Literary translation: case study of the translation of Nick Hornby's 'High Fidelity' from English into Croatian

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Literary translation: case study of the translation of Nick Hornby's *High Fidelity* from English into Croatian

Diplomski rad

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Abstract

This paper attempts to show that *skopos* theory can be applied to literary translation on the example of Nick Hornby's novel, *High Fidelity.* It consists of a theoretical part that covers the *skopos* theory and a practical part that analyses translation of the novel. The analysis consists of two parts: translation of culture-specific terms and slang, and translation of figurative expressions (idioms and phrasal verbs). Each of those parts is commented on separately and theoretically explained in short terms. The analysis is based on Mona Baker's strategies for translating culture-specific terms and idioms (Baker, 1992).

Key words: *skopos* theory, literary translation, culture-specific terms, slang, idioms, phrasal verbs

1. Introduction

The aim of this paper is to analyse the translation of Nick Hornby's novel *High Fidelity* into Croatian. The paper will show that Vermeer's *skopos* theory can be applied to literary translation. This is done by analysing four aspects of this translation: translation of culture-specific terms, slang, idioms, and phrasal verbs. These four aspects have been chosen because they show the aim of the translation most clearly. The first part of the paper is a theoretical overview of the *skopos* theory, the first culture-based theory. It was the first theory that emphasized the importance of target culture. In the first part, it will also be shown that many scholars do not find *skopos* theory applicable to literary translation. This paper will try to show that the translator had a *skopos* (aim) to translate the text in such a way that it appeals to the target audience the same way as it did to the source audience. His aim was also to inform the target reader about the source culture. The second part is the analysis itself. In order to prove the above points, culture-specific terms, slang, idioms, and phrasal verbs were analysed with the help of Mona Baker's strategies for the translation of idioms and culture-specific terms (Baker, 1992).

1.1. Abbreviations used in the paper

sb. - somebody

SC - source culture

ST - source text

sth. - something

TC - target culture

TT - target text

1.2. On the corpus

Nick Hornby, *High Fidelity*

Nick Hornby is an English novelist, lyricist, essayist, and screenwriter. He is best known for his novels *High Fidelity, About a Boy,* and a memoir *Fever Pitch.* He is also famous for his screenplays for movies *An Education* and *Fever Pitch.* He started his career as a journalist writing for numerous newspapers and magazines, including *The Sunday Times* and the *Independent.* He is a huge pop music fan and he includes his knowledge about music in his books. His works were short listed for a lot of prizes and he won the William Hill Sports Book of the Year Award in 1992 for his football memoir *Fever Pitch.*

High Fidelity is a novel about a 35 year old owner of a record shop, Rob Flemming. He is addicted to music, a record collector, but also a failure in his romantic life. His girlfriend has just left him and he is trying to figure his life out. The author's reason for writing this novel was that he wanted to write from the point of view of a narrator who cannot make up his mind and keeps making all the wrong choices. The novel was well accepted with the critics, who consider it funny, clever, wise, sweet, and true, but also by the audience.

On the translator

Vladimir Cvetković Sever is a Croatian writer and a translator. He is known for the translations of *Trainspotting, Heart of Darkness,* and the *Twilight Saga.* He also translated some theatre plays like *Elton John's Glasses* and *Snake in the Grass.* In addition to *High Fidelity,* Cvetković Sever also translated Hornby's *Fever Pitch.*

2. The *skopos* theory

The *skopos* theory developed during the 1970s and 1980s in Germany. The most famous representatives are Hans Vermeer and Katharina Reiss. It belongs to functionalist theories which see translation as a communicative act and understand meaning in terms of function in context (Cook 2009:115). It contradicts the theories before it which considered the notion of equivalence on word-level (either sense-for-sense or word-for-word equivalence) as the most important factor of any translation process. Unlike those equivalence-based theories, which were concentrated on the relationship between the source text and the target text, the *skopos* theory puts emphasis on the target text on its own, and views translating as a goal-directed action. The theory wanted to provide the translators with some general rules for translation guided by its aim.

The word *skopos* comes from Greek language and means *aim* or *purpose.* The translation process is determined by the purpose of a text. That purpose has to be determined before the translation can begin, and is decided upon by the client or the translator himself. It is based on the needs of TT users, their situation and cultural background. Cook (2009:117) explains Vermeer's rules of the *skopos* theory: a general rule of the translation in *skopos* theory is that the intended purpose of the target text determines methods and strategies. Vermeer lays down three basic rules in hierarchical order:

1) The *skopos* rule - human action is determined by its purpose and that makes it a function of its purpose.

2) Coherence rule - the target text has to be coherent so as to allow the users to comprehend it given their background knowledge and situation.

3) Fidelity rule - some relationship (intertextual coherence) between the ST and the TT has to remain after the first two rules have been satisfied.

The *skopos* rule is the most important of the three: if there is no purpose determined, the translation is not possible. The purpose differs depending on social factors, one text can be translated in many ways. Munday (2001:80) illustrates this using Vermeer's example of a will. If an ambiguity in a will is translated for a lawyer, it has to be translated literally for the foreign lawyer to deal with. But if the same will appears as a part of a novel, the translator can

find a different ambiguous expression that suits the target context more properly, that is more comprehensible to the target audience. In this case, the translator is adapting the ST so that it would fit the target context. Since the ST and the TT belong to different cultures, the translator has to assess their similarities and differences and work in a way that includes them, making it easier for the TT audience to comprehend the text. That way, the translator respects the coherence rule. Even though the *skopos* rule is the most important, the translator should not disregard the coherence rule. As Nord states, whenever intertextual coherence is compatible with the *skopos*, the translator should aim for that. The fidelity rule is subordinated to the first two. However, when a TT production is not based on an ST, it cannot be considered a translation (Nord 2005:31). The translator decides about the role of the ST in the translation action, whether to adapt it fully to the TC or to acquaint the reader with the SC (Cook 2009:117). The ST is simply *an offer of information* which can be accepted or rejected and changed, even improved upon. The translator has the role of the co-author (House 2004:699).

2.1. Assessing a translation with regard to *skopos* theory

There is no one correct translation of an ST. The same ST can be translated in different ways depending on the client and his needs and/or desires. Still, some guidelines for assessing a translation can be made.

Since the most important thing in a translation is to stay true to the *skopos* determined by the client, every translation that fulfils it, can be considered adequate. On the other hand, if there are elements in a translation that obstruct the achievement of the predetermined function, those elements are considered a translation error. Chesterman, usually in favour with the theory, finds a problem with the way in which the translation is judged. He believes that, even though a text fulfils its objective, it can be assessed inadequate on other accounts (e.g. lexical, syntactic, or stylistic decisions) (Cook 2009:121).

House (2004:700) proposes a solution for this problem. She believes that a translation is good when it is interpreted by a receiver as being coherent enough in his/her situation, and no fault is found with transfer, language, and intended meaning. This paper will try to decide whether the translation of *High Fidelity* into Croatian is adequate with regard to House's statement.

2.2. *Skopos* theory and literary translation

Most scholars claim that the *skopos* theory is more applicable to non-literary than to literary translation. It is much easier to set a purpose for a technical or scientific text than to a novel or a poem. The value of literature is in its originality, therefore, no conventional rules can apply to translation of literature. According to Nord (2005:21), conventional elements (*genres*) are not so frequent in literature. Genres in literature are expected to possess some common features - length, content, stylistic properties. But those common features do not help the translator in his work. No one would translate a novel as a poem. The most important thing is not the content of a piece of literature, but its style. The style depends on the author, and it is difficult to define guidelines for translating each and every author's work. Also, it has been argued (Cook 2009:121) that if a person assigns a *skopos* to a literary text, they are restricting the possibilities of its interpretation. In literary theory, there is a distinction between text potential and text realization and the *skopos* theory sees it as realization only.

However, Vermeer believes that a poet's goal, for example, can be to make money, or to make a work that exists for itself (art for art's sake). The same goes for the translator of that poet's work. Katharina Reiss (Hatim 2009:40) had something different in mind: she set out guidelines for translators of three different types of texts: informative (which convey information), expressive (which communicate thoughts in a creative way), and operative (which persuade the reader to do something). Literary texts belong to the second group of texts and Reiss suggest that the translator should aim to preserve aesthetic effects together with relevant aspects of the content. Hatim (2009:40) even lists different translation strategies used to serve different *skopoi*: translation proper, paraphrase, and re-editing. All of them depend on communicative needs of the audience.

This paper attempts to to find out what the *skopos* of this translation was by analyzing the translation of culture-specific terms, slang, idioms, and phrasal verbs. The analysis will be guided by Reiss's arguments for the translation of expressive texts. Even though the *skopos* theory denied the notion of equivalence, it can be seen that the translators of literature try to achieve functional equivalence: they try to produce the same effects on TT readers as the original did on ST readers. In this particular case, Nick Hornby's novel *High Fidelity*, the target audience should be made to laugh, to connect with the main character. In analysis of the

translation of cultural elements, it will become obvious that the translator's aim was also to inform the Croatian audience about the British culture.

3. Analysis

The following part of this paper will analyse the translation of *High Fidelity* from English into Croatian by Vladimir Cvetković Sever. It focuses on cultural terms (including the British slang) and figurative expressions (idioms and phrasal verbs). The analysis is based on Mona Baker's strategies for translating those two sets of elements, which she set out in her book *In Other Words* (1992).

3.1. Culture-specific terms

The *skopos* theory was one of the first culturally oriented theories. The theories before its appearance were linguistically oriented. In Vermeer's theory translating was viewed as a cultural procedure, thus making the knowledge about the SC and the TC more important for translating (House 2002:92).

