serving as its representation. While the criminal aspect is a particular one, other associations tied to the use of Šiauliai variety have to do with the general approach to all varieties in the context of the dominant standard language. Considering the social aspect that the use of this variety brings, Šiauliai variety thus belongs to

the continuum of non-standard varieties. Similar issues apply to all of them. In other words, while Šiauliai variety is specific, it represents all varieties as a universal phenomenon.

Generally, the attitude towards dialect in Lithuania is positive and protective. Dialects are often emphasized as a valuable cultural asset, a crucial part of national heritage that needs to be cherished and fostered. For instance, 2013 was officially announced as the Year of Dialects by the Lithuanian government. Consequently, a number of projects, events and initiatives were organised, all of them directed at educating society about the dialects and making sure that they receive substantial attention. Rasuolė Vladarskienė asserts that dialects are at serious risk of becoming extinct, and therefore action needs to be taken as quickly as possible to assure that they are saved and kept for future generations (Vladarskienė 2013). Vladarskienė also suggests that dialects should be promoted among young people (ibid.). However, there is a paradox involved. While it is publicly declared that dialects should be protected and saved from extinction, they are at the same time viewed as a specific object of cultural heritage or a museum piece rather than a functioning linguistic and communicative system. As Vaicekauskienė states, dialectal speech is seen mostly as an object for preservation and as a valuable marker of ethnic heritage, alongside folk dance, traditional clothing, and other local specialties, rather than a means of public communication (Vaicekauskienė 2012).

The values of dialect and its importance are persuasively highlighted on a theoretical level, but in practice, dialect itself is indicated as non-standard language – an incorrect, irregular variety which is not allowed to be used in the public sector (e.g. in schools). Meanwhile, standard language is not only preferred but protected by law. Dialects are not viewed as a part of correct, acceptable Lithuanian language but rather as a separate phenomenon. They are therefore alienated, and their actual use is not permitted in public communication. Using dialect is only acceptable in unofficial, private situations and theoretical departments which regard dialect as a target of analysis rather than a valid form of language of full status. With regard to the social status of dialect use, the attitude towards it is mainly positive, but there is reluctance and uncertainty about employing it.

A survey performed by Gabija Kiaušaitė shows that dialect is chiefly viewed as a form of communication that is only suitable for use in private circles or for humorous purposes (Kiaušaitė 2012). Another survey by Aliūkaitė and Vaicekauskienė demonstrates a similar tendency – while the vast majority of respondents claim that dialects are compatible with the modern way of life and should be preserved and used, they are still associated with the private

sphere and are not considered appropriate in other spheres where standard language dominates.

Another layer of the social prestige of dialect is provided by media and culture, where dialects tend to be used to create comical effect. For instance, characters in TV or radio shows and popular culture who use dialects are often depicted as provincial, uneducated, and unintelligent. Their language is used to show their difference from other people who speak standard language and their incompetence or inability to adapt to contemporary urban life, which becomes a source of humour. As representation of dialect in public contexts is rare, the characters who use it automatically stand out and might be regarded as eccentric, unusual or unconventional.

Some of the best known instances of the depiction of dialect in popular culture are related to Šiauliai. This includes a recurring character in *Dviračio šou* – a popular TV show that has been running since 1993 – a person from Šiauliai city, speaking in a pronounced Šiauliai variety. He is played by Šiauliai-born actor Darius Balčiūnas. His character is shown to be unsophisticated, straightforward and provincial. He wears a sweatsuit and always carries a baseball bat, which indicates a criminal background and violent tendencies. Another extremely popular Šiauliai-based character, Saulėnas, is played by Mindaugas Stasiulis and appears in various mediums – radio, TV, social media and press. He is shown to be particularly unintelligent, socially inappropriate, violent and engaging in criminal activities. Both characters are created to provide humour and entertainment. However, they also significantly contribute to producing negative, stereotypical associations of Šiauliai and speakers of Šiauliai variety, as well as speakers of dialectal varieties in general. They are in many cases seen as symbols of the linguistic variety they parody and therefore create a limited, generalized image of its users.

To a great extent, the status of dialect is determined by the seemingly deep-rooted conviction that standard Lithuanian is the only "correct" variety. For example, Agnė Keršytė notices that participants of a sociolinguistic survey who were asked to read a selected text were making excuses that they didn't have the necessary skills of standard language. This is particularly surprising as the participants were native speakers of Lithuanian who use this language every day. According to Keršytė, the uncertainty about one's language skills derives from the dominant perspective that the standard variety is the only valid variety; this perspective is assimilated by the speakers (Keršytė 2014). Equivalently, speakers are not

certain if they can freely use dialect and consider it to be incorrect in comparison to standard language.

Nevertheless, the linguistic situation has been experiencing changes. This is significantly influenced by the growing movement against the stern dominance of standard language. Dialects are used more frequently – for instance, there have been various initiatives around the Lowland dialect, including publications devoted to issue texts written in this variety and a proposal to hold official meetings in the variety in the regions where this variety is spoken. A sociolinguistic project *Kalba Vilnius* (*Vilnius Speaks*), curated by Ramunė Čičirkaitė and Loreta Vaicekauskienė, has also shown that dialect – the Vilnius variety, in particular – is gaining significant recognition and prestige in domains that are related to a modern and dynamic style of life; it is spreading in various spheres, including broadcasting, popular entertainment and youth programs (Vaicekauskienė 2012, 2014). Vaicekauskienė suggests that in spite of the strict gate-keeping and regulation imposing ideal norms of SL and favouring the codified conservative standard, the development of language and the linguistic choices in a speech community are governed by natural self-regulation processes, while the notions of standard language and conventions of speaking which fit in the changing spaces of social interaction are being formed and transformed by the speech community itself (ibid.).

Essentially, the general attitude towards the use of dialect appears to be more welcoming and more open to creative experiment. Its importance as a means for artistic, creative expression as well as everyday communication is becoming more acknowledged. It is viewed as a part of resistance against the dominance of the standard variety, representing the authenticity, spontaneity and genuine quality of language as well as features that the standard might not be equipped to convey.

4.4. Non-standard language in *Pietinia Kronikas*

While *Pietinia Kronikas* (2016) is notable as a literary work, the circumstances of its composition are equally notable. It is Rimantas Kmita's debut novel, written entirely in Šiauliai dialect.

Before penning the novel, Kmita was actively involved in literature in a variety of ways – he is a literary critic, reviewer, radio show host, and teacher. He received a PhD in literature, taught at universities and gained critical acclaim as a poet, including receiving the highly

prestigious Zigmas Gėlė literary prize, which is awarded for the best debut in poetry in 2000. He also published three collections of poems. The 2013 translation of Pedro Lenz's *Der Goalie bin ig* from Swiss German into Šiauliai dialect, in collaboration with Markus Roduner, was a turning point in his writing career. It has been described as a "lightbulb going on" (Lithuanian Culture Guide 2018) with regard to Kmita's career as a novelist.

The Lithuanian translation of Lenz's novel gained instant critical and commercial success in Lithuania, serving as a powerful representation of dialect and provoking discussions in a wider cultural context. Following the success of the translation and the creative inspiration of an opportunity to write in Šiauliai dialect, Kmita was prompted to write his own novel in this dialect. *Pietinia Kronikas* can be seen, therefore, as an extension of the translation: Lenz's novel provided an opportunity to Kmita to utilize his voice as a writer – both adapting his native dialect and developing his literary skills in a highly demanding, creative way, as converting a dialectal novel faces a translator with a particularly complex task.

Kmita was immersed in Šiauliai dialect following the process of translation and publicity for Lenz's novel. According to him, he had "entered [a state] of Šiauliai dialect" (Kmita 2017), which brought memories, people, details and vocabulary items that he decided could form a basis for a novel. Kmita was born in Šiauliai and his knowledge of the dialect and the city is therefore a native one, providing the novel with a personal layer. It depicts the reality of Šiauliai during the 1990s, a period which saw Lithuania regain its status as an independent state, and is based on Kmita's authentic experience of living in Šiauliai at the time.

The novel received wide recognition in Lithuania and beyond. It won the prestigious Jurga Ivanauskaitė Prize and was awarded the Book of the Year in 2017 (lrt.lt, 2018). It has also been translated into German, Ukrainian, English and is currently being translated into Dutch, Italian, Polish, and other languages. The novel not only became a bestseller, but has also produced a variety of related events and performances, similarly to Pedro Lenz's *Der Goalie bin ig*. In addition to a number of live performances, readings and projects, including an audio book which Kmita narrated himself, it was adapted for the stage by Antanas Gluskinas and for radio as an 8-part series, directed by Juozas Javaitis, and turned into a musical. A full-length film version is in the works, directed by Ignas Miškinis. Moreover, the novel has played a pivotal part in the promotion of dialect, both its literary and general representation.

Pietinia Kronikas has been repeatedly described as a ground-breaking event in Lithuanian literature, and the novel's impact is commonly referred to as having triggered a

revolution in dialect use (Vasiliauskaitė 2018), drawing large-scale attention not only to the particular Šiauliai variety, but also dialect in the broad sense. The novel spurred ongoing discussions about the role and potential of the use of dialect, as well as a variety of related projects and initiatives. For instance, a movement called *Pietinis Yra Visur* (*Pietinis Is Everywhere*) was established in 2017 (Plungienė 2017), aiming to encourage people's interest in their regional linguistic varieties and promote it as a part of their identity which should be supported rather than controlled or regulated. The name of the movement suggests that dialect is a universal phenomenon. The novel has also become a part of popular culture, acting as a stimulus to using Šiauliai and other dialectal varieties on social media, social campaigns, advertisements, as well as various other media. The novel had an impact not only on language use but also the city's image. Examples include regular guided tours in Šiauliai, visiting the places described in the novel, as well as a line of souvenirs and sportswear inspired by *Pietinia Kronikas* (Kmita 2017). This effect extends to other Lithuanian towns and communities, as well – they have been prompted to strengthen their own sense of identity. For instance, Panevėžys, another Lithuanian town with its own regional dialect, invited Kmita to speak at an international conference to share advice on how to make the town more attractive to visitors and reinforce its identity, referring to Šiauliai as a successful example.

Kmita's second novel, *Remyga*, was published in 2020. While also taking place in Šiauliai, it features a variety of voices and a combination of both non-standard and standard language, demonstrating the depth of his writing talent. Kmita has established himself as a versatile, compelling contemporary author.

Although Šiauliai is his native dialect, Kmita has also done a significant amount of research to represent the language. He has described the process in an afterword which is included in the novel. "Writing in colloquial language is more difficult than it might seem," (Kmita 2016, 366) he declares before going into more detail about the challenging linguistic choices he settled on to represent the dialect, such as selecting adequate and consistent written equivalents for the specific Šiauliai pronunciation for the vowels *ė* and *o*, which tend to be pronounced as diphthongs *ie* and *uo* when they are stressed in particular words, without burdening the text with stress-marks at the same time. The novel converts the distinctive way that the Šiauliai variety is pronounced into the written form. This is particularly problematic as there is no specific codification available. As in the Swiss German case, only standard language is given full written representation. The novel therefore provides the Šiauliai variety, which

mainly exists in the spoken form, with a written format, attempting to offer a possible codification. In the process of writing the novel, Kmita built on his experience of translating from Swiss German; he also adapted various techniques to inform the language he used – these included consulting with other local speakers, establishing a community, engaging in discussions and performing readings which helped him to ensure that his text was finding response with the users of the variety. The language as it appears in the novel therefore can be described as a collective endeavour, developed on the basis of feedback, contributions and research rather than solely the author's subjective take on the dialect.

Another important aspect of the novel is that the action is taking place in the 1990s. Therefore, it means the language also has to recreate the slang and other linguistic elements which were used at this particular time. The novel's language thus reflects a mixture of dialectal speech and vocabulary, depicting a particular Lithuanian region at a particular point in history. Like *Trainspotting* and *Der Goalie bin ig*, it places an additional difficulty on the reader who must perceive a complex composition of linguistic features. However, the novel does not simplify this task – it does not include a glossary or a separate version in standard language. Instead, it endeavours to challenge the readers, making them adapt to the dialect rather than attempting to adjust to them and ease the reading process.

This difficulty arrives not only from the linguistic specificity of the Šiauliai variation, but also from the fact that seeing dialectal speech in written form is unusual – even native speakers of Šiauliai dialect might find it challenging. As suggested by Mindaugas Nastaravičius, the first impression of the novel is that of shock (Nastaravičius 2017) – the very fact that it is written in dialect has an effect of surprise and unfamiliarity, because there are very few precedents that would prepare the readers for this experience. In spite of how familiar the expression itself might be, its written representation is still highly unusual.

This kind of expression is capable of offering more freedom and possibilities than writing in standard language. Virginijus Kinčinaitis suggests that the language is an essential element of *Pietinia Kronikas* – according to him, standard variation is a language of abstract, governmental expression; therefore, dialectal variations must be employed to reveal a vibrant, layered reality and sense of a place which are revealed in this novel, as no other means of expression can deliver them (Kalinauskaitė 2016). When discussing his choice to use dialect for his writing, Kmita chooses arguments that correspond to the ones offered by both Welsh and

Lenz: mainly, it is a natural, authentic way of expression that can convey spontaneous, thought. He explains the importance of the use of dialect in the following way:

> Standard language is an artificial device. It is not natural. <…> When you start writing in Šiauliai dialect, you discover that the language becomes completely different, with regard to both rhythm and sound. You might be used to writing in a particular way, but once you include dialectal speech, you realize that the possibilities are unbelievably expanded <…> You can come up with things you could never achieve through standard (Milinavičiūtė 2017)

Pietinia Kronikas echoes the first-person narrative which is also featured in both *Trainspotting* and *Der Goalie bin ig*. Like the latter, it is told from the perspective of a single narrator, who is autobiographically called Rimants Kmita. The narrator is a sixteen-year-old schoolboy who lives in Pietinis (literal translation of this unofficial, slang name is *Southern*), a neighbourhood in the southern part of Šiauliai mainly consisting of apartment buildings, which had started to be constructed circa 1970. This neighbourhood is well known not only in Šiauliai, but the whole of Lithuania. During the 1990s, it had a reputation for being a particularly dangerous part of the city where criminal activities and fights between different criminal mobs took place and where outsiders were advised not to wander alone. The story is told in a linear fashion – it opens with a scene on a train where the narrator and his friend, Mindaugas 'Mindė' are smuggling bread from Latvia to sell it for profit in Šiauliai. It then follows the narrator through his everyday life experiences and reveals the details of the world he inhabits and his place in it. He comes from an underprivileged, working-class family and is predominantly concerned with increasing his social status according to the requirements of the social scene in Šiauliai. All activities he embarks on are directed at achieving this. He becomes entangled in various criminal activities to make money which can secure him important signs of status and success, such as expensive sportswear, a tape-recorder and other objects that signify prestige, and, most importantly, a girlfriend. His several failed attempts at finding romance are followed by a relationship with Monika, whom he develops genuine feelings for. This relationship proves to be a source of significant conflict, as Monika's family is from a higher social class and disapproves of the narrator. To impress her, the narrator starts reading books and unexpectedly discovers a sincere interest in literature with the help of one of his schoolteachers.

Another source of conflict is the narrator's doubts about his future. While his parents are pressuring him to prepare to study at a university, he is largely unmotivated to make an effort at school, as education does not appear to lead to material welfare – for instance, he witnesses his teachers struggle to make ends meet, while people engaging in criminal activities are thriving and are seen by society as successful. His greatest passion is rugby, and while he excels at it, his health starts deteriorating and makes it implausible to pursue it as a career. In the meantime, the differences between him and Monika prove to be too strong and they part ways. In a flashforward to the near future, the narrator is revealed to have been accepted to a university to study literature, still largely at a loss, experiencing emotional turmoil and looking for his path in the world. His exploration and discoveries constitute the basis of the story. Focusing on the protagonist's growth and transition from childhood to adulthood, the novel follows, essentially, the tradition of a Bildungsroman. It explores a complex inner world of a young adult, revealing, at the same time, the detailed life of Šiauliai and Lithuania in 1990s, as seen through his perspective, exposing its nuances and problematic issues.

4.4.1. Language and narration

The narrator's voice dominates throughout the story. While the novel depicts a variety of characters, everything is presented from his perspective, in the style of an inner monologue as he reflects on events and people. In the sections of dialogue, the narrator does not appear to Šiaulicize other people's speech – there are occasional instances of standard language if someone else speaks it. However, the majority of other characters also speak in Šiauliai dialect, as the story takes place mainly in Šiauliai or features native people and thus demonstrates the local language use.

