

TRANSLATION OF HETEROGLOSSIA: THE CASE OF TURKISH TRANSLATIONS
OF HETEROGLOT NOVELS BY BLACK BRITISH WOMEN WRITERS

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by

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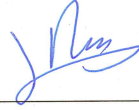
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Translation of Heteroglossia: The Case of Turkish Translations
of Heteroglot Novels by Black British Women Writers

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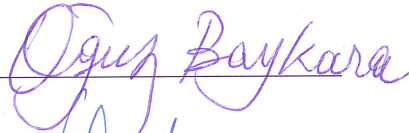
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Thesis Abstract

Fatma İdin, “Translation of Heteroglossia: The Case of Turkish Translations of Heteroglot Novels by Black British Writers”

The aim of the present study is to explore how heteroglossia is treated in Turkish translations of novels. Mikhail Bakhtin’s theoretical views on heteroglossia are employed in order to carry out stylistic analyses of novels by five Black British women writers: *Brick Lane* by Monica Ali, *Small Island* by Andrea Levy, *The Ventriloquist’s Tale* by Pauline Melville, *Trumpet* by Jackie Kay and *White Teeth* by Zadie Smith. After a discussion of the discourse on heteroglossia within the scope of Translation Studies, the Turkish translations of the novels, which are *Brick Lane* (2004), *Küçük Ada* (2006), *Karnından Konuşanın Öyküsü* (2000), *Trompet* (2000) and *İnci Gibi Dişler* (2001) are analyzed within a descriptive and target-oriented framework. It is observed that different strategies are used by the individual translators and that choices have been made in an inconsistent way. Specifically, the translators tend to adopt hybrid translation and oscillate between the strategies of domestication and foreignization. It is argued that, however challenging it is to translate heteroglossia, it is still possible to foreground traces of the linguistic and cultural specificity of heteroglot novels. On the basis of the findings of this study with respect to the target context, it is concluded that these texts and their translations are likely to make the reader aware of the diversity of voices. Furthermore, it is emphasized that these translations tend to destabilize the expectation of fluent translations and contribute to the achievement of cultural identity through heteroglossia.

Thesis Abstract

Fatma İdin, “ ‘Heteroglossia’ Çevirisi: Britanyalı Siyahi ve Asyalı Britanyalı
Yazarlara Ait Heteroglot Romanların Türkçe Çevirileri Üzerine
Örnek-Olay İncelemesi”

Bu tezin amacı romanda “heteroglossia”nın nasıl ele alındığını incelemektir. Mikhail Bakhtin’in heteroglossia üzerine kuramsal düşüncelerinden yararlanılarak Monica Ali’den *Brick Lane*, Andrea Levy’den *Small Island*, Pauline Melville’den *The Ventriloquist’s Tale*, Jackie Key’den *Trumpet* ve Zadie Smith’ten *White Teeth* adlı romanların biçimsel incelemesi yapılmaktadır. Heteroglossia, çeviribilim kapsamında tartışıldıktan sonra romanların Türkçe çevirileri [*Brick Lane* (2004), *Küçük Ada, Karnından Konuşanın Öyküsü* (2000), *Trompet* (2000), *İnci Gibi Dişler* (2001)] betimleyici ve erek odaklı bir yaklaşımla incelenmektedir. İncelemenin sonucunda çevirmenlerin farklı stratejiler izledikleri ve yaptıkları seçimlerde tutarlı davranmadıkları, “yerleştirme” ve “yabancılaştırma” stratejileri arasında gidip gelen melez bir çeviri anlayışını benimsedikleri gözlenmektedir. Heteroglossia çevirisi ne kadar güç olursa olsun, heteroglot romanlara özgü dilsel ve kültürel özellikleri belirgin kılmanın mümkün olduğu savunulmaktadır. İncelemenin sonuçları erek odak bağlamında değerlendirildiğinde bu tür metinlerin ve çevirilerinin okuyucuyu farklı seslerden haberdar kıldığı sonucuna varılmaktadır. Ayrıca, bu çevirilerin akıcı çeviri beklentisini sarstığı ve heteroglossia yoluyla kültürel kimliğin inşasına katkıda bulunduğu vurgulanmaktadır.

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CHAPTER 1

INTRODUCTION

The very emergence of Translation Studies as a discipline in its own right has brought more attention to the importance of translations in themselves. Thus, ideas such as that translation is secondary to the “original” or that “something always gets lost in translation” have been increasingly questioned.

Etymologically including the Latin prefix of “trans-”, which means “across”, translation essentially involves a movement from a source text/culture to a target text/culture. It is not only texts that get translated. Due to migration, in our ever-globalising world people also are translated. Michael Cronin (2006) compares the condition of the migrant to the condition of the translated being and argues that translation occurs both in the physical and the symbolic sense of movement. Along similar lines, the Indian-born British author Salman Rushdie (1991) describes himself as a translated person and contests the belief that something gets lost while being translated:

The word “Translation” comes, etymologically, from the Latin for “bearing across.” Having been borne across the world, we are translated men. It is normally supposed that something always gets lost in translation; I cling, obstinately, to the notion that something can also be gained. (p. 17)

Do these translated persons really lack something or do they, as Rushdie claims, gain something? Undoubtedly, being acquainted with both cultures provides Rushdie with a broad perspective and varied sources for his writing. As Catherine Cundy (1996) has commented, “[t]he dual consciousness, created as a result of this linguistic division, is the source of much of the versatility and play in Rushdie’s use of English in his fiction” (p. 1). This case holds true for other “translated writers” as well. As

black people within a predominantly white society, they belong to a minority, yet they are also aware of the “mainstream” or dominant culture; thus, they possess multiple identities, and this inevitably has some influence on their writing.

The fiction of/by such translated people tends to involve various languages and language varieties. This multiplicity of languages is called “heteroglossia”. Heteroglossia is the translation of the Russian *raznorečie*, a word coined by Russian scholar Bakhtin to allude to the multiplicity of actual “languages” which are at any time spoken by the speakers of “any” language (Dentith, 1995). Bakhtin (1986) maintains that “language enters life through concrete utterances (which manifest language) and life enters language through concrete utterances as well” (p. 63). We hear a social and individual voice in each utterance. These voices are different languages adopted by speakers of different social groups, classes, origins, backgrounds and generations. According to Bakhtin (1986), “language and speech communication (as a dialogic exchange of utterances) can never be identical” (p. 108) and “with respect to a person, love, hatred, pity, tenderness, and emotions in general are always dialogic in some measure” (p. 113). By the word “dialogic”, Bakhtin (1986) means that “all words or utterances are directed toward an answer, a response” (p. 673). For Bakhtin, all language is dynamic and engaged.

In *The Translator’s Turn*, Douglas Robinson (1991) compares translation to dialogue. Similarly, in his article entitled “Dialogism, Heteroglossia, and Late Medieval Translation”, Daniel J. Pinti (1995) relates Bakhtin’s thoughts of dialogism to translation, arguing that “a translation is always a response to a previous text, hence fundamentally dialogic” (p. 110). Conceiving of translation as a form of indirect speech, Pinti (1995) notes “the translator ‘reports’ what someone (in another language) has said” (p. 112). Therefore, translation is “multivoiced” in that it moves

from the voice of the original speaker/author to the voice of the translator and finally the hearer/reader.

Language in any case is dialogic in that it is infused with culture as a result of dialogic interaction and thus anybody who participates in this interaction leaves a trace of himself/herself (Greenall, 2006). Texts and discourses are stamped with these traces and they are polyphonic.

Polyphony is a similar term to heteroglossia. It also implies the way in which meaning is produced by discourse through the use of “social diversity of speech types” (Bakhtin, 1981, p. 32). The use of language in polyphonic novels results in the emergence of texts which are hard to read and translate. This means that translating such texts may require just as much creativity as writing them does, and the level of creativity required increases the more the translator attempts to reflect the heteroglossic character of the text.

In this study, my aim is to study the translation of heteroglot novels, by presenting descriptive analyses of the translations of five heteroglot novels from English into Turkish, taking into consideration their linguistic, stylistic and cultural dimensions, in the hope of finding out how the translators approach the translation of heteroglot items and what the translational choices they make reveal about the possibility of the translation of heteroglossia in the target context. The existence of heteroglossia within a literary text such as a novel shapes its style. Indeed, according to Bakhtin (1981), heteroglossia forms the basis for style. Since style implies the penetration of form and content, it encompasses all the choices made at textual and contextual levels.

As mentioned before, heteroglossia refers to multiple voices and different uses of language. This plurality of language entails conflict. Indeed, heteroglossia

emerges from the conflict among voices. The novel as a genre provides a particularly rich site for this conflict. While voices are in competition to be heard, there are deviations from standard language, which can be defined as prevailing forms of language reproduced by multiple members of a society, even by majorities. In order to transmit these deviations, translators also opt for following a strategy of translation that deviates from what Antoine Berman and others have rightly identified as the general tendency in translation, that is, of domestication. At this point, the views of Berman (1985), Gayatri C. Spivak (1992) and Lawrence Venuti (1995) encourage creative solutions to the translation of heteroglossia.

Although these three theorists are not the sole proponents of “foreignizing” translation, they are especially important in this regard. They all oppose the assimilation of the foreign text to the target language and culture; however, they put forward their ideas using different terminology.

Antoine Berman (2000) defines translation as “the trial of the foreign” (p. 284). Since translation is essentially an ethnocentric act, translators tend to familiarize translations. Berman (2000) calls this process “deformation of the foreign text” (p. 286) and goes on to classify the tendencies of translators that cause this deformation as,

Rationalization, clarification, expansion, ennoblement and popularization, qualitative impoverishment, quantitative impoverishment, the destruction of rhythms, the destruction of underlying networks of signification, the destruction of linguistic patternings, the destruction of vernacular networks or their exoticization, the destruction of expressions and idioms, the effacement of the superimposition of languages. (p. 288)

Complementing Bakhtin’s views of heteroglossia in the novel, Berman (2000) claims that “the polylogic aim of prose inevitably includes a plurality of vernacular elements” (p. 294). Vernaculars are either erased or translators resort to “exoticization” (turning the foreign from abroad into the foreign at home) with the

aim of preserving them in translation (p. 294). According to Berman, the superimposition of the diversity of languages, discursive types and voices is the central problem caused by translating a novel and calls for double consideration in translation (p. 287).

While Berman sets out to classify the tendencies of translators, Venuti aims to foreground the translator by discussing his/her invisibility. In *The Translator's Invisibility* (1995) Venuti describes the way translations tend to be perceived and received in US culture as follows:

A translated text, whether prose or poetry, fiction or nonfiction, is judged acceptable by most publishers, reviewers, and readers when it reads fluently, when the absence of any linguistic or stylistic peculiarities makes it seem transparent, giving the appearance that it reflects the foreign writer's personality or intention or the essential meaning of the foreign text—the appearance, in other words, that the translation is not in fact a translation, but the “original.” (p. 1)

While underlining the invisibility of the translator, Venuti also draws attention to the effacement of the peculiarities of the foreign text. It is these peculiarities which make the foreign text what it is. Therefore, Berman and Venuti discuss the same phenomenon, the trial of the foreign, but they express it in different ways. Berman advocates the visibility of the source culture in the target language while Venuti focuses on the visibility of the translator.

In her essay entitled “The Politics of Translation”, Spivak (1992) maintains that translation can be used as a political tool as long as the translator surrenders to the text. As a result of colonization, it has normally been the dominant who have given voice to the weak, but Spivak (2000) wants to change this situation through translations by means of translators who surrender to the source text, which most of the time entails being literal. Surrendering to the text is only possible by preserving its distinct features. Using translation as a tool of resistance, the colonized can make

their voices heard. Sharing similar views with Berman and Venuti, Spivak also criticizes the effacement of the foreign and the replacement of the foreign elements with domestic ones.

The theoretical background of my study will be guided by Mikhail Bakhtin's theories focusing on the social and political dimension of language and literature, as well as by the critical approaches of Berman, Venuti and Spivak. Since I am going to analyze the translations from a target-oriented perspective, the Descriptive Translation Studies of Gideon Toury (1995), who states that translated texts are "facts" of the target culture (1980, pp. 82-83), will guide me throughout the study. Besides, Toury's norms (1995) will provide me with a methodological tool.

In the light of the above-mentioned approaches, this study attempts to answer the following questions: (1) What problems of translation might heteroglot novels cause? (2) How do the translators attempt to solve the problems of translating heteroglot novels? (3) What are the implications of the translators' decisions for the possibilities of the translation of heteroglossia in the target context?

The present study will focus on the translations of the novels written by five contemporary black British women writers, namely Andrea Levy, Jackie Kay, Monica Ali, Pauline Melville and Zadie Smith. The source texts to be analyzed are *Brick Lane* (2004) by Monica Ali, *Small Island* (2004) by Andrea Levy, *The Ventriloquist's Tale* (1998) by Pauline Melville, *Trumpet* (1999) by Jackie Kay and *White Teeth* (2001) by Zadie Smith. There are several reasons for my restriction of the corpus of this study to these texts alone. The main reason is that the novels these writers have ended up producing are heteroglot. What is more, they treat similar subject matters, e.g. immigrant experience. Furthermore, the novels have all been translated into Turkish in the same decade. This can be seen as important: since

language transforms over time, a corpus consisting of contemporary target texts enables one to make more solidly-grounded cross-textual comparisons. Additionally, apart from sharing “hybrid” origins, all the writers mentioned won established prizes for literature. Andrea Levy won the Orange, Whitbread Commonwealth Writer’s Prizes in 2004; Jackie Kay won the 1998 Guardian Fiction Prize; Monica Ali won the Granta Best of Young British Novelists 2003; Pauline Melville won the Whitbread First Novel Award 1997; and Zadie Smith won the 2000 Whitbread First Novel Award. It should be noted that although I have chosen to include women writers only in order to ensure the homogeneity of my corpus, I will not be dealing with gender aspects of their works.

The target texts to be analyzed in this study are *Brick Lane* (2004) translated by Gökçe Köse, *Küçük Ada* (2006) translated by Emre Ağanoğlu, *Karnından Konuşanın Öyküsü* (2000) translated by Oya Dalgıç, *Trompet* (2000) translated by Fisun Demir and *İnci Gibi Dişler* (2001) translated by Mefkure Bayatlı. The stylistic and descriptive analyses will be carried out by focusing on the primary sources, that is, the novels themselves and the translated texts. Other sources, such as reviews, essays and interviews on the novels and authors will be used to supplement my findings. However, the fact that not much has been written on the translated texts indicates the paucity of, and need for, translation criticism in Turkey. Other sources used to supplement my descriptive analyses of the translated texts were interviews¹ with the translators of the individual novels.

It is worth mentioning that this is not the first study on the translation of heteroglossia and the study of the translation of heteroglossia is gaining impetus. For instance, in 2006 a special issue of *Target* was entitled “Heterolingualism in/and Translation”. Hilal Erkazancı, a lecturer in Translation and Interpreting Studies at

¹ Despite my efforts, I could not contact Emre Ağanoğlu, the translator of *Küçük Ada*.

Hacettepe University, wrote a doctoral thesis entitled “Heteroglossia in Turkish translations: locating the style of literary translation in an audience-design perspective” (2006). Her thesis differs from the present study in that Erkazancı deals with heteroglossia in Turkish translations within the framework of sociolinguistics and politics, and the novels she studied are unlike the ones in this study. In her dissertation, Erkazancı analyses the discourses on standard Turkish, how they influence translational strategies and act as an implicit censoring apparatus for the translators who deal with heteroglossic texts and are thus led to internalise standardisation. With regard to the translation of heteroglossic texts, Erkazancı also focuses on how the translator is influenced by the Turkish audience in re-shaping the style of a literary text.

Marja Suominen, a graduate of the University of Helsinki, wrote her master’s thesis, entitled “Heteroglot Soldiers” (1999), on the translation of a heteroglot novel. In her thesis she takes up the English and Greek translations of the Finnish novel *Tuntematon sotilas* “The Unknown Soldier”. Suominen deals with how heteroglossia functions in the Finnish novel and to what extent the heteroglossia present in the source text is conveyed in the target texts. She tries to find out the effects of the translation of heteroglot items on the target readers adopting a target-oriented approach. The scholarly articles written on the translation of heteroglossia by Reine Meylaerts (2006), Carmen Millán-Varela (2004), Myriam Suchet (2006), Paul Bandia (2007), Rocío G. Sumillera (2008), Catherine Claire Thomson (2004), James St André (2006) and Tong King Lee (2009) will be described in detail in the fourth chapter. Other sources that have been helpful in exploring the translation of heteroglossia include Alev Bulut’s article on the translation of ethnic culture-specific

items in multicultural texts (2006), and Basil Hatim and Ian Mason's writings on dialect translation (1990).

The present thesis consists of six chapters. Chapter 1, which you have been reading, serves as the introduction to my thesis. Chapter 2 will focus on the definition of "heteroglossia" and describe heteroglossia in the novel in the light of Bakhtin's philosophy of language and literature. Heteroglossia will also be treated as a stylistic feature of the novel, and this will lead on to a stylistic analysis of the heteroglot novels in this study in Chapter 3. Chapter 3 will present the principal ways in which heteroglossia manifests itself in the novel based on Bakhtin's listing of the diversity of voices: (1) the speech of characters, (2) the speech of narrators, (3) authorial speech, (4) incorporated genres. Each unit will be supplemented with examples from the source texts.

The studies of various scholars on the translation of heteroglossia will be presented in Chapter 4. These studies are of use in helping us to understand what has been done in the field and the tendencies of translators toward the matter of translating heteroglossia.

Chapter 5 will provide descriptive analyses of the translated texts within the framework of Descriptive Translation Studies, with the focus being on character-specific language forms and incorporated genres, which will enable us to discover how the translators approach the translation of heteroglot items.

In Chapter 6, the findings of the descriptive analyses will be discussed from a target-oriented perspective and the possibilities of further research based on the implications of the present thesis will be raised.

CHAPTER 2

HETEROGLOSSIA: A FUNDAMENTAL STYLISTIC FEATURE OF THE NOVEL

Definition of Heteroglossia and Heteroglossia in the Novel

One voice alone concludes nothing and decides nothing. Two voices is the minimum for life, the minimum for existence. (Bakhtin, 1973, p. 213)

There are multiple subjects and thus multiple utterances in the world. These utterances come in different languages adopted by speakers from different social groups, classes, origins, backgrounds, generations and so on. In the words of Hajdukowski-Ahmed (1998), they are “unique (nonrepeatable) and heterogeneous; they are saturated with voices, accents, values, intentionality, and worldviews in dialogue within the self (inner speech) or with others” (p. 646). Bakhtin called this multiplicity of languages “heteroglossia”² (*raznorečie*). *Raznorečie* was coined by Bakhtin himself. Bakhtin (1981) defines language as a stratification of numerous discourses such as,

Social dialects, characteristic group behavior, professional jargons, generic languages, languages of generations and age groups, tendentious languages, languages of the authorities, of passing fashions, languages that serve the specific sociopolitical purposes of the day, even of the hour. (p. 263)

According to Bakhtin (1981), there is a constant conflict between these varieties of language. Language moves towards and against the center. This center is constituted by centripetal forces and embodied in a unitary language, which is a system of linguistic norms that are opposed to the heteroglossia of language. Centripetal forces, as Bakhtin claims, try to unite verbal and ideological thought (1981, 1986). At the other end of the scale there are centrifugal forces, “languages of social groups,

² “Heteroglossia” is a translation (Morson & Emerson, 1990) of Mikhail Bakhtin’s term *raznorečie*.

professional and generic languages, languages of generations and so forth” (Bakhtin, 1981, p. 272). This means that heteroglossia, which characterizes language, has a socio-ideological dimension (Hajdukowski-Ahmed, 1998). This dimension will be reshaped over time as language is a living and developing thing. In *The Dialogic Imagination*, Bakhtin (1981) explains this situation:

At any given moment... a language is stratified not only into dialects in the strict sense of the word (i.e. dialects that are set off according to formal linguistic [especially phonetic] markers), but is stratified as well into languages that are socio-ideological: languages belonging to professions, to genres, languages peculiar to particular generations, etc. This stratification and diversity of speech [raznorečivost’] will spread wider and penetrate to ever deeper levels so long as a language is alive and still in the process of becoming. (p. xix)

Bakhtin (1981) claims that the processes of centralization and decentralization, of unification and disunification, intersect in the utterance. Every utterance is dependent on the influence of other speech acts, or of the social and physical context in which the utterance occurs. Human beings converse with one another; as they converse, their dialogue is reshaped by the conscious and unconscious contributions of each of the participants.

The novel is, for Bakhtin, the prime site where centripetal and centrifugal forces intersect and conflict. As long as there is conflict in the novel between characters’ voices or between the narrator’s voice and the characters’, there will be “heteroglossia”, multiple voices expressing multiple ideologies from different strata of language. This always means that the novel is “polyphonic”—speaking more than one language. In heteroglot novels, one hears many voices in conflict: these voices are engaged in a dialogue in which no point of view is privileged, no final word is heard. The author knows nothing more than the characters do and may be surprised by their words at any point. In this respect, Dostoevsky’s novels constitute great examples of polyphonic novels. In *Problems of Dostoevsky’s Poetics*, Bakhtin (1973)

claims that Dostoevsky's novels are polyphonic in that they grant the voices of the main characters as much authority as the narrator's voice, which encourages an active dialogue among the voices of narrator and characters (p. 1).

The stratification of language and the constant conflict between these strata is the indispensable prerequisite for the novel as a genre (Bakhtin, 1981). Bakhtin identifies "the speech of characters", "the speeches of narrators", "authorial speech" and "incorporated genres" as the principle ways of permitting and organizing heteroglossia in the novel. They bring with them "a multiplicity of social voices and a wide variety of their links and interrelationships", which are among the fundamental features of the stylistics of the novel together with "the movement of the theme through different languages and speech types, its dispersion into the rivulets and droplets of social heteroglossia" (p. 263).

Heteroglossia: The Ground of Style

It is precisely the diversity of speech, and not the unity of a normative shared language, that is the ground of style. (Bakhtin, 1981, p. 308)

The Dictionary of Stylistics defines style as "the manner of expression in writing or speaking" (Wales, 1990, p. 435). One speaker will never convey the same information, or express the same idea or sentiment, in an identical fashion to another speaker. Style is like a footprint of a writer and every writer has his/her own way of handling a subject. Thus, even though—in my opinion—there may not be an indefinite number of subjects, the way of handling these subjects are limitless, as are the varieties of styles.

In a piece of writing or speech, what is written or said cannot be independent of how it is written or said. Content and form are inseparable or "indissoluble", as Susan Sontag (1982) maintains in her essay "On Style" (p. 137). The way the form and content of texts interact to produce meaning falls within the field of stylistics.

Setting the scene, that is contextualizing, is important everywhere. Modern stylistics has moved from text-oriented level to contextualized stylistics (Verdonk & Weber, 1995) because style discloses one's own personality. Geoffrey N. Leech and Michael H. Short (1981) point out this relationship:

Traditionally an intimate connection has been seen between style and an author's personality. This is urged by the Latin tag 'Stilus virum arguit' (The style proclaims the man). For that matter, all of us are familiar with the experience of trying, perhaps managing, to guess the author of a piece of writing simply on the evidence of his language. (p. 11)

Given this link between "personality" and style, it would seem legitimate to presume that the styles of the five writers examined in this study have been shaped by their distinct backgrounds. Because they were born of parents of different ancestries, all of these writers have become acquainted with different cultures and different languages, dialects and accents. Moreover, they live in a cosmopolitan environment, Britain in the early twenty-first century. Monica Ali, for example, was born in Bangladesh and grew up in England, where her mother is from, and now lives in London. Jackie Kay was born to a Nigerian father and a Scottish mother in Edinburgh, Scotland. Later, she was adopted by a Scottish family. Now, she lives in Manchester with her son. Andrea Levy was born in London to Jamaican parents who immigrated to England. Levy has a Jewish paternal grandfather and a Scottish maternal great-grandfather. Pauline Melville was born to a British mother and a Guyanese father in Guyana, the sole English-speaking country in the South America continent, and today lives in England. Zadie Smith was born to a black Jamaican mother and a white British father in London. She did her undergraduate degree at Cambridge University and is continuing her studies at Harvard University.

Having at least dual identities due to their family backgrounds, these writers treat similar themes (e.g. the experiences of black Britons) in their novels. Their

textual choices and narrative techniques display some similarities too. This stems from the context in which they live. As they are contemporaneous, they have lived amidst a similar socio-cultural and political context.

Di Jin, a translator and translation theorist, suggests a counter-remark to George-Louis Leclerc de Buffon's comment "the style is the man" (2003, p. 132), namely "the style is the character". In a novel with rounded, well worked-out characters, the way each character thinks and speaks is a part of the author's personality (Di Jin, 2003). Whilst all the characters can carry something of the author's personality and life, or a single character can bear some traces of the author, the style of a novel is the sum of all the styles represented by the characters and the author. This concurs with Bakhtin's finding that "[t]he style of a novel is to be found in the combination of its styles; the language of a novel is the system of its 'languages' " (1981, p. 262). Defining heteroglossia and language stratification in *The Dialogic Imagination* as the most fundamental factors of style, Bakhtin (1981) mentions heterogeneity of style as follows:

The novel as a whole is a phenomenon multiform in style and variform in speech and voice. In it the investigator is confronted with several heterogeneous stylistic unities, often located on different linguistic levels and subject to different stylistic controls. (p. 261)

Summary

In Chapter 2, I have tried to describe "heteroglossia," which is the central concept of the present study. Bakhtin's definition of heteroglossia has been taken as a basis and applied to the case of the novel. It has been maintained that the novel is the prime site where heteroglossia can be observed. A linkage has been formed between heteroglossia and stylistic features of novel. We have seen that, according to Bakhtin, heteroglossia is an inherent feature of the novel. The definition of style has been discussed and different views upon style have been posited. Chapter 2 has also

offered an overview of the ways in which heteroglossia manifests itself in the novel, which will be dealt with in greater detail in Chapter 3.

CHAPTER 3

THE PRINCIPAL WAYS IN WHICH HETEROGLOSSIA ENTERS THE NOVEL

The Speech of Characters

As was mentioned in Chapter 2, heteroglossia enters the novel in four principal ways: “the speech of characters,” “the speeches of narrators,” “authorial speech” and “incorporated genres” (Bakhtin, 1981, p. 263). Since these entry modes fall within the scope of a stylistic analysis of a novel and stylistic analysis is essential to the present study, it is obviously vital to dwell upon these main ways through which heteroglossia manifests itself in the novel.

A common way in which heteroglossia enters the novel is the language used by characters. Bakhtin (1981) maintains that characters’ languages are “verbally and semantically autonomous; each character’s speech possesses its own belief system [...]” (p. 315). Individual utterances, however, are influenced by others’ utterances because an utterance cannot be independent of the addressee or the context in which the interaction occurs. According to Bakhtin (1986), there is a constant interaction between the addresser and the addressee:

Our speech, that is, all our utterances (including creative works), is filled with others’ words, varying degrees of otherness and varying degrees of ‘our-ownness,’ varying degrees of awareness and detachment. These words of others carry with them their own expression, their own evaluative tone, which we assimilate, rework, and re-accentuate. (p. 89)

Bakhtin (1981) believes that every utterance bears something of those uttered before and after:

The word in living conversation is directly, blatantly, oriented toward a future answer-word: it provokes an answer, anticipates it and structures itself in the answer’s direction. Forming itself in an atmosphere of the already spoken, the

word is at the same time determined by that which has not been said but which is needed and in fact anticipated by the answering word. (p. 280)

Thus, the language used by characters varies both according to the addresser and the addressee.

In *Feminist Stylistics*, Sara Mills (1995) concludes “[e]ven though certain language choices feel very personal, [...] it is necessary to recognize that, nevertheless, our choices are determined by social forces rather than individual ones” (p. 10). Therefore, when examining the language of characters in the heteroglot novel, it is important to consider the background, social status and self-identification of the speaker and the (related) variety of language he/she chooses to use. Varieties of language can be divided into three main types: regional, social and personal variation (Crystal, 1995). Regional variation pertains to accent and dialect; social variation is based on gender, occupation, profession and other specialised fields; and personal variation is about individual differences, deviance (i.e. failure to conform to the rules of the language), discourse, use of humor, jokes etc. Each character has his/her own voice, i.e. idiolect. According to Halliday, McIntosh and Strevens (1964), on the other hand, language variation falls into two main types: user-related varieties (i.e. varieties depending on who speaks, such as dialects) and use-related varieties (e.g. registers). User-related varieties are grouped into geographical dialects, temporal dialects, social dialects (based on social stratification, e.g. high and low class), (non)standard dialects, and idiolects. David Crystal (1997) defines idiolect in *The Cambridge Encyclopedia of Language* as follows:

Probably no two people are identical in the way they use language or react to the usage of others. Minor differences in phonology, grammar, and vocabulary are normal, so that everyone has, to a limited extent, ‘a personal dialect.’ [T]he linguistic system as found in a single speaker... is known as an idiolect. (p. 284)

Use-related varieties (e.g. registers) are based on field of discourse (social function of the text e.g. a religious sermon), mode of discourse (i.e. phonic or graphic) and tenor of discourse (the relationship between the addresser and the addressee, e.g. formal, colloquial) (Hatim & Mason, 1990).

