

FOREGROUNDING THE LONG-TIME BACKGROUNDED:
TURKISH TRANSLATIONS OF FOREGROUNDED HETEROGLOSSIA
AND THE POSTCOLONIAL IDENTITY OF *TRAINSPOTTING*

RECAİ ER

BOĞAZİÇİ UNIVERSITY

2017

FOREGROUNDING THE LONG-TIME BACKGROUNDED:
TURKISH TRANSLATIONS OF FOREGROUNDED HETEROGLOSSIA
AND THE POSTCOLONIAL IDENTITY OF *TRAINSPOTTING*

Thesis submitted to the
Institute for Graduate Studies in Social Sciences
in partial fulfillment of the requirements for the degree of

Master of Arts
in
Translation Studies

by
Recai ER

Boğaziçi University

2017

DECLARATION OF ORIGINALITY

I, Recai Er, certify that

- I am the sole author of this thesis and that I have fully acknowledged and documented in my thesis all sources of ideas and words, including digital resources, which have been produced or published by another person or institution;
- this thesis contains no material that has been submitted or accepted for a degree or diploma in any other educational institution;
- this is a true copy of the thesis approved by my advisor and thesis committee at Boğaziçi University, including final revisions required by them.

Signature.....

Date16.07.2017.....

ABSTRACT

Foregrounding the Long-Time Backgrounded:
Turkish Translations of Foregrounded Heteroglossia
and the Postcolonial Identity of *Trainspotting*

This study aims to analyze how the foregrounded aspects of the subversive novel *Trainspotting* (1994) are translated into Turkish. It situates the heteroglot novel *Trainspotting* by the Scottish author Irvine Welsh among the attempts that intend to subvert the hegemony of Standard English and the colonial desires of the British. The study is processed with the theoretical guidance of Homi Bhabha, Antoine Berman, Lawrence Venuti, Gayatri Spivak and Kwame Anthony Appiah, with the conceptual guidance of Mikhail Bakhtin's heteroglossia and with the methodological framework of the theory of foregrounding. Although the theory of foregrounding will be the main methodological tool of this study, it will also make use of Gideon Toury's norms (1995) to analyze the possible reasons of translators' choices. After providing elaborated discussion on heteroglossia, the theory of foregrounding and the contextual frameworks of both source and target texts, a descriptive analysis of the translations of *Trainspotting* is carried. Within the textual analysis of the target texts, it has been observed that translators mostly deal with the foregrounded aspects of the novel with an inconsistent strategy. The heteroglot and vulgar language of the novel and the postcolonial identity enhanced with heteroglossia are mostly attempted to be relayed with nonstandard vernacular language. However, even though, this strategy gives a flavor of alienation in terms of the stylistic aspect of heteroglossia, it fails to retain the socio-ideological aspect of the language stratification.

ÖZET

Uzun Süredir Arka Planda Kalanların Öncelenmesi:

Trainspotting'in Öncelenmiş

'Heteroglossia' ve Sömürge Sonrası Kimliğinin Türkçe'ye Çevirisi

Bu çalışma aykırı bir roman olan *Trainspotting*'in (1994) öncelenmiş (*foregrounded*) yönlerinin Türkçe'ye çevirisini incelemeyi hedeflemektedir. Bu çalışma, İskoç yazar Irvine Welsh'in *heteroglot* romanı *Trainspotting*'i standart İngilizce'nin hakimiyetini ve Britanya'nın sömürgeci emellerini yıkmaya dönük girişimler arasında konumlandırmaktadır. Çalışma Homi Bhabha, Antoine Berman, Lawrence Venuti, Gayatri Spivak ve Kwame Anthony Appiah'ın teorik, Mikhail Bakhtin'in *heteroglossia* teriminin kavramsal, ve Önceleme Teori'sinin metodolojik çerçevesi rehberliğinde işlenmektedir. Bu çalışmada temel metodolojik araç Önceleme Teorisi olmasına karşın, çevirmen tercihlerinin sebeplerini incelemek amacıyla Gideon Toury'nin (1995) *norm* kavramı da kullanılmaktadır. Heteroglossia, Önceleme Teorisi ve hem kaynak hem de erek metnin bağlamsal çerçevesi detaylı bir tartışma ile sunulduktan sonra *Trainspotting*'in çevirileri betimleyici bir incelemeye tabii tutulmaktadır. Erek metinlerin metinsel analizi sonucunda çevirmenlerin, kitabın öncelenen yönlerini çoğunlukla tutarsız bir çeviri stratejisi ile ele aldıkları gözlenmiştir. Romanın çok dilli ve müstehcen dili ve heteroglot dille desteklenen sömürgecilik sonrası kimliği çoğunlukla standart olmayan konuşma dili ile aktarılmaya çalışılmıştır. Ancak bu strateji heteroglossia'nın biçimsel yönü açısından romana uzaklaştırma havası katsa da, heteroglossia'nın sosyo-ideolojik yönünü sağlamada başarısız olmuştur.

ACKNOWLEDGEMENTS

First of all, I would like to thank my thesis advisor Assistant Professor Martin Cyr Hicks for his invaluable guidance, suggestions and patience. Also I would like to thank Assistant Professor Jonathan Maurice Ross and Assistant Professor Şule Demirkol Ertürk for accepting to be members of the Examining Committee.

My special thanks go to my beloved wife Günay Er who has always supported me throughout this tough period. Last but by no means least I am deeply grateful to my beloved family for everything they have done for me.

TABLE OF CONTENTS

CHAPTER 1: INTRODUCTION	1
CHAPTER 2: STUDYING HETEROGLOSSIA	12
2.1. Heteroglossia and style	15
2.2. Bakhtin and heteroglossia in the novel	23
2.3. The different approaches to the translation of heteroglossia in the novel	28
CHAPTER 3: FOREGROUNDING THEORY.....	38
3.1. Defamiliarization	38
3.2. Foregrounding	39
3.3. Back to Bakhtin: Speech and thought representation	49
CHAPTER 4: <i>TRAINSPOTTING</i>	54
4.1. Introductory points	54
4.2. <i>Trainspotting</i> in the Scottish context	55
CHAPTER 5: REPRESENTATION OF THE FOREGROUNDED ASPECTS OF <i>TRAINSPOTTING</i> IN THE TURKISH TRANSLATIONS	64
5.1. Introductory points on the Turkish translations of <i>Trainspotting</i>	64
5.2. <i>Trainspotting</i> in the Turkish context	64
5.3. The foregrounded heteroglossia in <i>Trainspotting</i>	76
5.4. The foregrounded postcolonial identity of <i>Trainspotting</i>	87
5.5. The foregrounded vulgar language of <i>Trainspotting</i> and anti-colonialism	96
CHAPTER 6: CONCLUSION	102
REFERENCES	107

CHAPTER 1

INTRODUCTION

Translation was previously seen as a mere code-switching activity and it was firmly stuck in the paradigms of fidelity and equivalence. Nevertheless, with the emergence of the so-called “cultural turn” in the 1980s, it has come to be seen as a spatio-temporal phenomenon and a special interest has developed in the significance of language within the borders of this time-culture bound activity.

Language that was previously perceived as a mere vehicle for ideas and as a unitary entity representing particular communities (Anderson, 2006) has come to be seen as a trace of how we perceive the world, of how we interact within the social environment and as a result of this understanding, as a heterogeneous entity that has the potential to represent social varieties (Bakhtin, 2011, Spivak, 2004).

The term *hybrid*, which is associated with this heterogeneous aspect of language, has arisen thanks to this special interest. It is defined within two different frameworks in *the Oxford English Dictionary* (2017). While the first approach is within the framework of biology and defines hybrid as “the offspring of two plants or animals of different species or varieties, such as a mule” (*The Oxford English Dictionary*, 2017), the second meaning addresses the linguistic aspect of the term and defines it as “a word formed from elements taken from different languages, for example television (tele- from Greek, vision from Latin)” (*The Oxford English Dictionary*, 2017). As it is clear in both definitions the concept refers to the outcome of the mixture of two different things that have specific, idiosyncratic characteristics.