The language remains consistent throughout the novel. Importantly, it conveys the regional variety in combination with a colloquial aspect. It is regionally marked, featuring characteristic elements of the Šiauliai variety. It is also presented in an informal, direct, unadorned way of speaking: rather than attempting to provide a more conventional narration with a dialectal expression, it reflects a spontaneous, straightforward, raw record of the narrator's thoughts, emotions and experiences. Items of slang and profanity appear as an inherent, authentic part of the language.

In order to show the general impression of the novel's language as a whole, the following passage in Šiauliai Lithuanian is presented below:

> Siedžiam už kelių kupė i **nė krust'**. Mes tik vis pasitikrinam, a tebier kišenėj dokumentai, **bo** jeigu tie dingtų, būtų daug blogiau negu ka pora maišiukų duonas kepaliukų. Negi būsi toks **maums**, ką pašuoksi i sakysi: mūsų čia, mūsų, puons muitininke! Oi, kode tiek daug duonas? O ką, negalima? Oi, nežinuojom, oi, pirms karts, tikrai, pirmą kartą važiuojam, nežinuojom. Kam tie spektakliai. Jeigu nories, vis tiek pasiims viską, o jeigu bus bloguos nuotaikas, tai da į dokumentus **įsegs štampą**, i daugiau į Latviją nebeįvažiuosi. I mes ne tam brangesnius bilietus pirkom į traukinį Minsks-Talins, ka muitininkai ramiai mumis **supakuotų**. Čiagi tarptautinis traukinys, i an sienas jis ilgai **tarčialint'** negal' (Kmita 2016, 7)

The language features an evident difference from the standard Lithuanian codification. Just like Irvine Welsh's Scottish English and Pedro Lenz's Swiss German variants, this difference creates a striking effect even to a native speaker of the language. Also similarly to the two aforementioned variants, the linguistic choices are mainly decided by the author, as there is no official, established codification. This is thus the author's attempt to offer a possible codification for spoken language; it is based on the pronunciation of Šiauliai Lithuanian and represents its particular qualities through spelling.

In order to highlight the differences between Šiauliai and standard variations, the same passage is provided below beside a standard Lithuanian and standard English versions (both translations mine):

Šiauliai Lithuanian	Standard Lithuanian	Standard English
Siedžiam už kelių kupė i **nė krust'**. Mes tik vis pasitikrinam, a tebier kišenėj dokumentai, **bo** jeigu tie dingtų, būtų daug blogiau negu ka pora maišiukų duonas kepaliukų. Negi būsi toks **maums**, ką pašuoksi i sakysi: mūsų čia, mūsų, puons muitininke! Oi, kode tiek daug duonas? O ką, negalima? Oi, nežinuojom, oi, pirms karts, tikrai, pirmą kartą važiuojam, nežinuojom.	Sėdime už kelių kupė ir net nekrustelime. Mes tik vis pasitikriname, ar tebėra kišenėje dokumentai, nes jeigu jie dingtų, būtų daug blogiau nei pora maišelių su duonos kepaliukais. Nejaugi būsi toks kvailys, kad pašoksi ir sakysi: mūsų čia, mūsų, pone muitikinke! Oi, kodėl tiek daug duonos? O ką, negalima? Oi, nežinojom, oi, pirmas kartas, tikrai, pirmą kartą važiuojam, nežinojom. Kam tie spektakliai. Jeigu	We are sitting a few compartments away and not moving. We only keep checking if the documents are still in our pockets, because if they disappeared, it would make things far worse than a couple of bags with bread loaves. It's not like you're going to be that much of an idiot to jump up and say: that's ours, mister officer. Oh, why so much bread? Why, is that not allowed? Oh, we didn't

Kam tie spektakliai. Jeigu nories, vis tiek pasiims viską, o jeigu bus bloguos nuotaikas, tai da į dokumentus **įsegs štampą**, i daugiau į Latviją nebeįvažiuosi. I mes ne tam brangesnius bilietus pirkom į traukinį Minsks-Talins, ka muitininkai ramiai mumis **supakuotų**. **Čiagi** tarptautinis traukinys, i an sienas jis ilgai **tarčialint'** negal'.	norės, vis tiek pasiims viską, o jeigu bus blogos nuotaikos, tai dar dokumentuose uždės antspaudą, ir daugiau į Latviją nebeįvažiuosime. Ir mes ne tam pirkome brangesnius bilietus į traukinį Minskas-Talinas, kad muitininkai mus suimtų. Tai juk tarptautinis traukinys, kuris negali ilgai užsibūti prie sienos.	know that, oh, that's our first time, honestly, we're here for the first time, we didn't know. Who needs those games. They will take everything anyway if they want, and if they're in a bad mood, they're going to put a stamp in our documents, and we won't be allowed in Latvia anymore. And we didn't buy the more expensive tickets to the Minsk-Tallinn train to be arrested by customs officers. This is an international train, and it can't stay on the border for long.

Table 23: An opening passage from Pietinia Kronikas and translations into standard Lithuanian and standard English

The Šiauliai Lithuanian and standard Lithuanian variants show a definite difference, presenting a different spelling which simultaneously signifies different ways of pronunciation. Evidently, most words are recognizable, representing the specific Šiaulicized pronunciation of them. Idiosyncratic linguistic features of Šiauliai variety are demonstrated, for instance, the replacement of the vowels *e* and *ė* with *ie* (*sėdime – siedžiam, tebėra – tebier*), or *o* with *uo* or a (*pašoksi – pašuoksi, nežinojome - nežinuojom*). These examples also demonstrate the shortening of words – their suffixes or endings are cut, which is another distinctive quality of the variant, which applies to both verbs and nouns; other examples include *i (ir), ka (kad), an (ant), da (dar), Minsks, Talins (Minskas, Talinas)*. Meanwhile, some words are identical to the standard variant, such as *kelių, dokumentai, blogiau, kepaliukų*. However, when the text is read consecutively rather than pausing to deconstruct particular cases, it creates a consistent impression that recreates the way the Šiauliai variety sounds. The language also shows a strong colloquial quality on both morphological and syntactic levels. For instance, sentences do not follow regular grammatical structures, some words are eliminated or shortened, reflecting the rhythm of spoken language and its unrevised, free flow.

There are also a number of non-standard linguistic items, varying from informal expressions to elements of regional slang. Examples include *įsegs štampą*, a phrase that contains two non-standard words to indicate the process of putting a stamp on an official document, *maums* (a mildly offensive, humorous word referring to a stupid, unfortunate person), and *tarčialint'* (an informal verb referring to lingering or wasting time). These non-standard items mostly carry a humorous quality, strengthening the vivid, open and playful tone of the narration.

Overall, the novel features a rich mixture of varied non-standard units, which work together to recreate a particular variant of the Lithuanian language and an authentic representation of the way it is spoken. While the novel contains some standard language, these cases are few. According to Ernestas Parulskis, the episodes of standard language appear in the novel as foreign bodies, or forgeries against the texture of eye-dialect, provoking an urge to put them in cursive or otherwise mark their otherness (Parulskis 2017). The novel is essentially dominated by non-standard language, which constitutes the core of its stylistic and thematic features and is intricately entwined with all of them. Essentially, the novel's language serves as a way of revealing its most important features and themes.

4.5. Functions of non-standard language in *Pietinia Kronikas*

Beside featuring a complex, rich language, *Pietinia Kronikas* is also a compelling literary work. Throughout the novel, non-standard language performs a variety of functions to reveal its significant thematic nuances and aspects. The following critical analysis will help reveal the crucial role that language performs to convey these aspects throughout the novel.

Realism

Pietinia Kronikas is, firstly, a realist novel, which is one of the similarities it shares with *Trainspotting* and *Der Goalie bin ig*. These literary works have demonstrated that non-standard language can be used to great effect to establish realism.

The indication about the book's realist nature is encoded in the title – *Kronikas (Chronicles)*, suggesting a factual account that is meant to record important events with precision, and for informative purposes. The novel carries highly autobiographical undertones, which increases its authority and authenticity. However, it is never indicated as a memoir – in

fact, an epigraph goes on to claim that "This is a novel. Therefore, any resemblance to reality is impossible. Unless you are a character" (Kmita 2016, 5). Considering the evident similarities to biographical facts of the author's life, this claim seems playful, ironic and possibly provocative. It suggests that, in fact, the opposite might be true. Generally, there are hints that strongly suggest that the book is based on personal experience – first of all, while the name of the narrator is not clearly stated at the beginning, it turns out to be "Rimants Kmita" – a Šiaulsized variant of the author's name, Rimantas Kmita. Beside the name, the narrator and the author share many other similarities – both grew up in Pietinis neighbourhood, went to school in Šiauliai, played rugby, and developed a bent for literature. While the similarities are implied rather than openly stated, the implications are sufficient to establish parallels between the author's life and the experiences of the narrator.

Overall, Kmita is familiar with the landscape of Šiauliai of the time – his writing is informed not only by research, but by his own genuine experience. Rather than taking an outsider's perspective and focusing on a particular set of characters, he focuses on the inner world of the narrator and his everyday life. Rimants Kmita is at the centre of the story. *Pietinia Kronikas* is therefore an insider's view of life in Šiauliai. In this regard, it echoes both *Trainspotting* and *Der Goalie bin ig*, which also feature personal experience and the background of the authors. Numerous critics have emphasised that the novel recreates an extremely convincing reality of Šiauliai city at the time. Ernestas Parulskis stresses that Kmita records the events, environment, people and other details with documentary precision – it is carefully researched and meticulously informative (Parulskis 2017). It is an honest portrayal of ordinary life. To establish it, the author employs historical details, existing place names, cultural references and other techniques.

The language that Kmita chooses to use in the novel is a highly effective instrument to achieve this realistic effect. The language echoes the factual precision of the novel, which does not attempt to stylize, beautify or alter reality, and the language it is written in is consistent with this – it does not standardize or alter the language. As Virginija Cibarauskė suggests, Kmita has written the novel in "the way that people actually speak in Šiauliai" (Cibarauskė 2021). It is debatable whether the novel would be capable of creating an equally strong realistic effect if its language was standardized. Importantly, it would be incongruous with other stylistic means that are utilized to build up realism.

The language of Kmita's novel is also associated with a particular region. In the way that Edinburgh and Bern are an integral part of Welsh's and Lenz's novels, foregrounding the cities they are based in, *Pietinia Kronikas* serves as a representation of Šiauliai. It therefore creates a strong sense of place through language. Intrinsically, the novel also focuses on a particular neighbourhood of the city – Pietinis, which corresponds to Leith in Edinburgh and Shummertal in the Bern canton as both a distinctive place with its own idiosyncrasies and as a part of a larger microcosm. Essentially, it is a part of the city that takes a less privileged position and is associated with some negative stereotypes, including criminal activities. Pietinis is presented within the context of Šiauliai, demonstrating the variety of sub-cultures and social classes that the city consists of, establishing a comprehensive, intact picture of its reality and providing local colour. Subsequently, while the novel's language is closely linked to an exact place, it also represents Lithuania as a larger regional context.

Pietinia Kronikas reveals the actual linguistic situation in Lithuania, recording the language which is used in everyday, informal situations rather than formal settings. It therefore presents an accurate, explicit record of people's communication, enhancing the realistic nature of Kmita's writing. Importantly, it also provides spoken language with a specific, tangible outlet, which can be referred to as an example of possible codification and a source of information. As in the case of Swiss German, regional varieties in Lithuania lack written representation – there is no systematic approach as to how to codify them, such as rules of spelling or official dictionaries. Moreover, standard language in Lithuania is heavily constricted. Therefore, it does not reflect the actual, genuine communication which takes place in everyday life. The written representations of language are put in a standardized, edited, adjusted version that complies with the rules and requirements. Dialect is, largely, censored. *Pietinia Kronikas*, meanwhile, demonstrates that spoken language can be used as a means of literary expression, providing it with a verified, valid status which can be viewed as an example, show its potential and creative possibilities and be used for reference.

Another layer of the novel's realism lies in its development of problematic, lifelike topics and experiences. It deals with complex issues, including violence, crime and abuse among others. The language is in accord with the themes the novel explores, acting as an appropriate medium to express them and creating a balance. The authenticity of language helps to strengthen the effect that these issues have on the reader, making it more relatable and adding to the openness and candour of the way they are presented.

Community and social class

Pietinia Kronikas is largely defined by a sense of community. The language of the novel is built not only on Kmita's own subjective perspective, but also involved local speakers of the Šiauliai variety in the process. It reflects the language of a community. During the process of writing the novel, Kmita was performing readings, which helped him to make sure he was going in the right direction in realistically depicting the language. According to Kmita, it was important to discuss the language the way it is spoken in Šiauliai – while the facts can be found in news outlets such as newspapers or other written records, the everyday language is not recorded and is therefore challenging to reconstruct (Kmita 2017). Discussions and consultations with the speakers play an important role in the process of reproducing the authentic spoken variety in a written form. Šiauliai as a community of speakers is therefore embedded in the novel's language. Vigmantas Butkus refers to the novel as a "monument to the Šiauliai speech" (Butkus 2016). As Butkus explains, the novel attests to the Šiauliai identity, not only through the story and narrative, but, most importantly, through the language the story is narrated in; the Šiauliai vernacular serves as a true, authentic document of the identity of Šiauliai city.

Dialectal varieties are capable of portraying characters not only as individuals, but also as a larger community and social class as a whole. For instance, both Irvine Welsh and Pedro Lenz show the working class through the language they use throughout their novels. Linguistic variety therefore becomes a means to voice underrepresented members of society and turn attention to their marginalised position within it. Whether it is a combination of individual voices, as in Welsh's case, or a single voice, which Lenz provides, these varieties are presented in contrast to standard language, associated with a higher social class, and serve as a representation of the working class as an entity.

It is worth noting that Kmita describes Lithuanian society during the first years after the restoration of the Independence in 1990. It is, remarkably, a transitional period in Lithuanian history, when the country was rebuilding itself as well as its social order after a long Soviet occupation and searching for its identity. Prestige in the then society was profoundly defined by wealth and spending power rather than education or cultural impact. For instance, this is referred to by the narrator in the following way, as he expresses contempt for the way the society is structured and the inequality it introduces:

> Don't tell me it's all about how talented someone is and how much they work and try. No bloody chance! It all depends on how much dosh your parents have (Kmita 2016, 193).

The narrator's family is working-class, as are the majority of residents of Pietinis. They cannot afford the prestigious items that the narrator craves. He is also pressured to choose a reliable career rather than pursue impractical passions such as rugby. This is illustrated by the following passage from the novel, where the narrator's mother attempts to persuade him to carry on with his studies rather than dropping out of school:

> "It is the people who have an education and graduate from universities who have the best lives. They're never lost. It's going to be like that here too soon. Not for us [our generation] though. We will work for as long as we live, and not make anything out of it" (Kmita 2016, 105)

The narrator of the novel is primarily concerned with increasing his social status. The main means for achieving this are objects that signal prestige and authority: particular pieces of clothing, such as leather jackets, sweatsuits, jeans, record players, cars. All of them are expensive and not easy to come by, therefore demonstrating spending power. The narrator and his peers are attempting to earn money and increase their social status and authority by conducting various small-scale crimes: swindling, smuggling, dealing in stolen goods, perpetrating violence (such as beating someone up for money) and similar. They are attempting to resemble the authority of the high-ranking criminal mobs that evoke respect because of their wealth and power. Even though their criminal activities are on a small scale, they are a part of the larger criminal realm, which was particularly established in Šiauliai at the time. With their clothes, behaviour and actions they affirm their belonging to this realm and their endeavour to live by its dominating value system.

While *Pietinia Kronikas* does not expressly deal with drug use like *Trainspotting* and *Der Goalie bin ig*, it depicts a specific sub-culture associated with crime, illegal schemes and lawbreaking activities. These activities shape a sense of like-mindedness and connection between the characters, accordingly influencing the language they use, which includes specific elements of slang used to refer to their activities, such as *rankdarbiai* (literal translation *handiwork*, referring to criminal tasks or activities), *atspardyti* (beat someone up), *stumdyti* (sell in black market), *prakalti* (sell for profit). While these words might be incomprehensible to outsiders, they serve as an indicator of a particular sub-culture, indicating shared

experiences and establishing a sense of unity between its members and identifying them as a part of a certain group, bringing particular associations. The language they use can also serve as an indicator, which other people might use to attribute certain associations and expectations to them, as it is betraying their background.

Characterisation and identity

As both *Trainspotting* and *Der Goalie bin ig* have shown, non-standard language functions as a significant means for constructing characterisation. Providing characters with idiosyncratic speech is an effective way to reveal their background and identity. The characters serve as a representation of the dialect they are speaking, immediately bringing associations related to the particular dialect, as well as the more general associations connected to dialect in the broad sense. Non-standard variations can achieve effects that standard speech might not be able to convey.