In order to deal with culture-specific items, the definition of culture is necessary. Many disciplines are interested in culture and each of them offers its own definition. According to Sturge (2009:70), translation experts are divided over the meaning and importance of culture. She accepts Katan's definition of culture as a shared model of the world in which each aspect of culture is linked to form a unifying context of culture. Edward T. Hall (Sturge, 2009:70) divides these aspects of culture into three levels: visible, semi-visible, and invisible (*the iceberg model*). The visible level (the tip of the iceberg) is also called the technical level and language signs there have a What-You-See-Is-What-You-Get (WYSIWYG) referential function and the translator's task is to transfer the terms so that WYSIWYG function is kept in the TL. The main problem for the translator on this level are *culturemes*, culture-based terms that exist only in the SC. The semi-visible level represents the formal culture, the traditional designs for living that can act as guides for the behaviour of members of a certain culture. On this level, it is decided which texts are to be translated, what the skopos of the translation is, and what the recipients expect of the text. The third level is below the waterline and it is difficult to set any guidelines for the translator, since this level of culture is the *out-of-awareness* level.

This paper contains an analysis of the translation of culture-specific terms which can be found at the first, visible, level of the iceberg. These are the concepts which can only be found in one of the two cultures in question. Mona Baker (1992:21) offers some examples: *Speaker* (of the House of Commons) is often translated as *Chairman* which does not denote an independent person who maintains authority and order in Parliament. Also, the concept *airing cupboard* is unknown in other cultures. Culture-specific terms also include names of buildings, TV-shows, food etc. When translators come across words like that, they have to employ certain strategies for their translation. Professional translators use the following strategies.

1) Translation by a more general word (a superordinate)

This is the most commonly employed strategy, it works well in most of the languages because the hierarchical structure of semantic fields[1] is not language-specific. For example, *a bitter*, a type of beer, is translated in Croatian as *pivo (beer).* This way, the translator avoided using a longer, less economical expression to explain what bitter is, and he still conveyed the important part of the message.

2) Translation by a more neutral/less expressive word

This is used in situations where the literal translation of a certain word would not fit the context of the TC. This can be seen in audiovisual translation, where curse words are usually translated by less expressive words. That is why different curses are translated with only one or two different words that are allowed.

3) Translation by cultural substitution

The translator can choose to replace a culture-specific item with a TL item that does not have the same denotative meaning, but is likely to produce a similar impact on the target audience. For example, Chris Tarrant (the host of the British version of *Who Wants to Be a Millionaire?*) can become Tarik Filipović in a Croatian text. Even though it is positive that the reader will be able to recognize that item, this strategy means moving away from the SC. Of course, the decision about employing this strategy depends on the aim of the translator.

[1] Conceptual fields in which the vocabulary of one language can be sorted. Some of the terms are on a higher level (superordinate terms, e.g. *furniture)* and those terms have their subordinates (e.g. *chair, bed, table* etc*).* (Baker 1992:18)

4) Translation using a loan word or a loan word plus explanation

The culture-specific word can be transmitted in its original form, with or without an explanation. If the translator believes that the TT readers will not understand the reference, he/she will add another word to it or explain it in footnotes. For example, when *hot dog* first appeared, it was unknown to the Croatian culture. The first translator who came across this expression probably had to explain it as a *hrenovka u kifli* (*frankfurter in a bun*). Later, he (and all the other translators for that matter), could use the original expression. Loan words are written in italics before they become completely accepted in a TL.

5) Translation by paraphrase using a related word

This strategy is used when a certain concept is lexicalized in TL, but in a different form. Sometimes, the same concept is lexicalized in one language as a noun and in the other one as a verb. For example, in Baker's example *beautiful terraced gardens,* the word *terraced* can be translated into Croatian as *s terasama (with terraces).*

6) Translation by paraphrase using unrelated words

This strategy is used when the concept is not lexicalized in a TL at all. It can be paraphrased by using words that are not related to the word from the ST. For example, the concept of *patio* is not familiar in the Croatian language, so it can be paraphrased as *unutarnje nenatkriveno dvorište* (*an indoor yard without a roof*). In this strategy the term is explained in detail, but the paraphrase takes up more space than one item in the ST and it does not evoke associative meanings.

7) Translation by omission

Omission can be used with terms that are difficult to translate using other strategies when those terms are not vital for the meaning of the text.

8) Translation by illustration

When a word cannot be easily translated and it denotes an object which can be illustrated, this strategy can be used. Of course, this does not apply to literature since there is no space for them and it would look awkward.

9) Literal translation

This strategy of translation is not mentioned in Mona Baker's theory, but there are some examples of this strategy in the translation of *High Fidelity.* Also, it is one of the accepted forms of language borrowing in Croatian language (*prevedenice* or *calque*). For example, the English word *skyscraper* was translated literally into Croatian language as *neboder.*

3.1.1. Analysis of translation of culture-specific terms

Table 1: *Translation of culture-specific terms*

Translation strategy	Number of examples	Percentage
Translation by a more general word (a superordinate)	5	5
Translation by a more neutral/less expressive word	8	8
Translation by cultural substitution	8	8
Translation using a loan word or a loan word plus explanation	51	54
Translation by paraphrase using a related word	4	4
Translation by paraphrase using an unrelated word	10	11
Literal translation	9	10
TOTAL	95	100

Even though there are 95 examples of culture-specific terms, only 54 examples will be listed. The reason for that is that most of the culture-specific terms have been left in their original form, without explanations. The translator has rightfully assumed that the TT reader is familiar with the names of British singers, actors, songs, magazines, etc. All those examples can be sorted in the fourth category - translation by a loan word, which makes it the most represented group. Translation by a superordinate and by paraphrase using a related word have been used in the smallest number of cases while all the others take up around 10% of the total. All of the listed examples are in the form in which they appear in the original and in that order.

1) Translation by a more general word (a superordinate)

Table 2: *Translation by a more general word (a superordinate)*

1.	*tech*	*faks*
2.	*anorak*	*jaknicu*
3.	*bitter*	*pivo*
4.	*Filofax*	*rokovnik*
5.	*A&R men*	*agenti*

In all five examples, the translator was right to translate the terms with more general words. It is not very important that the TT reader knows exactly what kind of a planner the person in question used. From the context, the reader can deduce what kind of agents are in question, the explanation that they are searching for talents is not necessary. Only in the case of *anorak*, some of the meaning is lost. An anorak is a type of a jacket (*jakna/ jaknica*), but in British slang, it is also a person who is obsessive about a certain topic, a geek. The author uses it to describe the appearance of a man who the narrator considers to be a loser: *Because he doesn't want a smile from a man with buckteeth and an anorak in the cinema queue, that's why...* (Hornby 1995:125). The TT reader only knows that this man is wearing a jacket, but that jacket does not have any connotations in the TL.

2) Translation by a more neutral/less expressive word

Table 3: *Translation by a more neutral/less expressive word*

1.	*school reports*	*ocjene*
2.	*glossies*	*magazini*
3.	*quid*	*funti*
4.	*the box*	*telka*

5.	*50 pee*	*pola funte*
6.	*the tube*	*metroom*
7.	*a pint*	*krigla*
8.	*specs*	*naočale*

This strategy is mostly used in translating expressions from British slang. The TT readers know what *metro* (*the tube*) is, but they do not come across it as often as ST readers, so there is no slang expression for it. The same goes for *quid* and *50 pee*, the TT reader is familiar with the standard word for the British currency, but there was no need to invent more terms for it.

3) Translation by cultural substitution

Table 4: *Translation by cultural substitution*

1.	*Trojan*	*Durex*
2.	*hall of residence*	*dom*
3.	*Suburban Habitat*	*privatnog naselja*
4.	*fifth formers*	*društvo iz petog razreda*
5.	*a TV license reminder*	*podsjetnik za TV pretplatu*
6.	*Directory Enquiries*	*informacije*
7.	*pint*	*pivicu*
8.	*stop press*	*vijest za glavni Dnevnik*

This strategy is used in eight cases only. That proves that the translator tried to stay as close to the original culture as possible. He used this strategy only when the literal translation or using a loan word would not mean anything to the TT reader. Cultural substitutes exist in these cases, and they do not interfere with the original meaning of the text.

4) Translation using a loan word or a loan word plus explanation

Table 5: *Translation using a loan word or a loan word plus explanation*

1.	*a VG supermarket*	*VG supermarket*
2.	*Lemsips*	*lemsips*
3.	*No. 6*	*No. 6*
4.	*Nationwide*	*dnevnik Nationwide*
5.	*the Cosmo woman*	*Cosmo Girl*
6.	*Chippendale furniture*	*Chippendale namještaj*
7.	*Hi Label*	*etiketa Hi*
8.	*Kettle Chips*	*Kettle čips*
9.	*Opal Fruits*	*Opal Fruitsa*
10.	*501s*	*na svojim 501*

As it has already been stated, this strategy is used in most of the cases of culture-specific terms. The ten examples that have been provided in this table are those that illustrate this strategy best. However, in some of the cases, another strategy might have been more

successful. *VG supermarkets* do not exist in the TC and the translator could have chosen to translate it by a superordinate, *supermarket* (or even better, its Croatian equivalent, *samoposluga*). There would be no loss in meaning and the reader would not have to wonder about the meaning of *VG*. In the second and third example, *Lemsips* and *No. 6*, the translator could have used a cultural substitute (*andol, aspirin* and *Benston*) or a paraphrase (*flu medicine* and *cheap cigarettes*) since *Lemsips* and *No. 6* are not used in the TC. In the fourth example, the translator used a loan word and its explanation. In the fifth example, he used a different English word even though there is a Croatian equivalent: *Cosmo djevojka* and it should have been used. In the tenth example, he left the expression in its original form without an explanation. *501s* are a type of jeans. The translator could have used a more general term (*traperice*) or a more specific term (*Levi's 501*).