As the novels discussed in this study contain characters of different ages, generations, origins, cultures and social classes, it is possible to encounter within them examples of a number of varieties of language I have mentioned, whether that be through the direct speeches of characters or through stretches of text that can be seen as reflecting the perspective of individual characters. Since the novels are rich in characters, it would be better to study the examples separately for each novel.

Brick Lane

Brick Lane deals with the immigrant experience of a Bangladeshi family in London. The story centers on Nazneen, who, after an arranged marriage to a man twenty years older than her, leaves behind her sister and home in Bangladesh and comes to a completely strange country upon being told by her husband that they would stay there for a short time. She finds herself living in Brick Lane, a street in the East End of London heavily populated by Bangladeshis. She speaks very little English and knows no one there except her husband Chanu, who is also a stranger to her.

Nazneen devotes her life to her husband as she tries to make sense of the new world. Although she feels discontented, she does her duty as a devoted wife. While she meets her fate calmly, her sister, Hasina, runs away with a man she loves. The letters become the only form of communication between Nazneen and Hasina. Except for Razia, a neighborhood friend, Nazneen has few acquaintances and thus feels lonely.

Chanu, on the other hand, strives to make an academic career but fails to do so. Following the death of her first baby, Nazneen becomes depressed. In spite of her husband's sympathy, she feels trapped in her marriage. The letters upset Nazneen. Her sister who, unlike Nazneen, resists her chosen fate, breaks up with her husband and strives to get by in the cruel world of Dhakar. Nazneen gives birth to two girls in the following years and Chanu becomes a real companion for her. Meanwhile, Chanu gives up his job and plans to go back to Dhakar with his family. However, they need to save money first. While Chanu starts to work as a taxi driver, Nazneen starts tailoring. Through this tailoring job, she meets Karim, the middleman who brings her piecework from time to time. Meanwhile, Shahana, the elder daughter, grows up and becomes a rebellious girl. She sometimes has conflicts with her father. Nazneen is overwhelmed by the pressures posed by the triangle of her home, her husband and her daughters. Furthermore, Nazneen finds herself attracted to Karim, who is also the leader of a local Islamic group, but she tries to repress her feelings towards him. In contrast to her husband, Karim is a handsome young man, and Nazneen eventually starts to have an affair with Karim. It takes her a very long time to share her secret with Razia. Fighting with her thoughts, she feels exhausted and gets ill. During that period, Chanu, who is determined to leave for Dhaka, shows his wife great tenderness. He even takes his wife and daughter on a sight-seeing tour in London for the first time in their married life. Eventually, Nazneen makes her decision. She decides to end her affair with Karim and stays in London with her daughters. Chanu leaves for Dhaka with the idea of bringing his family later.

Being semi-illiterate, Nazneen does not speak English when we encounter her at the beginning of the story. She learns a few words day by day. The first time she sees people ice-skating on TV, she cannot pronounce the word correctly: “ ‘Ice e-

skating,’ said Nazneen. [...] ‘Ice es-kating,’ she said, with deliberation.” (Ali, 2004, p. 36)

Later, she gains a better command of English: “ ‘We paid what we owed,’ said Nazneen. Her voice clogged up her ears. ‘We paid at least three hundred pounds on top of that. I am not going to pay any more...’ ” (p. 444).

As can be seen from the excerpt above, Nazneen, whose knowledge of English was limited to a few common words at the beginning of the novel, starts to form lexically sophisticated and grammatically correct sentences.

Alongside London, Bangladesh remains an important location in the story, as can be recognised through Nazneen's letters to her sister Hasina, whom Nazneen left behind in Bangladesh. It is apparent from the grammatical form of the following sentence that the quoted letter has been written by someone whose mother tongue is a language other than English: “*All times I making mistakes, all times I going off from straight Path and He is giving chance again and again and then again*” (p. 220).

Shanana is the rebellious daughter of Nazneen and Chanu. She is used to western culture and often quarrels with her father, who is attached to the eastern way of life. As Abu-Jaber puts it, Chanu “lectures his daughters pompously about the past grandeurs of Bangladesh, India and Muslims, but Shahana resists the dictates of the past, moving into her own as a daughter of both East and West” (2003). She speaks English very well and even corrects her father’s mistakes. Upon hearing Chanu’s English “What is the wrong with you”, Shahana corrects her father: “Do you mean,” [...] “What is wrong with you?” [...] “Not ‘the wrong’ ” (Ali, 2004, p. 201).

A similar quarrel occurs between the Bangladeshi Razia and her drug-user son Tariq. Tariq is often full of anger towards his mother. His idiolect is affected by

his circle of friends and environment as he is a member of a “junky” group. Therefore he uses the sociolect of that group, which is characterized by slang expressions and derogatory words: “That’s all I need. You bitch” (p. 427).

Borrowed words of Bengali origin “ma”, “amma”, “sari” are frequently used by the characters as the following would illustrate: “Ma! Ma! I’m dying” (p. 426), “*Amma have Dhaka sari on*” (p. 435).

The Bangladeshis are a Muslim community, so it is not unusual to come across the following Arabic greeting phrases: “Salaam Ale-Koum”, “Walaikum-asalaam” (p. 485).

Nazneen’s secret lover, a devout young Bengali named Karim, has a distinct feature to his way of speaking. He usually speaks fluently, for example, when he asks Nazneen: “Why do you think they call themselves Lion Hearts? [...] Do you know what it means?” (p. 284). However, when he gets excited he stutters: “On th-th-the phone. [...]” (p. 234).

The language used by other characters tends to reveal at least something of their identity. The nonstandard English in the following sentence suggests that the sentence is uttered by a black man: “ ‘I ain’t no postate,’ he grumbled” (p. 285). The abbreviated forms of “ain’t” and “postate” in the sense of “am not” and “apostate” respectively occur particularly frequently in the habitual speech of black British people.

Inner thoughts of the characters can be deemed as a subcategory of the speech of characters: “Look, Azad (*I was there! Don’t you remember? I was there, and you always call him Dr*), I asked [...]” (p. 75).

Small Island

Small Island is about the expectations and disappointment of two couples living in the UK. Queenie and Bernard, a white couple in London, get separated when Bernard volunteers to join the forces in the Far East during the Second World War. However, his return to London is so delayed that he is believed to be dead.

Gilbert, a young Jamaican, on the other hand, comes back to England after the war with big expectations. However, he ends up finding a job as a truck driver since job opportunities are limited due to his skin color. Queenie, having to support herself and her mentally-ill father-in-law, rents the rooms in her house to boarders. After newly-married Gilbert becomes one of her tenants, he brings in his wife Hortense. Gilbert and Hortense have a rushed marriage in Jamaica. Gilbert marries her since she has enough money to pay for his passage to England and then to set up house for them in London. Hortense, hoping to work as a teacher in England, is disappointed by what she finds when she arrives. The two Jamaicans discover that they are not welcome in England. People there do not even know where exactly Jamaica is located. In Bernard's absence, Queenie has an affair with a Jamaican airman, Michael. It is a big coincidence, since Michael is the man with whom Hortense was in love but whom she had never heard of after he left Jamaica. Queenie hides her pregnancy successfully and gives birth to a baby. Hortense is a great help to her at the birth. However, she is shocked by the color of the baby since it is black. It takes Gilbert some time to convince Hortense that he is not the baby's father.

During his war-time experiences, Bernard develops xenophobic feelings. After traumatic wartime service in the Far East, he returns to England and lives in Brighton for two years, and then suddenly decides to show up. However, he feels resentment towards Gilbert and Hortense. Although Queenie likes her tenants,

Bernard's abhorrence of them and other blacks causes Gilbert and Hortense to leave the house. Queenie asks them to take the baby away with them. They go away with the baby and never see Queenie again.

Small Island centers around the stories of four main characters: Gilbert, Hortense, Queenie and Bernard. Belonging to different origins and raised in different settings, the characters' ways of speaking English differ. In his review in *The Guardian*, Mike Phillips states Levy "creates a style which reproduces the rhythm and content of her characters' speech. [...] Queenie sounds like a Londoner brought up in the early part of the last century" (Phillips, 2004, para. 3). This view can be illustrated with the following quotation: "Have you thought about all that? Because I have. I've done nothing but think about it. And you know what? I haven't got the guts for it" (Levy, 2004, p. 521). According to Phillips, "Bernard sounds like a man who has served in the Far East" (2004, para. 3). The following quotation may help conceive of Phillip's point: "You can teach a dog to attack anything to the death. Any dumb animal will keep coming at you with no thought for themselves. That's not intelligence, that's obedience. But that doesn't win wars" (Levy, 2004, 352).

Gilbert and Hortense are Jamaican immigrants living in England. Therefore, they both speak Jamaican English. However, the Jamaican influence is felt to be stronger in Gilbert's speech: "What – you wan' me sleep in the hallway? You no see I caan step round it. Your mummy never tell you what caan be step over?" (p. 25). The following quote belongs to Hortense: "With no help from you. Where were you? Why you no come to meet me? Why you no waving and calling my name with longing in your tone?" (p. 18).

Due to her ambition and pride, Hortense aspires to be a member of the English upper class. For that reason, she struggles to speak English as high-class

English people do: “Would you be so kind as to tell me where I might find the toilet?” (p. 31).

At one point, Hortense reveals her thoughts about the way she and her husband Gilbert speak English with these words:

Anyone hearing Gilbert Joseph speak would know without hesitation that this man was not English. No matter that he is dressed in his best suit, his hair greased, his fingernails clean, he talked (and walked) in a rough Jamaican way. Whereas I, since arriving in this country, had determined to speak in an English manner. (p. 449)

There are also minor characters like Miss Jewel and the whore in Calcutta. Miss Jewel is an uneducated Jamaican villager, which is reflected in her language: “Me nuh know, Miss Hortense. When me mudda did pregnant dem she smaddy obeah’er. A likkle spell yah no” (p. 43).

Jane Ciabattari from the *The National Book Critics Circle* states “Levy takes care to ensure that the English-as-a-second-language spoken by many Indians rings true” (2009, para. 25). For instance, the author makes frequent use of the present continuous tense when writing dialogue by Indian people. In the following excerpt, the whore in Calcutta speaks very little English: “How you are liking it, Tommy?” (Levy, 2004, p. 412).

The Ventriloquist’s Tale

Chofy McKinnon, a family man living in the savannah of Guyana, is unhappy with his life. He decides to leave for the city of Georgetown to find a job. Aunt Wilfreda, who needs an eye operation, accompanies him to Georgetown. Chofy starts to work temporarily in a library. However, he finds it difficult to work fixed hours because back home there is no boundary between free time and work time. Then he meets Rosa Mendelson, a European woman coming to do research on Evelyn Waugh, and they have an affair. Chofy visits Aunt Wilfreda to ask her to help his friend with her

work on Evelyn Waugh. Although Aunt Wilfreda does not want to tell anything about the past, Chofy visits her with Rosa and that makes the old woman even worse. After Chofy and Rosa leave, Wilfreda remembers the old days.

Born of a Scottish father with two Wapisian wives, Wilfreda grows up in a big family in Waronawa. Her witnessing of the love affair between her sister Beatrice and her brother Danny precipitates a chain of events. Beatrice and Danny have to run away. The mothers link this incestuous relationship to the sun eclipse, which is believed by the Amerindians to be a crime of the sun and moon. Mr. McKinnon asks Father Napier, a priest who is sent as a missionary, to find his children. This is a chance for Father Napier to prove himself as, since the day of his arrival, he has been treated in an unfriendly manner by the McKinnons. He finds Beatrice and Danny and brings them back to Waronawa. However, Danny keeps a distance to Beatrice. While Beatrice gives birth to their son, Sonny, Danny marries another woman and moves away. Beatrice blames Father Napier for the change in Danny's attitude and takes revenge on him. Father Napier becomes mentally ill and is sent to England. Leaving his son to Wilfreda, who is now married and has children, Beatrice moves to Canada. Beatrice marries a man named Horatio and has four children. Sonny, on the other hand, leaves home and is never seen again. While Rosa tries to convince Chofy to visit Rupununi, Chofy's wife comes to Georgetown to tell her husband that their son Bla-Bla has been seriously injured and is lying in the hospital. Bla-Bla is dead and Chofy returns home with his wife and Aunt Wilfreda. Rosa returns home too.

In the *New York Times*, Melville's novel was praised for its juxtaposition of the "superstitious" world of natives with the "rationalist" world of the newcomers. The novel was decribed as complex and multilayered: "[N]othing is black and white

in this complex, multilayered novel” (Parini, 1998, para. 10). The language of the novel also contributes to this multilayered structure of the novel.

The story is set in Guyana, the only English-speaking country in South America. Guyanese people speak Caribbean English. Reviewer Opal Palmer Adisa (1992) of *Women’s Review of Books* remarks on Melville’s ability to capture both Caribbean and British dialects (p. 12). To illustrate Adisa’s point, one can point to the yell produced by Anita, the cook in Georgetown, upon seeing the white men coming: “Dey’s come. De Americans” (Melville, 1998, p. 80); or the comment of an indigenous person: “I don’t like that priest. He walk funny” (p. 114). The nonstandard sentence structure and the usage of “dey” instead of “they” are examples of what makes the novel stylistically remarkable.

Further on, Melville depicts a rum-soaked man sitting on the grass verge. He hears the nun’s voice and mimicks it: “Yes, out de light. Out de light. But who goin’ out de moon? [...] Who goin’ out de moon?” (p. 143).

In Guyanese dialect, auxiliary verbs are often missing, embedded questions and adverb forms diverge greatly from standard English. Verb forms such as the final –s in the third person singular of the simple present tense are generally missing. The sound “th” is pronounced as “d”.

At one point in the novel, the Indian landlord Rohit Persaud is having a fight with his wife. The following sentence of this character provides an example of the dialectical features of the novel: “What happen, Mistress Arctic-Front? Legs closed? You shut up shop or what? [...] If I find you bin seein’ that dog-bone, I goin’ take your balls and push them down your throat” (p. 29).

In the following excerpt, there is a lack of distinction between different voices. Chofy is an Indian cattle herder but he comes to Georgetown to find job

opportunities. He works at a library and meets Rosa who, as mentioned earlier, is a British literary scholar. In the following dialogue, it is not easy to discern which utterance belongs to whom. This stems mainly from the atmosphere which they are in but it is also the case that Chofy's English is not unlike Rosa's, despite their different levels of education.

May I lie down with you?

Yes

May I suck your breasts?

Yes

You're like a bird. Your body is like a dancer's.

[...]

You're paying more attention to that mosquito than you are to me.

[...]

You'd like to be the only one, wouldn't you? (pp. 60-61)

Trumpet

Trumpet by Jackie Kay relates the aftermath of the death of a famous jazz trumpeter, Joss Moody. The black trumpeter Joss Moddy passes away after he has led his life as a man in the body of a woman. The only person who shares this secret is his beloved wife Millie.

Millie discovers Joss's true identity before they get married and never feels regret. After the loss of Joss, Millie spends her mournful days in their holiday house in a Scottish village. Meanwhile, the secret is revealed by the mortuary doctor. Then, the funeral director and the registrar face the truth. Joss and Millie's adopted son, Colman, soon discovers the fact and rages against the shocking truth. In deep shock and outrage, Colman decides to help the overambitious tabloid journalist Sophie Stones with her next book about Moody's life.

While Millie remembers the beautiful old days, Colman revisits his childhood and early adolescence and reexamines every detail of his relationship with his father. Sophie Stones makes notes of the details while she interviews Colman, Joss's

drummer, an old friend of Joss and the cleaner. What these people have in common is that they all appreciated Joss Moody as a good person and a great musician. Through his questions, Colman manages to track down Joss's mother and to build up an image of "the other Joss", Josephine Moore.

Raised as a girl, Josephine Moore chose to be Joss Moody. All his life, he condemned himself to bandages, which he used to cover his breasts. He never went swimming nor undressed in front of his son. He even died because of his unwillingness to call a doctor, as there was a risk of being exposed. Despite everything, neither Joss nor Millie gave up on their love.

Eventually, Colman regrets what he has done and abandons Sophie Stones. He admits the fact that Joss and Millie were his parents and nothing can ever change this.

The story bears a resemblance to the true story of a jazz musician Billy Tipton, who lived as a man for over fifty years and married five times and adopted several children. However, Moody is black and Scottish while Tipton was white and American. Jackie Kay's own life story is worth mentioning, since it bears similarities with the characters in the book. Jackie Kay was a foster-child like Colman, the son of Joss Moody in the novel. She was adopted by white Scottish parents. Her father was African and her mother, like Moody's, was Scottish. As a child, Jackie Kay was a black among whites in Scotland. The following sentence from the novel suggests a parallel to Kay's situation: "My father kept telling me I was Scottish. Didn't feel English either. Didn't feel anything. My heart is a fucking stone" (Kay, 1999, p. 51).

There is a cast of colorful characters in *Trumpet*, and the use of language shifts from one character to another. Millie, Joss's wife, is sad after her husband's death. She has a mournful voice. Her language is formal and does not contain any

slang. Her sentences are short and simple: “Each time I look at the photographs in the papers, I look unreal. I look unlike the memory of myself. I feel strange now. It used to be such a certain thing, just being myself. It was so easy, so painless” (p. 1).

The generation gap can be felt between the old (Millie and Joss) and the young (Colman and Sophie). Joss’s son Colman is also contemplative after his father’s death. However, his voice is different from his mother’s. He has a bitter voice. The language he uses appears to be informal and full of slang. His fury can be sensed from his language: “Only when I became Colman Moody did everything start to become a total fucking drag” (p. 45). In another example, he says, “I pretended I didn’t give a flying fuck what my father thought of me. [...] I fucking worshipped him” (p. 49).

One reason for such use of language may be Colman’s anger. The other reason is possibly his young age and the rebelliousness this brings. When asked by a stranger “Hey, are you from Hawaii?” Colman answers in a concise and noncommittal fashion typical of teenagers: “I dunno” (p. 28).

Colman’s voice is not always full of anger. When he recalls his childhood memories of his father, he forms very naive sentences. It is apparent that the following sentence is uttered by a child: “*That’s my daddy. [...] He is My Daddy. See his trumpet. That’s his*” (p. 64).

The journalist Sophie Stones is a very ambitious person and collaborates with Colman for her own purposes. When it comes to Sophies’ language, she uses I’s with notable frequency, as can be observed in the following example, which leaves it obvious that she is young, self-confident and rather arrogant: “Bollocks. I look at Sophie in the mirror. I pull my hair up and put some pins in. I look clever with my hair up. I knew I had it in me. Clever Sophie” (p. 128).

The following quotation seems to derive from a white person who is prejudiced against black people: “I don’t want you marrying a Darky” (p. 27). And indeed it does; it is attributed to Millie’s mother, who speaks with a Scottish accent: “She said *Aye* a lot. And *dinny* and *tatties*. Only she pronounced tatties ‘tauties’. Put the tauties on to boil, she’d say” (p. 85).

The butcher Bruce Savage is another character whose speech displays a Scottish accent: “ ‘Oh, aye,’ he says, ‘you’ve got to watch the old heart. You’ve got the one ticker’ ” (p. 89).

Big Red, a fellow musician of Joss Moody, is Scottish. His use of language is distinct from that of the other characters in the novel in that he uses Scottish accent and lexis combined with a fair amount of obscenity: “Canny staund assholes. I’ve no patience for them. Did you see the face on it when I walloped him?” (p. 144).

White Teeth

White Teeth is a story of two friends: Archie Jones and Samad Iqbal. These two friends meet during the Second World War and they become best friends after Samad moves to England.

While thinking of committing suicide after a disappointing marriage, Archie Jones meets a young Jamaican woman, Clara. They soon get married and have a daughter, Irie.

Samad Iqbal, on the other hand, has an arranged marriage with Alsana, according to Bengali traditions. They have twin sons, Magid and Millat. After Samad has an affair with their sons’ teacher, he gets extremely concerned about the effects of an English life on their Asian-Muslim lifestyle. He sends his son Magid to Bangladesh in order to bring him up according to the teachings of Islam. Thus, the twins follow very different ways. However, Magid disappoints Samad as he turns

into an Anglophile and atheist and aspires to be a scientist. Millat, on the other hand, turns into a fundamentalist and a member of KEVIN, the Keepers of the Eternal and Victorious Islamic Nation.

After Magid returns from Bangladesh, he becomes the assistant of Marcus Chalfen, who is an Oxford-educated geneticist married to an Oxford-educated writer Joyce Chalfen. They have a son named Josh, but he never gets the sympathy that his parents show to Magid and Millat. Josh later becomes a part of a radical animal rights group (FATE) so as to rebel against his parents, especially his father, who is working on a “FutureMouse” project. The resistance against Futuremouse finds support from KEVIN and Hortense, Clara’s mother and a devout Jehovah’s Witness.

Irie, who also assists Marcus, is attracted to Millat. However, Millat rejects her subtle advances in line with the religious beliefs he has acquired through his involvement in KEVIN. Irie thinks Magid is given priority over Millat by their parents. Intending to reverse this ranking, Irie loses her virginity to Millat. However, she sleeps with Magid too and becomes pregnant, not knowing who the father is.

On the day of the public announcement about the FutureMouse project, Millat and KEVIN, Josh and FATE, and Hortense and other Jehovah’s Witnesses are there to stop Marcus. As Marcus introduces Dr. Marc-Pierre Peret, who Archie failed to kill during World War II, Millat points his gun at him. While Archie tries to stop Millat, he saves the life of Dr. Peret one more time. Magid and Millat are sentenced to public service for 400 hours. Irie falls in love with Josh and they later get married.

There is a clash of cultures, races and generations in this novel and Archie and Samad’s failures are narrated from an ironic point of view.

There is a generation gap between the families and their children. This gap can be discerned from the way they speak. Millat, the younger of Samad’s twins,

often uses slang and obscenities: “ ‘Chill out, man,’ said Millat, suspicious. ‘It wasn’t that fucking funny’ ” (Smith, 2001a, p. 319).

In another example, Millat speaks ironically, making fun of the Bengali accent he feels many “indigenous” Britons “expect” him to speak: “ ‘Oh,’ said Millat, putting on what he called a *bud-bud-ding-ding* accent. ‘You are meaning where from am I *originally* ’ ” (p. 319).

As Millat and Macid are born of Bengali parents they use some Bengali words like “abba” and “amma” instead of “dad” and “mum”: “Can’t I’ll die. Do you want me to die, Abba?” (p. 147).

Magid, the marginally elder of the twin brothers, speaks English fluently even though he was sent to Bangladesh as a child for many years. He returns to England an Anglophile and speaking a conspicuously polished form of the language:

I noticed it the moment I came in, and I can assure you, Michael, my soul is very grateful for it, [...]. It makes me feel at home, and, as this place is dear to my father and his friend Archibald Jones I feel certain it shall also be dear to me. They have brought me here, I think, to discuss important matters, and I for one can think of no better place for them, despite your clearly debilitating skin condition. (p. 449)

This quotation is made up of grammatically correct sentences using standard English lexis. On hearing that sentence, the owner of the café which Samad and Archie frequent compliments Magid on his fluent English in Cockney English,³ very different English from Magid’s: “Queen’s fucking English and no mistake. What a nice fella. You’re the kind of clientele I could do wiv in here, Magid. [...] You do feel like you should watch your mouth around him, dontcha?” (p. 449).

Samad, for his part, is a Bangladeshi Muslim and afraid of being assimilated into the Western culture. The following question by Samad, with its address to God,

³ Cockney refers to the form of English spoken by working class Londoners. Typical features of Cockney English include: pronunciation of /θ/ as [f] as in *faas'nd* for *thousand*, pronunciation of a final *-er* as [ə] or lowered [ɐ], dropped H, as in *'alf* (*half*), use of *ain't* instead of *isn't* or *am not*, use of double negatives as in *I don't know nothing* etc.

reveals him to be a relatively devout Muslim: “Why, in the name of Allah, am I here?” (p. 153).

Clara, Archie’s Jamaican wife, constitutes a good example of the representation of language varieties. Her language is distinctive for its dialectal features; she has a Jamaican accent. “Hush yo mou! You’re nat dat ol’. I seen older. [...] Clive you bin playing wid dis poor man?” (p. 25). This example typifies her Jamaican accent and her use of marked grammatical forms and structures. In addition to this, her language is distinctive for its idiolectal features. She has a problem with her teeth and when she takes her front false teeth out during the night, she utters “sh” sound: “Irie, please... I’m exhausted... I’m shrying koo gesh shome shleep” (p. 377).

There are many other characters of different origins. For instance, Ryan Topps, Clara’s ex-boyfriend, is a white man with red hair and has a distinct Cockney accent: “Wot? [...] You wot?” (p. 35).

The language of a Spanish housekeeper, Maria Santa, involves some minor grammatical mistakes. Santa addresses Archie in a formal manner, as Mr. Jones, since they belong to different socio-economic classes: “Meester Jones, why do you come here when it make you so unhappy?” (p. 9).

Among the numerous characters in the novel, the language of an Italian grandmother is worth mentioning: “[H]e take everything capisce? He take-a her mind, he take-a the blender, he take-a the old stereo – he take-a everything except the floorboards. It make-a you sick...” (p. 10). Her English does not sound fluent with those “-a” sounds after each verb, which is a common stereotype of Italians speaking English. Besides, her English involves some Italian words like “capisce”.

In the part of the novel relating to the Second World War, Smith introduces a Russian soldier speaking a remarkably fluent and correct variety of English: “The war has been over for two weeks and you were not aware?” (p. 105).

Mickey is the runner of O’Connell’s, a cafe where Archie and Samad go frequently. He is an Arab who speaks with a Cockney accent after living in London for many years: “Seems a bit dodgy to me, messing wiv God an’ all that. ‘Sides I ain’t that scientifically minded, you see. Go right over my head” (p. 452).

Denzel, a frequenter of O’Connell’s, speaks Jamaican English since he is of Jamaican origin: “ ‘Dat a lovely suit you gat dere,’ murmured Denzel, stroking the white linen wistfully. ‘Dat’s what de Englishmen use ta wear back home in Jamaica, remember dat, Clarence?’ ” (p. 450).

Marcus Chalfen is a British professor married to Joyce, a horticulturalist feminist woman. Although the Chalfens have their origins in Germany, Poland and Ireland, they are fully assimilated to British culture. According to Irie, the daughter of Archie and Clara Jones, they are more English than the English. She envies their family life as they lead a free life. As can be inferred from the example below, it is not easy for Marcus to make “foreign” (i.e. non-English) sounds: “ ‘Mill-yat Ick-ball,’ ” said Marcus, making a performance of the foreign syllables” (p. 317).

The following excerpt depicting the war experiences of Archie and Samad exemplifies the complexity and interwovenness of voices. There are two voices: one distant narratorial voice, identifying Samad and Archie in the rows, and the voice of an officer shouting at them at that time: “Samad Miah Iqbal (row 2, Over here now, soldier!) and Alfred Archibald Jones (Move it, move it, move it)” (p. 83).

The Speech of Narrators

Heteroglossia also enters the novel by means of the speeches of narrators. According to Bakhtin (1973), authors employ narrators to serve their stylistic ends and the narrator's story acts as a compositional surrogate for the author's word. The author orchestrates all the elements in the novel; however, there is also a space for those elements to act freely.

As mentioned before, there are many elements in the novel acting side by side. As Simon Dentith (1995) states, "It is the narrator's language which enters into the body of the novel and is set into active competition with the languages of the characters" (p. 55). However, it is frequently hard to differentiate the narrator's voice from the voices of the characters brought to life by the author. Sometimes the former fuses with the author's voice and other times it fuses with the characters' voices. As Bakhtin (1973) says, "[t]he narration gravitates between two boundaries: between the dryly informative, documentary, in no way representational word and the word of the hero" (p. 211). Most of the time, "[t]he narrator's speech is just as individualized, colorful, and nonauthoritative as is the speech of the characters" (Bakhtin, 1994, p. 66).

The multilayered novels within this study comprise different narrative voices. Let us observe the narratorial voices present in the novels.

Brick Lane

The events in *Brick Lane* shuttle between the years 1967 and 2002. The book is composed of twenty-one chapters. Each chapter, except chapter seven, in which the letters are presented in the first person, is told by a third-person narrator: "An hour and forty-five minutes before Nazneen's life began – began as it would proceed for

quite some time, that is to say uncertainly – her mother Rupban felt an iron fist squeeze her belly” (Ali, 2004, p. 11).

The narrator resorts to the use of the simple past tense for recounting characters’ actions: “She handed him his lunch, left over curry between two slices of white bread, and he put it in his brief-case” (p. 53).

According to Bakhtin (1973), the narrator’s story can be developed in the form of a literary word or in the form of a spoken word. What is observed in *Brick Lane* is that the narrator’s speech is powerfully literary, as can be observed in the following example: “The leashes curled up like insect legs and the lids squared off the tops of the irises, which were, Nazneen noticed now, spattered with gold lights deep down in the black” (p. 128).

Small Island

The characters are allowed to speak for themselves in *Small Island*. The story is narrated in the first person by four characters: Gilbert, Hortense, Queenie and Bernard. Each narrator’s voice is made distinct not only by their way of speaking but also by the chapter headings, which are the names of the characters telling the story (Gilbert, Hortense, Queenie, Bernard). The same event is sometimes narrated from two different points of view, giving the reader the chance to see the other side of the coin.