Pietinia Kronikas is written in the consistent voice of Rimants Kmita, its teenage narrator. It is similar in that regard to *Der Goalie bin ig*, which is narrated by a single character rather than the variety of them that *Trainspotting* features. All the events are therefore presented from the perspective of the narrator. The novel's style is confessional, offering his stream of consciousness as he goes through his everyday experiences. Like Goalie, the narrator of Lenz's novel, the narrator dominates the story. It is told in the Šiauliai variety, which is also his authentic way of speaking. The way the language sounds is thus determined by the narrator. His identity is embedded in the way he speaks; it is a direct expression of his character. In other words, it is the language that reflects his identity.

Much like Lenz's Goalie, Rimants is equated with his language, becoming one with it. Language dominates the story: considering that a narration in non-standard variety is not an accustomed literary practice, it commands the readers' attention and requires additional effort from them. In this case, it can be argued that Rimants exceeds his role as a character and acquires additional meanings – he is also a vessel for a dialect. His language reflects not only him as a character and a person, but also the Šiauliai variety he communicates in. It also reflects the larger universal phenomenon of non-standard language and its position against standard variation.

All other characters' dialogue, including Rimants' parents, his classmates and friends are presented in his voice. The action of *Pietinia Kronikas* takes place in Šiauliai; therefore, it

could be assumed that other characters are all using the variety and it is not merely the narrator who transforms their speech into Šiaulicized version. Nevertheless, the only view that the reader has access to is Rimants' knowledge and interpretation. He does not show characteristics of an all-knowing narrator – the information about other characters therefore comes from his limited experience. For instance, near the end of the novel, Rimants' girlfriend, Monika, cuts contact with him and leaves town, for reasons that he cannot fully understand. This remains a mystery – the reader is presented with no additional information or revelation other than the narrator's own speculations about her departure. Other characters are immersed in the narrator's way of seeing the world. They are, to an extent, not autonomous. Instead, their personalities are determined by the narrator and the way he sees them.

A defining quality of the narrator is his distaste for what he often identifies as theatre – by this, he means all types of pretence, dishonesty, or false appearances. Throughout the novel, the narrator often compares himself to idealistic hero figures. For instance, he describes himself as follows: "I thought I was Robin Hood and Tadas Blinda rolled into one" (Kmita 2016, 343). These figures are mainly associated with virtuous, noble-minded qualities and the fight for justice. Tadas Blinda is a Lithuanian heroic outlaw who is considered to be a follower of Robin Hood with regard to the philosophy of committing crime for the sake of high ideals. He is often referred to as "a leveller of the world", stealing from the rich to give to the poor (Balkelis 2008, 111). His image as a noble bandit was effectively used for the purposes of the Lithuanian independence movement; he was also viewed as a defender of the people and an instigator of the working-class struggle (Cronin 2021, 170). Rimants emphasizes that the sense of sincerity and truth is what he considers most important and commendable in these characters. He also compares his own inclination towards honesty and truth to them: "I'm telling you – above all else, I am sincere. I'm always all about the truth. That's why I like Robin Hood, it's because he's also always all about the truth" (Kmita 2016, 353).

He applies this principle in playing rugby, which he is very passionate about. He admires rugby because of its honesty, as well – the achievements in the game depend on actual ability, skill and strength rather than tricking the opponent: "Everything is clear in rugby: you can't hit or strike, it's all about pushing, running, chasing… Whoever is faster and more ready is the better player – and there's no theatre" (Kmita 2016, 52). The narrator's accentuation of truthfulness and integrity is also closely related to the language he uses. It is only reasonable that his contempt towards dishonesty determines the way he expresses himself. He is

therefore using a non-standard variety to narrate the story, as this is the language he actually uses; this is how he genuinely speaks and thinks. He does not attempt to reshape his language or deliver it in an adorned, modified form, which would deprive it of authenticity. His communication directly reflects his approach towards the world and qualities he deems valuable. Standard language would not be a proper means for this. He thus does not censure or restrict his expression in any way, because it would be a dishonest act of pretence, according to his understanding. Meanwhile, communicating with the readers in his authentic means of expression correlates with his inclination for the truth that he seeks to implement in his life.

The aspect of honesty is also revealed through the narrator's choice to be entirely open with readers. Notably, he is very candid about the way he tells the story – he shares the most intimate details and inner thoughts. He also does not attempt to hide anything from the readers, providing an honest account of his actions, thoughts and events, even when they might put him in an unfavourable light, such as his criminal activities. For instance, the novel starts with a scene where the narrator and his friend smuggle bread from Latvia as a part of their financial scheme and deceive the customs officer. Throughout the story, there is a great variety of episodes that show the narrator breaking the law, from forging his parents' signatures on notes in order to skip school to selling stolen items. However objectionable his actions might be, he discusses them in great detail, disclosing nothing from the reader. He does not try to beautify reality or his own actions – instead of softening them or trying to find excuses, he simply presents the readers with the truth and fully accepts it himself. His language is equally truthful. It therefore serves as an extension of his openness and his repeatedly established disdain for phoniness and pretence.

As language is central to the novel, it becomes a way to represent his character. The narrator's defining qualities, worldview, temperament and traits are integrated within the language he uses.

Resistance to cultural, social and political convention

Non-standard language goes on to reveal particular social, political and cultural issues throughout *Pietinia Kronikas*, extending the close relation to both *Der Goalie bin ig* and *Trainspotting*. Importantly, the language also establishes resistance against the conventions linked to these issues.

In essence, Kmita's choice to write the novel entirely in Šiauliai variety is unprecedented in Lithuanian literature. While Šiauliai and other dialectal varieties have been represented in literary texts, these instances can be described as rare and fragmented – they have appeared as passages or have been featured in dialogue. In contrast, Kmita makes dialect the central point of the novel, turning it into an inevitable, fundamental part of the reading experience rather than a suggestion or implication. The novel is particularly challenging for readers for various reasons. Firstly, it is written in an idiosyncratic variety – while it might be recognizable to many Lithuanian speakers, it maintains an unfamiliar aspect to people who are not based in Šiauliai and not closely acquainted with the nuances of the variety. Secondly, writing in dialect has not been developed in Lithuania – confronting the readers with a full-length work of dialectal fiction therefore places a challenge on the readers. The reading process requires additional effort, especially since there are no previous substantial examples of such writing that can be referred to. This applies even to the readers who are very familiar with the Šiauliai dialect.

The language of *Pietinia Kronikas* therefore makes demands with regard to the reading process, as well as the writing process. Not only does it request endeavour and careful consideration from the readers, but also from the author. Kmita has described the practice of writing in the dialectal variation as "a fight with the rebuses of codification" (Mikutytė 2013). There is no established tradition of writing in dialect in Lithuanian literature. Therefore, there are no specific guidelines Kmita could follow or specific cases the authors refer to and build on during the writing process. Instead, he had to come up with an effective approach and writing methods. Demanding creativity, this process involved arranging public readings to gain feedback from local speakers. According to Kmita, this was the most fruitful technique, because while information or historical facts can be found in the newspapers or other written records, spoken everyday language is not recorded; it is destined to disappear and is therefore the most difficult to reconstruct (Kmita 2017). The novel therefore challenges the conventions of the way literature is written and read in Lithuania, setting an example and preparing the ground for future writing in non-standard varieties.

Another important aspect of *Pietinia Kronikas* is that its genre is indicated as a "pop-novel". This indication is possibly influenced by the wider context of Lithuanian literature. Since writing a work of fiction in non-standard language is pioneering and unusual, there is an implication that its use must be justified in some way. Kmita's book is therefore placed in a

position which stresses its distance from the Lithuanian literary tradition; by indicating this genre, it is suggested that the book is not attempting to lay claim to be regarded as "serious" literature. Instead, it establishes itself as "pop-fiction". In this way, it frees itself from the canons and requirements associated with literary fiction. This status seems to create a space where more creative liberation is allowed. As Virginija Cibarauskė proposes, it is precisely the book's non-standard language – vigorous, non-prestigious and therefore reliable and persuasive – that allows the book to break away from the generic literary schemes and outlooks (Cibarauskė 2017). The author pre-determines that the book belongs to a "pop" genre and does not intend to follow particular literary rules or traditions – rather, it introduces its own rules. It does not intend to be perceived as a conventional literary work.

Moreover, the narrator repeatedly ridicules literary writing throughout the novel, declaring, at one point, his scepticism towards literature in general ("You only read a book if you have nothing better to do. Any stupid nonsense is more important here than a book", Kmita 2016, 119) and identifying classic Lithuanian literary works, such as *Anykščių šilelis*, a renowned Lithuanian poem by Antanas Baranauskas, as representative examples. This indicates that the narrator's own way of writing and speaking is different – it places his own language in a different position than poetic, literary, assumingly artificial language, thus further emphasizing its opposition to conventional literature.

The difference between standard language and spoken language is intensified, showing the detachment between them. The novel's language discloses that standard written language does not reflect actual communication as it is too hindered by rules and requirements to do this. Kmita therefore challenges the accustomed use and treatment of language. He shifts the power dynamic – it is the non-standard language that dominates the standard now but vice-versa. There are only brief interruptions of the standard language against the dominance of Šiauliai variety.

The choice of writing in non-standard language serves, in itself, as a statement. It sheds light on the linguistic situation, the use of language in Lithuania and the inadequacy as well as problematic aspects of standard language, including its lack of accord with actual spoken expression. The fact that the novel has received wide critical and commercial acclaim is significant, too – this further demonstrates that non-standard language is a valid, compelling, and valuable means of literary expression that not only challenges established conventions but also finds response and appreciation with the critics and readers alike.

The impact instigated by *Pietinia Kronikas* goes beyond literary effects. It has proved it is capable of initiating active social and political movements. The novel has played an important role in reshaping the identity of Šiauliai and its residents. This includes the movement *Pietinis Yra Visur* (*Pietinis Is Everywhere*), which encourages the use of dialect. Its manifesto includes strong statements about the liberation of language and expression: "Pietinis is everywhere. Pietinis is a salvation. Be as you are, speak as you speak, think as you think – it's how people think and speak everywhere. Speak not as you are supposed to but as you speak – be free" (Jankuvienė 2019).

The movement stresses the importance of equality and establishes every person's way of expression as equally valuable. Kmita's novel serves as an inspiration and support for the movement, which uses readings from the novel to support its statements, such as the following: "It doesn't matter who you are. Everyone's lives and everyone's stories are important: the life of a factory worker, a cloakroom attendant, a cab driver is just as precious as that of a mayor, director or priest. Everyone's life is the truth. Life is more important than politics" (ibid.).

The use of Šiauliai variety and other non-standard varieties has often been associated with particular stereotypes within the context of Lithuanian language, largely due to the depiction of the varieties in popular media. These stereotypes include low level of education, lack of sophistication and engagement in criminal and violent activities. They also influence the identity and image of Šiauliai city and the speakers of the regional variety. Due to these stereotypes, the use of regional variety signals negative associations and establishes a highly limited view of its nature and qualities. But *Pietinia Kronikas* defies these stereotypes, turning the variety into an assertive literary expression. Kmita deliberately toys with the image of a character who represents, outwardly, the stereotypes associated with Šiauliai. According to the author, he constructed the narrator in a particular way on purpose: initially, the narrator reflects the stereotypical qualities associated with Šiauliai – for instance, he wears a sweatsuit which is considered a uniform of the city's criminals, engages in illegal activities, dismisses education. However, the narrator goes on to reveal much more complex layers of his personality, demonstrating that the stereotypes associated with him, and, in turn, the city and its dialect, are deceptive.

Kmita achieves this by providing an acute character analysis, offering the glimpse into his complex inner world and witnessing his transformation. Instead of using Šiauliai dialect

occasionally and allowing it to function as a source of humour, Kmita turns it into a writing technique that applies not only to dialogue or particular characters, but is prevalent over the whole narrative. The regional variety overpowers the standard language that otherwise dominates in every other area of life in the country. In this case, it is not the non-standard variety that appears at disadvantage – it is the standard language that acquires a strange, unusual, foreign quality.

Corresponding to the use of Scottish English and Swiss German in Welsh's and Lenz's works, the language used by Kmita exhibits a purposeful estrangement from standard language. In turn, this language establishes the idiosyncratic identity of the Šiauliai city and its dialect, introducing its exceptionality in the context of Lithuania and Lithuanian language.

The novel's language also presents a contrast to the attempts to create an identity of Šiauliai city to attract tourists. An official governmental initiative to shape the image of Šiauliai has been taking place since 2005, using the following slogan as the concept: *Šiauliai is the city of sun: open, active and safe* (Mačiulis 2009, 218). This concept has been heavily criticised for being too generalized and failing to reflect the actual identity of Šiauliai (Janušaitė 2016). For instance, Marija Drėmaitė notices that this proposed image is neutral and can be applied to any place – it does not reveal the idiosyncratic qualities of Šiauliai Kavaliauskaitė 2016). According to the critic, the initiative is avoiding to identify the city with the working class. However, as Tomas Vaiseta, Alfredas Bumblauskas and Salvijus Kulevičius suggest, while the city might be associated with the working class or criminal groups, these associations are not to be avoided; they are a part of the city's past and identity and instead of being denied, they should be accepted and embraced. This is precisely what *Pietinia Kronikas* achieves – the novel resists the artificial, unrealistic image of the city. Accordingly, it uses the variety that is actually spoken in Šiauliai rather than a standardized version which would create an artificial, unnatural effect. It chooses to reveal the city's actual reality with all that it involves, including subjects that can be considered to be negative, disreputable, or unacceptable. Instead of providing a refined, idealistic image, the novel presents the full, thorough picture of the city, revealing its versatility and variety.

The depiction of social class is particularly important in the novel. In parallel to Welsh's and Lenz's works, the story is told from the perspective of a character who is linked to the working class, accentuating its separation from higher social classes. The narrator's language is used as a means to emphasize this separation. It is worth noting that there are several

occurrences of standard language – for instance, the dialogue of the narrator's literature teacher is presented in standard language. The few other instances of standard language are depictions of written text, such as correspondence, quotations from newspapers, poems and literary works. There is a deeper layer in the teacher's language being standardized. The narrator openly expresses a lack of interest in literature, which he finds pointless: "What of reading? You telling me I'll read *Anykščių Šilelis*[3] and find something out? Learn something?" (Kmita 2016, 33). He also speaks straightforwardly about his lack of respect for teachers and his inability to relate to them.

Essentially, the narrator holds education in a very low esteem. It does not ensure material wellbeing or social prestige – he therefore deems it futile and even humiliating. This is related to the particular historical background that the novel reveals: a transitional period between the collapse of the Soviet Union and the establishment of the independent Lithuanian state. At this time, the prestige of education was low due to salaries paid to teachers and similar professions being humble. This is demonstrated in a scene where the narrator comments on a news piece informing about a teachers' strike:

> In newspapers, it was said: "The current salary of the teachers is catastrophically, unlawfully low. Besides, the prestige of the teaching profession is completely destroyed <…>" <…> Well, precisely my point. How can [they] teach us? If you're complaining you make catastrophically little money, how can you ever have authority? <…> Studying is not just pointless. Studying is for shame (Kmita 2016, 54)

The narrator phrases his understanding of authority in the following way: "Authority equals the amount of money plus its appropriate use" (Kmita 2016, 54). He is unwilling to make an effort in school and to associate himself with the teachers who represent, in this case, a lack of authority to him, further strengthening their miscommunication which is demonstrated through the different language forms they use.

During this time in Lithuania, criminal mobs, particularly in Šiauliai, had prominent authority. As Kmita explains, their wealth and power evoked respect and influence; moreover, their influence was unavoidably felt in every area of life and social structure (cf. Kmita 2016, 367). In the novel, the members of the mobs are described in the following way:

[3] *The Forest of Anykščiai*, a renowned Lithuanian poem by Antanas Baranauskas (1861)

> [All of them] and the like were sometimes called “boys” or “princes”, even in the papers, and it had a terrifying and respectful sound to it <…> They had their own order of things, their own honour and even traditions. The police rambled something about criminal mobs and alliances. But you have to be real. They were the rulers. They ruled over everything. One look and it’s clear as day. They’re driving red sport cars, *Mitsubishi 3000 GT,* practically Ferraris, while the cops drag after them in old lemons (Kmita 2016, 42)

The power and reputation of the criminal groups makes the narrator strive for it himself and sharpens his division from education, which cannot assure the same attributes and privileges, as well as social prestige and respect. While considering studying to be a waste of time, he expresses his approval to his cousin, a successful representative of the working class who does not make school his priority and works instead: “He’s barely older than me, but I don’t see him in school much. He does business and everyone respects him” (Kmita 2016, 55). Despite the encouragement from his parents to focus on education, the narrator seriously considers dropping out of school and doing work, as well as conducting criminal activities and machinations to earn money.