5) Translation by paraphrase using a related word

Table 6: *Translation by paraphrase using a related word*

1.	*detached (house)*	*zasebnu*
2.	*Record and Tape Exchange*	*u prodavaonici polovnih ploča i kazeta*
3.	*John Lennon specs*	*s lenonicama*
4.	*a two-bedroom semi*	*trosobnu kućicu u nizu*

6) Translation by paraphrase using an unrelated word

Table 7: *Translation by paraphrase using a related word*

1.	*Y-fronts*	*bijele gaće*
2.	*PA system*	*razglas*
3.	*dungarees*	*platnenih hlača*
4.	*house clearance*	*rasprodajom kućne krame*
5.	*roll-ups*	*smotane čikove*
6.	*loo-roll*	*rola toalet papira*
7.	*congealing gravy*	*žitki mesni umak*
8.	*Boxing Day*	*popodne iza Božića*
9.	*a Status Quo roadie*	*član terenske ekipe Status Quoa*
10.	*bitters*	*svijetla piva*

Both types of paraphrase are used properly. Paraphrase using an unrelated word is more common which shows that English and Croatian language did not lexicalize the same concepts in the same way. One mistake can be noticed in the fifth group of examples: *two* is translated as *tri* (*three*). The only example which could have been translated using a cultural substitute is the example of *Boxing Day* which is *Sveti Stjepan* in Croatian (the day after Christmas, St. Steven's). But this cannot be considered a mistake.

7) Literal translation

Table 8: *Literal translation*

1.	*Toad of Toad Hall*	*Žapca iz žablje vijećnice*
2.	*O-level*	*nulti stupanj*
3.	*filter coffee*	*kavom filtericom*
4.	*minicab*	*minitaksijem*
5.	*legal aid firm*	*tvrtka za pravnu pomoć*
6.	*City law firm*	*pravna tvrtka u Cityju*
7.	*Mousetrap*	*Mišolovka*
8.	*the Ship*	*Brod*
9.	*British Summer Time*	*Britansko Ljeto*

The translator used this strategy when the names of places are also used as common nouns which later became names (*the Ship*, *Mousetrap*). He also translated the name of a play literally (*Toad of Toad Hall*) even though there is no such play in Croatia. The Toad is a character from a novel called *The Wind in the Willows,* which has been translated into Croatian, but the theatre adaptation has not. However, if the translator used the title of the novel instead of the play, humour would be lost, since the narrator's parents are also in a hall: *I gave Penny one last try, in my bedroom while my mum and dad were at the town hall watching a local dramatic society interpretation of Toad of Toad Hall...* (Hornby 1995:17).

O-level is translated as *nulti stupanj (level zero)* which does not have any meaning in Croatian culture. It could have been translated with a cultural substitute such as *mala matura (graduation after elementary school)* or, if the book was translated a few years later as *osnovna (B) razina (basic (B) level). Minicab* could have been translated by a more general

word *taksi* (*cab*) since there are not as many types of cabs in Croatia as in the UK. *British Summer Time* is a period during the summer, when the day lasts longer. That period exists in Croatia, too, and there is no need to translate it using capital letters, it is simply called *ljetno vrijeme* (*summer time*).

3.1.2. Conclusions about translation of culture specific terms

The translator used seven different strategies. Mostly, he left the term in its original form, since most of those terms are proper names of people, places, albums, etc. British culture is familiar to the majority of people in Croatia, so it was not always necessary to explain those loan words. However, the translator sometimes made a mistake of literally translating terms (*British Summer Time*) without previously checking what those terms mean. The prevailing strategy of loan words shows that the translator's aim was to introduce the TC to the SC, he did not want to make an illusion that his translation is actually an original, he overtly showed that it is a translation. He stayed faithful to his aim in most of the cases, but there are some examples where the translator favoured the third rule (the fidelity rule) over the coherence rule. He did not find suitable translation for *Lemsips* or *O-level,* he valued the source text more than necessary. The text was not as coherent as it should have been, and the target reader could have been confused by those unfamiliar terms. Those cases show that the hierarchical order of rules in *skopos* theory should be applied to literary translation.

3.2. Slang

Slang is a part of culture, it differs from one culture to another, so it can pose a problem in translation as well. It is defined by the Cambridge Dictionary as *very informal language that is usually spoken rather than written, used especially by particular groups of people* ("Cambridge Dictionaries Online"). Slang has a lot of other definitions and it is important to state its functions and characteristics in order to be able to recognize it. One of the main features of slang is that it is group-marked, it is used by a certain group of people as a symbol of defiance to standard and of group cohesiveness. Slang is usually used in informal situations and often manifests itself in vulgarisms and trivialisms, but is not limited to that kind of usage (Stolt 2010:3, 4). Even though slang is perceived as the language of a group, this does not mean that the group in question has to be a small one. It can consist of the whole nation, in this case the British, that uses it in informal situations.

The problem with translating slang is that it is culturally specific and that, sometimes, there are not enough expressions in the TC that correspond to slang expressions in the ST. This results in repetition of the one expression as a translation of many different slang terms from the ST. Also, the TC slang does not always have the same associative meanings as the SC slang. Depending on his/her aim, the translator can choose either to paraphrase slang, to use non-slang expressions from the TL, or to keep the style of the original and to translate slang with slang.

3.2.1. Analysis of translation of slang

Concerning slang, three strategies of translation are noticeable in this novel. Translation of slang with slang, of slang with standard language, and of standard language with slang.

Table 9: *Translation of slang*

Translation strategy	Number of examples	Percentage
Slang with slang	111	86
Slang with standard	14	11
Standard with slang	4	3
TOTAL	129	100

As Table 9 illustrates, the first translation strategy, translating slang with slang, is by far the most represented strategy. This shows that the translator wanted to keep the informal style of the original in the TT.

1) Translation of slang with slang

Since there are so many examples of this strategy, not all of them will be listed.

Table 10: *Translation of slang with slang*

1.	*the snog*	*pusa, žnjarati*
2.	*scrounged off*	*užicao*
3.	*chucked*	*noga, frknuo*
4.	*a fiver*	*petaka*
5.	*Are you getting any?*	*Jesi dobio?*

	Does she let you have any?	*Jel' ti daje?*
6.	*a bit of tit*	*ni mrvu cice*
7.	*spastic*	*kretenu*
8.	*knobbed*	*nataknuo*
9.	*shagged*	*poševio*
10.	*screwing*	*tucam*
11.	*bird*	*riba*
12.	*the wanker*	*papak, pizdek*
13.	*fuckwit*	*krebilu*
14.	*bollocks*	*sereš, sranje, kurac, jebeš to, goni to, bljezgarije, gluposti*
15.	*scraps*	*krpe*
16.	*bloody* *bloody hell*	*vraga, zaboga* *ma u vražju mater*
17.	*duffer*	*prdonja*
18.	*mate(s)*	*frendovi, kompići, stari*
19.	*bloke*	*kompić*
20.	*arse* *arsehole*	*guzicu* *govno, kreten*
21.	*Don't be a smartarse.*	*Ne seri.*
22.	*fag(s)*	*pljuge*
23.	*rubbishing*	*blatimo*
24.	*crass*	*debil*
25.	*dim*	*tup*
26.	*gets ditched*	*dobije nogu*
27.	*a waster*	*luzer*
28.	*crap, crappy*	*za kurac, jadne, sranja*
29.	*a wimp*	*pizdek*
30.	*snuff it*	*odapnete*
31.	*groovy*	*guba*
32.	*pals*	*frendovi*
33.	*twit*	*papak*

From the examples above, it is visible that there are some slang words which appear more often than others. The most obvious example is the word *bollocks*. It is translated by many different slang words which denote disappointment. Some of them are more vulgar than others, more vulgar than the ST word. This goes to show that the TL does not have one word which covers that many meanings as the ST word. The same goes for *mate* and *crap*. Even though we have words that mean the same, we do not use them as often as the SL does. It is interesting that many words are translated in a more vulgar way than the words in the ST (*bollocks, smartarse, crap, a wimp*), which proves that the TC is more *impudent* than the SC. It is also interesting to notice anglicisms in the TT - *luzer, frend.* Those are words borrowed from English, but their context of usage has changed, we do not use them as standard words for *a loser* or *a friend*, we use them only in slang. In that sense, *a loser* is not equal to *luzer,* they are false friends.[2]

2) Translation of slang with standard language

Table 11: *Translation of slang with standard language*

1.	*a fag*	*čik*
2.	*quid*	*funti*
3.	*bloke*	*momak, frajer, tip, dečko, muško*
4.	*chap*	*dečko, muškim*
5.	*daft*	*glupo*
6.	*fellas*	*momci*
7.	*crochety*	*čangrizave*
8.	*slackers*	*lijenčine*
9.	*ditched*	*ostavila*
10.	*posher*	*nadmenije*
11.	*mates*	*prijateljstvo*
12.	*codgers*	*čudakinje*
13.	*tetchy*	*zajedljiv*
14.	*lad*	*dečko*

[2] False friends are pairs of words in two different languages that look similar, but differ in meaning.