Today the concept of hybridity possesses positive connotations and hybrid constructions “are positively valued for their power to innovate and surprise, to

express new emotions and ideas, to reflect changing sociocultural realities” (Sherry Simon, 2001, p. 49). Nevertheless, the concept “has a long history of negativity” (Sherry Simon, 2001, p. 49), as Sherry Simon (2001) states, it was previously referred to as “the abnormal, the monstrous or the grotesque” (p. 49) and it was associated with racist implications.

The concept of hybridity, as Simon (2001) contends, has always been a permanent feature of human history due to migration, diasporic consciousness and trade (p. 49). Nevertheless, the concept has lately become subject of scholarly endeavor and it has been frequently addressed in the postcolonial studies in the last decades of the 20th century.

One of the earliest references to the concept of hybridity within the literary and stylistic discussions was made by Russian critic Mikhail Bakhtin. In his book *The Dialogic Imagination* first published in 1981, Bakhtin (2011) defines hybridity as,

[A] mixture of two social languages within the limits of a single utterance, an encounter, within the arena of an utterance, between two different linguistic consciousnesses, separated from one another by an epoch, by social differentiation or by some other factor. (Bakhtin, 2011, p. 358)

These are “double-accented, double-styled *hybrid construction[s]* ... [containing] two utterances, two styles, two ‘languages’” (Bakhtin, 2011, p. 304).

Bakhtin (2011) mentions two different types of hybrid constructions: ‘unconscious’ and ‘conscious’ hybridization. The unconscious hybridization refers to the unintentional mixture of different languages that are prevalent within a single dialect, a single national language or a single group of social language. The conscious hybridization, on the other hand, is an intentional hybrid that is primarily applied as “an artistic device” (Bakhtin, 2011, p. 358). Bakhtin (2011) regards the novel as the primary genre in which hybrid constructions appear thanks to the

novel's inherited "totality of all the languages and consciousnesses of language embodied in it [i.e. the novel]" (p. 366). According to him, each speaking subject (i.e. character, narrator and the author) in the novel represents a "particular verbal-ideological linguistic belief system" (Bakhtin, 2011, p. 312) and this hybridization is particularly ensured with the use of *heteroglossia*, which he defines as "the internal stratification of a single national language" into diversified dialects (Bakhtin, 2011, p. 262)

According to Bakhtin (2011), heteroglossia is "another's speech in another's language, serving to express authorial intentions but in a refracted way. [It is] a special type of *double-voiced discourse*" that is utilized to serve authorial intentions (p. 324).

Building his theory upon the concept of hybridity from Mikhail Bakhtin and ideas of Jacques Derrida, Homi Bhabha (1994, 1996) takes the discussions revolving around hybridity a step further and analyzes the significance of hybrid constructions within the framework of postcolonial studies. Bhabha studies hybrid constructions in terms of their relations between the colonizers and the colonized and regards hybrid constructions as devices utilized for the subversion of the colonizers' authority.

In his writings, Bhabha (1994, 1996) argues that individuals positioned at the margins of different cultures have a *double vision* that renders them culturally hybrid individuals, as well. Although he is not using the same terminology as Bhabha, Salman Rushdie (1992), in a parallel vein, refers to the same direction with his assertion that he is a translated person containing specific features from both sides of his harbors:

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)

His argument about the gain that the “translated” people obtain thanks to having been borne across the world echoes Bakhtin’s argument that the dialogue between different worldviews within the text eventually results in the emergence of new worldviews (Bakhtin, 2011, p. 359-360). Thus, the mixture of different cultures within the translated individual results in a gain, a gain of innovation, a gain of surprise, and namely a gain of hybrid constructions.

Homi Bhabha also contends that cultural hybridity emerges as a result of the resistance of minorities against the dominance of colonial powers.

Hybridity is a problematic of colonial representation and individuation that reverses the effects of the colonialist disavowal, so that other ‘denied’ knowledges enter upon the dominant discourse and estrange the basis of its authority – its rules of recognition. (Bhabha, 1994, p. 114)

Thus hybridity cannot be regarded as a construction distant from power relations and the tension between the colonizer and the colonized; rather it is a subversion that enhances the resistance against the dominance of the powerful. Consequently, as argued by Michaela Wolf (2000), “cultural difference is no longer seen as the *source* of the conflict, but as the *effect* of discriminatory practices; the production of cultural *differentiation* becomes a sign of authority” (p. 134). In other words, it can be also argued that cultural difference is not the source of the conflict any more, but the source of the cultural differentiation.

Homi Bhabha (1994) regards cultures neither unitary nor dualistic as self/other constructions (p. 36); rather, he claims that a *Third Space* is prevalent, as well. It is an *in-between space* beyond the dichotomies where meaning is constructed between “existing referential systems and antagonisms” (Wolf, 2000, 135). Additionally, according to Bhabha (1994), it is the Third Space in which interventionist postcolonial translation strategies emerge:

It is that Third Space, though unrepresentable in itself, which constitutes the discursive conditions of enunciation that ensure that the meaning and symbols of culture have no primordial unity or fixity; that even the same signs can be appropriated, translated, rehistoricized and read anew. (p. 37).

As Wolf (2000) argues, what Bhabha here calls the Third Space within the framework of postcolonial studies, has been discussed within the framework of other paradigms in translation studies (p. 135). Several translation studies scholars have explored various aspects of translation activity that aim to represent the heterogeneity of “the meaning and symbols of culture[s]” in translated texts (Bhabha, 1994, p. 37).

The present study also serves a similar purpose and intends to analyze the translation of the heteroglot novel *Trainspotting* by the Scottish author Irvine Welsh. Departing from the interpretations of Bakhtin and Bhabha, throughout this study, the term heterogeneity will be employed to refer to the socio-ideological and linguistic diversification of society and to the social, cultural and linguistic differences between the source and target systems. This study will analyze the translation difficulties/obstacles posed by heteroglossia employed in the novel and how translators approached to these difficulties.

Antoine Berman is the first translation scholar that this study will recruit as its guide to build its theoretical framework. Berman, in his renowned article “Translation and the Trials of the Foreign” (2004), investigates the differences between the linguistic aspects of the source and target texts and associates translation with “the ‘trial of the foreign’ ... in a double sense” (p. 284). While the first trial refers to the relationship between two sides of translation act, the source and target cultures, the second sense refers to the journey of “the foreign work ... uprooted from its own *language-ground (sol-de-langue)* ... to reveal the foreign work's most original kernel, its most deeply buried, most self-same, but equally the most ‘distant’

from itself” (Berman, 2004, p. 284). Building his study on the German Romanticism, Berman regards the ethical aim of translation as preserving “the Foreign as Foreign” (Berman, 2004, p. 286). In his study, he makes a list of the ‘deforming tendencies’ that eliminate the foreignness of the source text and reveals that a campaign of ethnocentrism has been deeply entrenched in translation studies. Opposing this ethnocentric violation, Berman favors a word-for-word translation as a remedy for the wounds exercised on the source texts. A word-for-word translation, according to Berman, could prevent the deformation of the source text and the translation would thus be protected from the “ethnocentric, annexationist translations and hypertextual translations (pastiche, imitation, adaptation, free rewriting), where the play of deforming forces is freely exercised” (Berman, 2004, p. 286).