There is a noteworthy parallel between the way Kmita and Welsh depict a difference between the language of a teacher and other characters. In a scene where a teacher scolds the students for being late, Welsh uses standard language to indicate his speech, thus creating a notable contrast. While Kmita in this particular case describes the teacher as a well-meaning person who tries to establish a bond with the narrator and encourage him to take interest in education, there is significant miscommunication between them, with the narrator struggling to be persuaded. Correspondingly, the fact that the teacher’s language appears in a standard form in *Pietinia Kronikas* further strengthens the narrator’s detachment from the teacher, who represents both a different social class and a different value system.

Standard language therefore serves as an isolating, unrelatable means of expression that is saved for formal situations and emotionally removed characters. It forms an emphatic contrast to the Šiauliai variety, which reflects the narrator’s actual thoughts, communication and delivery. This further stresses the narrator’s connection to language – standard variety is revealed as an unsuitable method of expression; it does not reflect the narrator’s views and his way of interacting with the world, nor is it able to convey them.

Continuing strong resemblance to both *Trainspotting* and *Der Goalie bin ig*, the narrator of *Pietinia Kronikas* demonstrates an acute sense of alienation from the characters of

higher social classes. He at some points openly expresses his disdain towards them, as in the following passage where the narrator describes Mantas, his peer who comes from a wealthy middle-class family and lives in the central part of the city:

> Mantas makes me sick. I'm sitting here in his parents' house and he's talking to me about justice. He's a totally average player, but his parents will send him to England to play rugby and I'll stay here and keep dreaming of at least getting my own original rugby ball (Kmita 2016, 182)

Later on, the narrator harshly declares his thoughts about Mantas: "But if wasn't for your parents' money, you would know that you are A PIECE OF SHIT" (Kmita 2016, 280). The narrator expresses open resistance against the higher social classes. He is expressedly dissatisfied with the undeserved privileges that Mantas enjoys due to his higher social status, and resentful of the unprivileged position that he finds himself in. He sees Monika, his girlfriend, who is also a member of a higher social class, as an exception, while showing open disdain to her parents who consider she should not be seeing him and that he exerts a negative influence on her. This eventually leads to their break-up.

The narrator's sense of alienation with the members of a higher social class is in accord with the way he chooses to express himself – he refuses to conform to higher social classes, as reflected in the non-standard language he uses, which reveals the authenticity of his thoughts. Continuing the parallels with the characters of *Trainspotting* and *Der Goalie bin ig*, the narrator uses non-standard language as a member of working class. Once again, the use of non-standard linguistic variation demonstrates its capability to voice the marginalized, unprivileged characters who are usually silenced, censored, or excluded. Importantly, it is the under-represented Šiauliai variety that he uses, strengthening the correlation between the marginalized social class, and the marginalized linguistic variety. Šiauliai dialect serves as a representation of non-standard language, candidly opposing standard variety and disclosing profound issues related to language use within Lithuania.

Kmita's non-standard language is closely tied with the themes that are prominent throughout the novel. It functions as an essential and effective means for their development.

4.6. Translating *Pietinia Kronikas* into English and German

The language that Kmita employs in *Pietinia Kronikas* is highly distinctive. As in my previous cases of *Trainspotting* and *Der Goalie bin ig*, the novel features a complex, idiosyncratic style that combines various distinctive linguistic elements. In order to demonstrate this particular combination, its range, effect and challenges it introduces to the readers and translators, it is important to provide a thorough analysis of a passage from the novel. Unlike in the previous chapters, this will not be an opening passage, following the available English translation, which is currently only published as an extract. The passage therefore will be taken from Chapter 8 of the novel. Overall, this passage serves as a representative demonstration of the style and qualities that are consistently featured throughout the whole novel.

The chapter sees the narrator travelling to Hanover in Germany, where he goes as a part of a rugby team, accompanied by teammates and teachers. It opens with the following passage:

> Hanuoveris.
> Ne, pala, ne taip.
> Mes išlipam. Hanuovery.
> Aš išlipu i stoviu. Hanuovery. A jūs girdžiat - Hanuovery.
> Nu, davaj kartu: Ha-nuo-ve-ris! Ha-nuo-ve-ris!
> A pagaunat? Ašai i Hanuoveris!
> Kojas per kelius tik linkst, galva sukas. Matytų daba mane klasiokai Hanuovery - apsišiktų iš pavyda. Ašai, aišku, kai grįšiu, tai nutaisysiu miną, tipo, nieką tokia, nu buvau aš tam Hanuovery, nu i ką. Nu faina, aišku. Gaila tik, ką muokslai jau baigės, daba tik rugsėjį naisiu, o visi ten apie visokias stovyklas prie ežerą, apie visokias nesąmones, o aš, o aš sakysiu - aš tai čia Hanuovery buvau (Kmita 2016, 75)

The passage reveals the main characteristics of the way the text is written and the mixture of its different elements which constitute its idiosyncratic style. Firstly, it features the Šiauliai Lithuanian pronunciation, which is used consistently throughout and is reflected in the spelling. Examples include replacing *o* with *uo* (*Hanoveris – Hanuoveris*), as well as shortenning of suffixes and endings of words (*ir – i*). Some of the words feature standard Lithuanian spelling, such as *mes, jūs, stoviu*; however, when regarded as a whole rather than as individual vocabulary items, the text provides a strong quality of the sound of Šiauliai Lithuanian,

indicating the defining qualities of this variety, which have been described in the previous sub-chapters.

Another distinctive feature of the text is non-standard vocabulary items, which includes both regional words, such as *ašai*, which can be regarded as a Šiauliai Lithuanian version of the pronoun *aš* (*I*), as well as general non-standard words, which are not regionally specific, such as *davaj* (*let's go*). The latter word also features idiosyncratic Šiauliai spelling, serving as an example of joining two non-standard qualities in a single vocabulary item, which occurs in a number of cases throughout the novel. This also corresponds to *Der Goalie bin ig*, which features the same dual quality of a non-standard word reflecting regional spelling.

On a syntactic level, the text is written in an informal, colloquial style that reflects the language as it is spoken in everyday situations rather than formal settings. For example, the very opening of the passage offers a phrase "Ne, pala, ne taip", which translates to "No, wait, that's not right", indicating the spontaneity of thought and addressing the reader in an informal manner without following specific rules – for instance, pronouns and verbs are skipped.

To perform a careful comparison between the different translations, the Šiauliai Lithuanian source text is presented below along with the translations into German by Markus Roduner and into English by Rimas Užgiris. My translation into standard English is also provided for reference. The non-standard vocabulary items are bolded in the source text as well as the translations. The cases of alternate spelling are also bolded in the translations.

Šiauliai Lithuanian (original version)	German	English	Standard English
Hanuoveris. Ne, **pala**, ne taip. Mes išlipam. Hanuovery. Aš išlipu i stoviu. Hanuovery. A jūs girdžiat - Hanuovery. **Nu**, **davaj** kartu: Ha-nuo-ve-ris! Ha-nuo-ve-ris!	Hannover. Nein, **wart ma**, nicht so. Wir steigen aus. In Hannover. Ich steig aus und jetzt steh ich da. In Hannover. Habt **ihrs** gehört – in Hannover. Und jetzt alle zusammen: Han-no-ver! Han-no-ver!	Hanover. No, **hold it**, not like that. We get out. In Hanover. I get out and stand there. In Hanover. Ya hear – in Hanover! All together now: Ha-no-ver! Ha-no-ver!	Hanover. No, wait, that's not right. We get off. In Hannover. I get off and stand there. In Hanover. Do you hear this – in Hanover. Come on, let's do this together: Ha-no-ver! Ha-no-ver! Do you understand? Me and Hanover!

A pagaunat? Ašai i Hanuoveris! Kojas per kelius tik linkst, galva sukas. Matytų daba mane klasiokai Hanuovery - apsišiktų iš pavyda. Ašai, aišku, kai grįšiu, tai nutaisysiu miną, tipo, nieką tokia, nu buvau aš tam Hanuovery, nu i ką. Nu faina, aišku. Gaila tik, ką muokslai jau baigės, daba tik rugsėjį naisiu, o visi ten apie visokias stovyklas prie ežerą, apie visokias nesąmones, o aš, o aš sakysiu - aš tai čia Hanuovery buvau.	Kapiert? Ich und Hannover! Meine Knie ganz weich, alles dreht sich im Kreis. Wenn die aus meiner Klasse mich hier in Hannover sehen könnten, sie würden sich vor Neid in die Hose machen. Wenn ich wieder dort bin, werde ich natürlich ne Miene auflegen, à la ich war in Hannover, na und? Ja, war geil da, klar. Nur schade, jetzt sind schon Ferien, jetzt geht die Schule erst im September wieder los, und alle erzählen dann von ihren Lagern am See und sonst so nem Scheiß, und ich, ich sage dann wie beiläufig, dass ich in Hannover war.	Dig it? I'm in Hanover! I'm weak at the knees. My mind reels. If only my classmates could see me now – in Hanover – they'd shit their pants out of envy. Of course, when I return, I'll act all, ya know – no biggie, so I was in Hanover, so what? Pretty cool, though. It's just too bad that school is out already, and now I'll only go in September when everyone's all goin' on about camps by the lakes and all that jazz, and I, yes, I will say, I went to Hanover.	My legs are weak at the knees, my head is spinning. If my classmates could see me now in Hanover, they would shit themselves from envy. When I'm back, I will, of course, put on a face like there's nothing to it. So I went to this Hanover, so what's the big deal. So it was cool, of course. It's just a shame that the school is over now, I'll only go there in September and everyone will be talking about all the camps by the lakeside, all the nonsense, and I will say, yes, I will say – oh, and I went to Hanover.

Table 24: An opening passage from Pietinia Kronikas and the translations to English and German

These short samples show the key characteristics of the translations and reveal the nature of the translations, making it easier to grasp them as a whole and indicating patterns which will be followed throughout. Their close analysis will allow us to discern the main qualities which they feature, the dominant approach which the translators have chosen and the main techniques of dealing with the source text.

The German and English versions of *Pietinia Kronikas* show a distinction from the previously discussed translations of *Der Goalie bin ig*. Unlike the latter, these versions do not

offer a regional quality through eye-dialect or other suggestions of a specific pronunciation, nor do they serve as a representation of a particular regional dialect. Nevertheless, the language is not predominantly standardized, which was the case in the translations of *Trainspotting*, especially the Lithuanian translation, both featuring a consistent use of non-standard spelling and pronunciation.

Both the German and English translation offer a use of alternate spelling, such as shortenings (*mal – ma*, *eine – ne, going – goin*) and blending (*ihr es – ihrs*), as well as alternate spelling (*you – ya*), which create an informal quality, representing the non-standardness of the source text.

The Šiauliai Lithuanian passage also contains a number of non-standard vocabulary items, which are highlighted in bold. In the main, they are items of general slang which are used not only in Šiauliai but also in other varieties of Lithuanian, while *ašai* is a regionally specific Šiauliai version of the pronoun aš (*I*).

Both translations feature non-standard vocabulary elements as well, which are marked in bold. In the further analysis, I will provide a detailed analysis of the non-standard words and phrases of the source text and the way they are rendered in the translations, focusing on the individual cases and considering the defining characteristics of the translations. The words and phrases are presented in the table below, along with definitions as provided by the official dictionary of Lithuanian language (*Lietuvių Kalbos Žodynas*, LKŽ), and specialized dictionary of non-standard Lithuanian language *Jaunimo Žodynas* (JŽ).

The non-standard vocabulary items of the source text are rendered in the German and English translations as follows:

Šiauliai Lithuanian (original version)	Explanation	German	English
pala	An informal version of an imperative form of the verb *wait* (JŽ)	wart ma	hold it
nu	An exclamation used to express agreement, surprise, anger, relief (LKŽ)	und	-
davaj kartu	Let's go together (JŽ)	jetzt alle zusammen	Come on, all together now

a pagaunat?	Do you understand? (JŽ)	Kapiert?	Dig it?
ašai	I (pronoun) (JŽ)	Ich	I
apsišiktų	Shit oneself (JŽ)	in die Hose machen	shit their pants
ašai	I (pronoun) (JŽ)	ich	I
tipo	An exclamation or adverb used to express a comparison to something or as a conversation filler	à la	act all, ya know
nu	An exclamation to express used to express agreement, surprise, anger, relief (LKŽ)	na	so
nu	An exclamation to express used to express agreement, surprise, anger, relief (LKŽ)	ja	so
faina	Something appealing or impressive (JŽ)	geil	Pretty cool

Table 25: Translation of vocabulary items from Pietinia Kronikas into English and German

The non-standard vocabulary elements are reviewed according to the chronological order in which they appear in the Lithuanian source text.

The first element is *pala*, a shortening of the word *palauk* (*wait*). It is a frequently used non-standard word that signifies informal style of conversation. Both English and German translations reflect this informal quality. The German version, *wart ma*, is a commonly used phrase, which, in this case, also features a shortening (*wart mal – wart ma*), which further intensifies its colloquial nature. Similarly, the English version, *hold it*, is a well-known informal phrase. Both phrases indicate the same meaning as the original.

Nu is a particularly common non-standard Lithuanian word. It is the informal version of *na*, which can be literally translated to *well*, *so* or similar. This word not only signifies an informal quality, but also serves as a multi-functional word used to start and connect sentences, an emphasis, or as a conversation filler, similar in effect to *you know* or related phrases. It is fundamentally an indication of non-standard, colloquial language. In this short passage, it occurs three times, which also serves as an illustration of its prevalence. Neither English nor German translations attempt to render it with a precise equivalent phrase. The German translation renders the three cases in different ways – *und* (and), *ja* (yes), which are predominantly standard, and *na*, an informal word which can be translated to *well!* or similar colloquial expression. Meanwhile, the English rendering of the three cases offers an omission

and two cases of *so*, which, while not strictly non-standard, nevertheless reflects a colloquial quality to some extent.

Davaj is another very commonly used instance of non-standard in Lithuanian. It is a word of Russian origin, usually referring to an encouragement of action, a suggestion or agreement. Its literal translation can be *let's go* or *come on*. It is also used as a greeting or parting expression, replacing standard phrases such as *hello* and *goodbye*. In this case, it also features a regionalized spelling that reflects the way it is pronounced in Šiauliai variety, as it is otherwise commonly codified as *davai*. In this particular case, the phrase this word is used in reads *davaj kartu*, the literal translation of which is *let's go together*, a playful invitation to voice the name of Hanover in chorus. The English translation renders the phrase as *Come on, all together now*. Come on is a direct representation of *davaj*, containing an informal quality, while "all together now" is a well-known phrase inviting to join in communal singing. It can also produce associations to songs of the same name by The Beatles and The Farm, both significantly not contemporary, released in 1969 and 1990, respectively. The German translation offers a very similar rendering, *jetzt alle zusammen* (literal translation: *now all together*); it does not, however, pay tribute to *davaj*. Both translations reflect the playful, expressive impression that the source text produces.

Non-standard equivalents are used in both German and English translations of the next instance, *pagaunat?*, which translates to *do you understand?*, and in this case is a familiar address to the readers. It is translated to *kapiert?* and *dig it?* in German and English, respectively, both informal phrases that directly respond to the source text.

The regionally-specific first-person pronoun, *ašai*, is used on two occasions in this short passage and is commonly used throughout the whole novel. These two cases are standardized in both translations, rendered to *I* and *ich* accordingly, which are primarily standard versions of the pronoun in both languages. The humorous, expressive character of the original is therefore not reflected.

Another Lithuanian phrase, *apsišiktų*, is a particularly interesting case, as it contains a profanity. It is a commonly used, medium strength profanity which performs a humorous rather than offensive function and can be translated literally to *would shit themselves*. The English translation (*shit their pants*) provides an almost direct translation, clarifying it slightly with a clarifying addition of *pants* and retaining the profanity on the similar level of strength. Meanwhile, the German translation renders this word into a notably milder version, *in der Hose*

machen (literal translation: to do in the pants), which does not contain profanity or a direct reference to defecating, only an implication, therefore attaining a subdued quality in comparison to the original meaning.

Occurring very frequently throughout the novel, *tipo* is yet another very common Lithuanian non-standard word. Like the previously described *nu*, it is an immediate indication of non-standardness in language, serving as a multifunctional word and conversation filler. It can be compared in effect to the Scottish English word *likesay*, an informal word which refers to *something like* or *you know* similar and is often thrown into conversation in *Trainspotting*. In the English translation of the selected passage, this word is rendered to *ya know*, which corresponds to the original meaning, intention and effect. A spelling variation is added to the pronoun (*you – ya*), strengthening this effect. The German translation chooses to render *tipo* to *à la*, which also contains an informal, slightly unusual quality.