In fourteen cases, slang expressions were translated using standard language. The word *quid* has already been mentioned and explained in culture-specific terms. There are some words that could have been translated with slang as well, *a fag (pljuga), bloke, chap (lik), slackers (zabušanti), ditched (napucala, nogirala), mates (frendovi, kompići), codgers (frikuše).* However, standard words express the same and they already have the same connotations as the ST words, so nothing has been lost.

3) Translation of standard language with slang

Table 12: *Translation of standard language with slang*

1.	*disco*	*diskač*
2.	*slowly*	*mic po mic*
3.	*notices*	*skuži*
4.	*easy*	*pljuga*

In four examples, standard language was translated using slang. This can be considered as some kind of compensation for those slang words that have not been translated using slang. Since the novel is abundant in slang, these four words fit in perfectly, they do not stand out.

3.2.2. Conclusions about translation of slang

The translator used three strategies for translating slang. Translation of slang with slang is the most represented strategy. The translator tried to stay faithful to the original's style, but he did not translate each slang word literally, he used Croatian slang depending on the sentence. In some cases, the novel might have seemed a bit more vulgar in Croatian, but swear words used in translation are not as inappropriate in Croatian as they would be in English. The *skopos* was to keep the informal style of the original and thus maybe attract younger audience and influence it the way the original influenced the source audience. Unlike with culture-specific terms, the translator followed the rules of *skopos* theory in hierarchical order: he tried to fulfil his aim first while staying coherent. He did not translate each slang expression literally, he did not blindly follow the original. He took it only as an offer of information as was suggested by the original *skopos* theory. From the point of view of the *skopos* theory, translation of slang was the most successful part of Cvetković Sever's translation of this novel.

3.3. Idioms

Language is the most important means of *categorizing cultural experience, thought and behaviour for its speakers* (House 2002:95). That is most visible in the case of figurative expressions: idioms and phrasal verbs.

Mona Baker defines idioms as *frozen patterns of language which allow little or no variation in form and... carry meanings which cannot be deduced from their individual components* (1992:63). The first problem in translating idioms is their recognition. The easily recognizable idioms are those which violate truth conditions (e.g. *it's raining cats and dogs*), those which are grammatically ill-formed (e.g. *put paid to*), and the expressions starting with the word *like* (e.g. *like water off a duck's back*). However, idioms can be misleading and thus difficult to recognize and successfully translate. That happens when an idiom seems transparent, it has both literal and figurative meaning (e.g. *take someone for a ride*). There is a danger that the translator will only notice the literal meaning. Also, there are cases where there is a similar idiom in the TL, but that has a completely different meaning and/or is used in different contexts. Another difficulty is when an idiom does not have an equivalent in the target language (e.g. *let's blow this popsicle stand*) and when there is a different convention of using idioms, the context in which they appear is different, so is their frequency of use.

3.3.1. Translation strategies

There are many factors which influence the choice of the strategy in translation of idioms. The first one is, obviously, the existence of an idiom in the TL. Others include the importance of an idiom in a text, whether some elements of it are used in another part of the text, and the appropriateness or inappropriateness of the idiom in a certain context. Finding an equivalent idiom is not always a perfect solution. Mona Baker suggests the following strategies (1992).

1) Using an idiom of similar meaning and form

This strategy involves using an idiom in the TL that has the same meaning and the same lexical form as the one in the SL. For example, the idiom *icing on the cake* has a Croatian equivalent: *šlag na torti.* The same lexical items are used (*icing* - *šlag, cake* - *torta*) and it has the same meaning: the best part of something.

2) Using an idiom of similar meaning but dissimilar form

Sometimes it is possible to find an idiom of the same meaning, but a different lexical form. For example, the idiom *head over heels in love*, meaning to be in love with someone very much, has a Croatian equivalent *zaljubljen preko ušiju.* It means the same, but the Croats do not fall in love head over heels, but over their ears.

3) Translation by paraphrase

This is the most common way of translating idioms when there is no fixed expression in a target language that corresponds to the meaning of an ST idiom. For example, there is no Croatian idiom equivalent to *run of the mill.* It is usually translated as *uobičajen, normalan, svakodnevan,* words that mean *usual, standard.*

4) Translation by omission

Sometimes, it can happen that an idiom has no equivalent in the TL, but is also complicated to paraphrase, so it is simply omitted. This strategy is employed when the idiom is not very significant for the text and the paraphrase would take up too much space and disrupt the style of a literary work.

5) Translation by compensation

The translator can omit an idiom or paraphrase it in one place, but choose to replace a word with literal meaning with an idiomatic expression in a different part of text. That way, s/he avoids awkward translation of an idiom, but does not lose on idiomaticity of the text.

3.3.2. Analysis of idiom translation

There are 164 instances of idiomatic language in the novel. In this section, they will be analysed according to Mona Baker's principles and applying her previously described strategies: *using an idiom of similar meaning and similar form, using an idiom of similar meaning but dissimilar form, translation by paraphrase, and compensation.* The strategy of omission is left out because there were no examples of its application in Cvetković Sever's translation of the novel. All of the idioms are listed in the form in which they appear in the original and in the translation. Only those that are somehow interesting are commented on.

Table 13: *Translation of idioms*

Translation strategy	Number of idioms	Percentage
1) Using an idiom of similar meaning and form	67	40
2) Using an idiom of similar meaning but dissimilar form	60	36
3) Translation by paraphrase	36	22
4) Compensation	3	0.2
TOTAL	166	≈100

Table 13 illustrates that the first two strategies were used most often. The translator wanted to keep the figurativeness of the language, so he translated SL idioms with TL idioms. Translation by paraphrase was used in 36 examples, and compensation in 3 examples only.

1) Using an idiom of similar meaning and form

This is the list of all 55 examples of the usage of this strategy in their order of appearance in the novel. Since there are several idioms which are translated literally, they have been put in this group as well. Their form is the same as in the ST and the translator considered their meaning equivalent to the meaning of ST idioms. However, this is not always the case.

Table 14: *Using an idiom of similar meaning and form*

1.	*behind our backs*	*nama iza leđa*
2.	*we were in a rut*	*upali u kolotečinu*
3.	*to put things right*	*da sredim stvari*
4.	*I wasn't losing that much face.*	*Nisam baš toliko izgubio obraz.*
5.	*burned into their flesh*	*žigosano*
6.	*He laughed like a drain.*	*Nasmijao se kao slivnik.*
7.	*I lost the plot*	*izgubio sam nit radnje*
8.	*I haven't let the grass grow under my feet*	*nisam dao da mi trava raste pod nogama*
9.	*Close, but no cigar.*	*Skoro si uspjela, ali nema cigare.*
10.	*has seen better days*	*kao da je vidjela i bolje dane*

11.	*crumble to dust*	*sasuo u prah/ pretvaraju u prah*
12.	*a talking point*	*predmet razgovora*
13.	*she's thrown me to the wolves*	*bacila me vukovima*
14.	*she's got enough on her plate*	*da joj je dovoljno toga na tanjuru*
15.	*to spit the word out*	*pljuju tu riječ*
16.	*Don't rise to the bait.*	*Ne grizi mamac.*
17.	*rooted to the spot*	*ukopan na mjestu*
18.	*waste our time*	*gubimo vrijeme*
19.	*going soft*	*smekšao si se*
20.	*the easy way out*	*lakši izlaz*
21.	*pay big*	*skupo će te koštati*
22.	*falling off the edge*	*da padnem preko ruba*
23.	*flogged off for nothing*	*dao u bescjenje*
24.	*suit yourself*	*kako vam drago*
25.	*burst into tears*	*briznut ću u suze/briznula u plač*
26.	*cry like a baby*	*plakati kao beba*
27.	*not with a bang but a wimp*	*ne bučno već šaptom*
28.	*have the moral high ground*	*stajati na moralnom podiju*
29.	*deliver the goods*	*pravodobna isporuka, obavio isporuku*
30.	*to put down roots*	*pustiti i to malo korijenja*
31.	*tongue tied*	*da mu jezik nisu vezali*
32.	*buys me time*	*mi kupuje vrijeme*
33.	*break the habit*	*raskinuti s navikama*
34.	*the bottom line*	*doljnja granica*
35.	*the long way round*	*zaobilaznim putem*
36.	*the quick way*	*prečicom*
37.	*sees the light*	*prosvijetle*
38.	*have the jump on me*	*me možda šiju*
39.	*have the edge on them*	*njih šiti*
40.	*shoot his mouth off*	*lajati na sav glas*
41.	*swept you off your feet*	*oborila s nogu*
42.	*gone mad*	*sišlo s uma*
43.	*haven't got a fucking clue*	*nemaš ti jebenog pojma*

44.	*one-night stand*	*jednonoćne brijačine*
45.	*put my finger on it*	*uprijeti prstom*
46.	*take my own hat off*	*moram si skinuti vlastitu kapu*
47.	*out of the blue*	*iz vedra neba*
48.	*she's right up your street*	*ona je baš za tvoju ulicu*
49.	*missing the Brazilian rain forest for the twigs*	*nije u stanju vidjeti brazilsku prašumu od grančica*
50.	*steal a trump card and play it*	*ukradem aduta i odigram ga*
51.	*Bang on.*	*U glavu.*
52.	*do me some good in the long run*	*steći neku dugoročnu prednost*
53.	*rock the place off its foundations*	*protrese zgradu do temelja*
54.	*got to the bottom*	*dosegnuo dno*
55.	*to sink even lower*	*potonem još dublje*
56.	*up the creek without a paddle*	*na brzacima bez vesla*
57.	*nestle into her back*	*ugnijezdio iza nje*
58.	*to the bitter end*	*do gorkog kraja*
59.	*plenty more fish in the sea*	*ima još ribe u moru*
60.	*let the cat out of the bag*	*pustila mačka iz vreće*
61.	*upped the ante*	*podigao ulog*
62.	*each to his own*	*svakom svoje*
63.	*getting itchy feet*	*počinju svrbiti tabani*
64.	*make mountains out of molehills*	*da ne pravim od buhe slona*
65.	*I'm losing touch*	*gubim dodir*
66.	*jump from rock to rock*	*preskakivat ću s kamena na kamen*
67.	*ball and chain*	*lanaca i okova*

4. *I wasn't losing that much face.* (Hornby 1995:18)

Nisam baš toliko izgubio obraz. (Hornby 2000:15)

Even though the reader can understand the meaning of this expression in Croatian language, there are more usual ways to say the same thing: *okaljati, ocrniti obraz* suggested by the Croatian phraseological dictionary (Menac, Fink-Arsovski, Venturin 2003:200). The translator was obviously influenced by the English idiom and he translated it literally.