I expected Queenie to be shocked. Could hardly blame her. Husband back from the dead. But I didn’t foretell that ‘appalled’ would play for quite so long around the corners of her mouth. Sitting there clutching her stomach. Speechless. Pale. Shaking. [...] (Levy, 2004, p. 423)

Of course I had to ask Bernard if he was staying. He needn’t have looked at me like that. A balloon deflating, slowly sagging on the wall after a party. I wasn’t throwing him out. How could I? It was his house. I hadn’t forgotten that. Blinking place yawned in my face every morning. (p. 431)

The story is divided into the sections titled "Before" and "1948". Therefore, the events are not narrated in a chronological order. The story is usually told by a first person narrator: "My mirror spoke to me. It said: 'Man, women gonna fall at your feet' " (p. 125).

The Ventriloquist's Tale

The novel is composed of three main parts, each of which contains several chapters. It begins with a prologue and ends with an epilogue. The prologue and epilogue can be ascribed to the protagonist. However, the narrator who tells the prologue and epilogue denies being the hero of the novel, commenting: "Why am I not the hero, you ask?" (Melville, 1998, p. 2).

The novel, in fact, takes its title from the narrator's skill. The narrator speaks in the first person in the prologue and epilogue: "But first, I lay claim to the position of narrator in this novel. Yes, me" (p. 1).

The narrator addresses the reader directly. His voice is colloquial and he has a conversational tone, displaying a marked awareness of his audience: "My name translated means 'one who works in the dark'. You can call me Chico" (p. 1).

Chico asserts that he is one of those whom he describes by saying: "Not only do we Indians know how to make ourselves attractive. We are also brilliant at divining what you would like to hear and saying it. [...]" (p. 355). Despite his Caribbean origin, he uses standard English: "That's all for now, folks. The narrator must appear to vanish" (p. 9).

In the first, second and the third parts, the first-person narrator is replaced by a third-person narrator. Except for in the prologue and epilogue, the narrator uses the simple past tense to depict the actions of the characters: "The boy went outside to rest under the guava tree where some half-eaten fruit lay on the ground" (p. 17).

The conversational tone of the narrator, which is noticeable in the prologue, vanishes with the start of the first part, and his everyday spoken language is replaced by the use of literary language, such as in the following description: “A dismal grey-green light began to filter through the trees once more” (p. 204).

Trumpet

The story of *Trumpet* is told by different narrators. When Jackie Kay was asked why she wrote *Trumpet* in many different voices rather than one, she answered as follows:

It tells the same story from different points of view to show how differently it is possible to view one life. I wanted to have a multiple-voiced narrative also so that it would be a piece of jazz, with several instruments having their solo turns. I wanted to build a world in voices so that the reader too could make up Joss from all those different pieces. I don't think it would have worked to have one narrative voice. (Tranter, 2005, n.p.)

The three main narrators are Millie the wife, Colman the son, and Sophie the journalist. Male and female voices alternate. Towards the end of the novel, there is a letter by Joss Moody and in some chapters the author intrudes in the novel in the form of a third-person narrator. A chronological order is followed, but shifts from one narrator to another do occur.

The shift in the narrative voice can be observed in the language of the narrators. The choices of vocabulary and register display difference. The first chapter is recounted by Joss's wife Millie. Her voice is sad and full of grief, as when she comments: “Time feels as if it is on the other side of me now, way over, out across the sea, like another country” (Kay, 1999, p. 3).

Unlike his mother, whose English is formal and plain, Colman, the second main narrator of the novel, uses derogatory words, slang and informal English in his speech. He sounds angry and upset after the discovery that his father was really a woman: “And somebody said something horrible to him, called him a fucking ape or

some shit like that. And my mother, in a fucking flash, was on her feet giving the guy dokey” (p. 54).

Sophie Stones, the journalist, is the other main narrator. Her voice is close to Colman’s, in that she uses an informal language full of slang. Besides, her discourse sounds like a stream of consciousness as it is spontaneous: “What a shock he was going to be. Fuck. She might have a heart attack or something” (p. 213).

The last chapter, which is recounted by a third person narrator, though, is depicted in a poetic style: “A bird startled her by flying close to her head. She watched it soar right up into the sky, its wings dipping, faltering and rising again, heard it calling and scating in the wind” (p. 278).

White Teeth

White Teeth is composed of four main parts: Archie 1974, 1945; Samad 1984, 1857; Irie 1990, 1907; and Magid, Millat, Marcus 1992, 1999. The focus is on the person whose name is given to each part. Each part narrates a different period in the character’s lives. The entire novel, though, is told by a third person narrator. The narrator’s tone fluctuates; it is notably formal in the very first sentences, but later on the narrator adopts a more conversational tone. At the beginning of the novel, the narrator deploys a fairly classic “birds view” storytelling style:

Early in the morning, late in the century, Cricklewood Boadway. At 06.27 hours on 1 January 1975, Alfred Archibald Jones was dressed in corduroy and sat in a fume-filled Cavalier Muskeeter Estate face down on the steering wheel hoping the judgement would not be too heavy upon him. (Smith, 2001a, p. 3)

In the chapter depicting the war experiences of Archie and Samad, the narrator adopts a kind of rhythm which reminds one of a military discourse, repetitious, interrupted, strict and concise:

Back, back, *back*. Well, all right, then. Back to Archie spit-clean, pink-faced and polished, looking just old enough at seventeen to fool the men from the

medical board with their pencils and their measuring tape. Back to Samad, two years older and the warm color of baked bread. Back to the day when they were first assigned to each other, [...]. (p. 83)

As the narrator's formal tone softens, the novel gains an ironic tone: "Of course, like the mother of a drug addict or the neighbour of a serial killer, Clara was the last to know" (p. 41).

Authorial Speech

Heteroglossia may enter the novel in direct speeches of characters, in incorporated genres, in narratorial speech and also through authorial speech. As Bakhtin states, "Heteroglossia, once incorporated into the novel (whatever the forms for its incorporation), is *another's speech in another's language*, serving to express authorial intentions but in a refracted way" (1981, p. 324). In other words, while a stretch of speech may directly express a character's perspective, it may also indirectly express an authorial intention.

Most of the time, narratorial speech is confused with authorial speech, but these two forms need to be distinguished. To do so, let us first define the term "author." In *The Dictionary of Narratology*, the author is defined as the maker or composer of a narrative (Prince, 1989). "This real or concrete author," notes Prince, "is not to be confused with the implied author of a narrative or with its narrator, the teller of the narrative and, unlike them, is not immanent to or deducible from the narrative" (p. 8). In his essay "Discourse in the Novel," Bakhtin (1981) defines the author as the one who tells how the narrator tells stories, as well as telling about the narrator himself. Bakhtin makes a distinction between the narrator's language and the author's intention. While arguing that it is the narrator's language which enters into the body of the novel and is set into active competition with the languages of the

characters, Bakhtin insists that the reader should see an author's intention as being distinct from that of the narrator (as cited in Dentith, 1995).

The author can distance himself/herself wholly from the language of his work or partly make use of its language; in both ways, (s)he compels language to serve his/her aims. Bakhtin (1981) clarifies this choice of the author in the following quotation:

The author does not speak in a given language (from which he distances himself to a greater or lesser degree), but he speaks, as it were, *through* language, a language that has somehow more or less materialized, become less objectivized, that he merely ventriloquates. [sic] (p. 299)

The novels within this study may be labelled as “polyphonic” in the Bakhtinian sense. The concept of the polyphonic novel subverts the notion of the novel that consists of an omniscient author and “characters subordinate to the main moralistic purpose of the novel” (Bakhtin, 1973, p. 13). In contrast, in the polyphonic novel, the characters stand on equal terms with the author and can sometimes rebel against the author.

According to Bakhtin, the author manifests himself in his orchestration of all the other voices but also get his/her point(s) across in a more direct way. Bakhtin (1981) maintains that “the novel can be defined as a diversity of social speech types [...] and a diversity of individual voices, artistically organised” (p. 262). Whatever form varieties of heteroglossia take, once they enter the novel they become part of this authorial orchestration.

Brick Lane

According to Bakhtin the polyphonic novel subverts the notion of omniscient author-narrator, so the author does not take an omniscient stance above her characters.

While reading a text, everything is accounted through the characters' way of seeing.

In the detailed depictions of events, it can be observed that Nazneen's step-by-step adaptation to British culture is evoked through the spontaneity and naiveté with which culturally unfamiliar things are described. In the following example from the novel, the discovery of a "revolving door" by Nazneen is naively narrated from Nazneen's viewpoint and there is no explicit intervention by the author: "She looked up at a building as she passed. It was constructed almost entirely of glass, with a few thin rivets of steel holding it together. The entrance was like a glass fan, rotating slowly, sucking people in, wafting others out" (Ali, 2004, 56).

In a review by James Wood, this way of narrating—seeing everything through the heroine's eyes without authorial comment—is termed the suppression of obvious authorial style in the interest of a character's style (2003, para. 7). This is also called "free indirect discourse,"⁴ using which the narrator takes on the speech of the character and adopts the character's perspective. Wood maintains that "Ali keeps her narrative very close to Nazneen's [...] our sense of everything is passed through this heroine's impressions. Thus all the new information that we learn about this world, and indeed about the London world, is Nazneen's information, approached as she approaches it" (2003, para. 7).

In an episode within the text where Nazneen's perception of a man and a woman ice-skating on TV is another example of free indirect discourse: "A man in a very tight suit (so tight that it made his private parts stand out on display) and a woman in a skirt that did not even cover her bottom gripped each other as an invisible force hurtled them across an oval arena" (Ali, 2004, p. 36).

⁴ "Free indirect discourse" is "a type of discourse representing a character's utterances or thoughts." Free indirect discourse has the grammatical traits of "normal" INDIRECT DISCOURSE, but it does not involve a TAG CLAUSE ("he said that," "she thought that") introducing and qualifying the represented utterances and thoughts" [...] (Prince, 2003, p. 34)

Nazneen does not know what ice-skating is. The scene on television is narrated through the heroine's eyes in such a way that her lack of knowledge can be inferred easily. Thus, the author uses the perspective of Nazneen implicit in this free indirect discourse. In the following description, the speech of a seemingly objective narrator is interrupted by a narrative perspective of Mumtaz which is worded in a common everyday language. It is not the author who reacts to the toenails of the corpse but the character, so this thought of the character is given in parentheses. Thus, the authorial speech consists of the deliberate juxtaposition of these two narrative voices: "Mumtaz finished with the left foot (how yellow the toenails!) and began on the winding. She uncovered Amma's lower half, and Nazneen in spite of herself stared at this unprecedented nakedness" (Ali, 2004, 137).

Small Island

In his (1983) article titled "Double Discourses: Joyce and Bakhtin," David Lodge presents Bakhtin's typology of literary discourse. Literary discourse can be classified as three main categories: "the direct speech of the author" (authorial narrator), "represented speech" and "doubly-oriented speech."⁵ These forms of speech accompanying a narrative are woven with many voices in the novel.

The direct speech of the author is "the narrator who speaks in the first lines of the book with a descriptive function." Represented speech is the sum of "the quoted direct speech of the characters", "free indirect speech" and "interior monologue." In doubly-oriented speech there is no room for authorial narration. It refers to "another speech act by another addresser" (Lodge, 1983, p.1).

⁵ Doubly-oriented speech falls into four categories: stylization, parody, skaz, and "dialogue" in Bakhtin's terms. Stylization refers to the strategy of borrow someone else's style (Lodge, 1991, p. 35). *Skaz* (a Russian term) is a type of first-person narration that has the characteristics of oral narration. Dialogue is the use of language which allows voices of the "other" to emerge in dialogue with the voice of the individual, a hidden shaping of authorial speech (p. 33). Parody is a style used for opposite intentions from the original intention (p. 36).

The following excerpt from *Small Island* illustrates different forms of literary discourse:

Now, come – let me think where to start. I must begin with Hortense. Bloody as a murderer, she walked out of the door of Mrs Bligh’s basement flat. The whole front of her good white dress was red. [...]

‘You can see your wife now, Mr Bligh,’ was all the explanation that was forthcoming from her lips. (Levy, 2004, p. 484)

The first sentence “Now, come – let me think where to start. I must begin with Hortense” bears the features of skaz. First of all, it is a first person narration. The narrator is a character (Gilbert, in this case) who refers to himself as “I” and secondly, he uses vocabulary and syntax characteristic of colloquial speech. “You can see your wife now, Mr Bligh,” exemplifies the quoted direct speech of a character. And the rest is authorial narration.

All in all, the voice of the author is mainly accessible through the voices of characters in *Small Island*.

The Ventriloquist’s Tale

The language of the narrator is one site where the author manifests himself and his point of view. Unlike the other novels in the corpus covered in the present study, in *The Ventriloquist’s Tale* the identity of the narrator is revealed. The narrator is revealed at a certain point to be the central character. The story starts and ends in the first-person narrative voice: “Now that I’m leaving I will let you into the secret of my name. It is Macun...No. I’ve changed my mind. But yes. I will tell you the story of the parrot. Another time” (Melville, 1998, p. 357). However, the parts inbetween are presented only from a third-person narrative perspective, as illustrated by the following excerpts:

They went down to the river, far from the spot where most people bathed. She walked behind him. The brown grass was long, dry and sparse. A few waist-high sucubera bushes marked the faint trail. [...] Watching his smooth brown back ahead of her, she felt a curious sense of familiarity. (p. 167)

Notwithstanding the fact that this type of narration produces confusion in the reader about whether (s)he is faced with an authorial or narratorial voice, it can be seen as part of the author's artistic organization of the novel and thus serves the intentions of the author. The narrator of *The Ventriloquist's Tale* claims to be a ventriloquist: "For you to understand that, I shall have to tell you a little about the art of hunting that I learned to excel as a ventriloquist" (Melville, 1998, p. 6). That is a role that ties in with the Bakhtinian notion that "the author, like a ventriloquist, is the silent presence in the text, but his very silence is the background against which we appreciate his creative skill speech" (Lodge, 1983, p. 1).

In polyphonic novels, it is not made certain whether a character himself engages in multiple languages or whether the author engages in multiple languages and lends each one to his characters. In this sense, the author has the opportunity to manifest himself through different forms of language.

Trumpet

In terms of the variety of narratorial voices, *Trumpet* comes to the fore among the novels within this study. Besides the narratorial voices, the authorial voice intrudes in the novel now and then.

Some parts of the text are narrated in the third-person from the characters' points of view, and in these parts, descriptive elements are presented. In "Discourse in the Novel", Bakhtin (1981) mentions that this sort of textual arrangement is done for artistic purposes:

All fundamental authorial intentions are orchestrated, refracted at different angles through the heteroglot languages available in a given era. Only secondary, purely informative "stage-direction" aspects are given in direct authorial discourse. The language of the novel becomes an artistically organized system of languages. (p. 410)

The following excerpt that comes from a stretch of third-person narrative, which is laden with the descriptive aspects of the story, can be categorised as the direct speech of the author: “He gets his holdall down the top quickly. Zips up his black anorak and gets off the train. Tells the taxi the name of the hotel and sits back staring at Glasgow to see if he remembers anything” (Kay, 1999, p. 195).

One more example can help to illustrate further: “She handed May some photographs of a male jazz musician, handsome, tall man in dark suits, patterned ties. Saxophone in hand” (p. 251).

The intrusion of another’s speech can be observed in the form of inner thoughts in the novel. The author’s word is being contrasted with another’s word. Among the descriptive sentences written with a rather plain language one encounters the author’s report of the narrator’s thoughts separated from the rest with a long dash: “Mr. Barton Todd is a tall lanky man, with stooping shoulders and a grey work coat. His hair is grey too and falls down over his face. He keeps pushing it backwards. His hands are locksmith’s hands — solid brass knuckles” (p. 91).

The following excerpt is taken from the chapter titled “editorial”. It is assigned to a first person narrator. The narrator is a character (Sophie Stones). She refers to herself as “I” and the reader as “you” and the tone is conversational. The language sounds oral rather than written: “But every time you look at the little girl’s face, you will see something different in it. The first time there is the wide smile. The second time there is something about the eyes that draw you” (p. 254).

White Teeth

Authorial speech can sometimes be seen as the orchestrating force behind the speeches of others through its own subjective orientations like sarcasm, irony, etc. The author’s speech is presumably affected by the multilinguality of the characters.

For instance, the author inserts rather pretentious upper-class or pseudo-intellectual foreign words so as to add an ironic effect. There does seem to be a deliberately stylized and intellectualising dimension to the narrative throughout *White Teeth*, as can be observed in the following example: “She was living without props now, *sans* safety net” (Smith, 2001a, p. 46).

The author’s rendition of the narrator’s speech in free indirect discourse is marked by the parenthetical expression in the example below:

At the corner of the road Alsana popped behind the post office and removed her pinchy sandals in favor of Samad’s shoes. (It was an oddity about Alsana. She was small but her feet were enormous. You felt instinctively when looking at her that she had yet more growing to do.) (p. 64)

Heteroglossia is incorporated in the novel throughout the authorial speech, creating “*character zones*”:

These zones are formed from the fragments of character speech [*polureč'*], from scattered words and sayings belonging to someone else’s speech, from those invasions into authorial speech of others’ expressive indicators (ellipsis, questions, exclamations). Such a character zone is the field of action for a character’s voice, encroaching in one way or another upon the author’s voice. [sic] (Bakhtin, 1981, p. 316)

In the following description narrated by the third-person, the presentation of the thought of Alsana, who is a conservative Muslim Bengali in London, combines authorial report and interior monologue.

But then, as she approached a large white van open at the back and looked enviously at the furniture that was piled up in it, she recognized the black lady who was leaning over a garden fence, looking dreamily into the air towards the library (half dressed, though! A lurid purple vest, underwear almost), as if her future lay in that direction. (Smith, 2001a, pp. 64-65)

Elsewhere too, descriptions are narrated from the characters’ points of view, as is the case in the following sentence: “She needed no bra – she was independent, even of gravity – she wore a red halterneck which stopped below her bust, underneath which

she wore her belly button (beautifully) and underneath that some very tight yellow jeans” (p. 24).

In the example above, Archibald Jones sees Clara for the first time. This scene is depicted from Archie’s point of view, as can be inferred from the parenthetical expression.

Even though Bakhtin considers the author’s language to be a mixture of different varieties of speech, he does not deny the presence of the author. Rather, Bakhtin deems the author an important figure.

Incorporated Genres

Incorporated or inserted genres can be seen as one of the fundamental means of incorporating heteroglossia in the novel. Incorporated genres may be divided into two: artistic and extra-artistic (Bakhtin, 1981). Artistic genres include short stories, lyrical songs, poems and dramatic scenes inserted into the novel. Extra-artistic genres are everyday, rhetorical, scholarly, religious genres as well as others. In addition to these genres, there is a group of genres that encompasses confessions, diary entries, travel notes, biography, personal letters and several other textual forms. All these genres, as they enter the novel, bring into it their own languages, and therefore stratify the linguistic unity of the novel and further intensify its speech diversity in fresh ways (1981). They both help the novel’s artistic realization and add to the stylistic features of the novel.

All the novels within this study contain many of these different kinds of genres.

Brick Lane

Brick Lane contains several examples of incorporated genres. One of these genres is the epistolary form. The letter is one way of communicating, and communication

basically needs a sender and a receiver. Bakhtin underlines the similarity between the letter and dialog speech: “Characteristic of the letter is the writer’s acute awareness of his interlocutor, the addressee to whom it is directed. The letter, like the speech in a dialog, is directed to a specific person, and it takes into account his possible reply” (Bakhtin, 1973, p. 170).

In chapter seven, the novel adopts the characteristics of an epistolary novel. The letters written by Nazneen’s sister are inserted into the novel. Written in italics the letters are surely not functionless. They give voice to the character, Hasina. In terms of the narrative perspective of the novel, the third-person narrative shifts to the first person narrative in this chapter.

September 1988

Sister I have many thing to tell. New address in Narayanganj. Job in new factory I am machinist real woman job now.

Mr Chowdhury tell to pack and not worry. ‘Pukka building’ he say. ‘Bigger room.’ He bring in Toyota Land Cruiser. [sic] (Ali, 2004a, p.146)

The letters also help to serve the structure and the plot of the novel. In her review on *Brick Lane*, Mary Whipple (2003) mentions Hasina’s letters as a medium for the author to compare the lives of Nazneen and Hasina and other Bengali women, who are deemed to meet their fate.

Leaflets form another kind of incorporated genre in the novel. The following leaflet is written by the Bengal Tigers against the Lion Hearts: “*Undesirable elements are seeking to turn our community centre into a den for gambling and boozing. Do not tolerate it! Write to the council!*” (Ali, 2004a, p. 258).

Chanu, who had his major in English Literature, loves poetry and he is often willing to show his interest in English poetry:

O rejoice
Beyond common joy, and set it down
With gold on lasting pillars. (p. 257)

Like poetry, song lyrics provide another example of artistic genres in *Brick Lane*.

The song on the radio is reflected as follows: ‘Weeeeeeeeeeeeeelll / You know you make me wanna shout’ (p. 488).

Small Island

Small Island provides several examples of artistic and extra-artistic genres. As for the artistic genres, we can mention a poem and a hymn. The following is a poem by

William Wordsworth that Hortense recited at school:

I wander’d lonely as a cloud
That floats on high o’er vales and hills,
When all at once I saw a crowd,
A host of golden daffodils. (Levy, 2004, p. 43)

The following extract illustrates a hymn performed by Hortense’s teacher, Miss Morgan: “Most blessed, most glorious, the ancient of days. [...] Almighty, victorious, thy great name we praise” (p. 64).

With regard to extra-artistic and other genres, we can name a sermon, a lullaby and a nursery rhyme. The extract below is taken from a part in which Bernard sings a lullaby to Queenie’s baby: “Lullaby and goodnight, may sweet slumbers be with you” (p. 509).

At the dinner table Mr Philip reads the following sermon from the Bible: “And God said, ‘Let there be light,’ and there was light. And God saw the light was good; and God separated the light from the darkness. God called the light Day and the darkness he called Night” (p. 48).

Hortense sings one of the rhymes she learnt at school: “What are little boys made of? Moss and snails and puppy dogs’ tails...” (p. 42).

The Ventriloquist's Tale

The Ventriloquist's Tale includes a number of examples of incorporated genres. One of them is an excerpt from an academic paper titled "The Structural Elements of Myth" by M. J. Wormoal:

It's my intention today to talk to you about the science of mythology. [...] Science and reason are now invoked in every field, including areas which have previously evaded them such as mythology. [...] After many years of research, we have discovered that the most effective and fertile methods of analysing myths are those regulated by algebra. (Melville, 1998, p.81)

At one point, Chofy's son Bla-Bla sings a hymn:

Always speak quietly and courteously,
A quiet voice is a mark of refinement,
If you have to interrupt anyone speaking
[...]
And turn your head aside when you cough. (p. 315)

A further artistic genre is that of the lyrical song:

Monkey want snuff, O,
Monkey want rum, O,
Monkey very dry, O,
Monkey want coffee, O,
Monkey very tired, O,
Five o'clock, Monkey, O! (pp. 140-141)

There is also a part of a letter:

You can imagine how I feel. The newspapers have blown it all up and sensationalized it. [...] Now I feel ashamed that I should be the cause of their digging up all this rubbish. [...] And I had been settling in here so well too. Please remember the poor children in your prayers and me as well.
Yours in Christ,
Sister Fidelia. (p. 147)

Trumpet

Trumpet is rich in incorporated genres and there are several examples of artistic text forms integrated into the narrative. There are, for instance, excerpts from a fictitious novel penned by Sophie the journalist.

I found out that my father was not a man but a woman ten weeks ago when I went to the funeral parlour in North London where his body was laid out. If I

were to say I was astonished, that would not be strong enough language. [...] I had to write this book so that I could understand my father and so that I could understand myself (Kay, 1999, p. 265).

Colman's dream too is given in the form of storytelling: "*Edith Moore. Edith Moore is in front of him at the seaside, holding the hand of a small girl, his father. [...] He has got a little girl's life on his back. He has to save her. Has to*" (p. 260). The last two sentences add impetus and reflect the tension of dream. These sentences are given in italics.

There are examples of the use of epistolary form. The letters are written after the disclosure of Moody's identity, mostly by his fellow musicians and fans: "Can we please let the dead rest in peace? Has this country forgotten how to do that?" (p. 160).

The author enables the reader to visualize the scenes of the novel by using visual markers. For instance, at one point, the following quotation is inserted into the novel: "*Death has taken ten thousand several doors / For men to take their exists*" (p. 103). This quotation takes place on a sign which is displayed on the door of the funeral director's room.

A novel about a musician, Joss Moody, cannot, of course, do without song lyrics: "*Some day he'll come along, the man I love; And he'll be big and strong The man I love...Maybe I shall meet him Sunday, Maybe Monday [...]*" (p. 10).

Furthermore, there are two chapters titled "Editorial", which are different from the other chapters of the novel in that the rhythm changes. There are no dialogues. The following example is from those chapters which consist of excerpts from newspaper columns written by the journalist Sophie Stones: "This is Josephine Moore when she was seven years old. The woman next to her, holding her hand, is her mother, Edith Moore. This photograph was taken in Greenock, the small Scottish

town where Josephine Moore grew up” (p. 255). Here is another one: “What does the ghost writer do if the ghost gets cold feet? [...] Fact: ghost writers often fall in love with their ghosts” (p. 262). Compared to the second excerpt, the first one is more conversational.

White Teeth

Among the five novels, *White Teeth* is probably the richest in terms of incorporated genres. This arguably stems from the variety of settings and events scattered over different time periods.

The following excerpt is taken from Joyce Chalfen’s book *The New Flower Power*: “If it is not too far-fetched a comparison, the sexual and cultural revolution we have experienced these past two decades is not a million miles away from the horticultural revolution that has taken place in our herbaceous borders and sunken beds” (Smith, 2001a, p. 309).

The speech made by the leaders of the radical Muslim organization KEVIN shows different qualities than the other parts of the novel in terms of register. There is a speech with a persuasive character. The interlocutor addresses people as “my Brothers”:

Look around *you!* And what do you see? What is the result of this so-called *democracy*, this so-called *freedom*, this so-called *liberty*? [...] Brothers, you can see it on national television every day, every evening, every *night!* [...] And on this day, 1 December 1992, I bear witness that there is nothing worthy of worship besides the sole *Creator*, no partner unto *Him* [...] ...and we are beng indoctrinated, fooled and *brainwashed*, my Brothers! So I will try to elucidate, explain and *expound...*” [sic] (p. 467)

There are allusions to the words of Paul Sorvino, an actor known for his roles in gangster films: “*Great, supwoib, so we all know each other. [...] Now let’s get down to business*” (p. 447). Millat even adapts the opening sentence of *GoodFellas* to his

own way of life: “As far back as I can remember, I always wanted to be a ganster” (p. 446).

As mentioned before, apart from artistic and extra- artistic forms, there is an additional group of genres, among which are travel notes, confessions, biographies, diaries and personal letters. In *White Teeth*, there are some letters written by Archie’s friend, Horst Ibelgaufts. Indeed, Ibelgaufts never appears in person in the novel, but only through the medium of his correspondence with Archie:

17 May 1957

Dear Archibald,

I enclose a picture of my good wife and I in our garden in front of a rather unpleasant construction site. Though it may not look like Arcadia, it is here that I am building a crude velodrome—nothing like the one you and I raced in, but sufficient for my needs. [...] Who more worthy to christen the track of your earnest competitor, Horst Ibelgaufts?[sic] (p. 16)

The correspondence between Marcus and Magid also appears in the epistolary form:

What you are working on, Marcus—these are remarkable mice—it is nothing less than revolutionary. When you delve into the mysteries of inherited characteristics, surely you go straight to the soul of the human condition as dramatically and fundamentally as any poet, except you are armed with something essential the poet does not have. [...] –Magid. [sic] (p. 366)

Well, things are the same round here except that my files are in excellent order, thanks to Irie. You’ll like her: she’s a bright girl and she has the most tremendous breasts. [...] She could try medicine, I suppose, but even there might have to be dentistry for our Irie (she could fix her own teeth at least), an honest profession no doubt, but one I hope you’ll be avoiding... [sic] (p. 368)

A news report on TV about the fall of the Berlin Wall is incorporated into the novel as follows:

The 28-mile-long scar – the ugliest symbol of a divided world, East and West – has no meaning any more. Few people, including this reporter, thought to see it happen in their lifetimes, but last night, at the stroke of midnight, thousands lingering both sides of the wall gave a great roar and began to pour through checkpoints and to climb up and over it. (p. 240)

A notice about transportation on New Year's Day is inserted into the pages of the novel as well:

Thursday, December 31st 1992, New Year's Eve Signalling problems at Baker Street No Southbound Jubilee Line Trains From Baker Street

Customers are advised to change on to the Metropolitan Line at Finchley Road

Or Change at Baker Street on to the Bakerloo

There is no alternative bus service

Last Train 02.00 hours

All London Underground staff wish you a safe and hay New Year!

Willesden Green Station Manager, Richard Daley. [sic] (p. 498)

Incorporating various genres in the novel, the author Zadie Smith renders the novel a living thing. She uses details very well and includes all manner of material in the text. This combination of different genres and text-types is also particularly common in postmodern literature. Visual aspects of the text in the novel strike the reader. As can be observed in the examples above and below, Smith uses italics, underlining, symbols, different fonts, capital letters and so on.