Both translations correspond to the tone of the original in the case of *faina*, a non-standard adjective that is refers to something attractive or appealing and can be applied to a person, an event, or a general state. The German version features the word *geil*, which is a slang word which can be translated to something great, cool, or awesome. The English version bears very close resemblance to this with *pretty cool*.

Additional items of non-standard appear in the translations, as well, rendering the words that are originally standard in the source text. Interestingly, in both translations of the passage, the same standard phrase is chosen to render into non-standard – *apie visokias nesąmones*, which can be translated literally to *about various nonsense* and does not feature an informal or otherwise exceptional vocabulary items. In the English translation, the phrase is rendered to *and all that jazz,* which produces an informal effect and serves as a more intense, expressive variation. In comparison, the German translation introduces profanity in *und sonst so nem Scheiß* (it can be translated to *and other shit like that*), which does not appear in the original. It also features a shortening (*einem – nem*), which further strengthens the non-standard quality of the phrase. In this case, it can be regarded as a compensation to a profanity that has been omitted before. In both cases, the translations attempt to match the tone of the original novel, using the non-standard vocabulary to highlight its informal style.

Importantly, regional slang is not used either in English or in German translations of the piece. As they also do not feature eye-dialect which would create a sense of place, the translations do not indicate regional aspect in any way. The Lithuanian novel's qualities and

characteristics that it achieves through language are therefore revealed through general non-standard vocabulary and other non-regionally-specific indications that suggest the otherness of language and its colloquial nature.

Both translations reflect the syntactic structure of the source text. In many cases, the original sentence structure is reflected, for instance, some words are skipped and the sentences are shortened without following the conventional rules of grammar. An illustrative example is the short sentence *Nu faina, aišku*, translated into *Pretty cool, though* and *Ja, war geil da, klar*, which in all cases does not offer clarification and carries the quality of incompleteness and quick, natural delivery of speech rather than careful, deliberate consideration.

Overall, the syntax demonstrates the colloquial aspect of the source text and the conversational style that gives an impression of addressing the reader directly, spontaneously, without putting the spoken communication into a revised, rigid form.

The use of non-standard words is combined with the distinct phonetic representation in the Lithuanian and English versions, creating a balanced mixture that coincides with the way Lenz's novel is originally written and fully reflects the otherness of its language. In the predominantly standard, phonetically unmarked High German version, this function is mainly performed by the non-standard vocabulary items.

In all translations, the way that the vocabulary items are rendered varies. The analysis of the passage has shown tendencies that are followed throughout the entire translated versions of the novel, reflecting their main characteristics and their general nature. Different strategies are applied to render non-standard elements of the original, while there are also additional non-standard items introduced. It worthwhile to consider all these elements. In order to provide a more thorough analysis, I will categorize the instances of non-standard vocabulary and the way they are translated English and German, considering the continuing effect their renderings have on the novel's translations as a whole.

4.7. The main categories of non-standard language in Chapter 8 of *Pietinia Kronikas*

Following the analysis of the short sample section, thorough investigation of the whole chapter of the novel will help reveal the full view of the translations and the main strategies that have been used throughout them.

Chapter 8, which was chosen for analysis, appears early on in the novel, comprised of 34 chapters in total. While opening chapters were chosen for the analysis of *Trainspotting* and *Der Goalie bin ig*, this chapter of *Pietinia Kronikas* shares a number of similarities with them. Generally, this passage serves as a representative demonstration of the style and qualities that are consistently featured throughout the whole novel.

Like the rest of the novel, the chapter is told from the perspective of the narrator, Rimants Kmita. It serves as a depiction of his character as well as the world as seen from his perspective. A compelling aspect of this chapter is the fact that it describes an environment which is unusual to the narrator. It is the first time Rimants leaves Šiauliai and goes abroad, visiting Hanover with his school friends and members of the rugby team to take part in a rugby competition. Therefore, he observes and discovers Hanover through the eyes of a foreigner. This adds to his own discovery of himself, as the journey makes him question his status and identity, drawing parallels between Lithuania and Germany. The latter is, essentially, an entirely new world to the narrator, which presents him with a variety of challenges and makes him compare himself with local people and customs, as well as re-identify himself and his value system. At the same time, further layers of his personality and way of thinking are revealed.

The chapter begins as Rimants and his teammates arrive in Hanover. Their coaches are accompanying them, even though there are more of them than the team needs; this indicates that the school coaches have taken advantage of an opportunity to go to Germany even though they are not formally supposed to. One of the reasons for this is indicated to be practical, as the coaches read car magazines throughout the trip, intending to purchase cars in Germany that are not available in Lithuania or to sell them in Lithuania for profit. The coaches continue acting unprofessionally as they leave the team alone with the youngest coach, seemingly prioritizing their own practical exploits.

Meanwhile, the team keep making surprising discoveries in the new environment. They compare the conditions of their life in Lithuania and Germany. This forms a sharper contrast between two countries and the ways of life of their residents. Through the team's experience, a line is drawn between them, representing the two countries as two different worlds – "Eastern world" and "Western world", where the latter seems to offer a higher quality of life,

more advancement and more conveniences. The narrator and his teammates enjoy comforts that they do not have access to at home, such as the high quality of the sports equipment; they notice it has a positive effect on the quality of their game. At the same time, they go through unpleasant confusion and a sense of ineptness and powerlessness when confronted with facilities they are not familiar with but which are a part of everyday life in Germany, such as automatic sliding doors. They also experience disappointment as they attempt to perform small-scale financial schemes – for instance, selling cigarettes – but are unsuccessful, realizing that the "Western world" functions according to different rules.

The sense of loss and inadequacy is further increased by their failure to connect with their German peers, who are instructed to take the guests out for a night and show them around town. Instead of doing this, they go to a bar alone, leaving behind the Lithuanian students, who are forced to wait for the German students to return, as they don't know their way around, don't have money or means to make their way back and only have a very limited grip on German language. Despite the struggles and negative experiences, the Lithuanian team perform very well at most of the rugby matches and finally beat the German team, taking revenge for being mistreated before. Their performance impresses the coaches of the German school. At the end of their visit, they are invited to stay in Germany and be part of the school's rugby team, an offer that includes full financial support and opportunities to build an abundant life in the future. However, the vast majority of the students refuse the offer, eager to go back home to Šiauliai.

The chapter handles important topics that recur throughout the novel. Its significant aspects are indicated, for example, the differences between post-Soviet Lithuania which is only starting to reinstate its sense of identity as an independent country, and Western European countries; these differences are shown through the strained relationship between Lithuanian and German students, as well as the former's struggles to acclimate to a new environment and the way it functions. The communication between the German students and the Lithuanian students along with the narrator is complicated. It portrays the difference between their backgrounds and realities, which can be compared, in this case, to class differences. The German students are symbolic of a wealthier, more powerful Western society, an equivalent of a higher social class, while the narrator represents the unprivileged, disadvantaged reality of a developing country, comparable to lower social class.

The narrator is accompanied by his teammates, who find themselves in the same situation; together, they represent a larger group within society, further highlighting the aspect of community, which is particularly prevalent in the novel. While the narrator tells the events from the first person's perspective, he uses the pronoun *we* very often, referring to him and his teammates. This highlights the story as a communal experience and indicates a larger social entity which is being represented. Thus, he voices the unprivileged part of society.

The narrator's outsider status is also stressed. The antagonism he encounters as he finds himself in a foreign country is demonstrated in a very literal way at one point through the scene when he is left outside the bar, waiting for the German students on the street while they are having drinks inside. Although he intends to openly confront them, the language barrier prevents him from doing so. This situation further stresses his struggle to fit into another culture and a sense of alienation. In these circumstances that cause him stress and doubt, the narrator's sense of identity is challenged and becomes unstable. Importantly, he uses his hometown and his language as one of the ways to establish his identity. His longing to be home overpowers other discomforts he goes through. For instance, as he finally makes his way to his accommodation in Hanover exhausted and upset after a challenging day, he describes his feelings in the following way: "I'm lying in my tent and I'm dying from hunger, but even more than that, I'm dying to be at home, in Šiauliai." (Kmita 2016, 60). All the while, narrating his experiences, he retains his characteristic voice, employing Šiauliai Lithuanian variety and does not attempt to change it. This further represents his reluctance to conform to the requirements of standard language and his intention to express himself in his own way, as well as a determination to stay loyal to this way of expression. Language can be regarded as one of the foundational factors that comprise the narrator's sense of identity. In a state of confusion, uncertainty, change and unfamiliar habitat, it becomes especially important to hold on to. Moreover, his final decision to stay in Šiauliai rather than transfer to a school in Germany further stresses his loyalty to his identity, which is signified by Šiauliai.

The chapter is comprised of 2233 words. It is written consistently in Šiauliai Lithuanian, representing the characteristic nuances of the variety. While the language of the chapter is presented in eye-dialect and therefore has a non-standard quality, it also contains a large number of non-standard vocabulary items. There are 226 non-standard vocabulary elements in total, including slang and profanity. These elements are mainly not regionally specific – they are used in various Lithuanian varieties and generally commonly used in colloquial language

and informal contexts. Therefore, eye-dialect is the main indication that the language is regionally specific.

The following analysis will take into consideration the methods of translation that have been applied to render these specific non-standard elements. Additional non-standard items introduced by the translators will also be considered to evaluate the full effect of the translations in comparison to the original version. Exploring the translations on a micro-level and looking into separate cases will allow me to present a larger picture, determining dominating tendencies and clarifying the patterns that persist throughout the entire translated versions of the novel. These cases will be analysed according to the previously determined categories.

4.8. An analysis of the English and German translations of *Pietinia Kronikas*

The analysis of a brief opening section of *Pietinia Kronikas* demonstrated the nature of the way its language is depicted. Firstly, the whole text is written in an idiosyncratic eye-dialect. It is applied both to non-standard vocabulary items as well as standard words. The novel features a variety of non-standard vocabulary that interacts with the eye-dialect, creating a balanced mix.

While the Lithuanian and English translations do not feature eye-dialect that would indicate a particular regional variety, both of them feature non-standard spelling. They also demonstrate a variety of non-standard vocabulary items. The analysis of the translations of *Trainspotting* and *Der Goalie bin ig* has shown a combination of different strategies applied to render non-standard vocabulary items. Following the same model, I will review the non-standard vocabulary elements that appear in *Pietinia Kronikas* and how they have been transferred into the English and German versions.

Investigation of the translations has allowed us to distinguish different strategies applied by the translators. The following strategies will be referred to in order to evaluate the translation of non-standard vocabulary items of the source text:

- Translation to non-standard language: the non-standard item of the source language is rendered to a non-standard variation in the target language.

- Translation to profanity: the non-standard SL item is rendered to a TL profanity or a phrase that contains profanity.

- Translation to standard expressive language: the non-standard SL item is rendered to a TL variation that is informal in tone and features a humorous, gimmicky or otherwise expressive quality.

- Omission: the non-standard SL item is omitted from TL.

- Preservation or direct translation: the non-standard SL item is not altered or transferred to the TL as a direct, literal translation.

Moreover, unlike the case of *Trainspotting* and similarly to that of *Der Goalie bin ig*, the selected translations of *Pietinia Kronikas* offer a number of varied additional non-standard vocabulary items which include regional slang and profanity. They will be considered in parallel with the translations of non-standard elements that appear in the source text in order to assess the full picture of the language presentation in the translations and compare them to the source text.

An analysis of the following translation strategies will be used to evaluate the totality of non-standard elements which are found in the translations:

- Regional non-standard language: a vocabulary item of the target language which can be indicated as regionally specific.

- General non-standard language: a vocabulary item which can be indicated as general to all varieties of the TL and not regionally specific.

- Non-standard variation: a vocabulary item that features a recognizable variation of an existing standard vocabulary item of the TL.

- Standard expressive language: a vocabulary item that is not normally used in the TL but is used in the translation for the purposes of making the text more vivid or adapted to the source text.

- Profanity: a TL profanity or a phrase that contains profanity.

- Preservation: a vocabulary item that is not altered or is transferred to the TL as a direct, literal translation of the SL.

The analysis will allow to discern dominating strategies along with patterns they introduce in the translated versions, as well as to draw comparisons between the stylistic and thematic elements of the source text and the translations.

4.8.1. The rendering of non-standard vocabulary items in the English translation of *Pietinia Kronikas*

The following table shows the number of translatory strategies applied to non-standard items in Chapter 8 of *Pietinia Kronikas*.

Translation strategy	English vocabulary items	
standard language	92	41%
non-standard language	52	23%
non-standard profanity	4	2%
standard expressive language	46	20%
omission	25	11%
preservation	7	3%
Total	226	

Table 26: The rendering of non-standard vocabulary items in the English translation of Pietinia Kronikas

These translatory strategies are also demonstrated in the chart below:

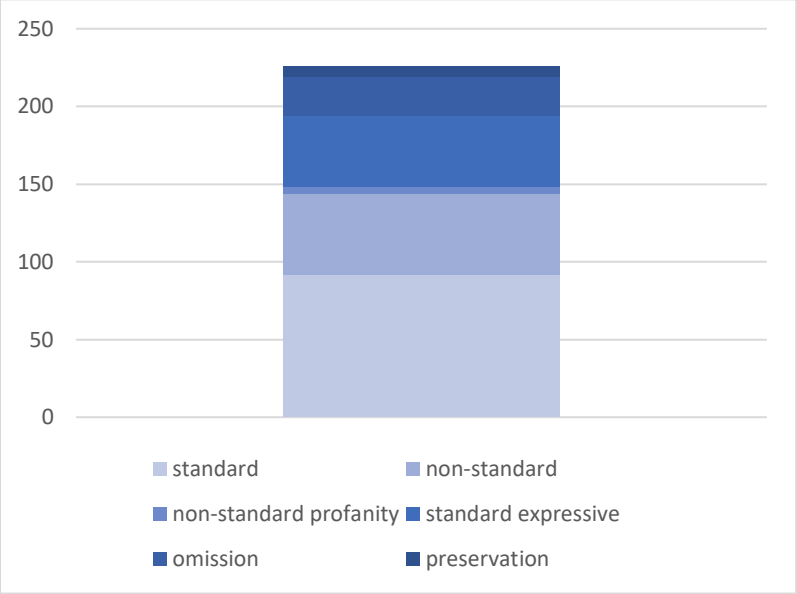

Figure 22: Rendering of non-standard vocabulary items in the English translation of Pietinia Kronikas

As shown by the analysis of the 226 vocabulary items, the most commonly employed strategy in the English translation is the rendering into standard language. This strategy comprises the plurality at 41%, or 92 cases in total. For instance, a popular Lithuanian non-standard word *bo* (the standard version of this word would be *nes* or *kadangi*) is standardized into *because*.

However, as the English translation tends to use non-standard spelling, this word could have been rendered into *'cause* or *cos* in order to more effectively reflect its informal nature.

The standardization strategy is also applied to words that reflect the characterful features of Šiauliai variety, such as the tendency to use diminutives. For example, diminutive words *kurtkikėm*, *žolikė, delniuką, pievikės*, *derinukus*, which can be automatically associated with Šiauliai, are translated into standard words *jackets, grass, hand, lawn*, *plays*, removing their specific character.

Rendering into non-standard vocabulary is the second most popular strategy with 52 cases or 23%, although it is almost half as much as the standardization strategy. In most cases, the translation attempts to find direct English equivalents of the non-standard words and phrases. Examples of this strategy include *faina – pretty cool*, *tuliką – john* (i.e. toilet), *chlama – junk*. It is not entirely clear why this strategy is not employed in more cases, as it could have been easily applied to other non-standard items that have been, instead, standardized. Additional profanities appear in four instances to render the vocabulary items that do not feature profanity in the Lithuanian original. An illustrative example of this strategy is *tempi gumą*, translated into *fuck around*. *Tempti gumą* is a non-standard Lithuanian expression that refers to deliberately taking one's time to avoid making progress or confronting something; the English translation is noticeably more coarse and offensive.

Meanwhile, preservation appears in 7 cases, adding up to 3%. They tend to result in a slightly confusing effect. For example, *moliūgas*, which refers to a stupid, unsuccessful person in Lithuanian, is translated directly into *watermelon*, which does not carry the same meaning in English.

Omission is used 25 times, comprising 11%. The motivation behind omissions is not always clear, as some of the omitted items have been translated in other cases. This applies to *bo*, which has been discussed before – although it has been rendered into standard language in one case, it is entirely omitted in another.

Using standard expressive words and phrases is also common in the English translation. They reduce the original intent but partly retain their playful, informal nature. This applies to 46, or equivalently 20% of the analysed cases.

In some cases, non-standard spelling is used in the English translation of the non-standard Lithuanian vocabulary items. Examples include *tipo – ya know, jamam – grab 'em up*. While these phrases are generally standard, they not only feature an expressive quality but

also an alternate spelling. To some extent, the spelling demonstrates that the vocabulary items exhibited a non-standard quality in the source text.