Coming from a similar vein, Lawrence Venuti, in his renowned book *The Scandals of Translation: Towards an Ethics of Difference* (1998) takes Berman’s views a step further and champions an ethics of difference in translation. Although Berman’s focus is on the text, Venuti pays attention to the ideology of translation and uses a statistical approach to better understand the worldwide flow of translation. He primarily studies translations from and into the Anglo-American world. The results reflect that the number of translations from the Anglo-American culture outnumbers the translations into the Anglo-American culture. Venuti concludes that the imbalance in the statistics is due to the political and economical dominance of US on the rest of the world. Also analyzing the translations into English, Venuti claims that the cultural richness of the source texts is erased in translations for the sake of accommodating a transparent translation and easing the reading process for the native English readers.

In another famous book *the Scandals of Translation: Towards an Ethics of Difference*, Venuti supports cultural and linguistic heterogeneity within translation. Following Deleuze and Guattari (1987), Venuti (2002) perceives language as a heterogeneous body comprised of different language varieties (pp. 9-10). He calls the minor varieties of whole body of language as *remainder* and states that the novelists who consciously employ the remainders to display linguistic heterogeneity and to increase the language variation process are “foreigners in their own tongue” (Venuti, 2002, p. 10).

Within this interpretation, Venuti regards translation as an ideological activity and he declares his interest in translating texts that have minority status in their literary systems. As stated by Venuti, the main goal of this interest is to have democratic attitude towards each literary text and to subvert the political and cultural hegemony of English. In resistance to this manipulation of the source text and of the source culture, he calls for a foreignizing translation strategy that would feature a *minoritizing* translation strategy particularly relying “on discursive heterogeneity” (p. 12). This strategy involves releasing the remainder (i.e. employing minor varieties of language), using archaic languages and slang to foreignize the target text.

Another prominent scholar who supports heterogeneity in translation is Gayatri Spivak. Spivak mainly focuses on feminist and postcolonial studies. Her ideas correspond to the first two scholars when she claims that “the translator must surrender to the text” (Spivak, 2004, p. 400). Otherwise, under the name of “being democratic with minorities” (Spivak, 2004, p. 400), ‘the rhetorical aspect’ of the text is silenced, and “the literature by a woman in Palestine begins to resemble, in the feel of its prose, something by a man in Taiwan” (Spivak, 2004, p. 400). However, Spivak (2004) argues, “the task of the feminist translator is to consider language as a

clue to the workings of gendered agency” (p. 397) and “difference and different differentiations” (p. 400) must be revealed in the target text. Applying Spivak’s thoughts into the translation of heteroglossia, it can be argued that the discourse and heteroglossia prevalent in the postcolonial literature by an Afro-American author should not resemble and feel like the discourse of a Laz living in Turkey. Otherwise, it results in misrepresentation and confusion in the target readers.

Last but not least, Kwame Anthony Appiah (2004) is another scholar who resists cultural and literary homogeneity. For translations from other cultures into the target culture, Appiah suggests that the one should employ a “thick translation” strategy. He argues that in order to enable the representation of other cultures in the foreign world (culture), the values of these cultures should be annotated in the target texts. Thus, the foreignness of source culture could be better comprehended through footnotes or endnotes that explain literal intention of the foreign text that intend to represent the foreign.

These renowned scholars share the view that homogeneity and ethnocentrism are two obstacles that block the channels of representation of the ‘foreign’ in the target culture. The common ground of all these scholars is their advocacy of foreignness of the foreign and the representation of cultural, social and linguistic heterogeneity in the target text. Considering translation activity as an interventionist device to subvert the hegemony of the dominant, Berman, Venuti, Spivak and Appiah aim to make the colonized visible in the foreign cultures and in the international arena.

This study, situating the heteroglot novel *Trainspotting* among these attempts that intend to subvert the hegemony of the dominant, will be processed with the theoretical guidance of the above-mentioned translation theorists, with the

conceptual guidance of Mikhail Bakhtin's heteroglossia and with the methodological framework of the theory of foregrounding. While the critical theories of Berman, Venuti, Spivak and Appiah will support the focus on the social and political dimensions of language and literature, the concepts coined by Bakhtin to explore the socio-ideological and linguistic aspects of language will enhance the understanding of significance of heteroglossia in the novel. Although the theory of foregrounding will be the main methodological tool of this study, it will also make use of Gideon Toury's norms (1995) to analyze the possible reasons of translators' choices. With the help of these theories, this study intends to answer the following questions:

- What are the functions of heteroglossia within the novel *Trainspotting*?
- What is the relevance of heteroglossia to translation studies?
- What difficulties or obstacles do heteroglossia employed by Welsh pose to translators?
- How do translators approach to these difficulties?
- What are the implications of translators' choices for questions raised by heteroglossia?

At this point of the study, I should note that the translation of heteroglossia has been previously studied by two postgraduate dissertations in Turkey; first by Hilal Erkazancı (2006) with a particular reference to the first translation of *Trainspotting*, second by Fatma İdin (2010) in terms of translation of heteroglot novels by Black women authors. Nevertheless, this study differentiates from these studies in these aspects:

- First of all, none of these studies have situated their analyses within the framework of postcolonial translation studies and explored the particular identities represented by the novels.
- Secondly, although post-colonialism has been generally associated with the African, Indian, Australian or the Caribbean contexts, this study positions a text from the British Isles into the postcolonial context and analyze its translation into Turkish.
- Thirdly, this study also diverges from these studies in terms of its methodological framework. It utilizes the theory of foregrounding to analyze the translation of heteroglossia and of the postcolonial self-representation of *Trainspotting*.
- Fourthly, the year Erkazancı's dissertation was completed; only the first translation by Sabri Kaliç (2001) had been published. Thus, this study has another case to investigate (translation by Avi Pardo [2015])

There are several reasons for choosing *Trainspotting* and its Turkish translations as my cases to study as well. First of all, the novel is written in a socially, individually and regionally varied heteroglossia that mostly springs from the Edinburgh Scottish dialect. Secondly, its language use and themes situate the novel into a unique place among hybrid novels. The novel, with its heteroglot language, unconventional themes and self-identifying Scottish identity, represents alienation both from the hegemonic British culture and from the unitary and homogeneous image of Scottish. Thus, it can be argued that the novel intends to subvert the hegemony of the British and the particular homogeneous Scottish image championed by Welsh's immediate contemporaries. What is more, due to these characteristics of *Trainspotting*, Irvine Welsh is regarded as a "cultural phenomenon" and he is named among the most

accomplished Scottish novelists that “rewrite” Scotland (March, 2002). Last but not least, *Trainspotting* has been translated into Turkish by two different publishing houses with different translation strategies. This also makes the novel attractive for scholarly endeavor within translation studies.

Within this study, the main focus will be on the stylistic and descriptive analysis of the texts within their particular contexts both in the source culture and in the target culture. In addition to the primary sources, essays, interviews, newspaper articles and reader responses to Turkish translations (in online blogs) will also be included in the analysis. Although I had requested to conduct a face-to-face interview with the translators and editors of the Turkish translations, I could not manage to get an appointment with them. This could be regarded as one of the shortcomings of this study.

It should also be noted that although one of the goals of this paper is to offer a comparative analysis between the source text and translations, its primary objective is to reveal the significance of heteroglossia in terms of constructing the style and ideology of the novel, the translation difficulties generated by the use of heteroglossia and translators’ approaches to heteroglossia in the novel. The next chapter will provide information about how heteroglossia is defined and conceptualized within the present research.

CHAPTER 2

STUDYING HETEROGLOSSIA

Our understanding of language and of how language works has evolved considerably over the last century. While we used to see language as a mere vehicle for ideas, we come to see now as a trace of how we perceive the world, of how we interact within the social environment and of how we are constructed by language (Bakhtin, 2011, Spivak, 2004).