PRESS RELEASE: 15 OCTOBER 1992

Subject: Launch of Future Mouse©

Professor Marcus Chalfen, writer, celebrated scientist and leading figure of a group of research geneticists from St Jude's College, intends to 'launch' his latest 'design' in a public space; to increase understanding of transgenics in a public space. (p. 431)

The novel also includes dictionary entries found in the index of Joyce Chalfen's book *The Inner Life of Houseplants*: "Thrips, common name for minute insects that feed on a wide range of plants, enjoying in particular the warm atmosphere required for an indoor or exotic plant. Most species are no more than 1.5 mm (0.06 inch) long as adults; some are wingless, [...]" (p. 316).

An excerpt from the New Testament also augments the variety of inserted genres in the novel:

Corinthians I, chapter thirteen, verse eight: Whether there be prophecies, they shall fail; whether there be tongues, they shall cease; whether there be knowledge, it shall vanish away. For we know in part, and we prophesy in

part. But when that which is perfect is come, then that which is in part shall be done away. [sic] (p. 538)

As we have seen, the incorporation of various genres into the novel complements the heteroglot features and enriches the style of the novel.

Summary

In Chapter 3, I have tried to present the principal ways in which heteroglossia enters the novel by giving examples from the novels within the corpus of the present study and by indicating how these entry modes are related to the stylistics of novel.

The entry modes of heteroglossia in the novel are “the speech of characters”, “the speeches of narrators”, “authorial speech” and “incorporated genres”. As perceived units of stylistic analysis, these entry modes have been supported by the examples chosen from the novels within the corpus of the present study.

As illustrated by the examples from the novels, the heteroglot character of the novels may pose some difficulties for the translator. The variety of character-specific language forms and incorporated genres may constitute the biggest challenge to the translator. How scholars of translation describe, analyse, explain, interpret and sometimes evaluate the strategies and methods used by translators to deal with this challenge will be the subject of the following chapter.

CHAPTER 4
SCHOLARLY APPROACHES TO THE TRANSLATION OF
HETEROGLOSSIA

Translation of literary heteroglossia and the study of such translation have gained an impetus with the rise of postcolonial translation. Many postcolonial authors tend to write in a language which gives rise to literary heteroglossia and there are a number of definitions for heteroglossia that have been suggested by researchers of translation studies.

Reine Meylaerts (2006) claims heteroglossia is another name for language plurality. “Heteroglossia or language plurality is the presence in the text of foreign idioms or social, regional, historical... varieties” (p. 85). Myriam Suchet (2009), on the other hand, broadens the definition and highlights the relationship between self and other: “[L]iterary heterolingualism is not a mere set of linguistic forms but a discursive negotiation with alterity. It is the result of a process of differentiation through which both the self and its other come into being” (p. 155).

Each definition implies linguistic plurality. However, some definitions diverge from others in that the presence of heteroglossia results from a deliberate act of bringing social and individual voices together. Michael Cronin goes further and defines heteroglossia as a “byproduct of minority translating”,⁶ which has the potential to destabilize the dominant language by enhancing heteroglossia (as cited in Bandia, 1998/2000, p. 266). This definition by Cronin is applauded by the translation scholar Paul Bandia. According to Bandia, minority translating pertains to the writing by postcolonial writers, for whom language is a site where they can challenge

⁶ An act of translation in a minor culture which serves to destabilize the dominant language by enhancing linguistic multiplicity and hybridity (Bandia, 1998/2000).

the dominance of the colonizer's language and make sure that their writing reflects their multiple linguistic experience (Bandia, 2007). Bandia notes that the postcolonial author uses multiple languages within the same discourse as a resistance to dominant colonial language. He maintains that multilingual speakers have been reduced, marginalized and obliged to use the dominant world languages. Therefore, these groups try to assert their autonomy by engaging in a different language use (2007) .

Bandia claims that a postcolonial author is actually translating a text while writing it. The result is a "hybrid" text since the text bridges the gap between two remote or estranged language cultures and attempts to preserve its foreignness while integrating it into the target culture (Bandia, 2006). In Christina Schaffner and Beverly Adab's (1995) definition, a hybrid text is a deliberate result of a translation process that displays alien features. However, in a multilingual and multicultural environment, even the source text that embraces specific textual features contradictory to the norms of the target language/culture can also be called a hybrid text (Schaffner and Adab, 1995, p. 327). As Bandia (2006) claims, since the aim is to retain the foreignness of a hybrid text, "the translation of a hybrid text [...] is bound to be different from the usual translation of a monolingual/monocultural text" (p. 356)

The usual strategy of translating a monolingual/monocultural text has tended to be translation into a fluent language that serves the illusion of transparency and silencing the voice of the translator (Millán-Varela, 2004: 38). However, translation of heteroglossia has the potential to resist this traditional approach and requires an understanding of translation that aims at enhancing the aesthetic effect of the source text and thus asserting the identity of the language culture.

There is more to take into account other than seeking sameness or fidelity in translation. Bandia (2006) points to the translation of the works of postcolonial Caribbean and African writers in order to explore translation of literary heteroglossia in hybrid texts. What he comes up with is that the translators resort to neither entirely foreignizing, that is, the translation strategy in which the strangeness of the foreign text is preserved in the target text nor domesticating, that is, the strategy of translation in which the foreignness of the target text is minimized (Venuti, 1995).

In parallel with the general tendency in Translation Studies to move away from looking simply at texts and the relationship between TTs and STs, postcolonial and gender approaches in particular exemplify a new cultural turn in the field of translation studies by focusing on the presence of the translator, which is in dialogue with that of the author. That reminds us of Bakhtin's (1981) discussion of a "dialogic relationship" between the author and the characters. This relationship places the author and the character on the same ground and the character has as much say as the author. The notion of the translator's voice has been reinforced by Theo Hermans (1996). Hermans (2006) states that "the translator's voice breaks through the surface of the text speaking for itself, in its own name, for example in a paratextual Translator's Note employing an autoreferential first person identifying the speaking subject" (p. 27).

With the aim of exploring the voice of the translator in literary translation, Carmen Millán-Varela (2004) conducts a descriptive analysis of one of the short stories of James Joyce's *Dubliners* (1914) into Galician, a minoritized language. She argues that the target text may become heteroglossic when the voice of the translator, in addition to the voices of the characters, narrator and author, are present in it. Varela says the voice we hear when we read Cervantes or Joyce in translation is not

Cervantes' or Joyce's but that of the translator, who provides his/her interpretation of their work (Millán-Varela, 2004). The translator's voice is blended with other voices and presences such as publisher, proof-reader etc. which have intervened in the translating process. Thus, "the target text may become dialogistic and heteroglossic, a combination of voices which do not always interact harmoniously but clash, adding new meanings to the text [...]" (Millán-Varela, 2004, p. 39). The voice of the translator can be identified by looking at the signs of "disharmony". For example, presence of the author's name in the target text, translator's notes, grammatical mistakes, the foreignness and "strangeness" of the target text due to the domestication of the context (pp. 42-47).

In the case of the translation of Joyce's short story "The Dead" into Galician, the presence of grammatical mistakes, pseudo-Galician forms and Spanish lexical items proves the translator's presence since it distracts the reading process and puzzles the reader. Another reference to the translator's visibility is found in a footnote explaining a wordplay. Contextual and cultural references like the names of characters, places and institutions are kept in their original form. However, there is a presence of hybrid structures such as forms of address like *señor*, *señorita*, *señora* and geographical references that create familiarity for the target culture receivers. Domesticating strategy is also adopted when translating culture specific items. For example, the word *galoshes* (a type of boot which used to be worn over shoes) has been translated into a word with a falsified image of the source and target text.

Overall, the Galician version contains some inconsistencies and omissions but also textual strangeness and foreignness, which leads Millán-Varela to the conclusion that "translated texts reproduce and recreate the experience of inbetweenness, as well as the linguistic alienation felt by Galician readers" (2004, p. 18).

Myriam Suchet is another researcher who explores the translation of literary heteroglossia. As a case study, Suchet (2009) chooses to study the translations of Spanish novel *Hijo de Hombre* (1960) by Roa Bastos into French. First of all, Suchet analyzes the author's style and then the three translations and examines the translation strategies adopted in each translation. In the first case, Jean-François Reille's translation strategy displays "complete deafness" to the source text and most of the culture-specific items have been omitted other than pitogüé, which means a common bird in Paraguay. Giving this word in italics underlines its foreignness. The sentence structure has been changed, and thus the rhythm has been disregarded. Drawing on Venuti's (1995) terminology, Suchet calls the overall translation strategy "domestication".

In the second case study, the title has been translated literally. The rhythm is preserved and so are the terms in Guaraní (a native-American language spoken mainly in Paraguay). However, some terms have been italicized and some have been introduced with an equivalent. The dialogue loaded with Guaraní exclamations has been translated into French. To sum up, Iris Gimenez's translation strategy is named as a "compromise" in that it tries to bring source and target text together, taking into account both the linguistic particularities of the source text and the receptive capacities of the target reader.

In the third case study, the translation by François Maspéro, the Guaraní terms are left in their original forms. The dialogue has been translated including both Guaraní items and their French equivalents in footnotes. The use of footnotes provides the target reader with necessary information and in so doing makes the translation visible. However, Suchet underlines the possible problems with the use of footnotes. First, as Laurence Malingret claims, footnotes make the literary text look

like an ethnographic document (as cited in Suchet, 2006, p. 158). Secondly, the information given in the footnotes is actually wrong in this translation. The information given related to the meanings of “Aó-poi” and “pitogüe” is not accurate.

Touching upon the notions of the visibility and invisibility of the translator, Suchet lists the marks that a translator leaves in the translation. These marks include the mention of the translator’s name, the addition of paratext, especially in the visible form of footnotes in François Maspéro’s translation, the strange occurrence of the first-person pronoun “we” in Jean-François Reille’s version, etc. Then, using Clem Robyn’s (1994) classification, rather than resorting to the dichotomy of foreignization versus domestication, Suchet refers to the translational strategy employed in Jean-François Reille’s translation as “imperialist”, that is, “otherness is denied and transformed”, Iris Gimenez’s as “defensive”, which means otherness is “acknowledged but still transformed”, and François Maspéro’s as “defective”. The latter means that the translation “stimulates the intrusion of alien elements that are explicitly acknowledged as such” while the original narrator’s writing strategy is trans-discursive, that is, it “neither radically opposes itself to other discourses nor refuses their intrusion” (Suchet, 2006, p. 162).

Reine Meylaerts has conducted research on the French translations of Flemish novels written during the twenties and thirties of the twentieth century in Belgium, where a multilingual environment prevailed. In her paper entitled “Literary Heteroglossia in Translation: When the language of translation is the locus of ideological struggle,” Meylaerts (2006) explores the modalities and identity functions of literary language plurality in literary translations. During the interwar period in Belgium, Flemish dialects were spoken among lower and middle classes in the North, French dialects were spoken among those in the South and standard

French was spoken among upper classes. There was a monopoly of French in the country and literature was a site of conflict for the middle class bilingual Flemish authors for the reason that whether they choice to write in Flemish or French was a matter of politics, either in favor of the sociolinguistic emancipation of Flemish or confirmation of French as the official national language. Translations from the minority language (Flemish) were welcomed by the target majority culture as they served Francophone hegemony whereas translation into the minority language was perceived as the only way to give voice to the minority language and literature.

Meylaerts also explores whether this conflict between minor and major languages influenced translation strategies. Literary heteroglossia employed by some Flemish authors takes the form of code-switching between standard/dialectal Flemish and French. When French translations are analyzed, it is observed that dialects and regional variants have been erased. The literary heteroglossia present in the source text in the form of the differentiation among Flemish dialects has been reduced to the switching between standard French and French infused with popular vocabulary, thereby serving the hegemony of the target culture.

Meylaerts argues that the visibility of translation has been neutralized and the references to the heteroglossia of the original text have disappeared in the French translations. Having discussed the translation strategies that transform heteroglossia into those forms that serve existing sociocultural hierarchies, Meylaerts concludes that even though non-translation is ideal for the dominated source culture, the language of translation still continues to be the site of ideological conflict as non-translation is not very possible to realize.

In his study entitled “Asymmetry in translating hetrolingualism: a Singapore case study”, Tong King Lee (2009) explores the way heterolingualism is treated in

Chinese-English and English-Chinese literary translation in Singapore, where English, Mandarin, Malay and Tamil are spoken officially. Examining two play texts and their translations, Lee discovers that the source and target texts are not equally heterolingual. While the Chinese-English translation displays minimal traces of heterolingualism, the English-Chinese translation has more traces of heterolingualism. Lee places the findings within the reception contexts of the source and target texts and sees that there is an asymmetry between these two languages in terms of status. Being a language of power, English is more resistant to heterolingualism and thus textual choices can be seen to be influenced by language factors with a strongly ideological dimension.

Taking as a case study the Scottish novel *Morvern Callar* (1995), Catherine Claire Thomson (2004) explores the construction of ethnic identity in literary texts. She analyzes the Danish translation of the novel using Berman's analytic of translation. At the end of the analysis, Thomson concludes that the "stylistic otherness" of the source text tends to be effaced in the Danish translation, but the traces of popular culture are retained both in the source and target languages.

Similar to the aim of the above-mentioned study, James St André (2006) explores how the playwrights and translators use heterolingualism to forge a Singaporean identity, taking as a case study three works by Kuo Pao Kun, Quah Sy Ren and Alfian Sa'at. Having analysed the translations of three plays, Andre finds that the translator deals with heterolingualism by inserting standard items where there were heterolingual items in the source text and using heterolingual items where there were none in the source text. This has led to the fact that the original and the translation convey different messages. There are three solutions to the problem of constructing a Singaporean identity: one based on Singlish, one based on Chinese

and one based on multilingualism and translation. Andre discusses the implications of such translation practice and concludes that the translation of heterolingualism challenges the notion of equivalence, totally independent and self-sufficient languages and reveals the richness of intertextual reading of translations.

Rocío G. Sumillera (2008) explores the translation of linguistic diversity in a postcolonial text by discussing three Spanish translations of Jean Rhys' *Wide Sargasso Sea*, which embraces a multiplicity of voices and perspectives. The language switches between standard English, standard French, patois (language spoken in Dominica and St Lucia) and Caribbean English.

In every translation of the source text into Spanish, the terms in Patois have been left in their original form as they constitute cultural references to the Caribbean environment. While translating the nonstandard language present in the source text, two translators use the strategy of standardization. Unlike these two translators, the Cuban translator Raquel Costa translates these parts into Standard Caribbean Spanish. Translating Jamaican Creole into Caribbean Spanish is found appropriate when dealing with the speech of the nonstandard English speaking characters. However, this strategy does not seem to help convey the identity of the characters speaking standard English. All in all, the three translators have endeavoured to preserve the multilayered language that serves the ideology of the postcolonial author.

In her paper (2001) which is based on her master thesis (1999), Marja Suominen deals with how heteroglossia functions in the Finnish novel *Tuntematon sotilas* (*The Unknown Soldier*) and to what extent the heteroglossia present in the source text is conveyed in the target texts (English and Greek translations). *Tuntematon sotilas* involves examples of multiple voices belonging to various

characters. The transmittance of the heteroglot voices displays differences in the English and Greek translations.

In the source text, there is a part exemplifying the speeches of an army officer and a soldier. The army officer uses an elevated language and the soldier speaks a regional dialect, both of which give clues about the background of the characters. In the English translation the dialectal speech of the soldier has been omitted. In the Greek translation, though, the soldier has been given a distinct dialectal voice. According to the explanation of Maria Martzoukou, the Greek translator, the decision whether to include or omit the dialects was difficult. Some Finnish and Greek writers' recommendation was standardization, otherwise the link between the novel and the dialects would be too strong. Therefore, the translators came up with the solution of creating a literary dialect.

The English translation not only lacks different dialectal voices but is also without markers of nonstandard Finnish. The Greek translation, however, retains those markers of nonstandard language and there are indications of the vernacular language use. The Greek translation manages to give the distinction between the speeches of the characters through the use of grammatical, lexical, dialectal and phonological markers, whereas in the English translation the solutions go between standard and colloquial language. The Greek translation represents heteroglot aspects more than the English version does. According to Suominen, the absence of language diversity in a heteroglot novel like *Tuntematon sotilas* would deprive the text of its essential element which gives it its structure and meaning.

Another translator/researcher of Translation Studies, Alev Bulut (2006), tries to problematize her own translation experience with the interesting case of translating the East back into the East through the West. Bulut discusses how, and to

what extent, it is possible to transmit ethnic-culture specific items present in the multicultural texts into the translation and what decisions and constraints affect the translation process. Bulut focuses on the examples from Hanif Kureishi's works, - *The Black Album* (1995), *The Buddha of Suburbia* (1990) and "The Girl" (1999a) - which were translated into Turkish respectively as *Kara Plak* (1999b), *Varoşların Budası* (2001), and "Kız" (2002).

The culture of the main characters in the source text, which is Pakistan in this case, will reach the target language, Turkish, through English language and culture and the translator's decisions will be affected by ethnic (people's names, food names, culturally discriminative expressions) and religious (forms of address, religious-cultural concepts) constraints .

The names of Pakistani characters like Jamila (*The Buddha of Suburbia*) and Farhad (*The Black Album*), which exist in Turkish with similar pronunciation through the contacts with Arabic, can either be translated as Cemile and Ferhat (already existing names in the target culture) or kept as original since the terms and names are translated from an Eastern source culture (Pakistan) to the other Eastern target culture (Turkish) through the medium of a Western culture (Britain).

In *Kara Plak*, the Pakistani food names have been preserved in their original form, although italicized. On the other hand, the Indian food names like 'dhal', 'chapatti', 'nan', 'popadom' and 'keema' have been left as they are. Making the "foreign" "visible" has been preferred in one book (*Kara Plak*) and not in the other one (*Varoşların Budası*).

Having analyzed the examples, Bulut concluded that within the context of the translation of postcolonial works into Turkish, the main decision is "foreignization" (direct borrowing, indirect borrowing through Turkish pronunciation, italicization,

using footnotes) versus domestication (localization, adaptation). In other words, the translator has to choose between making the Eastern source text that comes from the West foreign or making translating the East back into the East, thus making it familiar.

When it comes to translation of dialects, it is usually seen as a source of problems. Basil Hatim and Ian Mason (1990) explore the translation of dialect in two translations of Molière's *Dom Juan* (1958) into English. In the first case of translation, the speech of Pierrot is rendered into an existing dialect of English. In the second case, the translator opts for modifying the standard language as follows:

“Eye, marry, Charlotta, I’s e tell thee outright haw it fell aut; for, as the zaying iz, I spied ’um aut ferst, ferst I spied ’um aut...” (Hatim & Mason, 1990, p. 41).

Hatim and Mason have also studied three translations of D.H. Lawrence's *Lady Chatterley's Lover* (1960). They have seen that none of the translators has attempted to render the dialect.

When the strategies adopted in dialect translation are considered, we observe various strategies. In case of dialect translation, the first strategy is rendering a source culture dialect by a target culture dialect. However, this strategy has been criticized by Hatim and Mason as it “runs the risk of creating unintended effects” (1990, p. 41). The second strategy is emphasizing the dialectal speech in the source text with lexical, phonetic and/or syntactic markers in the target text. The third strategy is rendering a source language dialect by modifying the standard target language. Finally, a dialect can be rendered into a standard target language. However, this final strategy is criticized by Hatim and Mason as it distorts the “defamiliarizing effect” of the use of dialectal speech in the source text (p. 45).

Summary

Having elaborated several definitions of literary heteroglossia by various researchers of Translation Studies, we have reached the conclusion that literary heteroglossia relates to the existence of multiple voices in the form of linguistic forms resulting from the deliberate act of an author. Referring to Michael Cronin's definition of heteroglossia, Paul Bandia touches upon the political and ideological implications of it. In a multilingual and multicultural environment, where an interaction and sometimes conflict between different languages/cultures occurs, the resulting text becomes heteroglot or hybrid. Therefore, translation of heteroglot texts requires extra effort when compared to the translation of monolingual/monocultural texts.

Many researchers of translation studies have analyzed such texts that retain specific textual features and linguistic diversity and have explored the translation of heteroglossia. Among those researchers, we have made room for Carmen Millán-Varela (2004), Myriam Suchet (2006), Reine Meylaerts (2006), Tong King Lee (2009), Catherine Claire Thomson (2004), James St Andre (2006), Rocío G. Sumillera (2008), Marja Suominen (1999), Alev Bulut (2006), Basil Hatim and Ian Mason (1990).

The above-mentioned studies offer different solutions to the translation of literary heteroglossia. The strategies to be used in the translation are determined by the translator's choices. However, as translation is multidimensional there are many factors such as "the status of the source text as a social product", "its intended readership", "socio-economic circumstances of its production" and "reception by target language readers" (Hatim & Mason, 1990) that influence the translator's decisions. At this point, it is worth keeping in mind that translating is a "communicative process which takes place within a social context" (1990, p.3).

However, among the studies we have mentioned, only a few scholars approach the matter in such a contextualising manner. Among those, the studies of Tong King Lee and James St Andre should be noted.

CHAPTER 5

DESCRIPTIVE TRANSLATION ANALYSES OF *BRICK LANE*, *KÜÇÜK ADA*, *KARNINDAN KONUŞANIN ÖYKÜSÜ*, *TROMPET* AND *İNCİ GİBİ DİŞLER*

Brick Lane

The Target and Source Texts

Brick Lane (2004) is a translation of *Brick Lane* written by Monica Ali in 2003. The source text used in this study was published by Black Swan in 2004 and the target text was translated into Turkish by Gökçe Köse and published by İnkılap Kitabevi in 2004.

Paratextual Elements

Paratextual elements are defined as elements that surround and support a text in a published work (Genette, 1997). They include titles, prefaces, covers, illustrations and the like. Paratextual elements are crucial in shaping the reception of the text by the reader since they are the immediate elements providing clues about the actual text.

The title of the original book, *Brick Lane*, is retained in the translated book (2004 edition) (see Appendix B). When Monica Ali suggested *Seven Seas and Thirteen Rivers*, an expression from a Bengali children's story, as a title for this novel, her publisher Doubleday rejected it and offered *Brick Lane*, "a most appealing title for a British audience which was used to the popular and emerging-posh soul of the London district rather than to seeing England or Bangladesh as stereotyped fairy countries" (Monegato, 2009, p. 34). However, the retention of the proper noun in the target text title might not imply much for most target text readers and the images on the cover appear to display little coherence with the title. The front cover of the translated book (see Appendix B) is based on the 2003 edition of the original book

published by Doubleday. The colors (red and orange) and the figures (Asian women in exotic clothes) are the same. These covers differ from that on the 2004 edition by Black Swan, which is white in colour, with the letters in the title being printed in different colors and patterns (see Appendix B). It could be argued that the cover of the 2004 edition reflects the colour, diversity and multiculturalism of the environment and characters of the novel more than the other source text and target text covers. The source text analyzed in this study is the 2004 edition published by Black Swan. The name of the translator of the target text, Gökçe Köse, is given inside as “çeviren” (the one who translates), and a short biography of her is presented on the inner cover.

On the back cover of the translated novel, there is a photo of Monica Ali and a summary of the story (see Appendix B). There is also an acclaim by the British author Margaret Forster. On the other hand, the source text back cover includes a brief summary of the story and several excerpts from reviews of respectable newspapers such as *Guardian*, *Daily Telegraph* and *Mail on Sunday*. Besides, details are given about the awards the novel has received.

Having examined the paratextual elements of the translated novel, one can easily realize that it is a translation since the name of the translator is given on the inner cover page. What is more, the presence of the translator’s notes (mostly related to culture-specific items) emphasizes the translator’s visibility (Venuti, 1998).

Matricial Norms

Matricial norms govern three main features: fullness of the target text, distribution of the source language material in the target text and segmentation of the source text (Toury, 1995).

As far as the fullness of the target text is concerned, the translator Gökçe Köse follows the source text entirely, leaving no parts untranslated and neither adding nor omitting anything of any length. All the twenty-one chapters, including the acknowledgements, have been retained in the translation. While the source text is 493 pages long, the target text is 525 pages long. Eugene Nida and Charles Taber (1982) state that translations are often longer than their sources.

There is a tendency for all good translations to be somewhat longer than the originals. This does not mean, of course, that all long translations are necessarily good. It only means that in the process of transfer from one linguistic and cultural structure to another, it is almost inevitable that the resulting translation will turn out to be longer. (p. 163)

The question of whether translations are longer than their originals has been studied by many researchers and the difference in length has been explained as being due to the tendency of explicitation in translation. Explicitation is a term proposed first by Vinay and Darbelnet (1958/1995) to describe a translation technique in which what is implicit in the source text is made explicit in the target text. Later, Blum-Kulka (1986) developed the “explicitation hypothesis” and argued that the translation process tends to result in a target language text which contains more redundancy than the corresponding source language text.

Blum-Kulka’s emphasis on explicitation as a feature of the translation process has found support in research by Weissbrod (1992), Klaudy (1993), Englund Dimitrova (1993), Séguinot (1988), Øverås (1998), Olohan and Baker (2000) and Frankenberg-Garcia (2003). Their studies demonstrate that the greater length of translations compared to their sources does not just stem from differences between source and target languages.

There is, however, a further reason for the length of the translation: although the line spacing is identical in the source and target texts, the number of lines (on average 42-43 in *ST*, 32-33 in *TT*) and the font are different.

In terms of the segmentation of paragraphs, the translator complies fully with the paragraph segmentation of the source text. In the translation there are no traces of short sentences being combined into longer ones or short paragraphs being joined together into a long paragraph. There is no attempt by the translator to divide long and complex sentences into shorter ones, either.

As far as the distribution is concerned, it is possible to say that the translator follows the source text closely. The order of the sentences, paragraphs and chapters in the source text is maintained in the target text.

Overall, the translator complies fully with the matricial norms of the source text.

Translation of Character-Specific Language Forms

As the stylistic analysis in Chapter 3 demonstrates, the source text is laden with examples of character-specific language forms. Among these forms are nonstandard language, colloquial language, slang and manifestations of speech defects. While translating these forms, the translator mainly resorts to the translation strategy of domestication (Venuti, 1995). Domestication is a translation strategy in which a transparent, fluent style is adopted in order to minimize the strangeness of the foreign text for target language readers. Domestication involves “an ethnocentric reduction of the foreign text to target language culture values” (Hatim & Mason, 1997, p. 146). This entails translating in a transparent, fluent, “invisible” style in order to minimize the foreignness of the target text.

As Monica Ali portrays Bangladeshi immigrants living in London in *Brick Lane*, she sometimes devises nonstandard language forms. At the beginning of the novel, even Nazneen has no English at all, and it is obvious that the only language Nazneen and Hasina can write their letters in is supposed to be Bengali. However, the letters are in English. Indeed, it is ungrammatical English that we see in the letters. In his review of *Brick Lane*, Kaiser Haq touches upon this matter:

Hasina's letters pose a technical problem. As she has even less education than her sister, she is supposed to write imperfect Bengali. But Monica has lost her childhood Bengali, so it is impossible for her to imagine the imperfect Bengali and translate it into imperfect English. She circumvents the problem by devising a kind of broken English. (2003, para. 7)

In the example below, the translator opts for correcting ungrammatical language and giving the character a standard use of spoken Turkish.

Akşam oldu çocuklar uyyo o yüzden ben de elime kalem aldım sana mektup yazıyorum. Çocuklar çoğu zaman farklı saatlerde uyyolar. Bu sefer ben de bütün gün onlarla uğraşmak zorunda kalıyorum. [...] Gece yatağıma uzandığımda kafam yere değıyo. [sic] (TT, p. 239)

Both children is now sleep afternoon time is how I sit down with pen for you. Many days children is sleep different time and then it keep me busy for all day [...] When I lie down at night my head touching to ground and two three seconds sleep come. [sic] (ST, p. 224)

Syntactic errors involving subject-verb agreement and auxiliary agreement in the source text have been corrected in the target text. However, these errors are significant as they point to Hasina's level of education. The translator chooses to underline Hasina's illiteracy by deforming the grammatical verb forms. Present progressive suffix "-iyor" (-ıyor, -uyor, -üyor) has been shortened. For example, "yazıyorum" becomes "yazıyorum", "kalıyorum" becomes "kalıyorum".

The following excerpt from Hasina's letters illustrates the translator's "normalizing" of the English:

Tanrıya şükürler olsun kuzenimiz Ahmed bana evinin adresini verdi. Evliliğini duyduğum ve düğün gününde şimdi de ettiğim gibi defalarca dua

ettim. Kocanın iyi biri olmasını diledim Tanrıdan. Sen de bana yazar ve her bişeyi anlatırsın.
Çok mutluym şu an, biraz da korkuyom. Gözlerimi açmaya dahi cesaretim yoh neredeyse. [...] (*TT*, p. 23)

Our cousin Ahmed have given me your address praise God. I hear of marriage and pray many time on your wedding day. I pray also now. I pray your husband is good man. You will write and telling all things to me. I so happy now I almost scared. Hardly dare opening my eye [...] (*ST*, pp. 24-25)

In the source text, most of the auxiliary verbs are missing, and if there are any verbs they are in an incorrect form or inappropriate tense. There are errors with articles, prepositions and plural forms. The language Hasina uses has been described as “ungrammatical pidgin English” by Leela Kanal (2008, p. 55). While translating, the translator has opted for inserting the ellipped auxiliary verbs and thus correcting other ungrammatical forms. The language in the target text mainly displays features of spoken Turkish and a few words (*ossun, yoh* etc.) typical of both the western and eastern accents of Turkish have been interspersed.