6. *He laughed like a drain.* (Hornby 1995:22)

Nasmijao se kao slivnik. (Hornby 2000:19)

Again, the idiom is translated literally even though there is no such idiom in the TL. There is an idiom in Croatian *smijati se kao lud na brašno*, or simply *smijati se kao lud* (*like crazy*). If one does something like a crazy person, he/she does it over the top. The expression *like crazy* is also used in English in a similar way, maybe that was the reason the translator wanted to use something different in Croatian as well, but he stayed too close to the original.

7. *I lost the plot for a while then.* (Hornby 1995:25)

Tada sam na neko vrijeme izgubio nit radnje. (Hornby 2000:21)

The idiom was translated literally. In Croatian, there is an idiom *izgubiti nit* which means *to get confused, to lose concentration* (Menac, Fink-Arsovski, Venturin 2003:188). But the idiom t*o lose the plot* means to become crazy, so the translation could have gone in a completely different direction: *pukao sam, poludio sam,* etc. However, Hornby continues: *And I lost the subplot, the script, the soundtrack, the intermission, my popcorn, the credits and the exit sign* (1995:25). In order to keep the pun, the translator also kept the original form of the idiom.

8. *Sometimes I look at my shop (because I haven't let the grass grow under my feet the last fourteen years!...* (Hornby, 1995:27)

Koji put pogledam svoj dućan (jer nisam dao da mi trava raste pod nogama zadnjih četrnaest godina!... (Hornby 2000:23)

The literal translation of this idiom may be understandable, but it is certainly not fixed in the TL. The irony would have maybe been more obvious if the translator used some other expression like *u pokretu* (*on the move*) which is well-known in Croatian.

9. *Close, but no cigar.* (Hornby 1995:33)

Skoro si uspjela, ali nema cigare. (Hornby 2000:27)

The translator was so insistent on trying to be faithful to the original that he sometimes went overboard and simply translated every word that was offered in the ST. This idiom originates from the US where cigars could have been won as prizes on fairground stalls ("The Phrase

Fider"). That tradition is not known in Croatia, and neither is that idiom. The translator could have omitted this idiom, or replaced it with *za dlaku (by a hair's breadth*) or even by a well known expression *skoro se ne računa* (*almost doesn't count*).

14. *Heaven knows she's got enough on her plate without having to worry about a shop full of bloomin' old pop records . . .* (Hornby 1995:46)

Nebo zna da joj je dovoljno toga na tanjuru i bez uzrujavanja oko trgovine pune vražjih starih pop ploča... (Hornby 2000:38)

This idiom could have been translated with *puna glava* (*head full of...)* which would convey the message equally well as the original idiom. The translator, however, decided to go with a literal translation, so we got an expression that is not used in Croatian.

15. *How can one describe the way people born before 1940 say the word "pop"? I have been listening to my parents' sneering one-syllable explosion, heads forward, idiotic look on their faces (because pop fans are idiots) for the time it takes them to spit the word out, for well over two decades.* (Hornby 1995:46, 47)

Kako opisati način na koji ljudi prije 1940. izgovaraju riječ "pop"? Slušam prezrive jednosložne izbljuvke svojih roditelja - isturene glave, idiotskog izgleda lica (jer samo idioti slušaju pop) dok pljuju tu riječ - već puno više od dva desetljeća. (Hornby 2000:38)

The Croatian expression *prevaliti preko usana/usta (to force oneself to say something)* would have been much more appropriate translation of the idiom *to spit the word out* if we consider the whole context. The narrator's parents obviously say the word *pop* with contempt and that is why they have trouble saying it. Moreover, the literal translation of the original idiom could have also been *dok ispljunu tu riječ,* the same verb, but in its perfect aspect (*svršeni vid),* which would fit this context better.

27. *... some terrible local singer-songwriter for whom the world ended just after "Tea for the Tillerman" by Cat Stevens, not with a bang but a wimp.* (Hornby 1995:72)

... neki grozni lokalni kantautor za kojeg je vrijeme stalo nakon "Tea for the Tillerman" od Cata Stevensa, ne bučno već šaptom (Hornby 2000:56)

There is an expression in Croatian language *šaptom pasti* (*to fall with a whisper, to fall silently)* meaning to fail without trying to fight, which could have been used here. However,

half of the idiom is translated by a paraphrase (*with a bang* - *bučno*) while in the other half of it, the translator used antithesis (*šaptom* - *with a whisper*). It is interesting since Croatian has an expression *s praskom* (*with a bang*) that the translator did not employ. The original form of that idiom is *not with a bang but a whimper*. The author plays with the similar sounding words *whimper* and *wimp*. That play on words is lost in translation.

28. *I'm supposed to have the moral high ground here (she's the one who's been sleeping with the neighbors, after all)...* (Hornby 1995:90)

Ja bih ovdje trebao stajati na moralnom podiju (uostalom, ona je ta koja se troši sa susjedima)... (Hornby 2000:69)

To have the moral high ground means to be morally superior. It would have been better if the translator translated it paraphrasing that idiom, since in Croatia, there are no *moral high grouds*. If he wanted to keep the figurativeness of this expression, he could have translated it as *gledati svisoka* which has the same meaning, but is more common in the TL.

29. *... I didn't deliver the goods but Marie said she had a nice time anyway, and I believed her...* (Hornby 1995:108)

... da nisam obavio isporuku, ali je Marie svejedno rekla da joj je bilo lijepo, i povjerovao sam... (Hornby 2000:83)

This is another literal translation. In this sense, talking about sexual intercourse, the Croats use the expression *obaviti posao* (*to do the job*) and not to deliver the goods.

34. *This, really, is the bottom line, the chief attraction of the opposite sex for all of us, old and young, men and women: we need someone to save us from the sympathetic smiles in the Sunday-night cinema queue...* (Hornby 1995:118)

Ovo je, zbilja, doljnja granica, glavni razlog privlačnosti suprotnog spola svima nama, starim i mladim, muškim i ženskim: treba nam netko da nas spasi suosjećajnih smiješaka u redu za kino nedjeljom navečer... (Hornby 2000:90)

The translator completely missed the meaning of this idiom: *the bottom line* is the most important part of something, the point of doing something. The Croatian expression *donja granica* (there is even a spelling mistake in the Croatian text) denotes the lowest point someone can reach in a particular situation.

48. *My friend Clara is coming, and she hasn't got a chap, and she's right up your street.* (Hornby, 1995:155)

Doći će moja prijateljica Clara, a ona nema dečka, a ona je baš za tvoju ulicu. (Hornby 2000:118)

The idiom is translated literally and the target audience can probably understand what it means (especially if they speak English, since everyone who does would know immediately what was written in the original text). Nevertheless, that idiom does not exist in Croatian. Our equivalent would be *baš je za tebe* (*she's great for you*) or *baš je po tvom ukusu* (*your taste*). The problem was that the author used this idiom in a pun later on: *I want to see her because I don't know where my street is; I don't even know which part of town it's in, which city, which country, so maybe she'll enable me to get my bearings. And it'll be interesting, too, to see what street Charlie thinks I live on, whether it's the Old Kent Road or Park Lane* (Hornby 1995:157). All of the underlined parts are, of course, translated literally. If the translator decided for the idiom *po tvom ukusu*, he could have adapted all of those parts and translate them with, for example, food. *Street* would then become *taste*, *part of town* maybe *a restaurant*, *city* and *country* would be types of restaurants (*a pizzeria* and *a Mexican restaurant*) and *Old Kent Road* and *Park Lane* would become *fish and chips* and *caviar*.

50. *And then, Adrian's a big music fan, which is how I met him at college, and why we kept in touch afterwards, I steal a trump card and play it. 'Have you heard of Marie LaSalle?'* (Hornby 1995:175)

I zatim - Adrian je veliki obožavatelj glazbe, i zato sam ga i upoznao na koledžu, i zato smo kasnije ostali u vezi - ukradem aduta i odigram ga. 'Jesi li čuo za Marie LaSalle?' (Hornby 2000:132)

This literal translation may be understandable, but there is a more appropriate idiom in Croatian language: *izvući asa iz rukava* (*to pull out an ace from your sleeve*). The narrator's friendship with a singer-songwriter, Marie LaSalle, will obviously be considered an *ace* with a music-lover.

56. *I'd want people to stay to the bitter end.* (Hornby 1995:200)

Htjela bih da ljudi ostanu do gorkog kraja. (Hornby 2000:151)

In the TL, the collocation *bitter end* is not used as much as it is in the SL. That is why the translator could have opted for *do samog kraja* and if he wanted to emphasize that the end will be tough, he could have added another phrase *bilo kako bilo* (*come what may*).