In his book *The Dialogic Imagination*, Russian scholar Mikhail Bakhtin (2011) states that throughout history, European societies have been in pursuit of “the one language of truth” (p. 271) that unifies and centralizes all European languages. “Aristotelian poetics, the poetics of Augustine, the poetics of the medieval church, of ‘the one language of truth,’ the Cartesian poetics of neoclassicism, the abstract grammatical universalism of Leibniz (the idea of a ‘universal grammar’)” are obvious examples of these efforts (Bakhtin, 2011, p. 271).

Nevertheless, Bakhtin argues that the unitary language (i.e. standard language), is only “a system of linguistic norms” (Bakhtin, 2011, 270) resulting from the socio-political and historical realities of the society. For Bakhtin a unitary language is basically “the victory of one reigning language (dialect) over the others” (Bakhtin, 2011, p. 271). The general body of language, on the other hand, is not an end “product ... [but] an energy negotiating between a person’s inner consciousness and the outer world. How we talk, or write, is a trace not only of how we think but of how we interact” (Emerson, 1999, p. xxxiv).

Mikhail Bakhtin (2011) takes “language not as a system of abstract grammatical categories, but rather ... as ideologically saturated, language as a

worldview” (p. 271). Because language evolves through social interaction between individuals and other social beings, as Bakhtin states, language is not an abstract construction, but it is ideological and it is essentially as diverse as worldviews of individuals. In his own words,

[L]anguage is heteroglot from top to bottom: it represents the co-existence of socio-ideological contradictions between the present and the past, between differing epochs of the past, between different socio-ideological groups in the present, between tendencies, schools, circles and so forth, all given a bodily form. These ‘languages’ of heteroglossia intersect each other in a variety of ways, forming new socially typifying ‘languages.’ (Bakhtin, 2011, p. 291)

As it is clearly stated in the passage, language cannot be regarded as a single, unitary entity but as a heterogeneous construction evolving through the interaction between different socio-ideological and temporal contradictions.

Bakhtin (2011) names this heterogeneous aspect of language “heteroglossia” (*raznorečie*) and defines it as:

The internal stratification of a single national language into social dialects, group manners, 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. (pp. 262-263)

Language is not learned in the womb, but it is a living body that evolves through social interaction of each social individual in the society. We learn and construct our individual languages at home, at school, at our place of work, in the street, through media, literature, and, indeed, anywhere there is social interaction.

Without rejecting the reality of a unitary language (i.e. standard language), Bakhtin (2011) argues that the position of the unitary language is not given but it depends on the continuous conflict between the stratified ‘languages’ of a single national language. According to his point of view,

[A]ll socially significant world views have the capacity to exploit the intentional possibilities of language through the medium of their specific concrete instancing. Various tendencies (artistic and otherwise), circles,

journals, particular newspapers, even particular significant artistic works and individual persons are all capable of stratifying language, in proportion to their social significance; they are capable of attracting its words and forms into their orbit by means of their characteristic intentions and accents, and in so doing to a certain extent alienating these words and words from other tendencies, parties, artistic works and persons. (Bakhtin, 2011, p. 290)

Each speaking subject, with their utterances, makes a contribution to either the standard language or the stratification of language. If you employ a standard language that obeys the conventional rules, then it contributes to the unification of language. On the other hand, if you make an utterance that comprises of nonstandard usages, your utterance will contribute to the internal stratification of language, i.e. heteroglossia. For example, while Renton's (one of the main characters in *Trainspotting*) dialectal speech in the novel enhances the stratification of English language, the Canadian tourists' speeches constructed in Standard English contribute to the unification of English language. Thus, the verbal and ideological unification and centralization of a unitary language is dependent on this conflict between the stratified 'languages' of the single national language.

Bakhtin claims that the influence of the interaction between different socio-ideological stances is so strong that the today's language is never identical to the language of yesterday:

Even languages of the day exist: one could say that today's and yesterday's socio-ideological and political 'day' do not, in a certain sense, share the same language, everyday represents another socio-ideological semantic "state of affairs," another vocabulary, another accentual system, with its own slogans its own ways of assigning blame and praise. (Bakhtin, 2011, p. 291)

Socio-ideological and political circumstances are in constant evolution and this has a drastic effect on the evolution of social heteroglossia as well. That is why, some of the characters' speeches in several novels develop throughout the narration. For example, due to the socio-economical changes in his life, the nonstandard language of Heathcliff, who is the protagonist of Emily Brontë's heteroglot novel *Wuthering*

Heights, displays developmental shifts throughout the novel. I think this example clearly shows the fact that novels are dedicated to portray the social reality and events of the ordinary people.

According to Bakhtin's point of view, language is not acquired from "dictionaries and grammars but from concrete utterances...[and it] acquires life and historically evolves precisely here, in concrete verbal communication, and not in the abstract linguistic system of language forms, nor in the individual psyche of speakers" (Bakhtin, 1994, pp. 59-83). He also argues that language evolves through the complex interrelationship between concrete utterances and the addressee objects (Bakhtin, 2011, p. 276). As Bakhtin notes in his article "Discourse in the Novel" (2011),

The living utterance, having taken meaning and shape at a particular historical moment in a socially specific environment, cannot fail to brush up against thousands of living dialogic threads, woven by socio-ideological consciousness around the given object of an utterance, it cannot fail to become an active participant. (p. 276)

It is this dynamic nature of utterance that gives life to the internal stratification of language. Every socially organized individual actively participates in the interaction between subject-object and utterance-object relations. Each individual, depending on their social significance, contributes to this linguistic dynamism through the use of words that are particular to their social stance (Bakhtin, 1994).

2.1 Stylistic and ideological aspects of heteroglossia

Bakhtin's understanding of language has a profound impact on style and stylistics (the study of style). It is important here to take a closer look at the different ways that scholars have studied style, to see how Bakhtin's argument relates to them.

In his introduction to Bakhtin's *Problems of Dostoevsky's Poetics*, American literary critic, Wayne C. Booth (1999) elaborates on different approaches to stylistics. The first one is the approach of the formal critics, who ignore the presence of content in an artwork and promote form as its most significant aspect. Formalists argue that no "human meaning" (p. xiii) is necessary for an artwork, it is the "form what distinguishes art from life" (p. xv). Nevertheless, as Booth (1999) states, sooner or later the supporters of formalism realize and acknowledge that each artwork is loaded with ideology and it is required to be dealt with in a number of ways. The first way, according to formalists, is to reject content as an attack on pure form. The second way is to embrace the content and identify the artwork with an ideology. A third way is to go back and forth by focusing on the form and style independently. This approach towards style views it as a decorative object, as an accessory. As Booth (1999) argues,

This was one chief classical way of thinking, based on the res/verba distinction: "things," as content, offer all the "meaning," and "words" or language, as form, do the carrying job, like some delivery service that doesn't much care what is in the packages. (p. xvi)

According to this approach, the form is the package that keeps the precious content safe and secure for delivery. The only thing that matters is the content and its transfer.

Booth (1999) suggests the fourth approach as a rejection of the form/content distinction. According to the advocates of this view,

When torn from its form, any matter simply becomes inchoate, or is placed into another form that changes its fundamental nature. This kind of formal method sees both language and the ideologies that language inescapably embodies as shaped by some conception of a human action, or by an idea to be taught, or by some attitude to be promulgated in the world. (p. xvi)

They regard form and content inseparable twins. Susan Sontag (1969) echoes this view in her article, "On Style", and claims that style is neither a decorative aspect

nor is it an accessory, it is the fingerprint of the author and “the notion of a style-less, transparent art is one of the most tenacious fantasies of modern culture” (p. 25).

Bakhtin’s approach towards the conflict between the form and content corresponds, like Sontag’s, to the fourth approach. In his view, “form ... does not shape already prepared and found content, but rather permits content to be found and seen for the first time” (Bakhtin, 1999, p. 43). According to him, form is not a subsidiary, complementing element for content; rather, by supporting each other, they coexist.