In one of the meetings that Nazneen attends, someone shouts at a black man, calling him “Apostate!” The man being shouted at replies in colloquial language: “ ‘Who you callin’ a postate?’ [...] ‘I ain’t no postate,’ he grumbled” (*ST*, p. 285). In the translation the colloquial forms of “ain’t” and “callin’ ” have been rendered formal and standard: “ ‘Sen kime dinsiz diyorsun?’ [...] ‘Ben dinsiz falan değilim,’ ” diye homurdandı (*TT*, p. 304).

Standardization is the common strategy of rendering nonstandard source-language dialogue using standard target-language dialogue (Toury, 1995, p. 267). In the extract below, Chanu gets extremely mad when his rebellious daughter Shahana opposes him. He starts to shout in anger: “What is the wrong with you?” (*ST*, p. 201).

In Chanu's sentence we discern the English of a non-native speaker with limited competence. Shahana corrects his father: " 'Do you mean,' said Shahana, 'What is wrong with you?' She blew at her fringe. 'Not the wrong ' ' (ST, p. 201).

The translator translates this by adding the interrogative particle "-mi" (-mı, -mü, -mu) to the question: "Senin sorunun mu ne?" (TT, p. 214). However, this translation is grammatically correct. It translates as 'did you say "what is wrong with you?" '

Therefore, nonstandard grammar in the source text is rendered with standard grammar in the target text.

When characters are non-native speakers of English, this leaves traces in their pronunciation too. In the following extract, Nazneen watches ice-skating on TV. She asks her husband, Chanu, the name of the sport. Chanu answers her question.

Nazneen repeats after Chanu.

'Ice e-skating,' said Nazneen.
'Ice skating,' said Chanu.
'Ice e-skating.'
'No, no. No e. Ice skating. Try it again.'
[...] 'Ice es-kating,' she said, with deliberation. [sic] (ST, pp. 36-37)

"Buz a-pateni," dedi Nazneen.
"Buz pateni," dedi Chanu.
"Buz a-pateni"
"Hayır, hayır. A yok. Buz pateni. Tekrar dene."
[...] "Buz ap-ateni," dedi dikkatle. [sic] (TT, p. 36)

In the example above, the translator tries to create in the target text the similar sound effect stemming from language difficulty by replacing the prefix "-e" in the source text with the prefix "-a" in the target text.

Compensation is a technique which involves making up for the loss of a source text effect by recreating a similar effect in the target text through means that are specific to the target language and/or text. (Harvey, 1995) (Harvey & Higgins, 1992). This strategy is adopted in the translation of Karim's speech disorder as

follows: “Karim faltered. ‘On th-th-the phone [...]’ ” (ST, p. 234). Here is the translation: “Te- te- telefonla ilgili [...]” (TT, p. 250).

The lack of a direct article in Turkish has been compensated by the stammering of the noun itself. With regard to the translation of slang, the translator tries to follow the source text closely. In the extract below, Razia’s drug-addict son asks her mother to let her out: “I just need a little fix now. Let me out for an hour. I’ll be back in an hour and I’ll be a lot stronger then. Just let me out. Come on, Ma, let me out” (ST, p. 427). The translation is as follows: “Biraz tamire ihtiyacım var. Bir saatliğine dışarı çıkmama izin ver, bak sonra daha güçlü olacağım. Hadi, lütfen aç kapıyı. Hadi anne, dışarı çıkmama izin ver” (TT, p. 454).

“Fix”, as a slang term, means an intravenous injection of a drug, especially heroin. In the target text, the word “fix” is translated literally as *tamir*, a Turkish counterpart for “repair”, which is not a slang term. Translating a slang term as a standard word in this case causes a semantic shift in the target text.

In the same example above, Tariq calls her mother “ma”. “Ma” is an informal word for “mother”. In Turkish there are informal expressions for mother too such as “ana” and “valide”. In the target text, “ma” is translated as “anne”. While “anne” is a standard word, the other alternatives sound like old-fashioned Turkish. All the same, this does not cancel out the fact that the informal expression “ma” vanishes in the target text.

In the following example, the translator’s choice causes a shift in the language level from standard to slang. The standard compound word “police station” has been rendered as *kodes*, which is a slang term in Turkish for prison, the standard form of which is *hapishane*: “Polis Zainab’ın kocasını kodese atmış” (TT, p. 175). Here is the translation: “Police put Zainab’s husband in police station” (ST, p. 167).

The following sentence displays Nazneen’s compliant voice. Her reaction to arranged marriage, which might be viewed as typical of South Asia and the Middle East, gives hints about her origin. What is more, the presence of the words of address, *amma* and *abba* bolsters the idea that the voice belongs to a submissive Bengali woman: “Abba, it is good that you have chosen my husband. I hope I can be a good wife, like Amma” (*ST*, p. 16).

The translator has borrowed the words *amma* and *abba* using explanatory tools. She has given their meanings in footnotes. “Abba, senin benim evleneceğim adamı seçmen ne hoş. Umarım ben de amma gibi iyi bir eş olurum” (*TT*, p. 15).

Mrs Islam, a wealthy widow and a local usurer, talks about the necessity of cultural assimilation. Her sentences imbued with the words *burkha* and *purdah* imply that she comes from one of the Islamic countries. Even her name reveals her origin. In the translation, *burkha* and *purdah* are among the words transferred directly without any explanatory or typographical tools. However, it is possible to infer the meaning of the word from the context.

Burka giymem En önemli şey olan purdahı hiç aklımdan çıkarmam. Hem benim ceketlerim, anoraklarım ve başımı örtmek için bir de eşarbım var. Ama tüm bu insanlarla kaynaşırsa, iyi bile olsalar, onlarınkini kabul etmek için kendi kültüründen vazgeçmen gerekir. İşler böyle yürür. (*TT*, p. 28)

I don’t wear burkha. I keep purdah in my mind, which is the most important thing. Plus I have cardigans and anoraks and a scarf for my head. But if you mix with all these people, even if they are good people, you have to give up your culture to accept theirs. That’s how it is. (*ST*, p. 29)

Translation of Incorporated Genres

As we mentioned before, incorporation of different genres contributes to the heteroglossia and thus stylistic features of the novel. *Brick Lane* involves several examples of these genres such as poems, songs, letters and leaflets. The first example is a song recited by Chanu:

We are the strength, we are the force
The band of Students that we are!
Under the pitch dark night, we stir out
Barefooted across the road
With obstacles strewn. The soil stiff
We render red with our crimson blood... (ST, p. 135)

Gücüz biz, kuvvetiz biz
Öğrenci grubuyuz biz!
Zifiri karanlıkta parlarız
Engellerle dolu yollarda
Hep çıplak ayakla ilerleriz
Toprak kaskatı kesilir altımızda,
Koyu kırmızı akan kanımızla
Kıpkırmızı kesiliriz biz... (TT, p. 138)

This song sounds like a hymn, and as Chanu states, he used to sing it at the university. It also sounds like epic poetry with instances of “crimson blood” and “stiff soil”. The target text evokes a heroic sentiment in the readership. In terms of matricial norms, the source text has six lines while the target text has eight lines. The places of the fourth and the fifth lines have been interchanged. The other lines have been kept in their initial place but the fifth and the sixth lines have been divided into two separate lines. The rhyme scheme and the rhythm differ in the target text, too.

As we mentioned under the title of “character-specific language forms”, Hasina, Nazneen’s sister in Dhaka, appears in the novel through the letters. Her voice can easily be differentiated by her poor English and the words referring to Bangladeshi and Islamic culture such as *lathi*, *salaam*, *Allah*. I will not dwell upon Hasina’s English as it was accentuated before. As for the cultural references, the source text contains both the common and the Islamic title of God. However, in the target text, the translator alternates these titles in an inconsistent way. In the following extract “God” has been translated as *Tanrı*, which is a neutral term in Turkish.

Mayıs 1988,

Tanrı sana karanlık saatlerinde huzur versin kardeşim. Tanrı'nın ışığı üzerinde olsun.

Ah Tanrım kalbimi ışığınla doldur dilimi ışığınla doldur kulaklarımı ışığınla doldur sağ elimi ve sol elimi ışığınla doldur önüme ışığını ser arkamı ışığınla donat. [...] [sic] (TT, p. 150)

May 1988

God give comfort sister in your dark hour. I say Prayer of Light for you.

O God, place light in my heart, light in my tongue, light in my hearing, light on my right and on my left, light before me, light behind me [...] [sic] (ST, p. 146)

However, in the other extract the Islamic title “Allah” has been preferred over “Tanrı”:

Ocak 1990,

Kızın anneler gibi sevecen olsun. Allah sana güç kuvvet ve cesaret versin. Teyzesi ona sevgilerini sunuyo. Kocana da selamımı söyle. Allah çalışmalarına yardımcı olsun ve kısa zamanda meyvesini vermesini sağlasın. [sic] (TT, p. 165)

January 1990

May daughter be so sweet as the mother. God give strength and grace and courage. Auntie sends all love. My salaam to your husband. God bless his study and make them give fruit. [sic] (ST, p. 158)

April 1995,

I give thanks to God. As it is written in the suras ‘Do not despair of the mercy of God for Allah forgives all sins. He is the Compassionate the Merciful.’ [sic] (ST, p. 172)

Nisan 1995,

Allah'a şükürler olsun. Aynı surelerde yazıldığı gibi “Allah merhametini esirgemez çünkü Allah her günahı affedendir.” Merhametlidir o sevecendir. [sic] (TT, p. 182)

The Islamic words *salaam* (the Arabic greeting word which means “peace”) and *sura* (a chapter of the holy book Qur’an) have been transliterated in the target text as *selam* and *sure* since the target culture provides equivalents due to the fact that Islam is the religion of the majority of followers in Turkey. Therefore, the translator opts for using familiar items. While the words belonging to Islamic culture have been translated according to target language norms, the Bengali word *lathi* (a long stick

used as a weapon in India) has been left as original but given in the translator's footnotes worded as follows: "*Adamlar soygunculari motorlarından indirdiler. Yumruklarla tekmelerle ve de lathilerle* dövüdüler.*" *Metal ile çevrili bambu sopa (ç.n.) (translator's note) (TT, p. 286). Here is the original: "*Mens pull robbers from bike and they beat with fist and foot and lathi also*" (ST, p. 267).

In the novel, there is a conflict between the radical Islamist group "Bengal Tigers" and the anti-Islamic British group "Lion Hearts". The leaflets prepared by these groups have been translated retaining the visual aspects in the source text with the exception of the capitalized part "KUMAR VE İÇKİ". Capitalization adds more emphasis to the target text than the source text. However, the visuality retained gives the reader the impression that what he/she is reading is a leaflet with ideological overtones.

*Undesirable elements are seeking to turn our community
centre into a den for gambling and boozing,
Do not tolerate it! Write to the council! [sic] (ST, p. 258)*

*Bazı istenmeyen maddeler cemiyet binamızı
KUMAR VE İÇKİ
Mekânına çevirmeye çalışıyor.
Buna izin vermeyin! Konseyimize yazın! [sic](TT, p. 276)*

Radical Islamists' voice can also be heard in the magazine that Karim reads at Hasina's house. The use of Islamic concepts like *jihad* and *Mujahideen* help identify this voice. In the translation, these words have been transliterated for the same reason given above.

*Çeçenistan denen bir yerde şu sıralar cihat varmış. Elindeki dergiden okudu.
"Allah yanımızda, sadece Çeçenistan değil, mücahitler sizi Rusya'nın
kucağında bulacaklar. Allah bizden yana, topraklarımızı elinizden alacağız."*
[sic] (TT, p. 260)

In a place called Chechnya, there was at this time *jihad* . He read from his magazine. '*Allah willing – the Mujahideen will see you in the heart of your Mother Russia – not just Chechnya. Allah willing – we will inherit your land.*' [sic] (ST, p. 243)

Summary

Having analyzed the target text examples and compared them with those in the source text, we can draw conclusions as to the translation strategies used in this target text. The examples selected from the target and source texts have been presented so as to give an idea about the translator's strategies in dealing with the translation of character-specific language forms and incorporated genres in the heteroglot novels used in this study.

It is possible to come to the conclusion that the translator's strategies range from domestication to foreignization in Venuti's terms (1995). In Toury's words, they shift between the poles of adequacy and acceptability (1995).

With regard to paratextual elements, we have seen that the presence of the translator's name on the inner cover page and the retention of the original title (*Brick Lane*) make it easier for the reader to understand that this book is a translation.

As for the matricial norms, we can say that the translator has fully conformed to the order of sentences and paragraphs, followed the paragraph segmentation and has left no chapter untranslated. On the other hand, she has made some additions with the intent of making some foreign words and nonstandard sentences clear for the target reader. This strategy, however, has made the text longer and lessened the foreignness of some items.

Nonstandard language in the source text has been rendered standard, and thus familiar. The level of the sentences or words sometimes have changed from informal to formal or vice versa. The non-English lexis has mainly been left foreign. While the translator has explained some of them in footnotes, she hasn't used any explanatory tools for the others.

With regard to the translation of incorporated genres, the letters of Hasina include a number of Islamic words. As the target culture already has equivalents for the Islamic concepts, the translator has opted for transliterating these words. However, there is a inconsistency in the translation of the word “God”. It has either been rendered as *Allah*, the Islamic title or the neutral name *Tanrı*. The Hindi word *lathi*, on the other hand, has been left original but explained in footnotes.

Küçük Ada

The Target and the Source Text

Küçük Ada (2006) is a translation of *Small Island* written by Andrea Levy in 2004. The source text used in this study was published by Headline Book Publishing in 2004 and the target text was translated into Turkish by Emre Ađanođlu and published by Merkez Kitapları in 2006.

Paratextual Elements

As far as the covers and blurbs are concerned, there are similarities between the source and target texts.

The front cover of the translation reproduces the drawing of two main female characters from the novel, Queenie and Hortense (see Appendix B). Although not exactly the same, we see the drawings of the same characters on the front cover of the source text, too. The title of the book is written under the picture after the name of the author. The title is in small case while the name of the author is in capital letters. The quote from a review presented on the front cover of the source text is not reproduced in the target text. However, on the back cover of the translated novel we can see excerpts from several reviews from international magazines and journals as well as some information about the theme and the literary acclaim the book received

(see Appendix B). The presence of the name of the translator on the front cover brings visibility to the target text and the translator.

In terms of the paratextual elements of the target text, it is obvious that it is a translation since the name of the translator is given on the front cover. The use of footnotes fosters the visibility as well.

Matricial Norms

In terms of the fullness of the target text, the translator, Emre Ağanoğlu, has followed the source text completely, translating all fifty-nine chapters, the prologue and the acknowledgements. Since the type sets are different, the source text (533 pages) is longer than the target text (495 pages).

As far as the additions in the target text are considered, it is possible to say that the translator adds some explanatory words either in the form of footnotes or glosses. Among the words explained by footnotes are *basha* (TT, p. 337) (tent), *charpoy* (TT, p. 351) (bed) and *dhoti* (TT, p. 367) (men's clothing). The job names belonging to Indian culture such as *char-wallah*, *dobie-wallah* and *nappi wallah* have been translated into *yevmiyeyle çalışan*, *içinde bayatlamış çay bulunan semaverlerini yanlarında taşıyan yerli* (TT, p. 357), *çamaşırcı yerli* (TT, p. 357) and *örtüyle dolaşan yerli* (TT, p. 357) respectively.

With regard to the segmentation of paragraphs, the translator replicates the paragraph segmentation of the source text. The usually simple and short sentences in the source text have been retained in the translation. However, there are a few instances where we can see long and complex sentences. The translator does not try to divide them into shorter sentences:

Bilenen bıçaklardan, kesilen, parçalanan etlerden çıkan homurtuyla, çamur ayağınızın altında ezildiğinde çıkan sese benzeyen sesler eşliğinde, büyükbaş hayvanlar, butların üst kısmından kesilmiş etlere dönüşür; koyunlar bacak, bel, kalça kemiği, boyun, göğüs, baldır, pizola, kotlet, gerdan ve omuz

haline; her sabah bakır bir kabın içinden beslenen gürültücü, çamurlu domuzlar ise ayak, kalça kemiği, bel, eklem, fileto, karın, pirzola ve kürekkemiği haline gelirdi. [...] (TT, p. 220)

And with sharpening, slicing, chopping, grunting, slopping noises, cattle were turned into topside, rump, sirloin, best rib, chuck, shin, brisket, silverside, lambs into leg, loin, best end, neck, breast, shank end, chump chop, cutlet, scrag end, shoulder, and the pigs were turned from snuffling muddy pink porkers that had been fed every morning on swill boiled up in a copper into heads, feet, hind, loin, knuckle, fillet, belly, spare rib, blade bone. [...] (ST, p. 237)

As for the distribution, the translator follows the source text closely. The order of the sentences, paragraphs and chapters in the source text is maintained in the target text.

To sum up, the matricial norms of the source text have been followed closely in the target text.

Translation of Character-Specific Language Forms

“This is a novel whose characters are preoccupied with how they and others speak,” says John Mullan from the *Guardian* (2004). Speaking English “as properly as the king of English does” is a matter of pride among the West Indians in the novel. There are some instances in the novel where the author draws attention to the matter of language. For instance, when Hortense arrives in London, she finds it difficult to communicate with Londoners. She does her best to form the most accurate sentences and pronounce words in an acceptable manner. Yet no matter how properly she speaks English, she is not easily understood since the language she attempts to emulate is the ultra-polite and verbose sociolect of the middle-class, whereas the people she comes across in England are mostly working-class and unfamiliar with this sociolect. In the following example, Hortense asks a white man for directions: “‘Thank you, and could you be so kind as to point out for me the place where I might find one of these vehicles?’ The white man looked perplexed. ‘You what, love?’ he said, as if I had been speaking in tongues” (ST, p. 16).

Andrea Levy carefully depicts the different ways the characters speak. The way Queenie and Bernard speak is different from that of Hortense and Gilbert. There are markers of Jamaican dialect in the form of nonstandard spellings. In the target text, there is an attempt by the translator to reflect the character-specific speech to some extent. In most cases, the translator resorts to domestication in the form of flattening or standardizing. Thus, he conceals the difference of the lect and the choice of a local nonstandard form in the source text.

In the following translation, the distinctive dialect of one West Indian woman, Miss Jewel, has been substituted with a language including markers of a mixture of different accents in Turkish. Thus, the translator adopts the strategy of cultural substitution by replacing an element that might be opaque in the source text with one that has a similar function in the target culture (Grutman, 2008, p. 192). However, the use of language in the target text does not seem to reflect a certain local dialect in Turkish. It is rather a representation of spoken Turkish scattered with a few words like *dimek* and *öğretcen*, which are reminiscent of accents found in central and western Anatolia.

Ben bilmem, Bayan Hortense. Anam hamileykene böyle olmuş. Büyü yani, dedi.

[...]

Koyun mu? Camaika'da koyun neyin olmaz.

[...]

İngiltere ha. Tanrı İngiliz dimek.

[...]

Öğretcen mi bana, Bayan Hortense. (*TT*, p. 44)

Me nuh know, Miss Hortense. When me mudda did pregnant dem seh smaddy obeah'er. A likkle spell yah no

[...]

Sheep? Dem nuh have none ah dat in Jamaica?

[...]

Oh, Hengland. Ah deh so de Lawd born ah Hengland?

[...]

Teach me nuh, Miss Hortense? (*ST*, p. 43)

However, Miss Jewel's language is not reproduced consistently. The way she speaks is sometimes not different from the discourse of Queenie or Bernard: " 'Bayan Hortense, çocuk gitti, gel yardım et,' " (*TT*, p. 44). The source text, in contrast, displays the features of Jamaican dialect: " 'Miss Hortense, di boy gone, come help me nuh' " (*ST*, p. 42).

The language that Gilbert and Hortense speak is distinguished from standard English by pronunciation and grammatical structure. In the excerpt where Hortense arrives in London and is disappointed by the place Gilbert lives in, Gilbert and Hortense have a small quarrel: " 'What you doing,' asks Hortense. 'The thing in me way,' says Gilbert and adds: 'What – you wan' me sleep in the hallway? You no see I caan step around it' " (*ST*, p. 25).

The translator attempts to reflect Gilbert's nonstandard language use by employing the markers of spoken language in Turkish, while rendering that of Hortense in standard target language as follows: " 'Ne yapıyorsun?' diye sordu. 'Bu şey yolumu kapatıyor.' [...] 'Ne yani, koridorda mı uyuycam? Görüyorsunuz etrafından dolaşamıyorum. [...]' " (*TT*, pp. 29-30).

This choice of the translator can be explained by the fact that Hortense is careful to speak formal standard English with Londoners. For instance, when asking for directions, she utters the following sentence: "Would you be so kind as to tell me where I might find the toilet?" (*ST*, p. 31). In the target text, this sentence has been rendered as standard, formal and polite as the one in the source text: "Tuvaletin nerede olduğunu söylemek nezaketini gösterir misiniz?" (*TT*, p. 34).

In dealing with the broken language of a prostitute in India, the translator prefers to translate ungrammatical English with ungrammatical Turkish. The use of the wrong tense in English is matched by irregular word-order and the omission of

the question marker in the target text: “Asker. Sen sevdin beni? Temiz güzel mi ben?” (TT, p. 386). Here is the original: “Tommy. You are liking me, nice clean girl?” (ST, p. 412).

The voice of the characters is also distinguishable by their lexical choices. Bernard sometimes makes use of Hindi and Bengali words. Among the speakers, the one who has contact with the Indians is Bernard due to his war duty in India. The following sentence is taken from the part Bernard narrates: “Grabbed the blighter by his filthy *dhoti*. Stinking rag comes away in my hand” (ST, p. 393). The translation is as follows: “Lanet herifi kirlenmiş *dhoti*’sinden yakaladım. İğrenç kumaş parçası elimde dağılıyordu” (TT, p. 367). The word *dhoti* (men’s traditional clothing in India) has been left untranslated in the main text, italicized as in the source text though explained in a footnote: “Hindistan’da giyilen, pantolona benzeyen, dikişsiz, geleneksel erkek kıyafeti (y. n.)” (the editor’s note) (p. 367).

Non-English phrases that belong to other voices in the novel have been left foreign in the target text. Among them are “*Schnell, schützen Sie sich!*” (TT, p. 247) (“Quick, protect yourselves” in German) and *ek piala cha sahip* (p. 357) (“a cup of tea” in Hindi). While the former is assigned to German soldiers, the latter is uttered by Indian street vendors. The following excerpt illustrates this point but at the same time helps display other translational choices:

Yevmiyeyle çalışan, içinde bayatlamış çay bulunan semaverlerini yanlarında taşıyan yerlilerle (“*Ek piala cha, sahip*”) karşılaşıyordunuz. Çamaşırcı yerliler kadınlar gibi çamaşır yıkıyorlardı. Örtüyle dolaşan yerlilere ise biraz para verip tıraş olabiliyordunuz; siz uyurken bile halledebiliyorlardı bu işi. [sic] (TT, p. 357)

Char-wallahs wherever you turned (*‘Ek piala cha, sahib’*) with their urns of foul tea. Dobie-wallahs washing clothes like women. Throw a few coins at a nappi wallah, get a shave, they’ll even do it while you sleep. [sic] (ST, p. 383)

When faced with other words in the source text that are rooted in Indian culture, such as *char-wallah* (tea vendor), *dobie-wallah* (somebody who washes clothes) and *nappi wallah* (somebody who cuts hair), the translator opts for explicitation, and thus renders these items less foreign.

Translation of Incorporated Genres

Small Island embodies not only different voices of the characters but also genres of an artistic and non-artistic nature. In order to illuminate my point let us have a look at the following poem:

I wander'd lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host of golden daffodils. (*ST*, p. 43)

Vadilerle tepelerin üzerinde
Bir bulut gibi yapayalnız gezindim
Derken altın rengi nergislere
Takılıverdi gözlerim. (*TT*, p. 45)

A stanza of William Wordsworth's "I Wandered Lonely as a Cloud" is recited by Queenie. It is a lyric poem, i.e. it expresses the deep feelings of the poet as a response to the beauty of nature. The first line rhymes with the third and the second line rhymes with the fourth. The same rhyme scheme has been kept intact in the translation. The lyrical sound has been transferred to the target text as well. Therefore, both the form and the content indicate that the target text is a translation of a poem in the source text.

There are some instances of religious discourse. The following lines are taken from a hymn. The language of a hymn is laden with words of religious fervour as can be felt in the following excerpt. In the target text the translator has chosen the words accordingly: "Most blessed, most glorious, the ancient of days [...] Almighty, victorious, thy great name we praise" (*ST*, p. 64). Here is the translation: "En

mübarek, en ihtişamlı, devirlerin kralına [...] Yüce Tanrı, sen ki muzaffer olansın, sana hürmet ve izzet olsun” (*TT*, p. 64).

Another instance of religious discourse is the excerpt from the Bible read by Mr Philip after dinner: “And God said, ‘Let there be light,’ and there was light. And God saw the light was good; and God separated the light from the darkness. God called the light Day and the darkness he called Night” (*ST*, p. 48). Here is the translation: “Ve Tanrı dedi: ‘Işık olsun’; ve ışık oldu. Ve Tanrı ışığın iyi olduğunu gördü; ve Tanrı ışığı karanlıktan ayırdı. Ve Tanrı ışığa Gündüz, ve karanlığa Gece, dedi” (*TT*, p. 49).

The translator has possibly borrowed this translated part from a Bible translation. It exists in the translation of the Old Testament with slight change of the rendition of the word “God”: “Ve Allah dedi: Işık olsun ve ışık oldu. Ve Allah ışığın iyi olduğunu gördü ve Allah ışığı karanlıktan ayırdı. Ve Allah ışığa Gündüz ve karanlığa Gece dedi” (1993, p. 1).

The literal translation might be due to the main tendency adopted in the translation of religious texts, especially Bible translation (see Nida and Taber 1969). However, the translator acts more freely in the translation of the following hymn: In the translation of the following lullaby, the translator has opted for replacing it with a well-known lullaby in Turkish, thus making it familiar for the target reader: “Uyusun da büyüsün ninni” (*TT*, p. 475). Here is the original: “Lullaby and goodnight, may sweet slumbers be with you” (*ST*, p. 509).

Summary

With regard to matricial norms, it is possible to say that Ağanoğlu has followed the source text closely since all the chapters have been covered, the order of the paragraphs and sentences has been preserved, and the paragraph segmentation has

been kept intact. There are some additions at word or phrase level in the form of footnotes and glosses.

As for the translation of character-specific language forms, the translator attempts to give each character a different voice. He has resorted to different strategies of translation such as rendering a foreign dialect through local accents, rendering nonstandard language into standard language, or rendering ungrammatical forms in the source language into ungrammatical forms in the target language. Non-English phrases have been left untranslated so as to emphasize their foreignness.

Character-specific language forms are reflected not only in grammatical choice but also in lexical choice. The translator has opted for different strategies in translation of the foreign words. While the word *dhoti* (TT, p. 367) has been left original, *char-wallah*, *dobie-wallah*, *nappi-wallah* (TT, p. 357) have been explicated by replacing a specific word with a hyperonym or adding an explanatory word.

With regard to the translation of incorporated genres, the translator has endeavoured to employ strategies that serve the intention of conveying the style of the ST. The poem has been rendered into the target language, taking into consideration both the format and the content. On the other hand, when it is a matter of translation from the Bible, the translator has opted for literal translation. When translating a lullaby, the translator has acted freely. The lullaby in the source text has been rendered into a well-known lullaby in the target text.

All in all, it is possible to come to the conclusion that the strategies adopted by the translator shift between the poles of adequacy and acceptability.

Karnından Konuşanın Öyküsü

The Target and the Source Text

Karnından Konuşanın Öyküsü (2000) is a translation of *The Ventriloquist's Tale* (1998) by Pauline Melville. The source text used in this study is a publication of Bloomsbury. The target text was translated into Turkish by the experienced translator Oya Dalgıç, who was also the winner of the Translated Book of the Year Prize in 2004 with her translation of Virginia Woolf's *The Year*. The target text used in this study is a publication of Ayrıntı Yayınları.

Paratextual Elements

As for the paratextual elements of the target text, the front cover of the translated novel is based on the front cover of the original novel which contains a portrait of a woman (see Appendix B). The same illustration is present on the front cover of the target text but in a different size. The name of the author is given below the title on the front covers of both texts. The titles are written in similar fonts as well. What is noteworthy in the target text is that the name of the translator, Oya Dalgıç, is given at the bottom of the front cover as “İngilizceden çeviren” (the one who translates from the English), which renders the translator and the translation more visible than is the case in the previously-mentioned translations.

The title of the source text *The Ventriloquist's Tale* is worthy mentioning. It refers to “Melville’s ability to enter the world of others, to offer their perspective dispassionately, without justifying, analyzing, or explaining” (King, 1998, para. 5). The target text title “*Karnından Konuşanın Öyküsü*” might sound rather unusual and in a way striking to the target readership.