58. *And then you went to work, and you didn't say anything to Dick or Barry, and you were fine until Liz let the cat out of the bag, and then you became suicidal.* (Hornby 1995:206)

I onda si otišao raditi, i nisi rekao ništa Dicku ili Barryju, i bilo ti je dobro dok Liz nije pustila mačka iz vreće, i onda ti je došlo da se ubiješ. (Hornby 2000:155)

This is another literal translation. Even though the TT audience knows that a cat in a bag is something unknown, a secret, they do not use it in this sense (*to reveal a secret accidentally*). Appropriate Croatian idioms would be *izlajati se, izlanuti nešto* (*to say sth without thinking about it, sth. that you were not supposed to say*).

61. *...I try to work out what life is like now: whether it's better or worse, how my feelings for Laura have changed, if they have, whether I'm happier than I was, how near I am to getting itchy feet again...* (Hornby 1995:225)

...pokušavam odrediti kakav mi je sada život: je li bolji ili lošiji, kako su se promijenili moji osjećaji prema Lauri, ako su se promijenili, jesam li sretniji nego ranije, koliko sam blizu toga da me opet počnu svrbiti tabani... (Hornby 2000:170)

When someone has itchy feet, he/she has trouble staying in one place. In Croatia, there's a superstition that if your feet itch, you will travel somewhere soon. So the TT audience would understand the implication of this idiom. However, there is one phrase that has the same meaning, but is more common: *imati crve u guzici (to be unable to stay in one place)* (Menac, Fink-Arsovski, Venturin 2003:39). Also, the wrong spelling of the word *svrbjeti* as *svrbiti* should not go unnoticed.

63. *...but the sad truth is that I'm losing touch. I used to know everyone, every single name, however stupid, whatever the size of the venue the band was playing.* (Hornby 1995:235)

...ali tužna istina je da gubim dodir. Nekad sam znao za svakoga, za svako ime do zadnjeg, ma koliko glupo, ma koliko veliko bilo mjesto na kojem je bend svirao. (Hornby 2000:177, 178)

To lose touch means *to lose one's ability to handle someone or something* ("The Free Dictionary"), while in Croatian that expression only has a literal meaning (*to lose one's sense of touch*). The appropriate idiom would be *ispadam iz štosa*.

65. *See, I've always been afraid of marriage because of, you know, ball and chain, I want my freedom, all that.* (Hornby 1995:249)

Vidiš, uvijek sam se plašio braka zbog, znaš, lanaca i okova, želim biti slobodan, sve to. (Hornby 2000:188)

Ball and chain is usually used as a jocular term for a wife. However, there is no such expression in Croatian. There are a lot of jocular terms for Croatian wives, but the translator could have used a different expression that signifies a loss of freedom: *kao u kavezu* (*in a cage*).

2) Using an idiom of similar meaning but dissimilar form

In this analysis, this group will not only include idioms of similar form and dissimilar meaning , but also all those translations of idioms which consist of one word only, or are not fixed in Croatian language, but have figurative meaning.

Table 14: *Using an idiom of similar meaning but dissimilar form*

1.	*to dash your brains out*	*rascopati glavu*
2.	*hall-bent on*	*se iz petnih žila upinjem*
3.	*last word*	*posljednji krik*
4.	*went a bit potty*	*malo šenuo*
5.	*punch your weight*	*tući u svojoj kategoriji*
6.	*out of my class*	*iznad moje klase*
7.	*to be something*	*biti faktor*
8.	*last stand*	*posljednje uporište*
9.	*not big on*	*nije jak u*
10.	*we've got them pat off*	*idu bez greške*
11.	*up and down*	*više-manje*
12.	*to coin a phrase*	*štono kažu*
13.	*fair point*	*ima tu istine*
14.	*donkey's years*	*sto gladnih godina*

15.	*to take the piss out of*	*pili mozak*
16.	*a heart to heart*	*otvaranje srce*
17.	*twiddling my thumbs*	*kao bukva*
18.	*Lots of love*	*Puno pusa*
19.	*doesn't give a shit*	*boli dupe*
20.	*fine by me*	*nemam ništa protiv*
21.	*it pissed me off*	*išao mi je na jetra*
22.	*up it a notch*	*ići stupanj žešće*
23.	*push you over the humps*	*prijeđe prve grbe*
24.	*there was no steam to lose*	*nije bilo daha za izgubiti*
25.	*It sets my teeth on edge...*	*Zubi mi se nakostriješe...*
26.	*don't dress these things up*	*Ne šminkajte te stvari*
27.	*brings us up to date*	*dolazimo do današnje situacije*
28.	*get out of base camp*	*mrdnuti s polazne točke*
29.	*no big deal*	*ništa bitno*
30.	*cut corners*	*skidam skorup*
31.	*pain-in-the-arse*	*živoj muci*
32.	*shooting the shit*	*preseravanja*
33.	*all that jazz*	*svih tih fora*
34.	*nothing to weigh me down*	*da me ništa ne drži na zemlji*
35.	*go off at half-cock*	*sfušati*
36.	*to strike a blow for*	*da bi izvojevao pobjedu*
37.	*I've lost it again*	*opet sam pukao*
38.	*not to give a shit*	*kao da ga boli ona stvar*
39.	*took the piss out of*	*posrao*
40.	*a piece of piss*	*totalna pljuga*
41.	*drive you mad*	*sići s uma*
42.	*my heart sinks*	*smrznem se*
43.	*the joke's on me*	*ispada da sam popušio foru*
44.	*with a mind of their own*	*koji misle svojom glavom*
45.	*to take a running jump*	*da se kupe*
46.	*come off the rails*	*sasvim pukli*
47.	*jumped ship*	*pustila da potoneš*

48.	*at bit of a loss*	*izgubljen*
49.	*I get it together*	*kad se sredim*
50.	*bring the house down*	*razvalilo publiku*
51.	*for your benefit*	*za tvoj račun*
52.	*stick up for myself*	*ponekad sebi držati svijeću*
53.	*have had the guts*	*imala muda*
54.	*it boils down to that*	*sve se na to svodi*
55.	*to catch your attention*	*da ti privučem pažnju*
56.	*got off on the wrong foot*	*pokačili se*
57.	*going down the toilet*	*trucka ka otpadu*
58.	*give us a break*	*dati šansu*
59.	*fall into line*	*ravnati po tome*
60.	*not in my book*	*ne po mojim mjerilima*

4. *I'm stuck in this pose, this shop-managing pose, forever, because of a few short weeks in 1979 when I went a bit potty for a while.* (Hornby 1995:27)

Ostao sam u ovom položaju, položaju upravitelja trgovine, zauvijek, zbog par kratkih tjedana 1979. kad sam nakratko malo šenuo. (Hornby 2000:23)

There are a lot of idioms that mean *to lose one's mind* in the novel. Most of them are translated using Croatian verbs for the same thing, but not all of them were listed.

23. *...that all relationships need the kind of violent shove that a crush brings, just to get you started and to push you over the humps.* (Hornby 1995:78)

...da sve veze treba naglo šutnuti jednim dobrim zaljubljivanjem, čisto da se započne i prijeđe prve grbe. (Hornby 2000:61)

This idiom was translated partly literally (*humps* - *grbe*), but it would be more common if the verb *to push* was translated literally: *pogurati* in its figurative meaning *to make sth better, faster* ("Hrvatski jezični portal"). Also, the word *grba* is not used figuratively as often as the English word *hump*, so maybe it would have been better if the translator opted for the word *prepreka* (*hurdle*).

25. *I hate calling him T-Bone. It sets my teeth on edge...* (Hornby 1995:81)

Mrzim ga zvati T-Bone. Zubi mi se nakostriješe... (Hornby 2000:63)

In Croatian, cats can bristle (*nakostriješiti se*), even people when they are afraid or ready to fight ("Hrvatski jezični portal"), but it is not common to say that teeth bristle. There are more common ways of conveying the idea from the original *diže mi se kosa na glavi (*the hair on my head is rising).*

35. *But nobody ever writes about how it is possible to escape and rot, how escapes can go off at half-cock, how you can leave the suburbs for the city but end up living a limp suburban life anyway.* (Hornby 1995:114)

No nitko nikad ne piše kako je moguće pobjeći i istrunuti - kako bjegunci mogu sfušati bijeg, kako se može otići iz malograđanske sredine u gradsku i u njoj svejedno završiti u mlitavom malograđanskom životu. (Hornby 2000:87)

The word *sfušati* means *to do sth badly or superficially* ("Hrvatski jezični portal") and that meaning fits this context. However, *sfušati* is a regional word, a slang word used in the capital, so not everyone would understand it. There are a lot of words that mean the same, but belong to national slang and that would be understandable in all parts of Croatia: *zeznuti, zafrknuti*. Even paraphrasing would be more adequate: *obaviti površno.*

40. *Saying 'I love you' is easy, a piece of piss, and more or less every man I know does it all the time.* (Hornby 1995:134)

Lako je reći 'volim te', totalna pljuga, i više-manje svaki muškarac kojeg znam stalno to govori. (Hornby 2000:102)

A piece of piss is something really easy to do. Croatian idiom *mačji kašalj* means the same and belongs to the standard Croatian language. Still, I believe that the translator made the right choice here translating it with an idiom that belongs to Croatian slang, since the original also uses slang.

51. *I can either stick up for myself sometimes or I can believe anything you say about me and end up hating myself every minute of the day.* (Hornby 1995:194)

... ja mogu ili ponekad sebi držati svijeću ili vjerovati svemu što pričaš o meni i na koncu mrziti samog sebe svake minute u danu. (Hornby 2000:147)

Držati svijeću (*to hold a candle*) is an idiom used in situations where a third person gets involved is somebody else's romantic relationship, that person goes everywhere with the couple, usually uninvited. The translator missed the meaning of *stick up for myself* completely, he should have translated it as *zauzeti se za sebe*, an idiom which means completely the same as the original.