In addition to the rendering of non-standard elements of the original, the English translation features additional non-standard items of its own. These include vocabulary items within three strategies: general non-standard words and phrases, standard expressive words and phrases, and profanities. The distribution of these strategies is shown in the table below:

Translation strategy	Additional English non-standard vocabulary items	
general non-standard language	26	74%
profanity	7	20%
standard expressive language	2	6%
Total	35	

Table 27: The rendering of additional non-standard vocabulary items in the English translation of Pietinia Kronikas

Furthermore, the distribution is displayed in this chart:

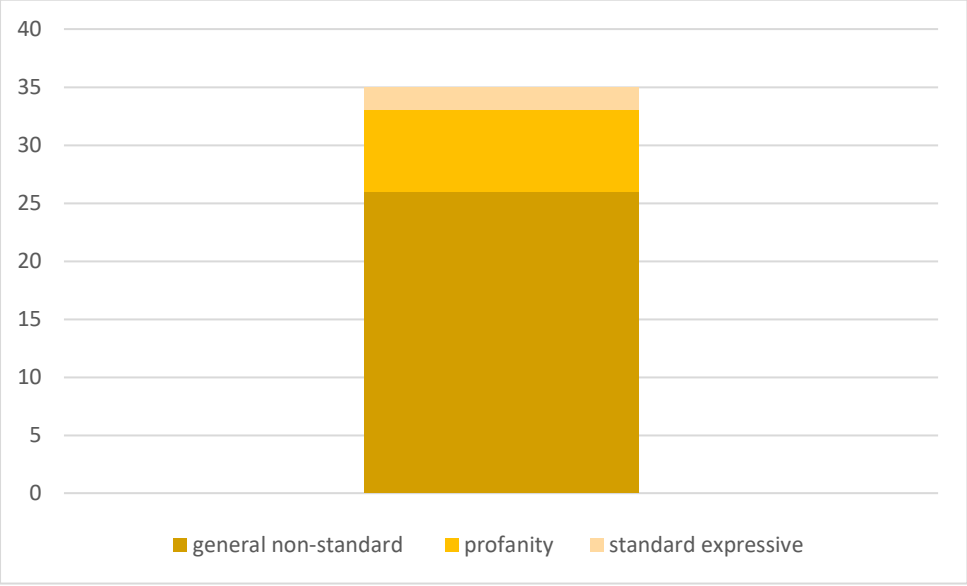

Figure 23: Rendering of additional non-standard vocabulary items in the English translation of Pietinia Kronikas

As can be seen in the table and chart, there are 35 additional non-standard items in the English translation. They mostly comprise general non-standard items: words and phrases such as *no biggie, dough, cigs, geezer* are used. A comparatively large number of profanities is also

demonstrated, including medium and strong swear words such as *shit* and *fuck*. The English translation also features 58 additional cases of non-standard spelling, which is discussed in more detail in section 4.9.

4.8.2. The rendering of non-standard vocabulary items in the German translation of *Pietinia Kronikas*

The following table contains the translatory strategies which can be found in the German translation of *Pietinia Kronikas*:

Translation strategy	German vocabulary items	
standard language	73	32%
non-standard language	75	33%
non-standard profanity	0	0%
standard expressive language	36	16%
omission	36	16%
preservation	6	3%
Total	226	

Table 28: The rendering of non-standard vocabulary items in the German translation of Pietinia Kronikas

This data is also demonstrated in the chart below:

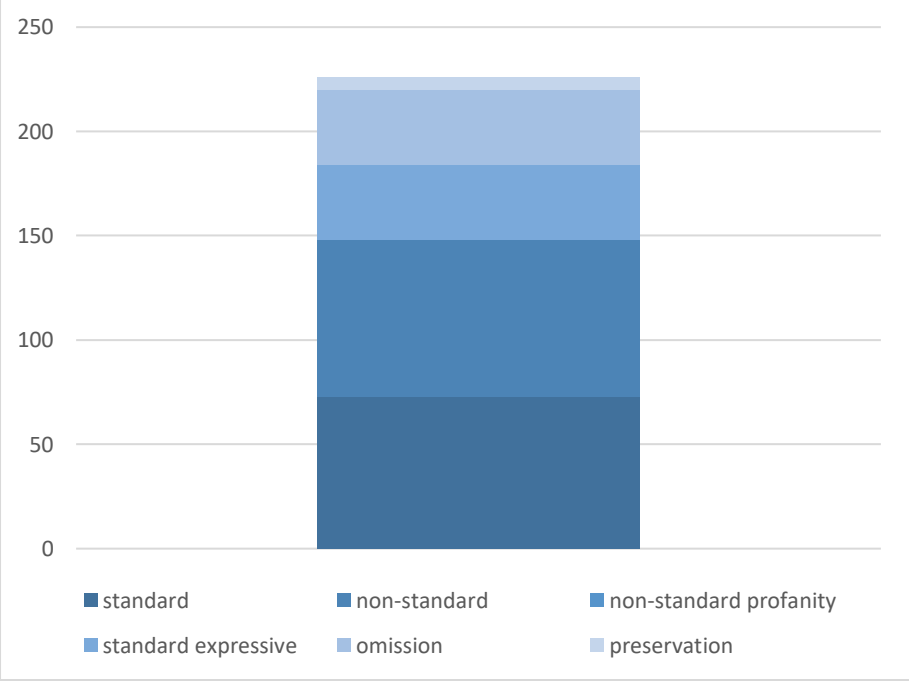

Figure 24: Rendering of non-standard vocabulary items in the German translation of Pietinia Kronikas

As the results of the analysis demonstrate, the number of vocabulary items that have been rendered into standard and non-standard language is almost equal, with the latter comprising 75 cases or 33% and the former adding up to 73 cases, or 32%. Standardization is applied in a variety of cases, from short, commonly used Lithuanian non-standard conjunctions and exclamations, such as *nu* and *bo*, which are commonly translated into standard *und* and *denn,* to various other vocabulary items – for instance, *merga*, an informal slightly vulgar word which refers to a girl or a girlfriend, is translated into a standard word *Freundin* (female form of *friend*); similarly, *baba*, a playful, old-fashioned version of grandmother, is rendered to standard *Oma* (grandmother).

The German translation also features a large variety of non-standard words, which correspond to the tone of the Lithuanian original. For instance, both Lithuanian *čiuvs (čiuvas)* and German *Typ* is an informal way to refer to a man or boy. In a number of cases, English words are used to render the non-standard items. Examples include *lediniai – supercool, kaifs – high, kieti – tough*. As these words are often used in German colloquial language (Gilissen 2015), they reflect the realistic linguistic situation; at the same time, they reflect the non-standard quality of the original vocabulary items.

Unlike the English version, the German translation does not feature any cases of non-standard profanities. Preservations are few, constituting 3% with a total of 6 cases. A rather surprising case of preservation occurs as a Lithuanian non-standard word *maumas*, referring to a stupid or awkward person in a mildly offensive way, is preserved with a definite article added and capitalized as *der Maumas*. Although it helps to convey the flavour of the original dictionary, it also might make little sense to German readers and could be easily replaced with a German word with a similar meaning, such as *Dummkopf or Trottel*.

Omissions constitute 16%, or 36 cases of the total 226. Various non-standard items are omitted; a word that is omitted particularly often is *tipo* (referring to something that is assumed or establishing a comparison). There is little consistency, as *tipo* is translated in various ways in other cases but entirely omitted in others.

The strategy of applying standard expressive language shares the exact same amount as omission – 36 cases, or 16%. Words and phrases that are informal and humorous in tone are used, such as *kai diejom žvengti – wir halten uns die Bauche vor Lachen* (literal translation: we laughed so hard we held on to our stomachs). Similarly to the English version, non-standard

spelling is featured in a number of cases, such as *biški – n wenig* (a little), *čia tai gers – das isn gutter Witz* and others.

As in the previously discussed English version, additional non-standard items can be found in the German translation. They add up to 39 cases. The strategies applied to them are displayed in the following table:

Translation strategy	Additional German non-standard vocabulary items	
general non-standard language	28	72%
profanity	2	5%
standard expressive language	9	23%
Total	39	

Table 29: The rendering of additional non-standard vocabulary items in the German translation of Pietinia Kronikas

The applied strategies are also exhibited in the following chart:

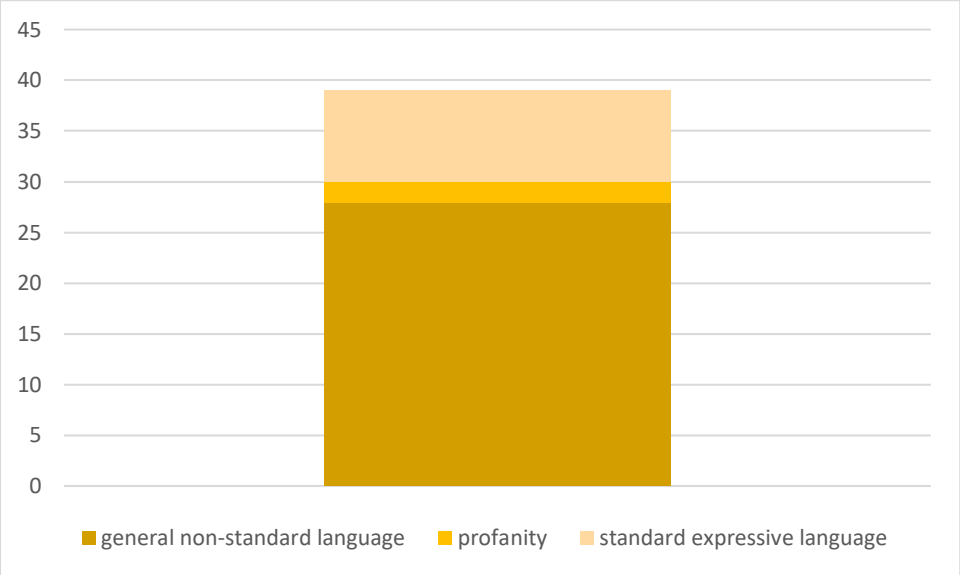

Figure 25: Rendering of additional non-standard vocabulary items in the German translation of Pietinia Kronikas

As demonstrated in the table and chart, general non-standard items constitute the majority of additional cases in the German text. Examples include words and phrases such as *hauen* and *checken*, which are informal ways to refer, respectively, to the processes of striking or hitting something and understanding or comprehending something, as well as English words

Sightseeing and *easy*. Standard expressive strategy is demonstrated in the choice of informal words and phrases such as *beißen* (eat or chew), *Schweinemühe* (extreme effort) and *weiß der Teufel* (devil knows). Only two additional profanities are used, specifically *Scheißhunger* and *Schiss haben*, which can be translated correspondingly as *hungry as shit* and *to be shit-scared*, both swear words of medium strength. Furthermore, the German translation includes 83 cases of non-standard spelling.

4.8.3. A comparative discussion of English and German translations of *Pietinia Kronikas*

After this careful analysis of the translation samples has been carried out, the English and German versions of Rimantas Kmita's novel can be considered comparatively. This will reveal the major trends in the translatory approaches that both translations demonstrate, as well as their correspondence to the novel's most significant qualities.

These translations will also be considered in comparison to the previously discussed translations of Irvine Welsh's *Trainspotting* and Pedro Lenz's *Der Goalie bin ig*.

It also follows the same system of comparative analysis which has been applied to the translations of these novels in the previous chapters, which allows us to draw further comparisons between them. As in previous cases, the translations can be regarded as separate literary versions of the novel that introduce changes to the original work, modifying the reading experience and possibly altering its qualities and underlying meanings that are achieved through language these qualities have been discussed in detail in sub-chapter 4.6.

The comparative analysis will provide a full picture of the two translations, as well as the source text and translatory challenges it creates. It will allow us to determine the differences between the original work and the translated versions, evaluating how the key characteristics of the novel are reflected in the translations.

The comparison between the translatory strategies employed in the translations is depicted in the table below:

Translation strategy	English	Percent	German	Percent
standard language	92	41%	73	32%
non-standard language	52	23%	75	33%
non-standard profanity	4	2%	0	0%
standard expressive language	46	20%	36	16%

omission	25	11%	36	16%
preservation	7	3%	6	3%
Total	226		226	

Table 30: The rendering of non-standard vocabulary items in the English and German translations of Pietinia Kronikas

Additionally, the comparison is visually shown in this chart:

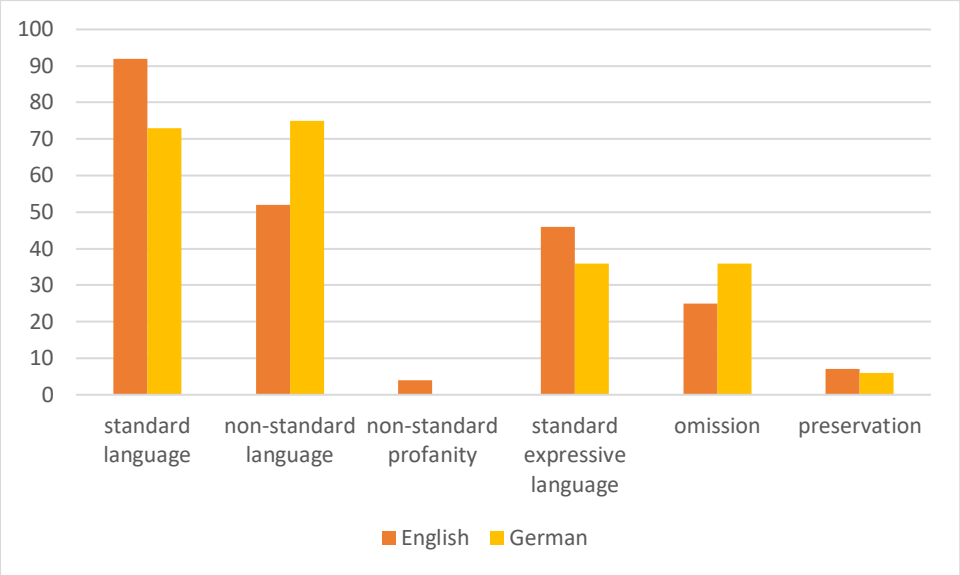

Figure 26: Rendering of non-standard vocabulary items in the English and German translations of Pietinia Kronikas

Moreover, the comparison between the use of additional vocabulary items in both translations is demonstrated in the table below:

Translation strategy	English additional non-standard vocabulary items		German additional non-standard vocabulary items	
general non-standard language	26	74%	28	72%
profanity	7	20%	2	5%
standard expressive language	2	6%	9	23%
Total	35		39	

Table 31: The rendering of additional non-standard vocabulary items in the English and German translations of Pietinia Kronikas

Alternatively, the strategies applied to render the additional vocabulary items are visualized in the following chart:

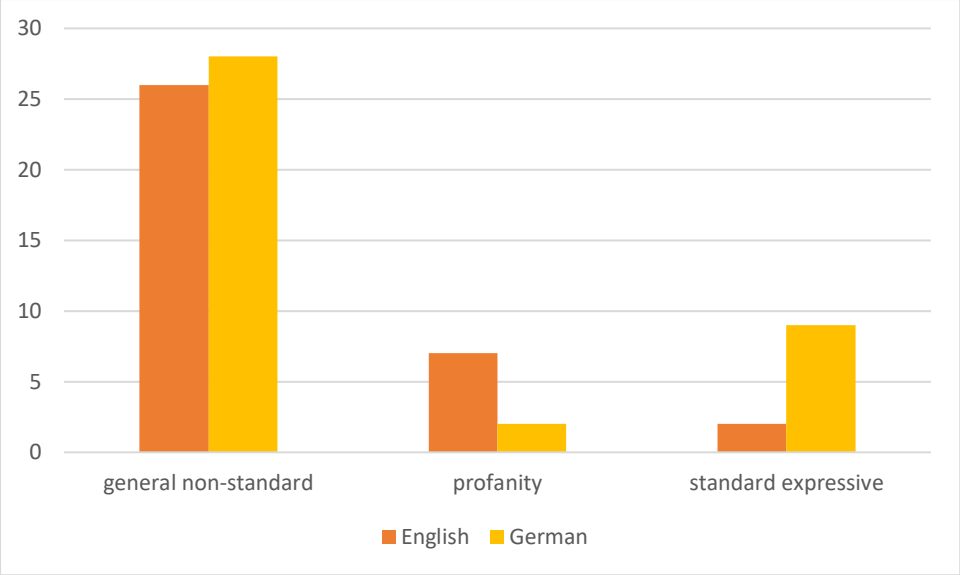

Figure 27: Rendering of additional non-standard vocabulary items in the English and German translations of Pietinia Kronikas

While they demonstrate distinct features of their own, there are significant similarities between the Lithuanian and German translations. One of the key similarities of the translations lies in their treatment of eye-dialect. Whereas the Lithuanian source text exhibits alternate spelling consistently that indicates the distinct pronunciation of Šiauliai Lithuanian throughout the whole length of the novel, both translations opt not to use a consistent, systematic use of eye-dialect. Essentially, their language is not phonetically marked or otherwise indicative of a specific regional variety.