On the back cover of the translated novel, there is brief information about the theme, plot and author’s style (see Appendix B). There is also an excerpt from a

review of the book by Salman Rushdie, as well as a small photo of the author. The back cover of the source text, in contrast, contains no information about the plot and theme and no photo of the author either (see Appendix B). Instead, there are several reviews taken from British papers such as *Guardian*, *Independent*, *Sunday Times*. What the back covers of the two texts have in common is the excerpt taken from a review by Salman Rushdie, who underlines the “beguiling” voice in the novel.

Having examined the paratextual elements of the translated novel, it becomes clear that the book’s status as a translation is emphasized by the presence of the translator’s name on the front cover of the target text. Besides, the title sounds rather like a translation.

Matricial Norms

With regard to the fullness of translation, the prologue, epilogue and all three parts, including subsections, have been translated in their entirety. The subsections have been titled in accordance with the source text. Even though the target text (320 pages) is shorter than the source text (357 pages), there are no omitted or added parts or subsections; the difference is due to the use of different fonts and line-spacing in the source and target texts.

As for the segmentation of paragraphs, the translator plays with the internal segmentation of the source text. She sometimes combines short paragraphs and sometimes divides a long paragraph into shorter ones. The following paragraph is an example of the translator’s preference for combining paragraphs.

Mutfakta, parıltılı, kara yüzünden nemi sildi; köpekler için kaynattığı alüminyum süt tasını ocaktan aldı. Masayı sildi, üstüne dana parçasını, domuz etini, tuzlu bifteği, karanfilleri, baharatları, kekikleri dizdi. Sonra da tarçın ve kırmızı maiwiri biberi almaya gitti. Pencereden bakarken, kapıdan giren Cuthbert’i gördü. Gemisinden ayrılıp, Lonca’nın kereste avlusunda Bay Crane’le çalışmaya başlamış bir makinistti Cuthbert. [sic] (*TT*, p. 65)

In the kitchen, she wiped the steam from her shining black face and took the aluminium pan of boiled milk for the dogs off the stove. She wiped the surface of the table and laid out the cow-heel, pork, salt beef, cloves, spices and thyme. Then she went to fetch the casreep and the red maiwiri peppers.

Through the window, she spotted Cuthbert ambling through the gate. Cuthbert was a mechanic who had jumped ship and come to work in the timber yard of the Lodge with Mr Crane. [sic] (*ST*, p. 64)

On the other hand, in the following excerpt the translator divides a whole paragraph into two paragraphs:

Sonra düşündüm: İyi ama, büyükannelere inanılmayacağını sen de biliyorsun; saçmalıklarla doludur hepsi de. Gelecekte çıkararak geçmiş anlatamaz büyükannem, geçmişle gelecek, ikisi de onun bitkin tezgâhında birlikte dokunmuşlar.

Oracıkta öyle kalakalmalı mıyız, yoksa kendimizi kocaman dünyanın insafına bırakıp kollarına mı atlamalıyız ya da ırmaklardaki siyanüre, tahtakurularının, karasineklerin, tiklerin, sivrisineklerin, pirelerin, karıncaların ölümüne mi adanmalıyız; bir türlü karar verememiş haldeyken, geri dönüp bir kez daha yıldızları mekân tutmayı kafama koydum. [sic] (*TT*, p. 320)

And then I thought: Well, you know you can't trust grandmothers – they're full of all that crap. Mine can't tell the past from the future – they're both woven together on her wonky loom. Unable to decide whether we should stick to ourselves or throw ourselves on the mercy of the wide world, and sick to death of ants, jiggers, mosquitoes, ticks, flies, bugs and cyanide in the rivers, I decided to return and take up residence once more in the stars. [sic] (*ST*, p. 357)

There are some minor omissions. A short paragraph has been omitted as can be clearly seen in the following excerpt:

Kızlar üç haftadır babalarıyla birlikte öküz arabasında, ırmakta yolculuk yapıyorlardı. Orada bir ailenin yanında kalması için Danny'yi Queenstown'da bırakmışlardı. Kardeşleri onu üç yıl göremeyecekti.

“Ama bütün o balıklar ne olacak?” diye sordu babasına, dereleri, ırmakları balıkla dolu bıraktığı düşüncesinin verdiği acıyla. [sic] (*TT*, p. 130)

Danny had been dropped off at a house in Queenstown to lodge with a family there. His sisters were not to see him again for three years.

Only at the last minute did Danny seem to realise what was happening and that he would no longer be able to go fishing.

‘But what will happen to all fish?’ He asked his father, in distress at the thought of leaving the creeks and rivers full of fish. [sic] (*ST*, p. 137)

In the target text, a rendition of “Only at the last minute did Danny seem to realise what was happening and that he would no longer be able to go fishing” is missing. Its absence disrupts the flow and causes a kind of confusion because it is not very clear from the target text who asks the question, Danny or one of the girls? This certainly stems from the use of the gender-neutral pronoun “o” in the target language. This omission seems to have been an unintentional choice on the part of the translator since there is no other omission in the target text. It is also clear from the recollections of the translator that the omission was not the work of the editor, since, on the request of the translator, the editor had not played with the target text in terms of omissions and additions (O. Dalgıç, personal communication, July 15, 2009).

Translation of Character-Specific Language Forms

In *The Ventriloquist's Tale*, Pauline Melville skillfully brings together past and present events and the characters implicated in them. As the story takes place in Guyana, the only English speaking country in South America, the novel involves characters who represent the language of the region. There are some examples of Guyanese English. There is some use of colloquial British English as well. While dealing with the translation of dialects and colloquial language, the translator mainly opts for standardization and thus domestication.

In the excerpt below, Anita, the cook in Georgetown, speaks in a way that exemplifies the Guyanese dialect of English: “Dey’s come. De Americans” (*ST*, p. 80). Here is the translation: “Geldiler işte. İşte Amerikalılar” (*TT*, p. 80). Guyanese English and many English creoles of the Caribbean do not have the dental fricative /θ/. Here are other examples that bear marked features of the dialect: “ ‘Yes, out de light. Out de light. But who goin’ out de moon?’ [...] ‘Who goin’ out de moon?’ ”

(*ST*, p. 143). It has been translated as follows: “ ‘Evet, sönsün ışıklar. Sönsün ışıklar. Ama kim söndürecek Ay’ ı?’ diye söylendi” (*TT*, p. 135).

In English Creole, instead of the pronoun “I” we find the use of “me”, “meh” or “mi”. In the following excerpt, Chofy’s neighbour complains about his wife: “ ‘Me na know is warung wid dat woman,’ he said, shaking his head in exasperation. ‘She swell up and wex about de least ting. Can’t take de rockings.’ ” (*ST*, p. 30). Here is the translation: “Öfkeyle başını sallayarak, ‘Ne oluyor bu kadına anlamıyorum,’ dedi. ‘En ufak şeyden nem kapıp kavga çıkarıyor. Artık dayanamıyorum’ ” (*TT*, p. 36).

As we have seen in the examples so far, the dialectal use in the source text has been standardized in the target text. The translator does not choose to substitute it with one of the dialects in the target language, since she believes it is not right to translate a regional dialect in the source text with a dialect in the target language (O. Dalgıç, personal communication, July 15, 2009). Since a regional dialect is closely attached to the region where it is spoken, using it in a different context may not sound authentic.

In the excerpt below, the readers witness the furious moments of a couple fighting. The woman learns about her husband’s affair. The use of colloquial language in the source text is transferred to the target language as follows: “ ‘Şu kancık karıyı bir daha gördüğünü görürsem, taşaklarını koparıp boğazından aşağı itecem’ ” (*TT*, p. 36). Here is the original: “If I find you bin seein’ that dog-bone, I goin’ take your balls and push them down your throat” (*ST*, p. 29).

The translator prefers slang words in the target language. For instance, “karı” is a slang word in the target language for *kadın* (woman). However, the use of

dialectal pronunciation and grammar has been rendered standard for the reasons I mentioned before.

Translation of Incorporated Genres

The narrative structure has been retained in the target text by incorporating different genres such as letters and songs.

The following excerpt is taken from an academic paper on the scientific approach to mythology. We can sense an academic language in the source text. Although it has been written to be presented orally, the language is markedly different from everyday spoken language. Academic texts tend to include longer and more complex sentences. The translation uses long and complex sentences as well.

It's my intention today to talk to you about the science of mythology. [...] Science and reason are now invoked in every field, including areas which have previously evaded them such as mythology. [...]

There is nothing that cannot be tackled by reason. As Stephen Hawking has said: 'We live in a universe governed by rational laws.'

After many years of research, we have discovered that the most effective and fertile methods of analysing myths are those regulated by algebra. (*ST*, p. 81)

Bugün size mitoloji biliminden söz etmek istiyorum. [...] Bilim ve akıl, daha önceleri mitoloji gibi onlardan kaçınan alanlar da içinde olmak üzere şimdi her yerde başvurulan şeylerdir. [...]

Akılla üstesinden gelinemeyecek hiçbir şey yoktur. Stephen Hawking' in söylediği gibi: "Akıl kurallarıyla yönetilen bir evrende yaşıyoruz." [...]

Uzun yıllar süren araştırmalardan sonra, mitolojiyi analiz etmenin en etkin ve verimli yolunun, cebirsel yöntemler kullanmak olduğunu keşfetmiş durumdayız. [...] (*TT*, p. 81)

The next example of a genre incorporated in the novel is a song by a group of workers.

Monkey want snuff, O,
Monkey want rum, O,
Monkey very dry, O,
Monkey want coffee, O,
Monkey very tired, O,
Five o'clock, Monkey, O! (*ST*, pp. 140-141)

Burun çekmek ister maymun, ah,

Rom ister maymun, ah,
Çok susamış maymun, ah,
Kahve ister maymun, ah,
Çok yorulmuş maymun, ah,
Saat beş oldu, maymun, ah. (TT, p. 133)

The sentences are very simple. They lack subject-verb agreement, which is typical of Guyanese. While the language of the source text is nonstandard, the target text is written in standard Turkish. The strategy of standardization clearly conceals the local voice evident in the source text.

The last example I have chosen is a letter by one of the nuns in the novel:

You can imagine how I feel. The newspapers have blown it all up and sensationalized it. [...]
I feel like a cat in a swing-swong. And I had been settling in here so well too. Please remember the poor children in your prayers and me as well.
Yours in Christ,
Sister Fidelia. (ST, p. 147)

Kendimi nasıl hissettiğimi tahmin edebilirsiniz. Bütün gazeteler bunu abartıp ortalığı ayağa kaldırdı. [...]
Kendimi şaşkın ördek gibi hissediyorum. Tam da buralara yerleşmek üzereydim. Lütfen dualarınızı o zavallı çocuklardan da benden de esirgemeyin.

Din kardeşiniz
Rahibe Fidelia. (TT: 139)

The closing remark “Yours in Christ” has also been translated into Turkish as “Din kardeşiniz”. However, it seems like the translation of “sister”. Despite the religious connotation it bears as the source text closing remark, it can be deemed as rather a free rendition. A cat in a swing-swong describes the situation of a person in which he/she feels dazed. The cat in the metaphor has been replaced by a duck in the target text. *Şaşkın ördek gibi* (like a dazed duck) compares to the imagery of a cat in a swing-swong. Thus, the translator opts for a familiar expression in the target text.

Summary

In terms of matricial norms, there is some intervention by the translator, Oya Dalgıç. She has interfered in the paragraph segmentation of the text by combining short

paragraphs into a long one or dividing a long paragraph into shorter ones. She has also omitted a short paragraph. It might be an unintentional omission since the absence of the paragraph results in confusion.

With regard to the translation of dialects (Guyanese English in this case), the translator has resorted to the strategy of standardization, and thus the specificity of the Guyanese setting is rendered less discernible in the target text.

As for the translation of incorporated genres, which are mainly an academic paper, a song and a letter in this case, the translator attempts to keep the form and the content intact. However, her translational decisions mainly serve domestication. The nonstandard language of the song has been rendered standard. While translating a simile in the letter, the imagery of a cat has been replaced by the imagery of a duck. Hence, with the strategy adopted the simile is more familiar to the target reader.

Having compared the selected examples from the target text with the corresponding extracts from the source text, we can conclude that, even though there is an attempt by the translator to preserve some foreign items in the translation, she has mostly opted for a strategy closer to the pole of acceptability.

Trompet

The Target and The Source Text

Trompet (2000) is a translation of *Trumpet* (1998) by Jackie Kay. The source text used in this study was published by Picador in 1998. The target text was translated into Turkish by Fisun Demir and published by Dost Yayınları in 2002. It should be noted that this was Demir's first translation (F. Demir, personal communication, May 22, 2009).

Paratextual Elements

As far as the paratextual elements in the target text are considered, the title of the novel has been translated closely into the target language as *Trompet* since Turkish borrowed the word “trumpet”, which is a western musical instrument, with a slight change in spelling. It is possible to say that the front cover of the translated novel differs in color and illustration from that of the original novel (see Appendix B). While the name of the author is presented below the title in the translated book, the name of the author is written above the title in the original book. The name of the translator, Fisun Demir, is presented on the inner page as “İngilizce’den çeviren” (the one who translates from the English). However, when compared to other translations in this study, the position allocated to the translator’s name in this target text is not very visible.

On the back cover of the translated novel there is brief information about the novel and the story (see Appendix B). On the back cover of the source novel, on the other hand, there is a photo of the author and several reviews taken from British papers and magazines such as *Guardian*, *Time Out* and *The Times*.

On the basis of the paratextual elements, it would be difficult to infer that the target text is a translation, although there are a number of the translator’s footnotes in the text. The “translatedness” of the novel is downplayed in that the translator’s name is given in a not very visible place and the word chosen for the title is a loan word.

Matricial Norms

In terms of fullness of translation, the translator Fisun Demir translated all thirty-five chapters, each titled separately in accordance with the source text. Even though the target text (216 pages) is shorter than the source text (278 pages), no chapters have

been omitted or added. The difference in length stems from the different type sets used in the source and target texts.

In terms of the segmentation of paragraphs, there is no indication that the translator attempted to divide long and complex sentences into shorter ones or to combine shorter ones into long ones. The translator follows the paragraph segmentation of the source text strictly. The simple prose of the author is preserved in the target text: “Kadın tepeden aşağı, limana doğru yürüdü. Otobüs gelmişti bile. Daha hızlı yürümeye başladı. Köşeyi dönünce, balıkçı teknelerinin suyun üzerinde ağır ağır süzüldüğü yerde onu gördü. Kendisine doğru yürüyordu o da” (*TT*, p. 216). Here is the original excerpt: “The woman walked down the hill and into the harbour. The bus had arrived already. She walked quicker. Just as she turned the bend, where the fishing boats pondered on the water, she saw him. He was walking towards her” (*ST*, p. 278).

As we mentioned before, there is no omission or addition on a large scale. On the other hand, the translator replaces a source language unit with a more specific meaning with a TL unit carrying a more general meaning (Pym 2005, p. 4). In the following translation the image of a “private dick” has disappeared, which might hinder the target reader’s involvement in the reading act: “Biraz daha araştırmak lazım bence. Bakalım neler çıkacak. Bu işi halletmek istiyorum. Onu bizzat araştırmak istiyorum, anlatabildim mi?” (*TT*, p. 99). Here is the original excerpt: “Yeah, I thought I could snoop around. See what I can dig up. I want to get on his case. I can see myself as a kind of private dick investigating him, know what I mean?” (*ST*, p. 121).

On the other hand, additions include explanatory footnotes, like translations of song lyrics and the meaning of nicknames. The additions serve the strategy of

translation adopted by the translator in the target text. The translator tries to preserve the foreignness of the source text, which means “sending the reader abroad” in Venuti’s words (1995, p. 20).

Translation of Character-Specific Language Forms

The narrative related by various people gives rise to a parade of different forms of language. As we mentioned in Chapter 3 while doing the stylistic analysis, each character has a distinct voice. Millie, for instance, uses formal and simple language, far from both slang and high-flown language. Colman and Sophie Stones, on the other hand, often use informal language and slang. The drummer’s language shows features of Scottish English, as is the case for Millie’s mother. The translator tries to reflect these distinctive voices using different strategies.

In the part where Millie exemplifies the way her mother speaks, the translator leaves the markers of Scottish accent untranslated but defines them in footnotes: “Çok sık Aye,¹² derdi. Ve dinny¹³. Ve tatties¹⁴. Sadece tatties’e ‘tauties’ derdi. ‘Tauties’i haşlamaya koy’ derdi” (*TT*, p. 73). Here are the footnotes: 12) Evet, tamam. (ç.n.), 13) Akşam yemeği. (ç.n.), 14) Patates. (ç.n.)’. The original is as follows: “She said *Aye* a lot. And *dinny*. And *tatties*. Only she pronounced tatties ‘tauties’. Put the tauties on to boil, she’d say” (*ST*, p. 85).

On the other hand, while translating the drummer’s speech, which also exemplifies a Scottish accent, the translator opts for domestication and renders the nonstandard forms standard. However, the drummer’s coarse language has been retained in the translation: “Bu herifçioğullarına dayanamıyorum. Hiç sabrım yok. Herifi tepelerken suratındaki ifadeyi gördün mü?” (*TT*, p. 115). Here is the original: “Canny staund assholes. I’ve no patience for them. Did you see the face on it when I walloped him?” (*ST*, p. 144).

In the following excerpts, which are narrated by Colman and Sophie respectively, the target texts retain the slangy voices of the characters. Let me illustrate my point: “Fucking forget William Dunsmore. He won’t fucking come to life” (ST, p. 139). Here is the translation: “Koduğumun William Dunsmore’unu unut. O geri zekâlı hiç doğmayacak” (TT, p. 111). Sophie’s speech serves as an example of slangy voice as well: “Bullocks. I look at Sophie in the mirror. [...] Clever Sophie” (ST, p. 128). Here is the translation: “Götler. Aynada Sophie’ye bakıyorum. [...] Akıllı Sophie” (TT, p. 104).

Translation of Incorporated Genres

Since the main character Joss Moody is a jazz musician, songs are indispensable elements of the novel. Jackie Kay often makes use of song lyrics. In the target text they are left untranslated and their translations are given in footnotes: “*Some day he’ll come along, the man I love; and he’ll be big and strong, The man I love... Maybe I shall meet him Sunday, maybe Monday-maybe not; stil I’m sure to meet him one day-maybe Tuesday will be my good news day*” (TT, p. 18). Here is the footnote: “Bir gün çıkıp gelecek sevdiğim adam, ve güçlü biri sevdiğim adam... Belki pazar rastlarım ona, belki pazartesi, belki hiç. Ama bir gün mutlaka rastlayacağım ona, belki de salıdır benim uğurlu günüm (ç.n.)” (translator’s note) (p. 18).

While most of the song lyrics have been left untranslated in the body of the text, the song lyric in the following excerpt taken from the traditional Mingulay boat song has been translated into the target language: “*Ya Ho, boys, Let her go, boys*” (ST, p. 277). The translation is as follows: “*Hey Ya Ho, hey, bırakın gitsin, hey*” (TT, p. 215). In this translational attempt, the expletive “Heil Ya Ho” has been translated into the target language by compensation. “Heil” has been replaced by the target

language interjection “Hey Ya Ho”. In this way, a comparable effect is produced in the target text.

The following excerpts from Joss Moody’s fans display different voices.

While the first letter is written in a polite and formal language, the latter uses more informal language. The different voices can be discerned in the target texts.

Can we please let the dead rest in peace? Has this country forgotten to do that?

Ann Gray, address provided. (ST, p. 160)

Merhumu huzur içinde bırakabilir miyiz, lütfen? Yoksa bu ülke bunu nasıl yapacağını unuttu mu?

Ann Gray, adresi bizde saklı (TT, p. 127)

I was surprised, but I don’t see what all the fuss is about.

When it all blows over, we’ll be left with his music. That’s what matters .

Solomon Davis, Joss Moody fan (ST, p. 159)

Allak bullak oldum, ama bu yaygarayı da anlayamıyorum. Ortalık durulduğunda onun müziğiyle baş başa kalacağız. Önemli olan da bu.

Solomon Davis, Joss Moody’nin bir hayranı (TT, p. 126)

The following quote by the English playwright John Webster, who lived in the sixteenth century, appears on a sign on the funeral director’s door: “*Death hath taken ten thousand several doors / For men to take their exists*” (ST, p. 103). It displays grammatical structures typical of formal writing, such as infinitive phrases. The archaic form of the auxiliary verb “have” does not exist in the target text. On the other hand, the target text displays the features of formal literary language. It is as concise and effective as the source text: “İnsanın gitmek için seçebileceği / Onbinlerce farklı kapısı var ölümün” (TT, p. 86).

The following excerpt belongs to Colman’s dream:

Edith Moore. Edith Moore is in front of him at the seaside, holding the hand of a small girl, his father. [...] Colman puts the deaf, curly-haired girl on his back. He is going to have to save her from drowning. [...] He has got a little

girl's life on his back. He is going to have to save her from drowning. (ST, p. 260)

Edith Moore. Edith Moore adamın yanında, deniz kenarında duruyor, adam küçük kızın elinden tutmuş, onun babası. [...] Colman, kıvrıkcık saçlı sağır kızını sırtına alıyor. [...] Küçük kızın hayatı onun elinde. Onu kurtarması gerek. (TT, p. 202)

The descriptive language in the account of Colman's dream has been translated accordingly; that is, the picture in the source text has been portrayed in the target text, with one slight difference occurring in the translation. In the source text, "He has got a little girl's life on his back" is just a literal description, whereas its translation *Küçük kızın hayatı onun elinde* is figurative since *elinde olmak* is an idiomatic expression in the target language, meaning "in your hands". Therefore, this familiarising strategy in the translation has led to a slight shift in the meaning presented to the target reader.

Summary

Now that we have described and compared selected examples from the target and source texts, it is possible to draw conclusions regarding the translation strategies used in the target text. Looking at the adopted strategies, we can say that the translator had the aim of surrendering to the style of the author in the source text.

In terms of paratextual elements, the presence of the translator's name (although it is not easily seen) and the footnotes by the translator make the translation visible. As far as matricial norms are considered, it is possible to say that the translator has complied with the paragraph and chapter segmentation. The order of the sentences and paragraphs has been preserved in the target text as well. Although there is no omission or addition on a large scale, the target text does involve some minor additions and omissions. A brand name or an informal saying

that may sound unfamiliar to the target reader has been omitted. On the other hand, the translations of song lyrics have been added in the form of footnotes.

The translator has chosen the strategy of standardization when dealing with nonstandard language, which manifests itself in the form of Scottish dialect. On the other hand, colloquial expressions and slang have been carefully transferred to the target text.

As for the translation of incorporated genres, we have seen that the translator attempts to retain the narrative structure by using song lyrics, letters, and so on. She has left almost all the song lyrics untranslated but explained them in footnotes. There is only one which the translator has chosen to translate into the target language by resorting to compensation. The letters have been rendered in such a way that the different voices of the fans are discernible. In the account of Colman's dream, the translator has resorted to the strategy of domestication, which might lead to a slight change in the picture that the text paints in the target reader's mind.

It can be inferred from the analysis that the target text encompasses the strategies of both domestication and foreignization.

İnci Gibi Dişler

The Target and the Source Text

İnci Gibi Dişler (2001) is a translation of *White Teeth* written by Zadie Smith in 2000. The source text used in this study was published by Penguin in 2000 and the target text was translated into Turkish by the experienced translator Mefkure Bayatlı and published by Everest in 2001.

Paratextual Elements

Paratexts are crucial in that they give the reader the very first impression prior to the act of reading. The title can be said to draw the most attention from readers since it

can be a key to grasping the theme of the book. The target text title *İnci Gibi Dişler* is a more liberal rendition of the source text title than is the case with the other titles. The translated title means “teeth like pearls” suggesting that the creator of the translated title has interpreted the source text title as referring simply to shiny teeth. Of course, all translation entails interpretation, but when the original title is considered, it could be argued that “White Teeth” is more open to interpretation than the translated title. Some argue that “white teeth” is a metaphor for life itself “from the gummy, toothless birth to false teeth at death” (“White Teeth,” n.d.) while others suggest it alludes to the “[the reference] that carries racist overtones in the tale of an old white man telling Irie Jones and the Iqbal boys that the only way to see black people in the dark was by their white teeth” (“White Teeth,” n.d.). Therefore, the choice of *İnci Gibi Dişler* as title for the translated novel deprives the target text of the rich metaphor of the source text.

The colors (red and orange mainly) and the illustrations (a black woman in colorful clothes) on the front cover of the translated book (the 5th edition) are different from those of the original book (see Appendix B). The front cover of the 2001 edition of the novel is pink, light green and blue and it has a rose and a lion with a flag of red, green and yellow. The rose is a well-known symbol of England. The lion with the flag is the symbol of the Rastafari Movement, a religious movement which started in Jamaica in the 20th century. It is also the emblem of the Israelite tribe of Judah in the Book of Genesis of the Hebrew Bible (Old Testament). The letters of the book title and the author’s name are printed with capital letters in a big font. There are two extracts from reviews in *The Independent* and *The Observer*. It is also mentioned that the book was the winner of the 2000 Whitbread First Novel Award. In contrast, the front and back covers of the target text are completely devoid

of quotations from reviews. The name of the author is written above the book title in small case, while the name of the translator, Mefkure Bayatlı, is given as “Türkçesi: Mefkure Bayatlı” (its Turkish version: Mefkure Bayatlı). On the inner cover page there is a short biography of the author and the translator.

The back cover text of the translated novel gives brief information about the author and the story and is written in a convincing tone that appears intended to sell the book (See Appendix B). On the back cover of the source text, however, we find some hints about the story, accompanied with excerpts from several reviews and a photo of the author with brief information about her. Having examined the paratextual elements of the translated novel, one can easily see that it is a translation since the name of the translator is given on the front cover of the target text. Furthermore, the visibility of the translator and translation are ensured by the presence of several translator’s footnotes. When both covers are considered, the source text cover seems to reflect the diversity and origins of the environment and characters of the book more than the target text cover does. The red rose, for instance, represents England and thus the English character Archie. The lion symbol represents African-Caribbean Clara and Hortense and the gold design with eastern overtones represents Bangladeshi Samad and Alsana. The absence of these details might give a clue to the toning down of heteroglossia in the translated novel.

Matricial Norms

As far as the fullness of the target text is concerned, Mefkure Bayatlı translates all twenty chapters, including the acknowledgements. There is no addition or omission on a large scale. While the source text is 542 pages long, the target text is 550 pages long.

There are some additions at word level. The translator uses some explanatory tools like glosses or footnotes. For example, in order to make clear what “P.G Tips” stands for (a brand of tea), she translates it as *P. G. Tips çayı* (TT, p. 78). The words and phrases belonging to foreign languages like “bhainchute” (TT, p. 205), *Comme-See Comme-Sar* (TT, p. 258) have been explained using footnotes.

As for the segmentation of the target text, the translator keeps the segmentation of paragraphs intact. The translator is careful not to divide complex sentences into shorter ones as can be seen clearly in the following excerpt:

Büyükbabasının yumuşacık İrlanda aksanını duymak veya kırmızı bir topu kenara çarptırarak köşedeki deliğe göndermek için, oradan geçerken öylesine O’Connell’s Bilardo Salonu’na uğrayan bir yabancı, burasının ne İrlandalılara özgü bir yer, ne de bir bilardo salonu olduğunu hemen fark edip hayal kırıklığına uğrayacaktır. (TT, p. 189)

The stranger who wanders into O’Connell’s Pool House at random, hoping for the soft rise and fall of his grandfather’s brogue, perhaps, or seeking to rebound a red ball off the side cushion and into the corner pocket, is immediately disappointed to find the place is neither Irish nor a pool house. (ST, p. 183)

However, there are a few instances where the translator divides long and complex sentences into shorter ones:

Clara, ölü beyaz adamların bir sıra fotoğrafına baktı. Bazıları kolalı yaka, bazıları monokini takmıştı, bazıları üniformalıydı, bazıları makine zaman alan görevini yapabilsin diye her üyesinin yerinde çakılı gibi durduğu, ailesinin arasında oturmuştu. (TT, p. 363)

Clara looked up and down the line of dead white men in starched collars, some monocled, some uniformed, some sitting in the bosom of their family, each member manacled into position so the camera could do its slow business. (ST, p. 354)

In terms of distribution, the translator follows the order of the sentences, paragraphs and chapters in the source text strictly, with the exception of one example where she omits the parenthetical information about a Bengali word “bhainchute” and prefers to explain it in footnotes.

Samet o anda ona bir tokat attı, hem eski sevgililer yüzünden, hem de kimse ona yıllardır bhainchute* demediği için.

[...]

*)Kızkardeşiyle yatan anlamında Sanskritçe sözcük. (ç.n.) (*TT*, p. 205)

Here is the original excerpt: “And here Samad slapped her, partly for the old lovers and partly because it was many years since he had been referred to as a bhainchute (translation: someone who, to put it simply, fucks their sisters)” (*ST*, p. 198).

To sum up, except for a few exceptions, it is possible to say that Mefkure Bayatlı conforms strictly to the matricial norms of the source text.