Nevertheless, Bakhtin’s artistic approach differs from that approach in one point, which is the unity of ideology within the novel (Bakhtin, 1999). According to the advocates of the fourth approach, the main focus is on ideological unity, where all the voices of the text are under the “monological” control of the author. On the other hand, Bakhtin (1999) favors a discourse, in which “the author’s word stands opposite the fully valid and pure unalloyed word of the hero” (p. 56). Here, we see Bakhtin’s rejection of the authority of the monological author and instead, he favors polyphony in the novel.

Within this interpretation, I argue that Bakhtin’s approach towards the relation between form and style clearly interprets the significance of heteroglossia within *Trainspotting*. Heteroglossia prevalent in *Trainspotting* is not the package that keeps the content intact, it rather constructs the content of the novel. Thus, heteroglossia and content coexist together by supporting each other. In Bakhtin’s point of view, “from the beginning, we are 'polyglot', already in process of mastering a variety of social dialects derived from parents, clan, class, religion, country” (Bakhtin, 1999, p. xxi). Thus, the style of the novel must represent the reality of language and social interaction and acquisition. That is why Bakhtin favors a

compositional style where all characters in novel are independent from the authorial discourse with their particular languages. I think that this interpretation directly corresponds to the autonomous characters of *Trainspotting*. In the novel, each character speaks a particular language variety that represents their individual socio-ideological worldview and renders them “ideologically authoritative and independent” individuals (Bakhtin, 1999, p. 5). Irvine Welsh consciously employs these autonomous heteroglot languages that ensures “the orchestration of his themes and ... the refracted (indirect) expression of his intentions and values” (Bakhtin, 2011, p. 292).

According to Bakhtin, the languages of characters in the novel should be “verbally and semantically autonomous” (Bakhtin, 2011, p. 315). Each speaking subject of the novel (i.e. characters, narrators and the author), with their particular idiosyncratic languages, represents an individual consciousness and worldview. Each individual that employs an utterance within the novel represents their own particular worldviews with their languages. Bakhtin argues that the idiosyncratic consciousnesses are particularly introduced into the novel with the employment of heteroglossia. According to Bakhtin (2011), it is a special type of double-voiced discourse in which different voices are utilized in an individual discourse to serve authorial intentions (p. 324). For him, this collision between different worldviews represented in individual languages creates the dialogic nature of “double-accented, double-styled *hybrid* [novels]” (Bakhtin, 2011, p. 304). To better understand these “verbally and semantically autonomous” (Bakhtin, 2011, p. 315) characters of the novel, below is an excerpt from *Brick Lane* (2003) by Monica Ali. The excerpt was previously studied by Fatma İdin (2010) in her study of translation of heteroglossia:

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

ettim. Kocanın iyi biri olmasını diledim Tanrıdan. Sen de bana yazar ve her biseyi anlattırın. Çok mutluyum su 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)

Because her study is not focused on the socio-ideological aspect of heteroglossia, İdin (2010) only refers to linguistic aspects of the nonstandard language variety and she argues that although the source text lacks most of the auxiliary verbs, the translator prefers to render this differentiation with “ellipted auxiliary verbs” (pp. 75-76). Thus, the translation reads like a text written in the vernacular language. In addition to the linguistic aspect of the nonstandard language, I think that a special focus should also be directed towards the verbal and semantic autonomy of the character that represents independence from the hegemony of the authorial discourse. Apart from its difference from the Standard English, the language of Hasina, the speaking subject of the passage, implies lack of education. Thus, it would be fair to argue that the representation of heteroglossia within the translation corresponds to the implication of the source language heteroglossia.

By promoting these independent and heteroglot characters in the novel – which in fact, reflects the social reality of the world we live in – Bakhtin aims to achieve a higher awareness of the possibility of a more democratic, more heterogeneous, and heteroglot world. As suggested by Booth (1999) to refer to Bakhtin,

The effort to transcend the author's voice in this book [*Problems of Dostoyevsky's Poetics*] is not a handbook treatment of the technical means to specific artistic effects; it is rather part of a lifetime inquiry into profound questions about the entire enterprise of thinking about what human life means. (p. xxiv)

In other words, the true intention of his effort in breaking up the authority of the author's voice in the novel is not only to create a stylistic effect but also to bring up a lifetime inquiry for the real meaning of language, thinking and heterogeneity.

In addition to Bakhtin, I argue that Welsh's effort in *Trainspotting*, which intends to subvert the hegemony of the authorial discourse and the Standard English with the use of heteroglossia for each character in the novel, represents the same democratic lifetime inquiry. In other words, the true intention behind Welsh's effort in representing socio-ideological heterogeneity of the society is to subvert social hierarchies and to represent the language, culture and difference of the working class. Thus, I argue that the use of heteroglossia is not a mere stylistic effect foregrounded in the novel but a deep inquiry into the real meaning of language, social representation, and equality.

As previously stated, according to Bakhtin, it is the dialogic interaction between different socio-ideological and temporal contradictions existent in the novel, which gives life to language stratification. This also enhances coexistence of separate consciousnesses and creates a dialogical zone for different social forces and different worldviews. In this matter, Bakhtin (2011) assigns a major role to utterance. He argues that although word and sentence are signifying units of language, without the context, they are incapable of creating a responsive act, i.e. dialogue. It is the 'utterance' that creates dialogue and provides the field for interaction between different socio-ideological and temporal contradictions. According to Bakhtin, there are four aspects of the utterance that determine its compositional and stylistic features: the active position of the speech subject (i.e., the speaker, the addresser), the expressive aspect of the utterance, the particular sphere an utterance is born into, and the addressee of the utterance (Bakhtin, 2011, pp. 280-281).

The first aspect that determines how the utterance is constructed is the active addresser himself/herself. The addresser constructs and directs the utterance to the addressee depending primarily on the particular semantic content of the speech and the predetermined plan of the speech.

The second aspect of the utterance is the expressive one that is “the speaker’s subjective emotional evaluation of the referentially semantic content of his utterance” (Bakhtin, 1986, p. 85). Providing the sentence “He died” as an example, Bakhtin (1986) claims that words and sentences are neutral without the expressive aspect. Without the context of the utterance, the addressee perceives it as a neutral expression that lacks the sufficient expressiveness to sense its meaning. The statement might refer to joy or grief, yet unless employed in an utterance, it creates no effect.

The third aspect is the particular sphere an utterance is born into. Every utterance, according to Bakhtin, is a response to another utterance in the particular sphere; it is either an echo of a previous utterance or an oppositional one. It thus has an interrelation with other utterances in the same sphere, as Bakhtin states:

Only the mythical Adam, who approached a virginal and as yet verbally unqualified world with the first word, could really have escaped from start to finish this dialogic inter-orientation with alien word that occurs in the object. (Bakhtin, 2011, p. 279)

All utterances in the same sphere are interrelated and bound to each other, and this aspect determines its compositional and stylistic features, its tone, lexical, and grammatical choices. Thus, according to him, the one and only person who was not bound to previous utterances in the same sphere was the first human-being Adam. Departing from this interpretation, it can be argued that this study also represents an utterance directed into the particular sphere of heteroglossia translation and it is in a dialogue with Hilal Erkazancı’s thesis on the translation of heteroglossia.

Last but not least, it is the addressee that also helps shaping an utterance. Bakhtin views the utterance as “*a two-sided act*. It is determined equally by *whose* word it is and for whom it is meant. As word, it is precisely *the product of the reciprocal relationship between speaker and listener, addresser and addressee*” (Bakhtin, 1994, p. 58). Thus, not only the addresser has a voice in an utterance but also the voice of the addressee is present in it with the addresser’s evaluation of the possible responses.