3) Translation by paraphrase

In this analysis, this group will consist of idiom translations which do not have a figurative meaning in the Croatian language.

Table 15: *Translation by paraphrase*

1.	*give you much of a clue*	*ne bi bilo od pomoći*
2.	*to go wrong*	*pogriješio*
3.	*on the lookout*	*tražiti*
4.	*landed a job*	*dobila posao*
5.	*I never outstayed my welcome*	*nikad nisam istrošio njezino strpljenje*
6.	*too close for comfort*	*neugodno blisko*
7.	*that's par for the course*	*to tako ide*
8.	*in a terrible way*	*skroz je užasan*
9.	*on speaking terms with*	*osoba s kojom razgovaram*
10.	*run of the mill*	*standardni*
11.	*catch my drift*	*ne bi shvatila/ako se razumijemo*
12.	*speaking out of turn*	*zbog svojih neumjesnih riječi*
13.	*in the first place*	*kao da su upravo zbog toga i došli*
14.	*gave her a hard time*	*pritisnuo*
15.	*up in the air*	*da se sve uskomešalo*
16.	*let's face it*	*budimo iskreni*
17.	*beating around the bush*	*teškog okolišanja*
18.	*I don't know her from Eve*	*tko je ona, dovraga?*
19.	*don't look out of place*	*izgledamo kao da tu spadamo*
20.	*know-all*	*pravi se da sve zna*
21.	*my heart sinks*	*me prolazi raspoloženje*
22.	*get a move on*	*daj požuri*

23.	*do you good*	*koristit će ti*
24.	*in the right frame of mind*	*nije raspoložena*
25.	*on your terms*	*kako tebi odgovara*
26.	*hit the mark*	*je li upalilo*
27.	*It'll grow on you.*	*Postupno ćete je zavoljeti.*
28.	*hasn't done me any good at all*	*i nimalo mi nije pomogla*
29.	*to get in touch with*	*ponovno s njom stupiti u vezu, da se javim*
30.	*Watch your step, boy.*	*Čuvaj se, mali.*
31.	*fall for her*	*zaljubiti u nju*
32.	*get this straight*	*raščistiti*
33.	*I get the picture.*	*Jasno mi je.*
34.	*out of my depth*	*neupućeno*
35.	*Don't push your luck.*	*Ne izazivaj.*
36.	*it boils down to that*	*sve se na to svodi*

15. *I understand, on one level, that she doesn't know, that <u>everything's up in the air</u>.* (Hornby 1995:93)

Razumijem, na jednoj razini, da ona ne zna, <u>da se sve uskomešalo</u>. (Hornby 2000:72)

If *everything is up in the air*, it is not decided, vague. On the other hand, if everything has stirred up (*sve se uskomešalo*), it is in a mess, a person gets a mental image of a lot of people in a hurry, not knowing where to go or what to do. This is not what the author had in mind. *Up in the air* could have been translated as *u magli* (*in the fog*), an idiom that denotes something that is vague, not defined, confusing. The meaning is not completely the same, but it would make more sense than the translator's first choice.

17. *I thought you English were supposed to be the masters of understatement, and <u>beating around the bush</u>, and all that jazz.* (Hornby 1995:106)

Mislila sam da ste vi Englezi nekakvi majstori uvijenosti, <u>i teškog okolišanja</u>, i svih tih fora. (Hornby 2000:81)

To beat around the bush really means *to stall* (*okolišati*), but there is a phrase in Croatian that means the same thing: *obilaziti kao mačka oko vruće kaše* (*to go around sth like a cat around*

a hot meal). If the translator used this phrase, he would keep the meaning and the figurativeness of the sentence.

20. *My dad is a bit dim but something of a know-all, which is a pretty fatal combination...* (Hornby 1995:114)

Tata mi je malo tup ali pravi se da sve zna, što je fatalna kombinacija...

Even though there are some words which have the same figurative meaning as *know-all* (*pametnjaković, sveznalica*), the translator was right to choose the strategy of paraphrase since those words would not fit the sentence properly.

5) Translation by compensation

I have found only three examples of this strategy. Even though it would be expected that the translator omitted some idioms first and later compensated for them, I believe that this may be compensation for those idioms that were paraphrased.

Table 16: *Translation by compensation*

1.	*had sex*	*vodili ljubav*
2.	*grimaces*	*složi izraz lica*
3.	*things are desperate*	*dogorjelo do noktiju*

2. *But she just grimaces, and reaches for the door handle.* (Hornby 1995:37)

Ali ona samo složi izraz lica i primi se za kvaku. (Hornby 2000:31)

The phrase *složiti izraz lica* (*to make a face*) sounds a bit odd, since it is much more common to say *složiti facu*. *Faca* is a slang word for *izraz lica (facial expression)*, and since the novel was written in slang, it would be more appropriate here.

3.3.3. Conclusions about translation of idioms

In translating idioms, the translator used the first two strategies (translating with a TL idiom) more than the others. He wanted to translate most of the idioms with Croatian phrases and words with metaphorical meaning, thus keeping the figurativeness of expression in his translation. However, sometimes he tried too hard to remain faithful to the original and translated some idioms literally (*he laughed like a drain - nasmijao se kao slivnik*). That way,

he introduced some phrases that do not exist in Croatian language and violated the coherence rule. Some of those idioms could have been replaced by other figurative expressions (*nasmijao se kao lud na brašno*), while most of them could have been paraphrased. The translation would lose on its figurativeness, but there would be no odd phrases that make the reader think about the writer's intentions and it would sound more natural. The translator did not respect the hierarchical order of *skopos* theory rules and made a lot of grave mistakes. That resulted in a non-coherent text and the translation cannot be considered adequate. If his *skopos* was to keep the figurativeness of the original, he should have tried harder to fulfil it by using proper Croatian expression and not by sacrificing text coherence for the figurativeness.

3.4. Phrasal verbs

Phrasal verbs, or multi-word verbs, consist of two or three words. The first one is a verb and it is followed by an adverb (turn down) or a preposition (eat into) or both (put up with) (Oxford 2000:B10).

There are no defined strategies for the translation of phrasal verb. That is why Mona Baker's categories for the translation of idioms were *re-edited* for the analysis of phrasal verb translation. The categories are not the same as for the translation of idioms because Croatian language does not have phrasal verbs of the same kind as the English language. The last two categories were left out since phrasal verbs are a bit less complicated to translate than idioms, so the translator never omits them.

1) Using a figurative expression with similar form

2) Using a figurative expression with dissimilar form

3) Translation by paraphrase (Using a literal expression with dissimilar form)

3.4.1. Analysis of translation of phrasal verbs

There are 105 phrasal verbs included in this analysis.

Table 17: *Translation of phrasal verbs*

Translation strategy	Number of phrasal verbs	Percentage
1) Using a figurative expression with similar form	19	17
2) Using a figurative expression with dissimilar form	43	37
3) Using a literal expression with dissimilar form	53	46
TOTAL	115	100

As Table 17 illustrates, the majority of phrasal verbs were translated by literal expressions. This goes to show that the English language is richer with idiomatic expressions than Croatian. However, the examples will show that Croatian language does not lack verbs with the same meaning as phrasal verbs in English.

1) Using a figurative expression with similar form

There are only 16 examples of this translation strategy. Since phrasal verbs are very unusual in Croatian and highly common in the English language, this is expected. This category contains phrasal verbs which kept their idiomaticity in the translation. Only one of those phrasal verbs became a noun in the TL (*dashing off - juriš*), but that noun denotes motion, similar as verbs.

Table 18: *Using a figurative expression with similar form*

1.	*sneak into*	*se ugurati*
2.	*broken into*	*provaljena*
3.	*straining after*	*upinjati se*
4.	*block out*	*blokirati*
5.	*plow through*	*orem kroz*
6.	*go on to*	*na što bih prešao*

7.	*to pile up*	*gomilati*
8.	*patch things up*	*da skrpamo stvari*
9.	*float away*	*odlebdjeti*
10.	*playing at*	*igram*
11.	*jerking off*	*drkam*
12.	*glides off*	*otklizi*

13.	*catch up*	*pohvatam*
14.	*work at that*	*raditi na tome*
15.	*pissed off*	*pizdi*
16.	*spit it out*	*ispljunete*

17.	*dashing off*	*juriš*
18.	*eat away at me*	*žderati*
19.	*cheers me up*	*me veseli*

2) Using a figurative expression with dissimilar form

There are 36 examples of this translation strategy. Here, we can see the diversity of Croatian verbs. Even though phrasal verbs are not used, there is more than enough one-word verbs that can replace them. Examples number 5 and 30 illustrate this: the same phrasal verb (*to get off* and *to pack in*) was translated in three different ways using synonyms from Croatian slang. The phrasal verb *worry away* was translated with a whole phrase: *bludim u brige* to keep the idiomaticity of language.