Translation of Character-Specific Language Forms

As the stylistic analysis in Chapter 3 implies, the source text *White Teeth* is rich in characters. Samad and Alsana are from Bangladesh; Clara is Jamaican; Archie, Joyce and Marcus are British. There are also minor characters of different origin such as the Jamaican religious fanatic Hortense Bowden, the Spanish housekeeper and Italian grandmother. The multicultural atmosphere is reflected in the languages of characters. The character-specific forms in the source text range from nonstandard language to speech defects. While dealing with these forms, the translator mainly resorts to the strategy of domestication (Venuti, 1995).

The way Samad and Alsana speak reflects their origin. Alsana’s English is sometimes interrupted with Bengali words, as can be seen in the following example: “There are two rules that everybody knows, from PM to jinrickshaw-wallah” (*ST*, p. 441). It has been translated as follows: “Başbakandan dilenciye kadar herkesin bildiği iki kural vardır” (*TT*, p. 459).

When dealing with the translation of the Bengali word above, the translator opts for translation by cultural substitution, cultural substitution meaning “replacing a culture-specific item or expression with a target language item which does not have the same propositional meaning” (Baker, 1992, p. 30). The word *jinrickshaw-wallah*,

which implies a person whose job is to pull a two-wheeled passenger vehicle, has been translated into *dilenci* (beggar) in the target text. Thus, something specific to Indian culture and thus foreign to the target reader has been rendered by a familiar concept.

The Bengali words that are scattered in Alsana's English might signal her inbetweenness between the two cultures, namely British and Bangladeshi. During one of their quarrels, as illustrated by the excerpt below, Alsana swears at her husband in Bengali language. In her speech she also uses both the Islamic word and the Christian word for the same concept.

Bhainchute! I am not crying for her, you *idiot*, I am crying for my friends. There will be blood on the streets back home because of this, India *and* Bangladesh. There will be riots – knives, guns, Public death, I have seen it. It will be like Mahshar, Judgement Day – people will die in the streets, Samad. [sic] (*ST*: 198)

Bhainchute! Onun için ağlamıyorum, *sersem* herif, dostlarım için ağlıyorum. Bu yüzden Hindistan *ve* Bengladeş'te sokaklarda kan akacak. Ayaklanmalar olacak; bıçaklar, silahlar... Herkes birbirine saldıracak, ben bunu gördüm. Ortalık Mahşer Günü'ne dönecek, insanlar sokaklarda öldürülecek, Samet. [sic] (*TT*: 205)

The translator left the word *bhainchute* untranslated in the target text but explained it in footnotes. The word *Mahshar*, on the other hand, has been transliterated as the word exists in the target culture due to the common tradition of Islam adopted by both the majority of the people living in the target culture and the characters in question in the source text. Samad speaks a strikingly “correct” variety of English. However, there are some instances where his mother tongue, Bengali, interferes, as can be seen in the following excerpt: “You two-faced buggering bastard trickster misā mātā, bhainchute, shora-baicha, syut-morāni, haraam jaddā...” (*ST*, p. 553).

Samad gets frustrated after he finds out that he has been lied to by his friend Archie: “Seni ikiyüzlü, alçak, hilekâr herif seni, misa mata, bhainshute, shora-baicha, syut-

morani, haraam jadda...” (TT, p. 541). When dealing with the translation of the Bengali invective, the translator decides not to translate it, but to leave it foreign for the target reader too.

There are numerous examples of different uses of English. In the following excerpt, the Muslim chef Mickey speaks Cockney English. In addition to the informal language, he uses expletives/swear words.

Biraz erken değil mi? [...] Umarım, yine o Mangy Pandi'yle, adıherneboksa ile başlamazsınız. Kim kimi vurdu, kim kimi astı, büyükbabam Pakistan'ı veya adıherneboksa onu yönetti, artık kimsenin bu boktan şeyleri bi bok sandığı yok. Müşterileri kaçıyorsunuz. Siz şey yapıyorsunuz... (TT, p. 192)

Sbit early, innit? [...] You ain't starting on that Mangy Pandi whateverfuckitis again, are you? Who shot who, and who hung who, my granddad ruled the Pakis or whateverfuckitwas, as if any poor fucker gives a flying fuck. You're driving the custom away. You're creating – (ST, p. 185)

While dealing with the translation of written forms like “sbit”, “innit” and “ain't” that reflect the accent and distinct morphology of Cockney English, the translator resorts to standardization. In the case of the translation of expletives, the translator uses corresponding slang items in the target language. In this example the word “fuck” has been rendered as *bok* (shit). While “fuck” is a stronger swearword than “shit”, “bok” carries enough power in the target language. As the translator says, the translation of slang and derogatory words was a problem during the translation of *White Teeth* (M. Bayatlı, personal communication, May 22, 2009). She opted for partial censorship of some words. For example, the translation of “fuck” was censored and written as *s.ktir* in the translation. Later, however, at the suggestion of the editor, she wrote the words out in full.

Another case of nonstandard English use can be exemplified by the following excerpts where Archie's Jamaican wife Clara and Clara's mother Hortense speak Jamaican English. The first example belongs to Clara: “You don't say. Well, come

and join de club. Dere are a lot of us about dis marnin'. What a *strange* party dis is” (ST, p. 25). It has been translated as follows: “Yapma ya, Gel, sen de kulüb katıl. Bu sabah çok kalabalığız. Ne garip bir parti bu” (TT, pp. 25-26). The other example is uttered by Hortense: “I know fe who you are, man. You know me, I know. But at dis point, dere are only two kind of people in de world” (ST, p. 530). Here is the translation: “Kim olduğunuzu biliyorum. Siz beni tanıyorsunuz, ben de sizi. Ama şu dünyada yalnızca iki çeşit insan var” (TT, p. 538).

In terms of the translation of dialects, standardization is the strategy preferred by the translator. The use of Jamaican English in the source text has been translated into standard language in the target text. Hence, the foreignness of the source text has been effaced. The same strategy is also used in the translation of the following excerpt where the Italian grandmother speaks English under the influence of Italian language: “he take everything capisce? He take-a her mind, he take-a the blender, he take-a the old stereo – he take-a everything except the floorboards. It make-a you sick...” (ST, p. 10). Here is the translation: “Her şeyi alıyor bu, şekerim. Kızın aklını aldı, mikseri aldı, eski müzik setini aldı; parkeler dışında her şeyi aldı. Bu, insanı hasta ediyor...” (TT, p. 10).

As for the translation of Clara’s distinctive way of speech due to the lack of her front teeth, the translator resorts to compensation. As we mentioned in the analysis of *Brick Lane*, it is a translation procedure whereby the translator solves the problem of aspects of the source text by replacing these aspects with other elements or forms in the target text. Let me illustrate my point: “Irie? Wha – ? Is sa middle of sa nice... Go back koo bed...” (ST, p. 377). The translation is as follows: “Irie? Ne vaa...? Gece yavısı...yatağa dön...” (TT, p.386). As this example implies, Clara cannot utter some words properly. The similar sound effect has been created in the

target text. In order to do that, the translator replaces some letters with others as if a tooth-challenged Turkish speaker utters the words.

In the following excerpt where Joshua's inner voice can be heard, Joshua gets angry with Crispin's contemptuous words but suppresses his anger to get Joely's sympathy: "Joshua bit his tongue. DON'T RISE TO IT. IF YOU DON'T RISE TO IT, YOU GAIN HER SYMPATHY" (*ST*, p. 494). It has been translated as follows: "Joshua dilini ısırđı. OLTAYA GELME, OLTAYA GELME. BÖYLECE JOELY SANA SEMPATİ DUYAR" (*TT*, p. 503).

The idiomatic expression "Don't rise to it" (i.e. don't react to something in the way that someone wants you to) has been transferred to the target text as "*Oltaya gelme*". "*Oltaya gelmek*" meets the meaning of the source text figuratively. Literally it is used for fish, which comes (rises) to the fishhook. It includes both the upward movement and the figurative meaning, and can be seen as an example of compensation.

Translation of Incorporated Genres

White Teeth contains numerous voices in the form of character-specific language or incorporated genres. The following excerpt is taken from the introduction of Joyce Chalfen's book *New Flower Power*.

If it is not too far-fetched a comparison, the sexual and cultural revolution we have experienced these past two decades is not a million miles away from the horticultural revolution that has taken place in our herbaceous borders and sunken beds. Where once we were satisfied with our biennials, poorly coloured flowers thrusting weakly out of the earth and blooming a few times a year (if we were lucky), [...]. (*TT*, p. 309)

Bu son yirmi yılda meydana gelen cinsel ve kültürel devrim, aslında taflanlarımıza ve çiçek tarhlarımıza yansıyan, bahçecilikteki devrimden pek de farklı değildir. Bir zamanlar, iki yıl yaşayan, topraktan çıkan cılız sapları üstünde yılda birkaç kez (o da şanslıysak), soluk renkli çiçekler açan bitkilerle yetinirken, [...]. (*ST*, p. 317)

The bookish language of the above cited excerpt has been transferred to the target text. The translator has omitted the first part of the sentence, but the lack of that part does not affect the overall meaning in the rest.

Hortense's religious exhortation has been narrated in the way a weather report is presented. The target text has recourse to similar genre conventions:

And tomorrow, coming in from the east, we can expect a great furnace to rise up and envelop the area with flames that give no light, but rather darkness visible...while I'm afraid the northern regions are advised to wrap up warm against thick-ribbed ice, and there's a fair likelihood that the coast will be beaten with perpetual storms of whirlwind and dire hail on firm land thaws not...[sic] (ST, p. 398)

Ve yarın, doğudan gelen dev bir fırının yükselerek, ışık saçmayan fakat karanlığı görülebilir kılan, alevlerinin çevreyi sarması bekleniyor... Bu arada kuzey bölgelerinde yaşayanların kalın buzlara karşı kendilerini korumaları önerilir, aynı zamanda sahil şeridinin sürekli hortum ve dolunun etkisinde kalacağı...[sic] (TT, p. 407)

The speech given by a member of KEVIN, a Muslim brotherhood, is imbued with key words of religious and political discourse. Its translation evokes the same convincing and fervent tone of the source text. The preference of the word *Yaradan* instead of *Yaratıcı* might be explained by the stronger religious connotations

Yaradan carries in the target language:

What is the result of this so-called *democracy*, this so-called *freedom*, this so-called *liberty*? [...] Brothers, you can see it on national television every day, every evening, every *night*! [...] And on this day, 1 December 1992, I bear witness that there is nothing worthy of worship besides the sole *Creator*, no partner unto *Him* [...] ...and we are being indoctrinated, fooled and *brainwashed*, my Brothers! [...] [sic] (ST, p. 467)

Bu sözümona *demokrasinin*, sözümona *özgürlüğün* ve sözümona *serbestliğin* sonucu nedir? [...] Kardeşlerim, bunu ulusal televizyonda her gün, her akşam, her *gece* görebilirsiniz! [...] Ve ben bugün, 1 Aralık 1992 günü, tek *Yaradan*'dan başka kimsenin tapınılmaya layık olmadığına, *O*'nun ortağı olmadığına tanıklık ediyorum [...] Kardeşlerim bize kendi fikirlerini aşıyorlar, bizi aptal yerine koyuyorlar, *beynimizi yıkıyorlar*! [...] [sic] (TT, p. 477)

In the following excerpt, the language of journalism has been kept intact in the target language. The English unit of measurement “mile” in the source text has been replaced by a Turkish equivalent *kilometre* (kilometer) in the target text.

The 28-mile-long scar – the ugliest symbol of a divided world, East and West – has no meaning any more. Few people, including this reporter, thought to see it happen in their lifetimes, but last night, at the stroke of midnight, thousands lingering both sides of the wall gave a great roar and began to pour through checkpoints and to climb up and over it. (*TT*, p. 240)

16 kilometre uzunluğundaki bu yaranın – bölünmüş bir dünyanın, Doğu ile Batı'nın en çirkin sembolünün – artık bir anlamı kalmadı. Bu gazeteci dahil, kimse bunu görece kadar yaşayacağını ummamıştı, ama geçen akşam, saat gece yarısını vurduğunda, duvarın iki tarafında toplanan binlerce kişi büyük bir haykırıyla kontrol noktalarından geçtiler, duvara tırmandılar ve onu aştiler. (*ST*, p. 248)

The source text also employs diary entries and confessions as common devices. The following excerpt includes both a diary entry and confessions by Irie. It is written in everyday spoken English. Short, incomplete sentences, have been transferred to the target text. There is, however, an addition of an idiomatic phrase *ne çekiyorsam* (all I suffer from is...). This translational choice might be described as a kind of explicitation because explicitation occurs, for instance, “when new meaningful elements appear in the TL text or, when SL phrases are extended or ‘elevated’ into clauses in the TL, etc.” (Klaudy & Károly, 2003, p. 15).

20:30 Millat şimdi geldi. [...] Bana bakmıyor (her zamanki gibi, olsa olsa ARKADAŞÇA bakar). Aptalın tekine âşık oldum (ne sersemce)! [...] Ne çekiyorsam çocukluk aşkı ile çocukluk şişkoluğundan çekiyorum, aaaah! [...] Sonra yazarım. (*TT*, p. 233)

8.30 p.m. Millat just walked in. [...] Doesn't look at me (as usual, except in a FRIENDLY way). I'm in love with a fool (stupid me)! [...] I've got puppy love and puppy fat – aaaagh! [...] Will write later. (*ST*, pp. 224-225)

Summary

Looking at the paratextual elements, one can say that *İnci Gibi Dişler* is visible as a translation due to the presence of the translator's name right under the title on the front cover.

In terms of matricial norms, the translator Mefkure Bayatlı has followed them as closely as possible. She has covered all the twenty chapters and the acknowledgments. The order of the paragraphs and sentences has usually been retained in the target text. There is one omission of parenthetical information; however, the translator has compensated for this loss by giving the information in footnotes. Thus, there are a few additions in the form of footnotes or supporting words. The translator usually sticks to the segmentation of paragraphs. There are only a few instances where she has divided a long sentence into shorter ones.

Regarding the translation of dialects (Jamaican English in this case), Bayatlı has adopted the strategy of standardization, and the use of Cockney English and Italian-accented English has been “flattened” in the TTs.

On the other hand, the translator has left untranslated those Bengali words and phrases that take place in Samad and Alsana's language, as well as a few non-English phrases. However, other words belonging to Islamic belief such as “*Mahshar*” have been transliterated to render them familiar to the target reader since Islamic belief prevails in both cultures.

As for the translation of incorporated genres, different text types including a TV news report, a book introduction and a fervent speech have been transferred to the target language keeping in mind the stylistic qualities, that is, the content woven with the conventional structures and vocabulary of the related discourse and form.

Based on my analysis and my own interview with the translator, it would be fair to infer that the translator did possess the stylistic sensitivity as to the diverse elements of the source text but she eventually made her choices in favor of domestication.

CHAPTER 6

CONCLUSION

This thesis has aimed to explore the translation of heteroglot novels, the strategies and procedures translators follow when translating them, and the implications of their translational choices. It has done this by presenting descriptive analyses of five heteroglot novels translated from English into Turkish. The main focus of the analyses has been the translation of character-specific language forms and incorporated genres.

To this end, Chapter 1 explained the aim of the study. The theoretical framework of the study was structured on the views of Mikhail Bakhtin, Antoine Berman, Gayatri C. Spivak and Lawrence Venuti. Gideon Toury's norms were stressed as a methodological tool. The reasons for selecting the corpus of this study were explained. The introduction also included the literature review on the subject. Chapter 2 defined Bakhtin's notion of "heteroglossia" and described heteroglossia in the novel in the light of Bakhtin's views. It was emphasized that heteroglossia is a stylistic feature particularly prominent in the novel. In Chapter 3, I described the principal ways in which heteroglossia manifests itself in the novel by providing examples from the source texts. Chapter 4 dealt with the problem of heteroglossia and translation on a general level in the light of the research that has been conducted in the field of Translation Studies. Chapter 5 comprised target-oriented descriptive analyses of Turkish translations of five heteroglot novels written in English. I tried to focus on the strategies adopted by the translators when dealing with the translation of

heteroglot items. The instances of speeches of characters and incorporated genres were referred to as instances of heteroglossia.

Judging from the analyses, we can conclude that different strategies were used by different translators and that the strategies of individual translators were not consistent in themselves.

The novels within the corpus of the present study display heteroglot features. The speech of (some) characters and narrators are characterized by varieties of English and some other languages. This helps readers gain a clearer conception of the story, characters and socio-cultural context of the novel (Leppihalme, 2000). Novels are sometimes rendered heteroglot through the incorporation of diverse genres. The presence of heteroglot items is problematic in terms of translation. In *Brick Lane* and *Küçük Ada*, we can discern an effort to foreground the nonstandard language. In *Brick Lane*, the letters written by Hasina in nonstandard English have been replaced by letters written in mainly spoken Turkish, peppered with a few words such as *ossun* and *yoh*, which are reminiscent of both western and eastern accents in Turkish and are intended to convey the markedness of the source text elements. Similarly, the translator of *Küçük Ada* translated the country woman's Jamaican English into standard spoken Turkish infused with a few words typical of accents used in both western and eastern Anatolia.

The strategy of translating a nonstandard language into a standard one in both translations renders the translation more familiar to the target reader. In *Trompet*, *Karnından Konuşanın Öyküsü* and *İnci Gibi Dışler*, the method adopted in terms of the translation of nonstandard English is mainly standardization, which serves the general strategy of domestication. In his essay "Translation and the Trials of the Foreign" (1985), Antoine Berman criticizes bringing the translated text as close as

possible to the target culture, in other words, domestication. Among the “deforming tendencies” (as cited in Venuti, 2000, p. 288) identified by Berman, the target texts provide instances of “the destruction of underlying networks of signification”, “the destruction of linguistic patternings”, “the effacement of the superimposition of languages” (the tendency to erase different language forms co-existing in the original text) and “the destruction of vernacular networks or their exoticization”⁷ (the tendency to erase elements of vernacular language).

In *Brick Lane*, the idiosyncratic linguistic patternings in Hasina’s voice have been rendered very clearly. In the target text, however, the nonconformity to the rules of English grammar is not reflected. For instance, the subject-verb disagreement in the source text has been translated with standard Turkish in the target text. “Zainab have gone” (*ST*, p. 168) becomes “Zainab gitti” (*TT*, p. 177).

Berman criticizes the traditional solution of exoticizing some terms by using italics and “rendering a foreign vernacular with a local one” (as cited in Venuti, 2000, p. 294). For instance, the nonstandard English of Hasina in *Brick Lane* and the Jamaican English of the country woman in *Küçük Ada* have been rendered with a language reminiscent of local accents in the target language. Berman criticizes this method, claiming that “an exoticization that turns the foreign from abroad into the foreign at home winds up merely ridiculing the original” (p. 294). Therefore, we can say that the translation methods adopted by the translators in the five translations when dealing with the translation of character-specific language forms conform to the above mentioned tendencies, which may lead to effacement of elements essential for creating the mood of the novel.

⁷ The translation of the source text title *White Teeth* as *İnci Gibi Dişler*, in addition, could be said to exemplify the weakening of “underlying networks of signification” in the target text as the connotations of the original title are lessened in the translation.

In the translation of incorporated genres, the translators oscillate between the strategies of domestication and foreignization. Nonetheless, they seem to be more willing to reflect the existence of incorporated genres in their translations than they are to render the distinct speech of characters. They have tried to seek creative solutions particularly with regards to this form of heteroglossia. The translator of *Brick Lane* paid attention to both the form and the content while integrating the various genres into the target text. For instance, the leaflets in the target text carry the visual aspects of the source text by means of the devices of alignment and italicization. The message could be said to be conveyed, not least through the generous use of religious terms in the target text, thereby drawing the attention of the reader to the ideological content of the source text. The matching of form and content is also the case with the rendition of the poem and the letters. On the other hand, when translating the letter, the translator resorted to inconsistent translational techniques. While the translator chose to transliterate Islamic references that have cultural equivalents in the target culture due to the predominance of Islam in Turkey, she left other references to Bangladeshi culture untranslated. In *Trompet*, the translator shifted between familiarisation and exoticization. While song lyrics were kept foreign and their translations were given in footnotes, one of them was rendered into the target language in the text by using the method of familiarizing. The same method was adopted in the translation of a dream account.

In *Karnından Konuşanın Öyküsü*, the translator mainly adopted domestication. The idiomatic expressions used to describe feelings in one of the letters were replaced with more familiar expressions in the target text. The translator evidently made a great effort to recreate the song in the target text, keeping the form and the content intact. However, the nonstandard language of the song was rendered

standard, minimizing the distinctiveness of the voice in the poem. In *İnci Gibi Dişler*, there are some minor omissions and additions in the translation of a book excerpt and diary entry. I suggest they were made so as to add to the fluency of the target text. In the translation of a press release, the translator chose to “anglicize” the unit of measurement. As is the case in the other three translations, the translator of *Küçük Ada* strove to keep the form and the content of the poem. When compared to the translation of a Bible excerpt, the translator acted rather freely in the translation of a lullaby and resorted to the strategy of domestication. I suggest the target reader will feel quite at home while reading the lullaby in the target text. While the strategy of foreignization helps preserve the specificity of the text, transliteration and clarification may lead to the reduction of the source text’s own highly idiomatic and culture-specific color.

The use of italics and glosses, which foregrounds the foreignness of the text, can be discussed in the framework of Berman’s deforming tendencies. On the one hand, as Berman implies in his reference to “the destruction of vernacular networks or their exoticization,” the way the vernacular network is present in the source text is not reflected in the target text. For example, adding italics isolates the vernacular from the rest of the text and unnecessarily emphasizes it. On the other hand, resorting to explicitation may undermine the linguistic identity of the work, which is heteroglot in this case. Thus, it leads to “the destruction of linguistic patternings,” in other words, the tendency to undermine the systematic nature of the text by resorting to explanation, clarification etc. Through explicitation, some elements that were not visible and overt in the original were brought to the fore.

Berman favors preserving the foreign in the target text over fluent, domesticating translation. According to Berman, “the most properly ethical aim of

the translating act is receiving the Foreign as Foreign” (as cited in Venuti, 2000, p. 285). He offers literal translation to serve his end:

Here ‘literal’ means: attached to the letter (of works). Labor on the letter in translation is more originary than restitution of meaning. It is through this labor that translation, on the one hand, restores the particular signifying process of works (which is more than their meaning) and, on the other hand, transforms the translating language. (p. 297)

Berman’s proposal reminds one of another translation scholar, Gayatri Chakravorty Spivak. As was mentioned earlier, according to her, the translator needs to “surrender” to the original text and surrendering to the text is possible by being literal (as cited in Venuti, 2000, p. 406). A translation must not aim to look so “natural” within the receiving language as if it is no longer a translation. Thus, Spivak’s ideas converge with those of Berman and Venuti.

Lawrence Venuti, influenced by Berman, laments the tendency of translators to translate “fluently” into English, creating an “illusion of transparency in which linguistic and cultural differences are domesticated” (1995, p. 34). He discusses translation strategies of “domestication” and “foreignization”, favoring the latter as a resistance to the ideological dominance of the target culture. According to Venuti (1995), the translator should aim to be visible by highlighting the foreignness of the source text (pp. 305-306).

While the above-mentioned theorists are in favour of literal translation and thus foreignization, Hatim & Mason criticize literal translation, arguing that, while preserving the original, it would be unintelligible to the reader (1990, p. 37).

My descriptive analyses of five translations and my overview of translational discussions and analyses of heteroglossia show how challenging the translation of heteroglot novels is for translators. As far as the interviews I conducted with the translators are considered, all the translators were aware of the linguistic and

cultural specificity of the source texts. Different language forms, cultural references and particularly artistic genres posed challenges in translation. For instance, Fisun Demir, the translator of *Trompet*, stated that she had striven to find different voices for different characters (F. Demir, personal communication, May 22, 2009). Gökçe Köse, the translator of *Brick Lane*, found it hard to translate the nonstandard language of Hasina's letters (G. Köse, personal communication, September 6, 2009). For Mefkure Bayatlı, the translator of *White Teeth*, it was slang and irony that challenged her most in her translation (M. Bayatlı, personal communication, May 23, 2009). As was mentioned before, these translators adopted different strategies. While Aġanoġlu rendered the nonstandard dialect of English with a nonstandard dialect of Turkish, Oya Dalgıç, the translator of *Karnından Konuşanın Öyküsü*, commented that she did not find it right to render a foreign dialect with a local dialect of Turkish (O. Dalgıç, personal communication, July 15, 2009) as something specific to the Amazon area, for instance, does not have an equivalent in the target language. Since the translators' policies differ, it is not surprising that their strategies are different too. However, something worth discussing is the fact that their translations display inconsistency with regard to strategy. For instance, Emre Aġanoġlu adopted different strategies to translate similar types of nonstandard language. While he rendered Gilbert and Hortense's Jamaican English into standard spoken Turkish, he rendered Miss Jewel's Jamaican English with a language that displays features of local dialects of Turkish. It should also be noted that Miss Jewel's dialectal voice is not reproduced consistently in the translation. There are a few instances where she switches to standard Turkish. In another case, he preserved the foreignness of an Indian's poor English by distorting the syntax of the target language.

These findings have shown that the translators of the five heteroglot novels studied in this thesis seem not to have made their choices in a consistent way. The reason might be that the translators initiated the practice of translation without making a general choice, which is termed the “initial norm” by Toury (1995, p. 56). That means “a translator may subject him-/herself either to the original text [...] or to the norms active in the target culture” (p. 56). In the cases I studied, the practice of translation seems to have been distant from Toury’s theory. Rather, the decisions seem to have been taken on an individual basis. This finding, however, can also be connected with the impact of post-colonial literature. Since postcolonial texts involve hybridity and intertextuality, they necessitate hybrid translation, “with some degree of foreignizing and domesticating strategies” (Bandia, 2007, p. 216).

To place our findings in the context of the reception of the source and target texts, it is possible to infer that these texts and their translations will make the target reader aware of the diversity of voices, and thus languages, of the novels. The diversity of voices is more discernible in the translations of *Brick Lane* and *Küçük Ada* since there is greater effort observed in the translation of nonstandard English. It is worth discussing the possible ideological and political consequences of the use of accents in the translation of Hasina and Miss Jewel’s speeches. The translators Köse and Aġanoġlu seem to regard the use of accents to be typical of illiterate country people, that is, something rather lowly. Such an implicit prejudice might have an effect on the target readers’ perception of the intellectual capacity and social background of people with an accent. In reality, though, the way a group of people speak their native language is determined by where they live and what social groups they belong to. Therefore, the reader will possibly compare Hasina and Miss Jewel to rural people of Anatolia. The use of a mixture of accents in each character’s speech

might also tell us something about the translators' background. I suggest the translators' way of speaking is likely to be closer to standard Turkish since both translators are born in the Marmara region, Köse in Bursa and Ağanoğlu in İstanbul, and spent most of their life in Istanbul. They have probably picked up other accents here and there by listening. Therefore, their translations do not represent a certain accent of Turkish but rather include a few isolated words from different local variants. All the same, thanks to the translators' efforts, the different voices are made discernible in the target texts.

When the translators' level of experience is considered, it should be noted that the more experienced the translator is, the more conservative he/she is in their choices. This is especially valid for the translation of nonstandard dialects of English. The diversity of voices is more discernible in the translations of *Brick Lane* and *Küçük Ada*.

If a text is laden with translator's footnotes and italics, the reading experience might feel strange for the target reader. However, it is likely that these devices will not be distracting for avid readers of postcolonial literature. Furthermore, these translations tend to destabilize the expectation of fluent translations. Finally, these translations tend to contribute to the achievement of cultural identity through heteroglossia and let the "Other's voice" be heard.

However challenging it is to translate heteroglot items in a novel, it is not quite impossible. The heteroglot style of the novels can still be felt, though not to the same degree, in the translations. To illustrate my point, let me include the following excerpt from *Küçük Ada*:

“Bayan Jewel,” dedim, “İngilizceyi İngiltere kralı nasıl konuşuyorsa öyle konuşmanız lazım. Böyle köylü ağzıyla değil.”
“Öğretecen mi bana, Bayan Hortense.”

Ona William Wordsworth'un yazdığı, okulda ezberden okuduğum şiiri öğrettim.

Vadilerle tepelerin üzerinde
Bir bulut gibi yapayalnız gezdim
Derken altın rengi nergislere
Takılıverdi gözlerim.

[...] Ama sonra günlük işlerine devam ederken şiiri kendi bildiği şekilde okumaya başladı. "Buludun altından geçiydim de sonra depenin üzerinden süzüldüm. [...]" [sic] (Levy, 2006, pp. 44-45)

'Miss Jewel,' I told her, 'you should learn to speak properly as the King of England does. Not in this country way.'

'Teach me nuh, Miss Hortense?'

I taught her the poem by Mr William Wordsworth that I had learned to recite at school.

I wander'd lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host of golden daffodils.

[...] But soon she was rehearsing her own version as she went about her day. 'Ah walk under a cloud and den me float over de ill. [...]' [sic] (Levy, 2004, pp. 43-44)

I believe, though, that further studies should be undertaken to see whether the findings related to the translation of works by these Black British women writers produced at this point in time can be generalized to other genres/writers/periods etc. Other studies might focus in more detail on the policies and practices of individual publishers with regards to the translation of heteroglossia, or on the specific practices of translators as individual agents.