According to Bakhtin, ‘speaking person and his discourse’ is what makes a novel and what differentiates it from other genres (Bakhtin, 2011, p. 332). He argues that each speaking subject in a novel – which might be novelist, narrator or characters – occupies a particular social significance in that novel. Their discourses, thus, introduces heteroglossia into the novel and enhances the stratification of social and linguistic unity (Bakhtin, 2011, p. 333). Each speaking subject is always an *ideologue* and their language always carries *ideologemes* (Bakhtin, 2011, 333). American literary critic and Marxist political theorist Fredric Jameson (1982) defines ideologue as “the smallest intelligible unit of the essentially antagonistic collective discourses of social classes” (p. 76). It is the smallest unit of ideology representing the struggles between different social classes. However, Bakhtin’s approach towards the concept is not based on social class distinction. Within his literary framework, ideologue carries ideological points of views of individuals and these views are practiced in the novel through their particular heteroglossia. The stress here is not on the source of ideology but on the different perceptions of the world. Their heteroglossia and ideologemes might have originated from their social class, group manners, professional field, the specific sociopolitical circumstances of the day or their personal worldviews. This is not the matter in question, what matters, within

Bakhtin's point of view, is the fact that the construction of the ideologemes of speaking subjects in the novel. Bakhtin argues that the ideologemes are always loaded with ideology and they are applied through the particular heteroglossia of each individual. These ideologemes of each individual enhance the construction of the ideology of the novel by representing different socio-ideological worldviews and with the collision of these particular stances. Thus, according to Bakhtin (2011), the novel is the least vulnerable literary genre to "mere aimless verbal play" aestheticism that formalists are in pursuit of (p. 333).

To sum up, we are "from the beginning, we are 'polyglot', already in process of mastering a variety of social dialects derived from parents, clan, class, religion, country" (Bakhtin, 1999, p. xxi). Thus, the novel, as a genre portraying "the events [that] are accommodated to the ordinary train of human events and the modern state of society" (Scott, 1992, p. 129), must stylistically represent the reality of language and social interaction. That is why Bakhtin favors a compositional style where characters in the novel are independent from the authorial discourse with their particular heteroglossia. Heteroglossia as the internal stratification of a particular national language enhances the representation of the "totality of all the languages and consciousnesses of language embodied in [the novel]" (Bakhtin, 2011, p. 366). Apart from its stylistic aspect, heteroglossia also enhances the construction of the ideological stance of the novel through the introduction of diversified worldviews of autonomous individual characters.

2.2 Bakhtin and heteroglossia in the novel

Dialogue in the novel is precisely employed to create the illusion that it is spoken.

Written dialogues, thus, often accommodate some of the features and elements of the

spoken language. Heteroglossia plays an important and diverse role in the narrative dialogue. It enhances the authenticity of narration, it enables the construction of a historical, social and ideological context in narration, and it creates an alienating or non-alienating effect on characters.

Mikhail Bakhtin views the novel as the primary literary genre where polyphony could be rendered, because the novel has the potential to represent the diversified languages and consciousnesses through the use of heteroglossia. Each individual that employs an utterance in the novel represents their own particular worldview with their language. The novel, therefore, is a dialogic construction where different worldviews and belief systems collide. Thus, it has the capability of “doing justice to voices other than the author's own” with its polyphonic nature (Booth, 1999, pp. xxiv).

According to Bakhtin, each character has their own discourses that represent their particular socio-ideological positions and worldviews. Every character renders their socio-ideological worldviews through employing their personal heteroglossia. Characters owning a zone of their own are autonomous and independent from the authorial discourse. This autonomy provides a dialogical zone for the stratified languages and their socio-ideological worldviews. However, this dialogue is not a “dramatic dialogue” consisting of statements and responses, but a special type of “novelistic dialogue” (Bakhtin, 2011, p. 320).

Bakhtin argues that this dialogue between diversified socio-ideological worldviews can only be rendered within the novel with the incorporation of heteroglossia and by “reducing authorial discourse to the status of stage direction” (Bakhtin, 1999, p. 57). What he means here is that the author possesses only the position of the director. Yet, the characters are the leading figures that are

“ideologically authoritative and independent” individuals (Bakhtin, 1999, p. 5). The novelist employs these autonomous individuals “for the orchestration of his themes and for the refracted (indirect) expression of his intentions and values” (Bakhtin, 2011, p. 292).

In order to better comprehend this dialogic nature of the novel’s languages and worldviews, I would like to provide another sample excerpt from Emily Brontë’s heteroglot novel *Wuthering Heights*, in which each character has a particular language variation that stands for their idiosyncratic worldviews and social statuses. The dialogue is between the newly wed bride Isabelle, and the black servant of the household Joseph who speaks a heavily loaded Yorkshire dialect. In the excerpt, Isabella wishes to have her meal in another room away from the servants and asks if there is a parlour where the master could eat and relax.

“Have you no place you call a parlour?”
“Parlour!” he echoed, snerringly, “parlour! Nay, we’ve noa parlours.
If yah dunnut loike wer company, they’s maister’s; un’ if yah dunnut
loike maister, they’s us” (Brontë, 1963, p. 150)

Through the employment of nonstandard Yorkshire dialect that was mostly particular to the poor and uneducated people in the region, Emily Brontë demonstrates socio-economic class differences in England of that period and creates a dialogue between two totally different worldviews. Therefore, dialect is not an unintelligible element that interferes in the fluency of the text but an intentional artistic choice that “has a central role in the shaping of the fictional world and in the development of the novel social critique” (as cited in Ilhem, 2013, p. 113).

In his book *The Problems of Dostoyevsky’s Poetics*, Bakhtin suggests that Dostoevsky is the first author who managed to create a truly heteroglot environment in his novels by creating characters that seems to have their own lives. He states that, “Dostoevsky, like Goethe’s Prometheus, creates not voiceless slaves (as does Zeus),

but free people, capable of standing alongside their creator, capable of not agreeing with him and even of rebelling against him” (Bakhtin, 1999, p. 6). According to Bakhtin, Dostoevsky’s talent to create “*a plurality of independent and unmerged voices and consciousnesses, a genuine polyphony of fully valid voices*” (p. 6) is his major genius. Dostoevsky creates dialogic, heteroglot novels by constructing the utterances of his characters as dialogically oriented discourses that are particular to each of them.

As it has been previously stated, the employment of a particular heteroglossia for each speaking subject in a novel renders it an intentional hybrid construction. This hybridization originates from semantic and socio-ideological heterogeneity of the discourses of the novel. According to Bakhtin, this hybrid construction inevitably creates a dialogical zone for different socio-ideological and temporal contradictions that are rendered through heteroglossia. In these constructions, two different worldviews are not mixed but they are dialogically positioned within the novel (Bakhtin, 2011, p. 360). In his own words,

[This] dialogue of languages is a dialogue of social forces perceived not only in their static co-existence, but also as a dialogue of different times, epochs and days, a dialogue that is forever dying, living, being born: co-existence and becoming are here fused into an indissoluble concrete unity that is contradictory, multi-speached and heterogeneous. (Bakhtin, 2011, p. 365)

The primary motive in the application of dialogue of languages within one particular utterance is the construction of a dialogue between different social forces and worldviews. The intention is not creating a mixture of languages but a fusion of “contradictory, multi-speached and heterogeneous point of views”. The following excerpt from D. H. Lawrence’s *Lady Chatterley’s Lover* (1961) intends to enhance the understanding of this heterogeneous aspect of heteroglossia:

“It seems to me a wrong and bitter thing to do, to bring a child into this world.” [...] “I’m pleased for you to be pleased,” he said. “But for me it seems a ghastly treachery to the unborn creature.”

“Tell me you want a child, in hope!” she murmured, pressing her face against. “Tell me you do!”