Moreover, the use of language foregrounds Šiauliai city and region in the original novel. None of the translations indicate a specific region through the use of language. This attributes a neutral quality to them; the language does not indicate a specific place where the action takes place. At the same time, associations that are related to the regional variety as well as the region it indicates are erased, making the language of the translated versions of the novel more general in nature.

A specific region is also not indicated through vocabulary items in the translations. While both of them use a high number of non-standard vocabulary items, they do not signify a particular place or region, further establishing a more neutral effect. Although eye-dialect is not applied in the translations, their language does not appear predominantly standard, which has been largely the case in the translations of *Trainspotting*. Both German and English translations of *Pietinia Kronikas* demonstrate an attempt at expressing the non-standard

quality of the language. For instance, non-standard spelling is used throughout the translations. In both translations, the number of words that appear in non-standard spelling is relatively high: there are 59 such instances in the English translation and 83 in the German translation.

In the English translation, this is mainly depicted through shortenings of verbs and alternate spelling of certain words. In many cases, verbs are shortened by dropping the *g* in the gerund forms; examples include *goin', lookin', readin', breakin'* and others. In some cases, this also applies to other words that end with the suffix *-ing*, such as *evenin' (evening), somethin' (something), notin' (nothing)*. In addition, pronoun forms *them* or *him* are occasionally presented as *'em* or *'im*, while *you* is occasionally turned to *ya*. Other non-standard variations of spelling include contractions *outta* (out of), *gonna* (going to), *on't* (on it). The motivation of alternating the spelling of these words is not fully clear. First of all, this strategy does not show consistency throughout the translation. The spelling of the words is shifted in some cases but not in a congruous fashion. For example, while the verbs *running* or *going* are often shortened to *runnin'* and *goin'*, in other instances they appear in standard spelling. This might even occur in the same sentence, such as the following: "And really – you come here reading the classifieds for cars, running around god knows where while we stand around like on ice, with no practice… and now you're yelling, "where you runnin'! Where you runnin'!" (emphasis mine). The same applies to informal phrases such as *you know*, which in some cases is spelled as *ya know* and then appears as *you know* later in the text. The choice of spelling also does not depend on whether the speech is direct or indirect. Non-standard as well as standard spelling appears in both the dialogue of other characters and the narration, making it more difficult to understand the motivation behind the choices to change the spelling.

The representation of non-standard spelling is a possible means to bring an informal quality and build a colloquial effect in a literary text. However, the use of the non-standard spelling in the English translation of *Pietinia Kronikas* largely creates a sense of inconsistency. This is mainly because the use of spelling does not seem to offer a systematic approach – the same words are spelled in different ways, which introduces an element of unpredictability to the reading experience. This also creates an important difference between the source text and the translation, as the source text relies on a clear system of spelling and does not offer varying spellings of the same word. Moreover, it is not entirely clear what the alternate spelling in the English translation indicates. While it presumably signals a generally non-standard quality, it is

not clear whether it refers to a particular accent or possibly the narrator's reluctance to use standard spelling.

The German version shows more consistency in the use of non-standard spelling. Here, similarly, shortenings and conjunctions are applied in many cases, such as *n*, *ne, ner* for the frequent indefinite articles *ein*, *einen, eine*, *einer*, conjunctions of prepositions and definite articles, such as *aufn* and *aufm* for *auf den* and *auf dem*, *beim* for *bei dem* and so on. Also, although these contractions generally tend to be indicated by an apostrophe, it is worth highlighting that apostrophes are not used here, strengthening their integration into the text, as the apostrophes would make them stand out more. Unlike the English version, the use of these variations is more predictable and regular throughout the whole text, creating an impression of consistency and establishing a flow that is persuasively incorporated within the instances of non-standard vocabulary. These elements provide the language with an informal impression.

Both translations also invoke a colloquial quality on the syntactic level. This directly reflects the free, informal style of the syntax as presented in the Lithuanian original, which contains the rhythm of colloquial language and does not strictly follow correct grammatical structures. An illustrative example from the German translation is the following sentence: "Ich zum Tisch und will, fuck, schon anfangen zu fluchen…" (Kmita 2019, 79). Here, the sentence skips a verb which would normally follow the pronoun, establishing an informal structure and a spontaneous effect. Similarly, an example from the English translation, "Pretty cool, though" does not include pronouns or verbs, creating an impression of a spontaneous flow of spoken language, which is not restricted by formal syntax rules. In this regard, the translations follow the Lithuanian version closely.

Nevertheless, the English translation tends to follow the Lithuanian version closely in terms of syntax. In the majority of cases, the structure of the English sentences is the same as the Lithuanian original's. The following short passage serves as an example: *"So we bum around the stores, and in one, a saleswoman with a heavy accent says in Russian, "Can I help you?" Like, get lost"* (Kmita 2018). The translation of this passage repeats almost precisely the structure of the way it is written in Lithuanian: *"Slankiojam po pardes, o vienoj pardavieja su didžiausiu akcentu mums i saka: Želajete čevo nibud'?' Tipo, čiuoškit iš čia."* (Kmita 2016, 78). For instance, the short sentence "Like, get lost" is a very direct translation of "Tipo, čiuoškit iš čia." While the translation is precise in its rendering of the words and their informal quality –

like is a direct translation of the Lithuanian word *tipo*, which is a very commonly used non-standard word referring to something that is assumed or establishing a comparison, while *get lost* can be regarded as a direct representation of *čiuoškit iš čia*, an informal, expressive, impolite phrase that implies in an imperative mode that someone should leave the place, or, in literal translation, to "slide away from here". While the English translation renders these phrases correctly and uses suitable equivalents in the English language, the sentence structure has an unusual quality to it. While the structure sounds organic and natural in Lithuanian, repeating it directly in English does not necessarily produce the same effect. To some extent, this creates a jarring effect – the text does not read smoothly in English. Frequent unusual structures might challenge the readers and attract their attention, hindering the reading process; it might be debated whether this is proportionate, especially with regard to other qualities of the text. On the one hand, mirroring the original structure creates an uneven effect, distracting the readers from the other nuances of the literary text. On the other hand, it can be regarded as a translatory technique where the translation remains challenging on purpose, creating a foreign effect and serving as a reminder that the text had been originally written in a different language.

The German translation handles the syntactic structures in a less straightforward way. As a result, the text creates a more natural effect for the readers. The text is essentially readable and does not present noticeable difficulties for the readers. To provide an example, the same short passage is rendered thus in German: "also ziehen wir durch die Läden, und in einem sagt uns die Verkäuferin auf Russisch, ob wir was möchten: Schelajate tschewo nebudj. Soll wohl heißen, raus hier!" (Kmita 2019, 77). The structure of the Lithuanian sentence "Tipo, čiuoškit iš čia" is altered here. The word *tipo* is replaced with a more explanatory phrase *Soll wohl heißen*, which can be translated to *this probably means*, followed by an informal phrase *raus hier*, an equivalent of *čiuoškit iš čia*. While the German translation follows the Lithuanian original rather closely, it also manages to avoid a jarring or unusual effect – the phrase sounds natural in German. This example reflects the translatory approaches towards syntax that appear throughout the entire translations, demonstrating a recurrent tendency in both cases.

Another important technique of establishing a non-standard quality in the translations is the use of lexical items. Both translations demonstrate an inventive use of vocabulary. The Lithuanian original text is particularly rich in non-standard vocabulary items. It contains 226 such items in Chapter 8, which was selected for analysis.

In both translations, non-standard vocabulary items are rendered into equivalently non-standard equivalents in English and German languages. The English version renders 56 of these items into non-standard equivalents. The number of such instances adds up to 75 in the German version. In addition, the English version offers 35 additional non-standard vocabulary items in the selected chapter, while the German version offers 39. In total, the English translation presents 91 non-standard items, while the German version contains 114 of them. In both cases, it is considerably less than in the Lithuanian original. Nevertheless, both translations feature non-standard words consistently throughout the chapter, adapting them as an effective means of creating the effect of informal, colloquial language.

While the English translation provides a variety of non-standard words, the motivation behind their selection is not always clear. Considered as a whole, they produce an effect that can be described as inconstant and unsystematic. In other words, the non-standard words do not seem to arrive from the same register or follow the same style and context. For example, the words and phrases the translator uses include *all that jazz*, *all together now, no biggie*, *broad*, *boombox, chow down, duds, joint, grub, jam out, john, badass, dope*. Largely, they create an impression of various non-standard words put together in a contingent way, without matching them with each other. These words might bring different associations; for example, *all that jazz, broad, joint* can be associated with American slang in the 1930s, while *dope* and *badass* are more contemporary. Moreover, the vocabulary does not appear to reflect the consistent speech of a single character, a specific person who is defined by their age, gender, social status, education, and background. Instead, these words come from a number of different registers and could potentially reflect a variety of different characters. In other words, it is unlikely that a single person would use all these words in their everyday verbal expression. This is even less likely considering that the narrator of the novel is a teenage schoolboy from a working class background; his experience is implied to be limited, as is his dictionary which reflects his environment and his level of education.

The Lithuanian novel, significantly, contains words that are very commonly used. While some of them indicate the language used in the particular region of Šiauliai during the 1990s, most of the vocabulary is used in everyday contexts and not restricted to a particular historical period or region. Words such as *kaifs, bazaras, davaj, autikas, fūra, izdivonas* are a part of contemporary Lithuanian colloquial language and are frequently used among speakers. It can

be argued that the English translation does not fully reflect the effect that the original novel's language establishes.

The German translation shows more consistency in its choice of vocabulary. Most of the non-standard words that are featured here are commonly used in contemporary German language. Examples include *geil, Klamotten, kapiert, Typ*, and others. Unmodified English words and swear words are also included, such as *supercool, tough, training, fuck*. This also reflects the realistic language use, as colloquial German tends to contain a number of preserved, unmodified English words (Stolt 2010). The use of these words is systematic and they do not create an impression of coming from different contexts; this establishes a sense of consistency throughout the chapter.

Importantly, the German version features few profanities. In the majority of cases, the profane words and phrases of the original text are omitted or softened in this translation; only two additional cases of profanity are introduced. This shifts the tone to some extent, as profanities are an important part of the original novel. The use of profanities is inevitably a part of the narrator's expression, as well as his identity. Profanities include the commonly used swear words *ble* and *kurva*. Meanwhile, the German version contains 9 profane vocabulary items. It shows a tendency to soften profanities; an illustrative example is the rendering of a profane Lithuanian phrase *aina šikt*, which translates literally to *go to shit* and might be rendered as an equivalent of *fuck me* or a similar profane phrase. In the German translation, this phrase is translated to *ich glaub, mich knutscht n Elch*, which is an expressive saying that indicates anger or annoyance at something (Mundmische). This saying does not include profanities. As a result, the crude effect of the original phrase is decreased. The translation shows similarity in this case to the German translation of *Trainspotting*, which exhibits a large number of omissions or softenings of profanity. In comparison, while the English version removes some of the profanities, it also contains a number of additional profane elements. In total, the English translation features 18 profanities, exceeding the number that the original contains but staying close to its balance of profane items.

Generally, while showing differing patterns and tendencies, both the English and German translations of *Pietinia Kronikas* accentuate vocabulary and other non-standard indications in their rendering of the source text, as both opt to remove eye-dialect; non-standard vocabulary items as well as other non-standard elements, such as cases of varying spelling therefore become more highlighted. They serve as the only indications that the text is

not entirely standard and had not been originally written in standard language. They also acquire the task to convey the variety of functions that non-standard language performs in the original literary work.

4.8.4. The representation of the original functions of non-standard language in the English and German translations of *Pietinia Kronikas*

The Lithuanian novel presents a complex, nuanced language, while the novel's key themes and aspects are closely connected with its linguistic features. Consisting of a mixture of eye-dialect, non-standard vocabulary items, profanity and other non-standard linguistic components, the use of language in the original novel offers a careful balance that helps to reveal the thematic elements that are handled throughout the entire novel.

Firstly, the use of Šiauliai dialect is a particularly strong means for establishing realism. It depicts the language the way it is used in the particular region, serving an informative function and signifying, at the same time, a larger concept of unedited, colloquial verbal expression which is not edited and controlled by standardisation or formal requirements of language rules.

The English and German translations, arguably, maintain their own versions of the original novel through their rendering of its language. Mainly, the representation of specific Šiauliai Lithuanian pronunciation in the novel, as well as the vocabulary items, syntactic structures and other non-standard elements are not selected randomly. Their use is not coincidental. Together, they reflect an uncensored use of language and a network of associations that it brings.

This balance is altered in the English version of the novel, resulting in a subsequent alteration of the establishment of realism. The language as it is presented in this version does not appear to reflect a realistic, natural language use. The non-standard spelling is used in an inconsistent and irregular fashion. Also, while there is a variety of non-standard vocabulary items induced, often they do not seem to be selected in a systematic, methodical way or reveal a specific register. Instead, the combination of these vocabulary items seems accidental, creating an impression that they were chosen solely because they are an approximate non-standard equivalent of the Lithuanian non-standard words. As a result, they represent different registers and might not be ordinarily expected to appear in the same context, establishing an

effect of chaotic, artificial fabrication rather than a sense of consistent use of colloquial language.

Characterisation is another aspect that the original novel's language reveals – significantly, the idiosyncratic language is a direct representation of the character. While his narration is equated with Šiauliai variety, it also serves as a technique to construct his personality along with its defining character traits. Simultaneously, the narrator's language signifies a larger entity, as it voices the community and the working class, serving as their representation. The language is therefore of further importance in the novel, as it influences the readers' reaction to the character and their interpretation of him, as well as the larger community he represents.

As before, the translations establish their own versions of the novel due to their use of language. If the readers' interpretation of the characters is based entirely on the translated version, there is a possibility that the character is perceived differently than it was originally intended.

Based on the English translation, the character might be perceived as a different person than in the original novel. As the translation presents an inconsistent use of language and varying vocabulary items, it is not clear how the narrator should be interpreted. It becomes difficult to form an impression about the character, as well as the larger community and social class he represents, as his language does not clearly denote the kind of person he is or contribute to its development in a consistent way. For instance, it is unlikely that his vocabulary would include all the items he uses, while the syntactic structures also do not seem realistic. Arguably, the language does not directly reflect the character. Subsequently, the representation of the larger community is also altered. The inconsistent use of language might cause confusion about who the character is, preventing the readers from forming a full, accurate picture of him and therefore modifying their perception of the whole novel and its themes.

The German version approaches the language in a more systematic way. The linguistic non-standard quality is reflected through repeated non-standard spelling of certain words and combinations of words, which demonstrates consistency throughout the translation. It also invokes non-standard vocabulary items that are commonly used in German and do not produce a clashing effect with each other; these vocabulary items can easily be used in the same context. In addition, the German translation noticeably reduces the strength of profanity,

showing a trend to replace it with words and phrases that are more expressive or playful in style. Nevertheless, the translation maintains a realistic, persuasive use of language while also indicating its non-standardness. Meanwhile, the English version remains closer to the original novel's use of profanity, retaining the important role that it performs.

Furthermore, as the language in the German version creates a more consistent effect, it allows the character as well as the community he is a part of to be revealed more accurately. Kmita's decision to write the novel in dialect is a significant statement that is capable of establishing cultural, political and social resistance. The novel's treatment of language is a protest against standard language and the problematic restrictions and conventions that it introduces. The effect that the translations produce in this regard is weaker than the original novel's; this is essentially because eye-dialect, which is a particularly striking representation of non-standard language, is not preserved in the translations. Nevertheless, both translations show attempts at demonstrating the non-standardness of language. The function of resistance is thus retained to some extent.

The German translation is more successful in this regard, as it exhibits consistency in its use of non-standard language. It treats non-standard language in a systematic, considered way. Meanwhile, the English translation, while demonstrating creativity and a rich, inventive vocabulary, weakens its potential effect by treating them in an inconsistent way. This can be solved by introducing a more systematic approach and rendering selected linguistic elements in the same manner throughout the entire translation rather than relying on sporadic occurrences. This would not only make the text more readable, but also establish non-standard words and phrases as a valid part of language and an impactful means of expression which are treated with the same attention and consistency as standard language.