APPENDIX A
INTERVIEWS WITH THE TRANSLATORS

INTERVIEW WITH MEFKURE BAYATLI⁸

MAY 23, 2009

F.İ.: What other translations had you done prior to translating *WhiteTeeth*?

M.B.: I translated a few books about feminism for the publishing house Pencere. As for the novel, I translated *A Thousand Acres* and *Duplicate Keys* by Jane Smiley, *The Twins* by Tessa De Loo, *Tulip Fever* by Deborah Moggach, *In Search of Fatima* by Ghada Karmi.

F.İ.: How did you get involved in this translation project? Was it you who proposed to translate this novel or the publishing house?

M.B.: It was the publishing house who proposed to translate this novel and it is usually the case. Publishing houses offer me a book and they ask me to take a look at it. When they offer a book that is not originally written in English, I do not translate it. I can translate from French, English and German.

F.İ.: What preparation did you have prior to the translation act?

M.B.: I read the book a couple of times and took notes.

F.İ.: Did you inquire into the author?

M.B.: No, I did not have the chance to do it because the author was new and *White Teeth* was her first book.

F.İ.: Did the editor give any directions as to what you should or should not do?

M.B.: No, not at all. They had seen my previous translations before.

F.İ.: How long did it take you to translate it?

M.B.: Three months including readings of the novel and revision. I have no problems with timing because I work hard. When they ask me about when I can finish the translation

⁸This interview was originally conducted in Turkish and translated by me.

project, I give a deadline sparing some time for unexpected things. However, I have never had any problems with time.

F.İ: Did you contact the author during the translation process?

M.B.: No.

F.İ.: When translating this novel, did you find inspiration/a model in any other particular translation or indigenous work?

M.B.:I have never thought that way. I started reading English books at the age of eleven. I used to read a lot. Actually, what guides me is the writer's own style. I do not compare it to anything else. I never translate any single word unless I understand it correctly. I search for the meaning. I call the consulates if necessary. There was a word, something related to clothing. I called the Consulate General of Bangladesh. They could not help me. Then I thought I had to call the Consulate General of Jamaica. However, I was not able to contact them. Finally, I did not leave it foreign and I translated it as a piece of clothing.

F.İ.: Could you tell me about the translation process? Were there any challenging items? If yes, what translation strategy or strategies did you follow?

M.B.: There was frequent use of slang in the novel. I sometimes found it hard to translate. As for the Jamaican English, it was easy to understand. I translated it into standard English. It is my policy to remain faithful to the author's style. Sometimes they criticize my translation and tell me "if you had translated the other way, it would have been nicer." However, the author did not mean to sound nicer, or else he/she would have put it into nicer words.

F.İ.: Did the editor interfere in your translation? Were there any alterations, omissions or additions made by the editor?

M.B.: Actually, I censored some swear words because it was a publishing policy in the past and I was used to it. However, the editor asked me to keep them fully in the translation. He told me that using swear words was a part of style.

F.İ.: Were any of the translation tasks comparable in some way to the translation of this novel?

M.B.: It was enjoyable but hard. Since the author had a fine sense of humour, I tried hard to reflect that witty language. It was a vital part of the book because it was sense of humor that made possible the criticism of Britain's relationships with other cultures. I pondered a lot when translating this humor into Turkish.

INTERVIEW WITH OYA DALGIÇ⁹

JULY 15, 2009

F.İ.: How did you get involved in this translation project? Was it you who proposed to translate *The Ventriloquist's Tale* or the publishing house?

O.D.: The publishing house gave me the book and told me to take a look at it. I liked it and decided to translate it.

F.İ.: What preparation did you have prior to the translation act?

O.D.: I read the book and started to translate it. The first sentence is of essence to me. I read the first sentence and I was into the book. If we compare the book to an orchestra, the symphony had started for me with the very first sentence. I already knew about the writer.

F.İ.: Did the editor give any directions as to what you should or should not do?

O.D.: No. To be honest, they do not interfere with me.

F.İ.: How long did it take you to translate it?

O.D.: One or one and a half months. I translated fifteen to twenty pages a day.

F.İ.: Did you contact the author during the translation process?

O.D.: No.

F.İ.: When translating this novel, did you find inspiration/a model in any other particular translation or indigenous work?

⁹ This interview was originally conducted in Turkish and translated by me.

O.D.: Each novel is unique. Of course, there are some translations which influenced me such as Tomris Uyar and Tahsin Yücel's translations. I was particularly influenced by Tahsin Yücel's translations.

F.İ.: Could you tell me about the translation process? Were there any challenging items? If yes, what translation strategy or strategies did you follow?

O.D.: There were some instances of local dialect and plant names. I translated the dialect into standard language. I do not find it right to translate a foreign dialect into a local dialect. There were local words such as plant and tree names. As they do not have equivalents in Turkish, I left them foreign. I could not invent new names. For instance, there are plants which only grow in the Amazon forest. I do not find it right to translate them into Turkish.

F.İ.: Did the editor interfere in your translation? Were there any alterations, omissions or additions made by the editor?

O.D.: No, I do not allow them to change a single word. If they do that, I never work with them.

F.İ.: Were any of the translation tasks comparable in some way to the translation of this novel?

O.D.: No, I believe every translation activity is unique.

INTERVIEW WITH FİSUN DEMİR¹⁰

MAY 22, 2009

F.İ.: What other translations had you done prior to translating *Trumpet*?

F.D.: *Trumpet* was the first novel I translated. Translation was something I really wanted to do. Since I did not get education on translation, it was far more important.

F.İ.: How did you get involved in this translation project? Was it you who proposed to translate this novel or the publishing house?

¹⁰ This interview was originally conducted in Turkish and translated by me.

F.D.: The publishing house, which I'm still working for. I had other translations published by Dost (publishing house). They gave me a chapter from another book and asked me to translate it. One of my friends was interested in the job, too.

F.İ.: What preparation did you have prior to the translation act?

F.D.: I read the book and tried to enter the world of the writer, which I suggest is the first step prior to translation.

F.İ.: Did the editor give any directions as to what you should or should not do?

F.D.: No, not actually.

F.İ.: How long did it take you to translate it?

F.D.: Six or seven months including the translation process and revision.

F.İ.: Did you contact the author during the translation process?

F.D.: No.

F.İ.: When translating this novel, did you find inspiration/a model in any other particular translation or indigenous work?

F.D.: I do not think there is a single example. I have always read books and enjoyed reading. It is a never ending process.

F.İ.: Could you tell me about the translation process? Were there any challenging items? If yes, what translation strategy or strategies did you follow?

F.D.: It is hard to transfer one language into another. As for *Trompet*, I tried to retain the poetic tone and find voices for different characters. When the theme and relationships in the novel are considered, I can tell you that it is incomparable in Turkish and Turkey.

F.İ.: Did the editor interfere in your translation? Were there any alterations, omissions or additions made by the editor?

F.D.: I do not remember any intervention of the editor. Their policy was to agree with the translator's choices in literary translation but I think it is a good idea that someone else check

the text because after a while you start memorizing every word and it becomes hard to detect mistakes.

F.İ.: Were any of the translation tasks comparable in some way to the translation of this novel?

F.D.: No. As I mentioned before, *Trompet* was my first translation and I am proud of that.

Surely there are some mistakes and those parts that I would have translated differently.

However, it is possible to say that translation is a never-ending process. It is never complete.

A new meaning is attached to the text in each reading experience.

INTERVIEW WITH GÖKÇE KÖSE¹¹

SEPTEMBER 6, 2009

F.İ.: What other translations had you done prior to translating *Brick Lane*?

G.K.: I had translated *Call of the Wild* and *Martin Eden* by Jack London and *Frankenstein* by Mary Shelley before the translation of *Brick Lane*. The publishing house I worked for wanted to publish those classics with their logo.

F.İ.: How did you get involved in this translation project? Was it you who proposed to translate this novel or the publishing house?

G.K.: It was my editor. In big publishing houses translators usually cannot propose what to translate. To be frank, you should be a renowned and experienced translator in this sector to make a proposal.

F.İ.: What preparation did you have prior to the translation act?

G.K.: I did some internet searching. I collected data on Monica Ali. I studied the articles and reviews on the book.

F.İ.: Did the editor give any directions as to what you should or should not do?

G.K.: No.

¹¹ This interview was originally conducted in Turkish and translated by me.

F.İ.: How long did it take you to translate it?

G.K.: As far as I remember, it took me three and a half months.

F.İ.: Did you contact the author during the translation process?

G.K.: Unfortunately no but I wish I had done that.

F.İ.: When translating this novel, did you find inspiration/a model in any other particular translation or indigenous work?

G.K.: Mina Urgan's translations set a good example for me. Especially I studied the novel entitled *G*, which she translated with John Berger. I translated every line of it and compared my translation to Mina Urgan's.

F.İ.: Could you tell me about the translation process? Were there any challenging items? If yes, what translation strategy or strategies did you follow?

G.K.: As a graduate of American Literature, I was familiar with American writers. It was the first time that I had the chance to analyze the work of a British writer. Indeed, she was living in England and familiar with British culture. Therefore, she was so different from the American writers I know of. On the other hand, I found her novels close to our culture as she was originally Eastern. However, I found it hard to translate the letters written by the main character's sister since she used very simple English. Therefore, I tried to translate it as if it belongs to an uneducated and semi-illiterate woman to give the same effect.

F.İ.: Did the editor interfere in your translation? Were there any alterations, omissions or additions made by the editor?

G.K.: There was no interference by the editor. However, the proofreader made some alterations in some sentences.

F.İ.: Were any of the translation tasks comparable in some way to the translation of this novel?

G.K.: It was similar to other translation tasks since it was challenging and had a flowing language. It was different in that the writer was from Bangladesh and reflected that culture in her book. I got used to it since there were common things between the source and target cultures. Therefore, it was fortunate of me that the novel was about Muslims.

APPENDIX B
SOURCE AND TARGET TEXT COVERS

THE INTERNATIONAL BESTSELLER

'The joy of this book is its marriage of a wonderful writer with a fresh, rich and hidden world. Her achievement is huge.'

This is a book written with love and compassion'

Evening Standard

At the tender age of eighteen, Nazneen's life is turned upside down. After an arranged marriage to a man twenty years her elder she exchanges her Bangladeshi village for a block of flats in London's East End. In this new world, where poor people can be fat and even dogs go on diets, she struggles to make sense of her existence – and to do her duty to her husband. A man of inflated ideas (and stomach), he sorely tests her compliance.

But Nazneen submits, as she must, to Fate and devotes her life to raising her family and slapping down her demons of discontent. Until she becomes aware of a young radical, Karim.

Against a background of escalating racial and gang conflict, they embark on an affair that finally forces Nazneen to take control of her life . . .

'The kind of novel that surprises one with its depth and dash; it is a novel that will last'

Guardian

'I was totally gripped by *Brick Lane*. A brilliant evocation of sensuality which might occur anywhere'

Daily Telegraph

'A wonderful first novel. Ali's writing is stunning, almost poetic at times, and she has a beautifully inventive turn of phrase'

Mail on Sunday

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GRANTA BEST OF YOUNG BRITISH NOVELISTS 2003



MONICA ALI

BRICK LANE

SHORTLISTED FOR THE MAN BOOKER PRIZE 2003

MONICA ALI

BRICK LANE

'Written with a wisdom and skill that few authors attain in a lifetime'

Sunday Times

'*Brick Lane* has everything: richly complex characters, a gripping story and it's funny too'

Observer



Brick Lane, İngiltere'de göçmenlerin oturduğu bir kasaba. Roman, bu kasabada yaşamlarını sürdürmeye çalışan Bangladeş kökenli göçmenlerin karmaşık ilişkileri üzerine, Romanın kahramanı Nazneen, tanımadığı bir adamla (Chanu) evlenmek için Londra'ya geliyor. Birlikte sıradan, aşksız, geleneksel bir aile kuruyorlar. Nazneen yıllar boyu evi çekip çeviriyor, çocuklarına bakıyor, kısacası kendinden bekleneni yerine getiriyor. Bu sakin yaşam, Nazneen'in fanatik bir Müslüman olan

le tanışmasından sonra karmaşıklaşacak. Nazneen'in kaderci bakışı yavaş değişecektir. Aidiyetle ilgili sorular ve içinde bulunduğu nun sorunları artık onun ilgi alanındadır. Daha da önemlisi, le kurdığı yasak ilişki onun geleneksel yapısını tamamen değiştirir. ren bütün bu düşünsel ve duygusal değişimlerini Bangladeş'te in kardeşi Hasina'yla paylaşır. Hasina, yaptığı aşk evliliği'nde sine şiddet uygulayan kocasının elinden zor kurtulan genç bir dir. İkisinin arasındaki mektuplaşmalar, dünyanın derinlerin orada burada aynı olduğunu anlatır bize.

lan beri İngiltere kitap listelerinde ilk on arasında yer alan Brick in yazarı Monica Ali'yle, edebiyat dünyası heyecan verici bir yazar kazanıyor.

"Özel bir roman, çok beğendim. Bir romandan beklediğim her şiddet, hakkında çok az bildiğim bir yaşamın ve kültürün içine girmemi sağladı... Eğlenceli, dokunaklı ve etkileyici."

MARGARET FORSTER

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Çeviri: Özlem - Grafik: Tugay

Brick Lane

Monica Ali



2003 Booker Edebiyat Ödüllü Kısa Liste
2003 The Guardian İlk Kitap Ödüllü
2003 The Guardian Roman Ödüllü
2003 En İyi İngiliz Genç Romancı Ödüllü

Monica Ali
Brick Lane

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It is 1948, and England is recovering from a war.
But at 21 Nevea Street, London, the conflict has only just begun.

Queenie Bligh's neighbours do not approve when she agrees to take in Jamaican lodgers, but with her husband, Bernard, not back from the war, what else can she do?

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'A cracking good read' Margaret Forster

'Never less than finely written, delicately and often comically observed, and impressively rich in detail and little nuggets of stories' *Evening Standard*

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SMALL
ISLAND

ANDREA LEVY


headline
review

WINNER
WHITBREAD BOOK OF THE YEAR and
ORANGE PRIZE FOR FICTION –
BEST OF THE BEST

SMALL ISLAND

'Every scene is rich in implication,
entrancing and disturbing at the same time;
the literary equivalent of a switch-back ride'
THE SUNDAY TIMES

ANDREA LEVY

1948 yılının Londra'sında bir araya gelen iki Jamaikalı ve iki İngiliz, bir yandan İkinci Dünya Savaşı'nın yaralarını sarmaya, diğer yandan kendi önyargılarıyla, İngiltere'de her köşeden başını uzatan ırkçılıkla, çürümüş bir imparatorlukla, hayalleri ve aşklarıyla yüzleşerek, yaşamlarını anlamlandırmaya çalışırlar.

Yayımlandığı yıl çok satanlar listelerinden inmeyen ve İngiltere'nin önemli iki edebiyat ödülünü alan *Küçük Ada*, emperyalizme, ırkçılığa, ikili ilişkilere, tutkuya ve savaşa güçlü bir bakış.

"İşte beklediğim kitap... Andrea Levy, ırkçılığın korkunç yüzüyle ilgili unutulmaz bir hikâyeyi, Dickens'vari bir coşkuyla anlatıyor."

Globe and Mail, Toronto

"Okunması gereken, ustalıkla işlenmiş, tutku dolu bir roman."

Newsweek

"Çokkültürlü toplumların sorunlarına eğilen müthiş bir kitap."

New Books

"Komik, keskin ve derinden etkiliyor."

West Australian

"Yazar, romanını son derece ayrıntılı ve canlı karakterlerle dokumuş."

Red Magazine

"Andrea Levy, dördüncü romanıyla sadece eleştirmenlerin gönlünü çabmakla yetinmeyecek gibi. Onu büyük bir ticari başarı da bekliyor."

Sainsbury's Magazine

"Şaşkınlık verici... Hiç aksamıyor... Muhteşem bir başarı."

Linda Grant

"Büyük bir kitap... Dürüst, usta işi, düşünceli ve son derece önemli."

Guardian

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ANDREA LEVY

ANDREA LEVY Küçük Ada

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MK
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KİTAPLAR

ROMAN

Küçük Ada

2004 Whitbread Roman Ödülü

2004 Orange Ödülü

Çeviren: Emre AĞANOĞLU

'THE VENTRILOQUIST'S TALE is told by a beguiling new voice. Pauline Melville writes with an unusually dispassionate lushness that is both intellectual and sensual. By taking a notably cool look at an extremely steamy story, she has created an eye-opening fiction. I believe her to be one of the few genuinely original writers to emerge in recent years' SALMAN RUSHDIE

'A wonderful debut novel...A stunning multi-layered depiction of Amerindian life, and a brilliant metaphor for the meeting of two worlds...Melville is a superb storyteller, capable of writing that is both earthy and expansive, sharp and lyrical' OBSERVER

'A sharply funny, richly fantastical story...An exhilarating novel that combines myths and modern life with a dazzling exuberance' MAIL ON SUNDAY

'A remarkable, enthralling first novel...Melville evokes the extraordinary melting pot of races, cultures, religions and superstitions that is modern Guyana, the only English-speaking country in South America' SCOTLAND ON SUNDAY

'Dazzling...this first novel shows her confidently tunnelling under the ramparts of institutions and myths, to run out chuckling just before the charge went off' INDEPENDENT

'Marvellous, moving and witty...Melville marshals her themes dispassionately, skilfully paralleling events in the past and present and combining passages of lyrical beauty with wonderful comic vignettes' SUNDAY TIMES

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The Ventriloquist's Tale



PAULINE MELVILLE



WINNER OF THE WHITBREAD FIRST NOVEL AWARD 1997
ORANGE PRIZE SHORTLIST 1998

The Ventriloquist's Tale

PAULINE MELVILLE

İlk romanı *Karnından Konuşanın Öyküsü* ile günümüz İngiliz romanının en önemli adlarından biri olan Pauline Melville, Güney Amerika'nın savanalar ve ormanlarla kaplı ülkesi Guyana'nın farklı kültürlerini, ırklarını, girift yaşam tarzını değişik bireylerin ruh dünyalarındaki labirentlerde dolaşarak anlatıyor. Yerli ve Batılı kültürlerin trajik sonuçlar doğuracak ölçüde birbirlerini yanlış anlamayı sürdürüşlerini yeniden keşfediyor. Guyana'nın yaşamını bütün renkleri, kokuları, sesleriyle efsanelerin potasında eritirken, savana-kent-orman eksenindeki canlı betimlemelerini göz kamaştırıcı bir mozaik içinde sergiliyor.

Şehvet, korku, dinsel baskı, felaketin eşliğinde yaşanan şiddetli tutkular lirik bir üslupla anlatılıyor romanda.

Karnından Konuşanın Öyküsü'nde, iki kardeşin, Beatrice ile Danny'nin 1919 Güneş tutulması sırasında yaşadıkları tutkulu ilişkiden doğan çocukları Oğulcuk; yerlilerin "dev çekirge" dedikleri Peder Napier; savanaların tozlu yaşamı ile kent yaşamı arasında gidip gelen Chofy ile İngiliz sevgilisi Rosa kolay kolay akıldan çıkmayacak portreler. Bu baş döndürücü öyküde Melville trajedi ile komedinin, büyü ile akılcılığın, tensel sıcaklık ile soğuk entelektüel gözlemin sıradışı bir sentezini kurarken; kurumların, mitlerin, batıl itikatların yüzyıllar boyunca insanoğlunun önüne yığıldığı engelleri delmeyi başarıyor.

"Kitap çekici, yepyeni bir ses tarafından anlatılıyor. Melville hem zekâya, hem duygulara yaslanarak alışılmamış, duygusallığa düşmeyen, zengin bir üslupla yazıyor. Son derece buğulu bir öyküyü, soğukkanlı bir bakışla işleyerek, insanın zihnini aydınlatan bir roman yaratmış. Onun, son yıllarda ortaya çıkan gerçekten özgün birkaç yazardan biri olduğuna inanıyorum."

Salman Rüşdi



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KARNINDAN KONUŞANIN ÖYKÜSÜ • Pauline Melville

Karnından konuşanın öyküsü

PAULINE MELVILLE



İngilizceden çeviren:
Oya Dalgıç



'Jackie Kay's novel, which is about Joss Moody, a jazz trumpeter who pretended to be a man and even had a wife and a foster-child who called her Dad, cleanly sidesteps prurience and pretentiousness. The story begins in the aftermath of the famous trumpeter's death . . . [and] is told by different characters in turn . . . This book is all about love . . . The qualities of sympathy and tenderness in this novel make it special and make Kay a writer to respect'

Katy Emck, *Guardian*

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Christina Patterson, *Observer*

'Jackie Kay makes the unbelievable gloriously real. For a first novel this is remarkably assured, full of melody and tension. *Trumpet* is a love story and a lament, beautifully told'

Eithne Farry, *Time Out*

'A highly effective and intelligent debut'
Lottie Moggach, *The Times*

'*Trumpet* is a beautiful book from a writer with an extraordinary way with words . . . It cries out to be read; it will do its own job of making itself understood'

Tina Jackson, *The Big Issue*

'Jackie Kay's achievement in drawing the reader into imaginative sympathy is special and important . . . An inspiring vision'

Carol Anderson, *Glasgow Herald*



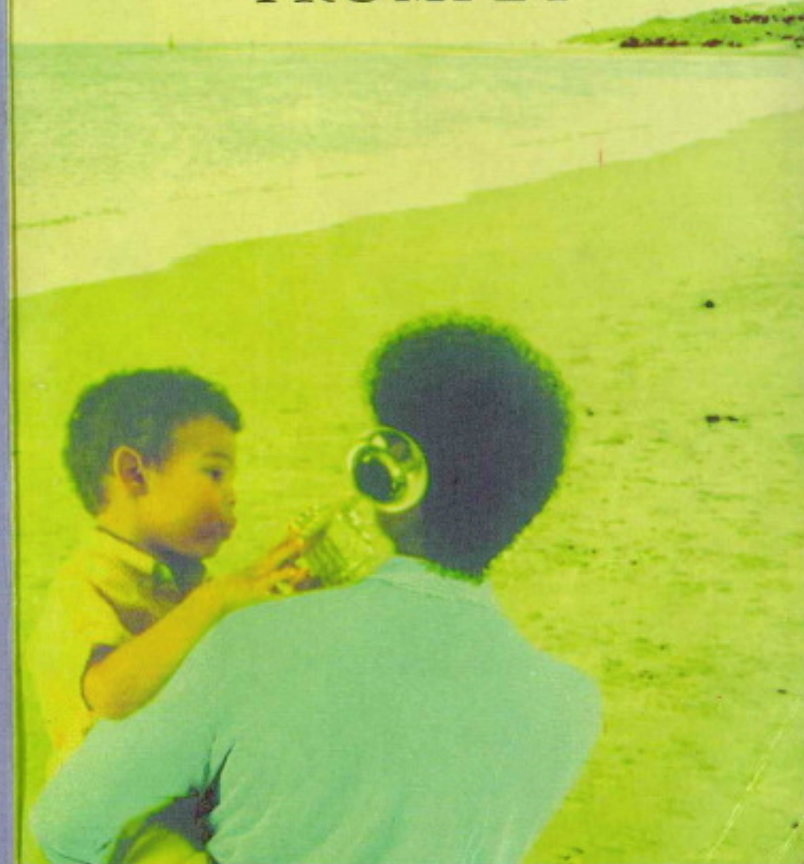
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JACKIE KAY *Trumpet*

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Jackie Kay, 1989'da ölen ve ancak öldüğünde kadın olduğu ortaya çıkan 1930'ların ünlü trompetçisi Billy Tipton'ın hayat öyküsünden esinlenerek yazdığı bu ilk romanında şiirin incelikli dili ve karakterlerinin kendilerine has sesleriyle bir müzik parçası yaratıyor, Joss Moody'nin hikâyesini bu gizli etrafında dönen insanların sözleriyle anlatıyor.

Kapak fotoğrafı, Bob Miller

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JACKIE KAY



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Jackie Kay

DOST

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One of the most talked about fictional debuts of recent years, *White Teeth* is a funny, generous, big-hearted novel, adored by critics and readers alike. Dealing – among many other things – with friendship, love, war, three cultures and three families over three generations, one brown mouse and the tricky way the past has of coming back and biting you on the ankle, it is a life-affirming, riotous must-read of a book.

■ 'An impressive debut, not only for its vitality and verve, but mainly for the sheer audacity of its scope and vision ... an epic tale ... swooping, funny ... it has ambition, wit and is unafraid' Meera Syal, *Express*

'Relentlessly funny ... idiosyncratic, and deeply felt'
Guardian

'Hilarious ... Zadie Smith's cracked it bigstyle. Don't be scared of a future with someone this talented in it' *i-D*

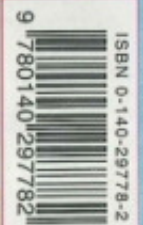
'An astonishingly assured debut, funny and serious ... I was delighted' Salman Rushdie

'Extremely funny ... witty and fresh' *Literary Review*

'Quirky, sassy and wise' *The New York Times*



Zadie Smith was born in north-west London in 1975, and continues to live in the area. *White Teeth* is her first novel.



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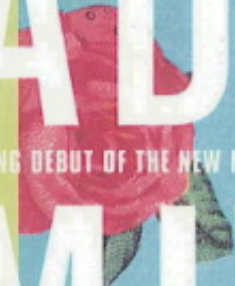
TEETH

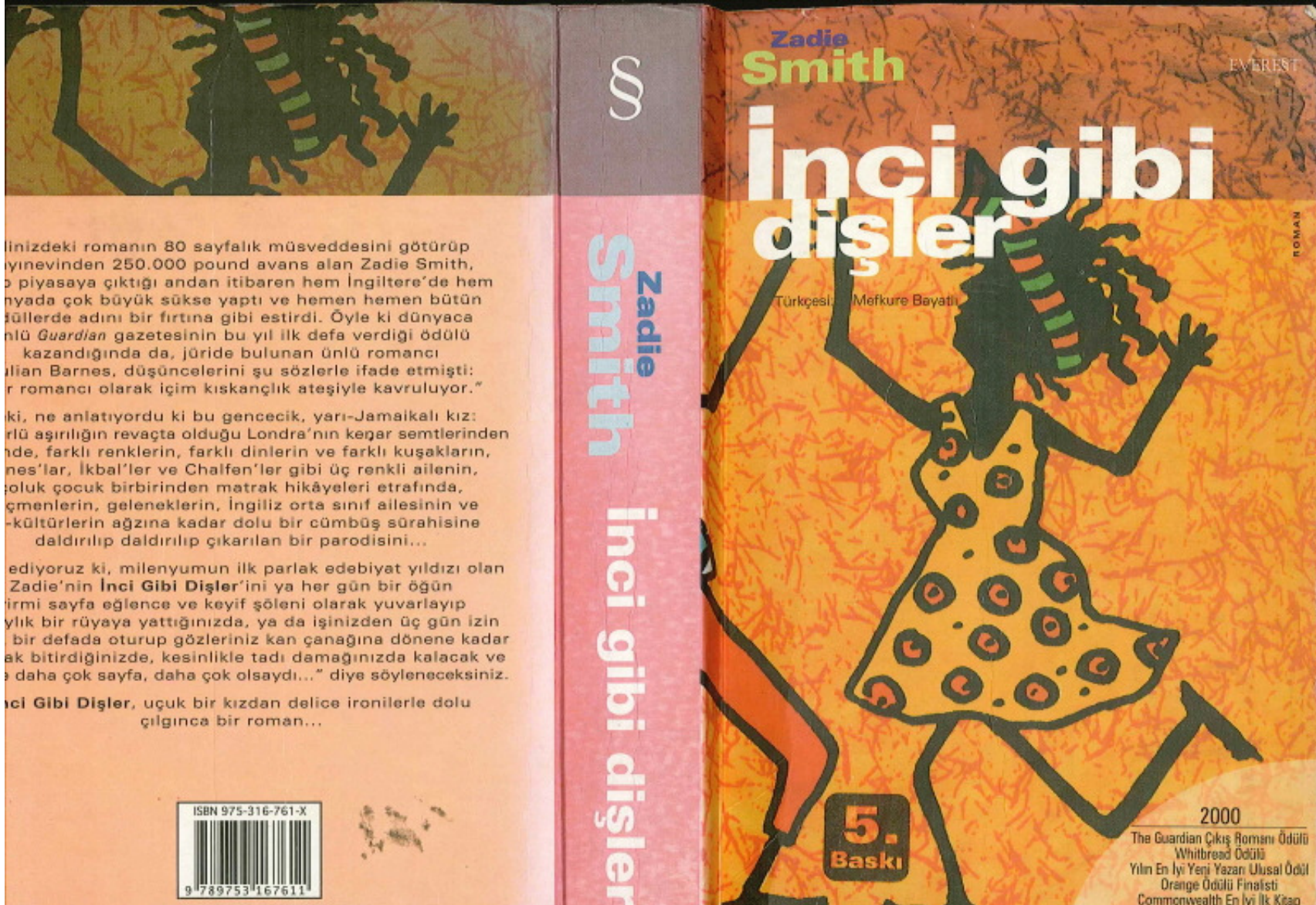
WINNER OF THE 2000 WHITBREAD FIRST NOVEL AWARD

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