“Why!” he said at last; [...]. “Why, I’ve thought sometimes if one but tried, here among th’ colliers even! They workin’ bad now, an’ not eamin’ much. If a man could say to ‘em: Dunna think of nowt but th’ money. When it comes ter wants, we want but little. Let’s not live for money-“ (Lawrence, 1961, p. 207).

“Boyle bir dünyada çocuk yapmak da çok acı bir yanlış bence” dedi sonunda. [...] “Senin mutlu olduğunu görmek benim için de mutluluktur” dedi adam. “Ama bana kalırsa, doğmamış yaratığa karşı işlenmiş korkunç bir alçaklık bu.”

“Bir çocuk istediğini söyle bana” diye mırıldandı yüzünü adamın karnına bastırarak. “Hadi, söyle.”

“Neden?” dedi adam en sonunda; [...] “Neden? Burada madenciler arasında yorgunluktan başka bir şey var mı göze çarpan! İşleri kötü bu günlerde, kazançları kit. İnsan onlara hep parayı düşünmekten vazgeçin artık, gereksinme diyorsanız, çok az bir para yeter bize. Para için yaşamayalım diyebilse.” (Göktürk, 2001, pp 302-303)

In the excerpt, Mellors switches from the Standard English to the nonstandard language variety representing his working class. Within her analysis of the excerpt, Erkazancı (2006) focuses on the background of the nonstandard language use of the source text and provides information about the three types of working-class communities inhabiting in the region:

(a) [W]orking class in a mining village as an ‘anticommunity’, totally alienated and industrialised; (b) working class in a mining community ‘where all complex elements of historical community are present, but displaced, distorted, and separated from each other in an idealist way’; (c) working class in a mining community as ‘a social, human community, with all its conflicts and contradictions, a complex totality of social existence’ (Holderness, 1982, p. 25 as cited in Erkazancı, 2006, p. 137).

Contending that the heteroglot language use is associated with the working class, which refers to “an imagined community”, the dialect acts as an anti-language in *Lady Chatterley’s Lover*, and it should be reproduced in the translation.

Nevertheless, the translation, effacing the alienation created by the nonstandard

language variety, eliminates the representation of the code-switching (Erkazancı, 2006, pp. 137-138). In addition to this argument, alongside my interpretation of heteroglossia, I can argue that the code-switching prevalent in this excerpt represents a fusion of contradictory, multi-speeched and heterogeneous point of views. Thus, the translation not only eliminates a stylistic aspect of the source text but also effaces the representation of the heterogeneity by creating a monolingual target text.

To recap, for Bakhtin (2011), the use of heteroglossia in the novel aims to realize two particular goals, “exposing social languages and ideologies, [and] exhibiting and experiencing [them]” (p. 365), which would eventually result in new worldviews “with new ‘internal forms’ for perceiving the world in words” (p. 360). In other words, presenting diversified and occasionally contradictory worldviews through the employment of heteroglossia in the novel stylistically enables the representation of different worldviews and enhances the socio-ideological argument of the novel.

2.3 Different approaches to the translation of heteroglossia in the novel

Heteroglossia contributes a lot to the style, ideology and dialogic nature of the novel. However, the different voices in this genre cause various difficulties for translators. First of all, social-class stratification is not universal; the social class realities of societies vary and this circumstance complicates the translation of heteroglossia. For instance, the working-class of Edinburgh would never correspond to the working class of Ankara. Both classes possess individual socio-historical, economical and political trajectories of understanding of class. Thus, they cannot be regarded identical and employed correspondingly.

Moreover, languages and literatures do not exist in a vacuum where they are free from the influence of unequal political, economic, and artistic pressures. Rather, as comparative literature scholar Clem Robyns from the University of Leuven argues, “the complex web of relationships created by the superposition of political, economic, scientific, artistic, literary, and other discourses makes a perfect symbiosis between any two discursive practices seem hardly more than an idealistic construct” (Robyns, 1994, p. 406). As such, asymmetric relations exist between languages and literatures of different cultures, and this is a challenging aspect of translation activity.

Also, heteroglossia is usually employed in a source text with an eye dialect. The underlying idea behind the use of eye dialect is the representation of the spoken language by typing the dialogue with a nonstandard spelling. It consists of misspelling certain words, such as *wuz* for ‘was’ and *sed* for ‘said’, in order to suggest the non-standard pronunciation. The term eye dialect was coined by George P. Krapp in his book *The English Language in America* first published in 1925 and it was first used to refer to the unconventional spelling in order to produce colloquial use. Nevertheless, the range of usage of the concept has expanded since those days and it has come to refer to any types of spelling that represent any pronunciations or accents (Brett, 2009). Consequently, due to linguistic discrepancies between languages in terms of spelling and pronunciation, the translation of heteroglossia gets complicated for translators.

Another significant aspect of heteroglossia that complicates the translation is its diversified functions and translators’ approaches to heteroglossia. Translators’ approaches to heteroglossia might vary depending on how they read the function of heteroglossia within the particular novels. For instance, while one regards heteroglossia as a flavor of the source culture, the other may regard it as a

stylistically and socio-ideologically significant element that not only enhances the literary effect of narration but also signifies the social stratification of the society.

Due to the asymmetry between languages and literatures, and due to the above-mentioned complexities in retaining heteroglossia in translation, there are various contradictory approaches towards the translation of heteroglossia. For example, in terms of intertextuality (Genette, 1997), which suggests that the intertextual relation of the artistic work within the literary system generates its comprehension by readers, the translation of heteroglossia is impossible. The reason is that certain language varieties already present in the source text generate the specific understanding of that text within the particular cultural and literary system through creating an intertextual relation with other analogous texts in the system. Nevertheless, the target culture and language have their own inherent and distinct intertextual relations. Also, each literary and cultural system inhabits their particular ideological conflicts within their canons. Therefore, it is regarded impossible to effectively and correspondingly translate the dialogical and diversified nature of the source text heteroglossia (Berezowski 1997: 28).

However, according to the advocates of the generative approach to translation, which depend on the idea that interlingual transfer occurs thanks to language universals (see Catford 1965, Newmark 1988), the translation of source language heteroglossia is possible via substitution with an “equivalent” heteroglossia that is already existent within the target language. To give an example, this approach suggests that the dialect of Yorkshire coal-miners can be retained with the dialect of Zonguldak coal-miners in Turkey. Nevertheless, as translation studies scholar Leszek Berezowski (1997) from the University of Wroclawski argues, the supporters of this approach do not sufficiently consider the criteria for selecting an “equivalent” dialect

and the intertextual realities of the literary systems (pp. 29-30). Although this approach brought the discussion of translation of dialect into the consideration of scholarly endeavors, the approach depends on the supposed language universals. Yet, it ignores the subjective nature of translation activity and the role of translators who would be responsible for the selection of equivalent dialect in the target context. The resulting effect, argues Berezowski (1997), is misrepresentation and confusion within the target culture and readers. Seeking equivalence for a dialect that is the result of social interaction between individuals and the outer world within a specific society would have been the result of ignorance of the language reality (pp. 29-30).

Czech translation theorist Jiří Levý is another scholar who discusses the translation of dialect. According to Levý, a literary work is a historically and culturally bound fact that cannot be fully preserved in the target text. The only thing that can be accomplished by a translator is the “concretisation of [the text] in the mind of the recipient” (Levý, 2011, p. 91), namely the effect of the text on the source readers. To create this effect, Levý proposes “*unmarked* linguistic expressions” (Berezowski, 1997, p. 34) that have “no evident connection with the time or place of the translation” (Levý, 2011, pp. 92-93). In so doing, Levý argues that “[t]ranslation, then, is concerned not with mechanical preservation of form, but with the semantic and aesthetic values the form has for the reader” (Levý, 2011, p. 91). Thus, the translation can “evoke in the reader the impression or the illusion of historical and cultural environment [of the source text]” (Levý, 2011, p. 91). In terms of heteroglossia translation, these unmarked linguistic expressions, I believe, refer to “non-standard” or “colloquial” language usages that cannot be attributed to any specific target language varieties. Thus, these expressions can create an alienating effect in the literary target text without any attributions to specific language varieties.