The analysis has revealed that the translations retain the functions that non-standard language performs in the source text to some extent, without introducing radical changes to the original intent. The general dynamic between the functions of non-standard language in the original novel and their conveyance in the translations can be described as moderate. A substantial part of the significant functions that non-standard language performs in the original is retained. The translations present toned down versions of the novel's stylistic and thematic elements, but do not entirely modify, distort or change them.

5. Conclusions

Translation of dialect and other forms of non-standard language is a highly complex matter. It involves intricate nuances of a linguistic as well as cultural, social and political nature. In order to perform an analysis of dialect translation in literature, all these contexts need to be considered, covering the multiple layers of meaning that they contain. This is what this thesis set out to do. My main aim was to explore literary works written entirely in non-standard forms of language and translatory approaches that have been applied to them, seeking to determine the correlation of the role of language in the source text in comparison to the target text. The investigation has revealed a variety of functions that non-standard language performs in literature, the challenges it presents to the translators, and the ways that these challenges have been dealt with in translation. It has demonstrated the impacts that the use of non-standard language produces in three different novels, and how effective various translatory strategies have been in recreating these impacts in the translated versions of the novels. The results of this research go beyond the particular case studies and language combinations, revealing a larger context of non-standard language and wider issues related to its understanding.

5.1. Summary of research

My analysis focused on three main linguistic varieties – Scottish English, Swiss German, Šiauliai Lithuanian, and their different combinations as reflected in the source texts and translations of three novels. There is a particularly compelling dynamic between these texts, as the varieties which they are written in have been translated into each other, such as the translation of *Der Goalie bin ig* into both Scottish English, in which *Trainspotting* is written, and Šiauliai Lithuanian, in which *Pietinia Kronikas* is written. The interaction between these varieties serves as a highly favourable object for analysis and comparison. Non-standard language contains multiple layers of meaning, including complex nuances related to political, social, cultural contexts. Therefore, in order to perform the analysis of the translations, it was important to consider the wider context of both source and target linguistic varieties as well as the original literary works and the importance of non-standard language use in them. For this purpose, I

engaged in thorough research of the linguistic varieties that each of the novels were written in, looking into the characteristics of Scottish English, Swiss German and Šiauliai Lithuanian, as well as their background, history and current everyday use in the respective countries where they are employed, that is, the United Kingdom and Scotland, Switzerland and its German-speaking cantons, Lithuania and Šiauliai city and region. I was particularly focused on their status in comparison to standard language. Each of these varieties exhibit different qualities with regard to how they are used in their respective cultures and the way they are approached by society, speakers, authors and translators of literary works, and how they are applied in formal as well as informal contexts.

Otherwise, the varieties of Scottish English, Swiss German and Šiauliai Lithuanian demonstrate their own unique backgrounds and applications in the countries where they are used, whereas the approach towards them differs. For instance, the use of non-standard varieties generally has a higher level of prestige in Switzerland in comparison to the UK and Lithuania. Despite the various differences between these varieties, their analysis has helped to determine fundamental parallels, as well – essentially, in all these countries, dialect and non-standard language are employed primarily in informal contexts, as was to be expected, while standard forms of language dominate the formal spheres, such as media and education. As a result, non-standard varieties lack formal codification, such as dictionaries, and are not formally represented and tend to be repressed by the standard, codified varieties, existing, principally, on the spoken level and largely considered an incorrect form of language, unacceptable in official settings. On the other hand, this also attributes non-standard language with a freedom of expression, as it is not regulated and restricted by specific rules of how it is supposed to be used. Despite the lack of codification, non-standard varieties are, in many cases, widely used in everyday communication. My research has shown that these varieties are often considered by the speakers as a more authentic means of expression that reflects a more natural and realistic language use, capable of conveying meanings that would not be possible to express solely through standard varieties.

I also conducted a careful critical analysis of the novels, determining the functions that non-standard language carries out in them. The analysis has shown that the language plays a highly important role in all of the novels. Although all of them deal with distinct subject matters, particular functions performed by non-standard language can be distinguished in all of them. These functions include establishing realism, serving as a means of creating

characterisation and expressing the characters' identity, transcending the individual level to depict community and social class, voicing the under-represented people and communities. Significantly, non-standard language is capable of transcending the literary plane establishing resistance against conventions related to politics, society and culture. Essentially, the act of writing in non-standard language was a meaningful, deliberate choice in all these cases, allowing the language to be intricately linked to the significant themes and issues that are explored in the novels.

Consequently, non-standard language becomes a highly important aspect to consider in the translation process. In order to convey a novel's original intent into another language, it is crucial to regard the specific use of verbal expression in the literary works and to evaluate its impact on the literary work as a whole. The removal of the non-standardness of language can result in notable changes to the novel's tone and style, as well as its thematic elements and character. Non-standard language is an effective, powerful means for writers to communicate their ideas. It is undoubtedly a considered, deliberate means of expression and a compelling device of storytelling. Therefore it must be considered appropriately in translation, with an awareness and regard that matches its potential and meaning it is capable of establishing.

Following the review of each linguistic variety and its corresponding novel, I performed a careful examination of the translations. This consisted of several stages – first, I selected non-standard vocabulary items from the source text and examined how each of them was rendered in the translations, determining specific strategies that the translators applied to them. Furthermore, I singled out additional non-standard vocabulary items that appeared in the translation, categorizing them according to particular strategies as well. Discerning the translatory strategies helped me to specify the patterns and trends as reflected in the translations. The careful analysis of the vocabulary items, using them as a focus point, allowed me to assess the main qualities of the translations, including the nuances of spelling (for instance, the use of eye-dialect), syntax, register, tone and therefore to evaluate the translations as a whole. This system also allowed me to assess how the functions that non-standard language performs in the original work are reflected in the translations, and if they manage to convey the key stylistic and thematic points that are found in the source text. In other words, the success of the translations was evaluated with regard to how they respond

and carry out the functions that non-standard language performs in the source texts. The same method was used consistently to investigate all the translations of the three novels.

The three analyses revealed different approaches towards the translation process. This is in itself an interesting case for comparison. Firstly, the analysis of the German and Lithuanian translations of *Trainspotting* demonstrated a trend to standardize the language. First of all, both translations opt to eliminate eye-dialect. While some indications of non-standardness are kept, they are mostly mild and inconsistent. Remarkable features of the translations include the removal of a large number of profanities in the German translation or their replacement with significantly weaker swear words, as well as an introduction of formal vocabulary in the Lithuanian translation. In both cases, the modification of language into a predominantly standard version clashes with the novel's original intent and the functions that are achieved through its use of non-standard language. As a result, the novel comes off as a different literary work in both translations, and many of its significant features are eradicated or altered.

Contrastingly, the translations of the Swiss German novel, *Der Goalie bin ig*, exhibit a very different dynamic. Both English and Lithuanian translations attempt to replace the original regional variety with equivalent regional varieties: Scottish English and Šiauliai Lithuanian. This includes eye-dialect that represents these varieties. In addition, both translations present a number of additional non-standard vocabulary items. This results in highly creative translations, which are successful in recreating the novel's original intent and perform the functions that non-standard language helps achieve in it. These cases demonstrate that translating into the regional dialects of the target languages can be an effective method to apply when dealing with the source text written in a non-standard variety.

The translations of these two novels serve as contrasts to each other – while the first case is predominantly standardized, the second essentially replaces a regional variety of the source language with a corresponding regional variety of the target language. Meanwhile, the translations of *Pietinia Kronikas* into German and English fall in the middle of these two opposite methods. Neither of these translations feature eye-dialect or attempt to provide a regional quality to the text. However, both offer non-standard spelling and a variety of non-standard vocabulary items. These elements help the translated versions to indicate that the language of the novel is non-standard and thus to retain, to a limited extent, the functions carried out by the non-standard language in the original novel.

Considering these three cases that demonstrate three different approaches to translating non-standard language, it can be argued that the translatory choices to standardize the regional variety results in notable losses of the original literary work's style, character, intent and meaning. In comparison, the application of the regional varieties of the target languages is capable of reproducing the role that non-standard language performs in the source text, retaining its characterful and meaningful qualities, and have an effect of an equivalent strength to the reader. A mixture of these two approaches, presented in the translations of *Pietinia Kronikas*, reveals that indications of non-standardness, even if they are not regionally specific, are also capable of delivering this effect to some extent.

The analyses have shown the importance of the choice of a translatory approach when dealing with a text written in regional non-standard language. When choosing to eliminate eye-dialect and the regional quality in the translation, the translator faces the risk of significantly modifying the original literary work and changing the reading experience of it. Another important aspect is the consistency of the employed translatory strategies. While using non-standard expressions helps to reflect the original intent, these strategies should be applied in a consistent and systematic way rather than in a chaotic fashion, which may create an inaccurate effect and not properly convey the nuances that the original work attempts to communicate. Therefore, non-standard language should be carefully considered during the process of translation, with a particular attention and understanding of the precise role that it performs in the original work.

5.2. Discussion of research outcomes

Overall, my findings go beyond the individual cases and particular language varieties that have been analysed. My research helps to depict dialect and other non-standard varieties as a phenomenon that exceeds the boundaries of specific languages and regions and can be recognized as a separate entity. The analyses have shown that despite the differences between the languages, there have been profound similarities between the functions that the non-standard varieties perform in the literary works – all of them establish the same set of functions. In order to convey them in a translated version, only a non-standard variety in the target language is able to fully mediate them. The very fact that the three novels were written entirely in dialect is meaningful – in addition to their literary quality, they go beyond, serving

as vehicles of dialect and means of recording dialects, establishing a resistance against the standard language with all that it represents.

Dialects and regional varieties differ with respect to their linguistic qualities, as well as cultural nuances and the way they are regarded in society – for instance, dialect has a higher social prestige in Switzerland than Scotland. However, there are innate qualities that apply to dialects in general. This is shown by the three analysed cases, as well as other examples in various linguistic backgrounds which have been researched in addition to them. These qualities include the fact that dialects are inherently different from standard language and form a contrast to it. Firstly, dialects generally lack written representation, as they are used, for the most part, for spoken rather than written communication. Meanwhile, standard language is prevalent in public spheres, including literature, and is largely considered to be a correct, accurate version of language. In contrast, dialect is often considered to be incorrect, unsuitable use of language. It is also fundamentally underrepresented. It is precisely in this dynamic that the similarities between different dialects reside. They share many similarities with regard to status and the associations they provoke. It can be maintained that issues and associations that apply to one dialect or non-standard variety are also applicable to another non-standard variety, even if they belong to different languages and cultures.

Thus, if a dialect is mentioned or used, it automatically brings out existing associations about dialect in general. For instance, if a particular dialect of source language is brought up in a target culture, it will produce associations about dialect that prevail in the target culture, despite the specific linguistic or other qualities of the source language. It establishes a sense of recognition and affinity between different varieties and their users. In other words, literary expression of dialect serves as a representation of dialect in general, with the nuances and issues that it represents. Thus, dialectal writing has a universal aspect despite its original language and cultural context.

Furthermore, the use of dialectal varieties in literature and their translation is also capable of creating a chain reaction. For example, the novel *Der Goalie bin ig* was translated into the Šiauliai variety in Lithuania. This translation received a highly positive response, increasing the popularity of not only the Šiauliai variety, but also dialectal varieties in general. This also resulted in the translator, Rimantas Kmita, composing his own novel written entirely in Šiauliai variety, *Pietinia Kronikas*. The publication of this novel added even more to the growing popularity of dialect, producing a revival of its use across a variety of spheres, including

initiatives, social campaigns, movements and other ongoing projects promoting dialect use. As this is an ongoing process, dialect is being established as not only an artistic expression, but also as a means for strengthening a sense of identity and community, gaining more visibility and recognition, which, in turn, results in the growth of its status. Dialectal literature is able to exert a notable impact; again, this goes beyond the literary plane, as it manages to affect not only the literary plane, but also a variety of areas beyond.

Moreover, literary representation of dialect also provides it with codification that it generally lacks and demonstrates that it is a legitimate, suitable form of expression and communication which can be freely applied in literature, and, subsequently, other contexts. This moves dialect from a marginal position into a public, eminent plane, transcending the boundaries of specific linguistic varieties and regions. In consequence, every case of dialect in literature adds to the promotion of not only the specific variety, but dialect in general, its fundamental concept as a divergence from standard language. Translating into dialectal varieties performs the same task and is capable of promoting dialect as a phenomenon. This effect cannot be fully achieved through the standard variety; using the standard variety in the target language, even when it offers occasional indications of non-standardness, results in considerable alterations of originally intended effects and meanings. My analyses have demonstrated that renderings into standard language are not capable of fully revealing the functions that dialect performs in the source texts, while choosing to apply a non-standard variety in the translation is much more effective for achieving this.

This is illustrated by the translations of one of the case studies, *Der Goalie bin ig*, which was rendered into regional varieties in Lithuania and UK. Both translations were critically acclaimed and received a highly positive response from the readers. In a situation during one of the public readings of the novel that serves as an illustrative example of the extent to which the readers were convinced by Donal McLaughlin's translation into Scottish English, one of the audience members declared that the narrator is someone he knows personally – a local Scottish person whom they indicated by name, who speaks exactly like the narrator of the novel (Mikutytė 2013). This demonstrates the sense of realistic language use that McLaughlin achieved in his translation. It corresponds to the sense of realism and authenticity of verbal expression which is established in the original novel.

The exceptional quality of non-standard language and its capacity to express nuances that standard language does not seem to allow has been stressed by the characters that appear

in all three of the case studies, as well as in numerous other literary works. This is expressed both directly and indirectly. For instance, Mark Renton, a central character in *Trainspotting*, openly states that English identity, represented by English language is "ugly and artificial" (Welsh 2004, 228), choosing to alienate himself from it by deliberately expressing himself in Scottish English, even though he is capable of code-switching. In other cases, critical analysis of the literary works has shown that non-standard language is at the core of the characters' identity and self-expression. The narrators of *Der Goalie bin ig* and *Pietinia Kronikas* hold on to the regional varieties as a significant part of their identity and their system of values; using the variety that matches the way they authentically express themselves is of crucial importance.

In all these cases, the characters strive for the freedom to speak the way they choose, and to challenge the difference between the version of language that they communicate in every day and the standard version language that they are required to communicate in within formal contexts – in other words, the difference between the natural expression and the censored, restricted expression. Literary representation of non-standard language removes this difference. Significantly, it is a way of presenting dialect as a valid means of communication. It is a way of voicing the characters and communities whose voices are underrepresented in literature as well as other planes. This was also expressed, consistently, by all the authors of the original literary works, who claimed that their novels could not be written in standard language; significantly, the non-standardness of expression was their innate quality and they were written with this intention.

My research has dealt with a specific corpus of literary work and language pairs. My hope is that it will help to raise awareness with regard to the literary representation of non-standard language, both showing the importance of the original authors' use of dialect, as well as shedding light on the need to regard this importance in translation. The theoretical background and empirical framework I presented can be referred to and applied in other investigations of various case studies that involve dialect and non-standard language, whether they are written entirely in a non-standard variety or feature elements of it. The methodology can be invoked to analyse both the original works and their translations and to conduct comparative analyses. This is evidently a complex, nuanced topic that offers a lot of angles from which to explore it further.

Firstly, more languages and language combinations can be taken into consideration. As a framework is already provided, other research projects can follow other translations to see

how they deal with the same case studies. There are a number of translations of all the case studies, spanning a variety of languages; as *Pietinia Kronikas* and *Der Goalie bin ig* are recent books, both published in the last decade, new translations are likely to appear.

Other instances of non-standard language in literature, whether appearing as a narrative or dialogue, would make for interesting objects of further exploration, especially as a comparative analysis. It would be particularly beneficial to explore case studies that have been written in different historical periods, seeking to determine possible differences in their approaches.

In addition, a historical review would make for a highly informative research focus, witnessing the way the use of non-standard language evolved over time and track down possible influences. This can be applied both to the way non-standard instances are depicted in literature, as well as how they are translated, discerning how dialect was employed in writing at the time, and how the period the literary work was composed and translated influences translation strategy. Potential focus points clearly exceed this initial list of suggestions. This, in itself, indicates that literary expression in non-standard varieties is both a compelling subject matter and a means to explore larger issues within social, political and cultural contexts, as well as translation studies.

The use of non-standard language is a deliberate, multi-layered creative expression, which is capable of carrying a rich variety of meanings. Therefore translating it is a highly responsible task that requires the translator to be informed of the potential and impact non-standard varieties contain. The appropriate translatory approach should be determined by carefully considering the significance dialect carries in the source language, as well as the significance it can potentially transfer into the target language. As shown by my investigation, individual cases of dialectal writing reveal a wider context related to dialect as a universal concept, and, ultimately, the complex relationship between standard language and under-represented non-standard varieties. It can encourage translators to approach non-standard language with creative translatory strategies, as well as readers to revisit existing translations with these findings in mind.

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