Table 19: *Using a figurative expression with dissimilar form*

1.	*mess me up*	*me... srediti*
2.	*going out with*	*hodati s*
3.	*scrounged off*	*užicao*
4.	*asking for it*	*to tražio*
5.	*give in*	*popustiti*
6.	*to pull off*	*izvesti*
7.	*busting up with*	*prekid*
8.	*getting off with* *get off* *got off*	*brijanje* *zbari* *spetljala*
9.	*fiddle around with*	*proprčkati po*
10.	*not to run... down*	*ne iscrpiti*
11.	*knocked her up*	*napumpao*
12.	*leap into*	*baciti se u*
13.	*to get hold of it*	*da dođe do nje*
14.	*fishes around*	*kopa po*
15.	*ticking along*	*sve je pod konac*

16.	*sinks in*	*me... lupi*
17.	*clinging on*	*se... vučeš*
18.	*to get on with it*	*da se pozabavim*
19.	*sponges off me*	*me strpa u smeće*
20.	*muck... up*	*zasrati*
21.	*getting on*	*nije baš išlo*
22.	*get carried away*	*zanijeti*
23.	*pissed off*	*nadrkano*
24.	*clear things up*	*razjasniti stvari*
25.	*buck you up*	*da te malo digne*
26.	*go off the idea*	*prođe volja*
27.	*messing around*	*motamo se*
28.	*Don't mess about...*	*Ne kenjaj...*
29.	*shooting... down*	*pokopao*
30.	*depressing the hell out of*	*bacati u tešku depresiju*
31.	*get you locked up*	*baciti u buksu*

32.	*muck it up*	*zabrljati*
33.	*give in to it*	*ne predajem joj se*
34.	*worrying away*	*bludim u brige*
35.	*pick at it*	*čačkati*
36.	*comes apart*	*raspadne*
37.	*launch into it*	*uletim u to*
38.	*packed her in*	*dao nogu/šutnuo*

	packed in college	*odletio s koledža*
39.	*fight him off*	*oduprem*
40.	*get on*	*se bacimo*
41.	*to sort... out*	*da raščistimo*
42.	*cop it*	*kihnuti*
43.	*You're having me on*	*Ne seri*

12. *He just <u>sponges off me</u> and sits around on his fat arse staring at record labels.* (Hornby 1995:70)

<u>Strpa me u smeće,</u> zavali se na svoju debelu guzicu i pilji u omote ploča. (Hornby 2000:55)

To sponge off sb means *to beg or borrow money or food from someone* ("The Free Dictionary"). The translation *strpati u smeće (to throw into trash)* is not a fixed expression in Croatian and does not have the same meaning as the original phrasal verb. It is even a bit funny to read that expression in this context.

3) Using a literal expression with dissimilar form

The majority of phrasal verbs were translated by using words that do not have figurative meaning. The text may have lost on its figurativeness, but it would be rather difficult to expect the translator to find idiomatic expressions for every phrasal verb. The phrasal verb *pack in* is in this group of verbs as well, with three more different translations. Phrasal verbs *to stick with sth* and *to sort it out* also had two different translations.

Table 20: *Using a literal expression with dissimilar form*

1.	*pinched her off*	*oduzimati*
2.	*rub-off on me*	*prenijeti*
3.	*work with it*	*iskoristiti*
4.	*to cut... back*	*smanji*
5.	*What are you <u>playing at</u>?*	*Kakva ti je to fora?*
6.	*she's hung on*	*što te trpi*

7.	*told him off*	*mu odbrusio*
8.	*filled him in*	*mu je objasnio*
9.	*look after*	*trude*
10.	*puts me through*	*spaja*
11.	*run myself down*	*se potištiti*

12.	*bobbing away*	*njišu*
13.	*drifted off*	*odustali*
14.	*stuck with it*	*ostala uz nju/ nije odustala*
15.	*breaking up*	*prekinuti*
16.	*kick off*	*početi*
17.	*have gone under*	*bih bankrotirao*
18.	*suckered me into*	*me nasamarila*
19.	*to sort it out*	*protumačim/ srediti*
20.	*loses it*	*pobjegne*
21.	*pack something in* *pack me in* *packing it in*	*odbaci* *ostavila i otišla* *odustati*
22.	*cope without her*	*mogu bez nje*
23.	*comes about*	*kako do tog dođe*
24.	*shuffles along*	*se odmiče*
25.	*sets us back*	*vraća*
26.	*slips off*	*svući*
27.	*hang on*	*pridržim*
28.	*busting up*	*prekidaš*
29.	*cut out*	*ukidamo*
30.	*chip in*	*damo po malo*

31.	*break off*	*prekinuti*
32.	*go over*	*porazgovarao*
33.	*hang around*	*sjediti i čekati*
34.	*He's not just trying it on.*	*Nije da se pravi.*
35.	*messing them around*	*namučio*
36.	*draining away*	*počelo nestajati*
37.	*track down*	*naći*
38.	*gets on*	*se ponaša*
39.	*pack it in*	*odseliti se*
40.	*look back on*	*žaliti za*
41.	*I'm sending her up*	*ja nju ismijavam*
42.	*talk back*	*odbruse*
43.	*stick... out*	*izdržim*
44.	*launch in*	*krenem*
45.	*do it up*	*sredi ga*
46.	*go on about it*	*što da ti pričam*
47.	*ticking along*	*idu*
48.	*nip out*	*odu na brzinu*
49.	*give it away*	*nagovoriti*
50.	*wasn't up to it*	*nije bio u stanju*
51.	*popped out*	*pohrlilo*
52.	*went bust*	*propali*
53.	*fall for her*	*zaljubim u nju*

3.4.2. Conclusion about translation of phrasal verbs

The situation with phrasal verbs is a bit better than with idioms. The translator did not make as many mistakes as he did in translating idioms. That proves that phrasal verbs are not as complicated as idioms to translate. As it was already stated, English has a wealth of phrasal verbs, unlike Croatian, in which they are very rare. However, Croatian makes up for this lack

of phrasal verbs with a diverse choice of other verbs, some in figurative, others in literal meaning. This shows that Croatian language is more economical than English in the sense that it uses one word for the concept that needs two words in English (verb and preposition/ adverb). On the other hand, English is more economical in the sense that it can use one phrasal verb with a lot of different meanings, in different contexts. The strategy of translating phrasal verbs with expressions with literal meaning is employed in majority of cases. The figurativeness of the language is lost, but it makes the translation sound more natural. There are some cases where the translator wanted to stay as faithful to the style of the original as possible that he introduces some non-existent expressions (*strpati u smeće*). The aim (*skopos*) was obviously to keep the style of the author and to get the same reaction to the text as the ST got with the speakers of SL. Unfortunately, the translator did not completely succeed in achieving this aim.

4. Conclusion

The *skopos* theory developed in the second half of the 20th century, as a first theory that placed emphasis on the TC more than on the SC. Even though Vermeer and Reiss believed that the theory was applicable to all types of translations, many scholars disagreed and believed it was applicable only to non-literary texts. However, Katharina Reiss and Christiane Nord found some ways to apply it to literary translation. Reiss divided translation in three types: informative, expressive, and operative. In this division, literary texts belong to expressive texts. As such, the aim of their translation is to preserve the style and the relevant aspects of the text in order to achieve the same effect as the original.

The aim of this paper was to discover the *skopos* of the translation of Hornby's novel, *High Fidelity* by analysing the translation of culture-specific terms, slang, idioms, and phrasal verbs. These parts of language were chosen because they pose a problem in translation, they differ across cultures, and make one's speech/writing sound more natural. The analysis showed that the translation of idioms was the most problematic part for this translator. He made many mistakes translating the idioms literally, thus introducing some expressions which do not exist in the TL and make the text sound awkward. However, this proves that the translator wanted to stay as faithful to the original as possible. In order to respect the fidelity rule, he sacrificed the coherence rule, the rule that says that a translation should be made coherent to allow the audience to comprehend it. In many cases, it was not possible to understand what some figurative expressions meant for an average Croatian-speaking reader. The translator acted similarly in translation of phrasal verbs, but he did not violate the coherence rule in such a degree. The text lost on its figurativeness, but it can go unnoticed by an average reader, since phrasal verbs do not exist in the TL in such a great number as in the SL. In translating culture-specific terms, the translator mostly used the strategy of loan words: he left the word in its original form, expecting the reader to be familiar with the SC. In some examples of that strategy, he favoured fidelity over coherence: he did not find suitable translations for concepts such as *501s, Lemsips, O-levels.* He also did not try to find cultural substitutes for famous British singers, records, etc., but that was not necessary. The TC audience is able to recognize most, if not all, the names mentioned in the novel. Finally, the translator also tried to stay faithful to the style of the original in translating slang, but he was by far more successful in this than in translating previously mentioned parts of the novel. He

decided on a *skopos*, to remain faithful to the original's informal style, and acted in a way that fulfilled that *skopos*. He used the original just as a guide (*an offer of information*), in places where he saw a slang expression, he used a Croatian slang expression, sometimes completely different than the original one, but it was always an expression which fulfilled the aim of the translator.

This analysis shows that the *skopos* theory can be applied to literary translation. The translator obviously did have a *skopos* for his translation: he wanted the text to get the same reaction from the target audience as the original did from the source audience: to make them laugh, to relate to the main character, to relax, etc. However, from the fact that he did not translate cultural references, we can also see that his aim was to inform the TT reader more about the British culture, and maybe even to think about the differences between the Croatians and the British. The translation of slang is the best part of this translation and the only one that can be considered completely adequate according to the rules of the *skopos* theory. The translator followed all of the rules in hierarchical order: the most important was the *skopos* rule, then the coherence rule, and only after they were both fulfilled, he consulted the fidelity rule. Unfortunately, he did this only while translating slang. In the case of translating culture-specific terms, phrasal verbs, and mostly idioms, he did the opposite. He translated too many idioms literally without worrying about coherence of the text. All in all, this translation cannot be considered adequate with regards to the *skopos* theory and it does not do justice to Nick Hornby's first novel.

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