However, I doubt how the “equal effect” will be chosen and relayed in the target text. The unmarked linguistic expressions may produce an alienating effect from the standard language use in the translation; yet, it can be hardly argued that it can evoke the particular impression created in the source text.

Antoine Berman has also made theoretical contribution to the translation of heteroglossia. According to Berman (2004), literary prose “collects, reassembles, and intermingles the polylingual space of a community. It mobilizes and activates the totality of ‘languages’ that coexist in any language” (p. 287). Nevertheless, although this is the reality of language and society, Berman states that within the process of translation practice, this polylingual space of community is effaced through the *deforming tendencies*. One of these tendencies directly refers to the effacement of heteroglossia prevalent in the novels, which is “the effacement of the superimposition of languages” (Berman, 2004, pp. 295-296). He argues that “[e]very novelistic work is characterized by linguistic superimpositions, even if they include sociolects, idiolects, etc.” and they are required to be handled with extra care. Nevertheless, most translators prefer “the destruction of the letter in favor of meaning” (Berman, 2004, p. 297). Berman (2004) expresses his opposition to this ethnocentric intervention practiced by translators and in order to preserve the linguistic hybridity, he suggests a “literal” translation strategy that mainly focuses on the letter not the meaning (p. 297).

Another contribution to the translation of heteroglossia has been made by Lawrence Venuti. Following Delueze and Guattari (1987), Venuti (2002) perceives

[L]anguage as a collective force, an assemblage of forms [... that] are positioned hierarchically, with the standard dialect in dominance but subject to constant variation from regional or group dialects, jargons, clichés and slogans, stylistic innovations, nonce words, and the sheer accumulation of previous uses. (pp. 9-10)

Venuti uses the term *remainder* coined by Lecercle to refer to these minor varieties of language. He refers to the novelists that consciously employ remainders to display linguistic heterogeneity and to increase the language variation process as “authors [that] are foreigners in their own tongue” (Venuti, 2002, p. 10).

Venuti regards translation as an ideological activity and he describes his preference to translate texts that have minority status in their canon as a democratic act to subvert the political hegemony of English. To realize this end, Venuti (2002) suggests using a *minoritizing* translation strategy that mostly “relies on discursive heterogeneity” (p. 12) and the release of remainder. Thus, the remainder could be rendered appropriately in the target culture.

A number of descriptive studies have also been conducted to understand the relevance and role of heteroglossia within translation studies and to research the translator’s voice in the recreation of heteroglot novels in target contexts. One example of this kind of study is Polish scholar Barbara Sienkiewicz’s article based on Bakhtin’s notion of heteroglossia (Sienkiewicz, as cited in Berezowski, 1997, pp. 34-36). Conducting an empirical study on the imagery conveyed in the source and target texts, Sienkiewicz proposes four types of strategies to handle the translation of heteroglossia:

1. Image for image substitution proposes to use a TL dialect that corresponds to the SL dialect in terms of its function. For example, utilizing German accented English for a German accented Turk.
2. Approximate variety substitution is the substitution of a TL variety that is supposedly corresponding to the SL variety in some respects. For example, relaying the dialect of Yorkshire coal-miners with the dialect of Zonguldak coal-miners in Turkey.

3. Neutralization is erasing the SL variety and employing a standard TL instead.

For example, Fatma İdin, in her MA dissertation, provides the following translation of the excerpt as neutralization:

“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”
“Yapma ya, Gel, sen de kulüb katıl. Bu sabah çok kalabalığız. Ne garip bir parti bu” (İdin, 2010, pp. 113-114).

4. Amplification means addition of extraneous differentiation to the TL where it does not exist in the SL. For example, differentiating the target language with usual distortional usages in TL. (Sienkiewicz, as cited in Berezowski, 1997, pp. 34-36).

Sienkiewicz’s analysis and classification are nicely detailed, yet although the study is only based on translations of two novels, Sienkiewicz suggests an overgeneralized list of translation strategies for heteroglossia.

Another descriptive study that looks at the relationship between heteroglossia and translation studies is Daniel J. Pinti’s article titled “Dialogism, Heteroglossia, and Late Medieval Translation” (1995). In his article, Pinti applies Bakhtin’s thoughts on dialogism to Gavin Douglas’s *Eneados* – i.e. the translation of Virgil’s *Aeneid*. Taking Bakhtin’s views on the dialogic interaction between characters and their individual worldviews in the novel Pinti suggests that translation is also a "double-voiced" dialogue. At the end of his research, the scholar argues that *Eneados* is one of the most successful translations from the late Middle Ages. His argument is that the effective translation of the heteroglossia is specifically what makes the target text so successful.

Marja Suominen’s MA thesis, *Heteroglot Soldiers* (1999), also offers some insight into the field. In her thesis, Suominen studies a Finnish novel *The Unknown*

Soldier (Tuntematon sotilas) and its English and Greek translations. Employing Bakhtin's concept of heteroglossia as her theoretical framework, she observes the function of language varieties in the source text, and the effects of their absence or presence in the target texts. Suominen argues that the dialects of the characters in the source text are mostly perceived as a stylistic feature that enhances the authenticity of the novel; on the other hand, she regards the use of these dialects as essential components to the novel's narrative discourse. At the end, Suominen concludes that while the Greek translation attempts to retain the heteroglot nature of the novel, the English translation eliminates it and creates a standard, monophonic text.

Carmen Millán-Varela's article (2004) is another scholarly publication dealing with heteroglossia and translation. The scholar studies Galician translations of James Joyce's "The Dead" – a short story from *Dubliners*. Varela analyzes the presence of the translators' voices in the target text and questions how these newly added voices interact with the voices (heteroglossia) that are already present in the source text. The article also intends to show how the minority context of Galician affects translation activity. The result of the research is that the translator's voice is highly visible in the translated text and the aim of the translation is to create the in-betweenness that is already present in the source text.

Catherine Claire Thomson's article (2004) is yet another study that dwells upon heteroglossia and translation. The case study of the article is Alan Warner's novel *Morvern Callar*. The scholar analyzes the role of language varieties in constructing ethnic identity in literary texts and how these varieties are eliminated within the target texts with "the trial of the foreign." Her conclusion is that although "the stylistic otherness" of the novel is eliminated in the target text, the "discourses of popular culture" are relayed in the translation (Thomson, 2004, p. 70).

A couple of scholarly studies have also been conducted in Turkish in order to observe the relevance and role of heteroglossia within translation studies. The first example of this kind is the doctoral dissertation of Hilal Erkazancı, a lecturer in Translation and Interpreting Studies at Hacettepe University. In her thesis, titled *Heteroglossia in Turkish Translations: Locating the Style of Literary Translation in an Audience-Design Perspective* (2006), Erkazancı studies Turkish translations of three novels: *Lady Chatterley's Lover*, *A Clockwork Orange* and *Trainspotting*. The aim of the author is to build up a theoretical framework that will provide the discipline with what she calls a new audience-design perspective in studying heteroglossia. Erkazancı deals with heteroglossia in the Turkish context within the framework of critical socio-linguistics and politics. She analyzes official discourses on Turkish, discourses created by media, and individual discourses of critics on language ideologies in Turkey. Finally, at the end of her textual analysis, Erkazancı concluded that the Turkish translations of heteroglot novels were systematically standardized because the translators of these novels accommodated a domesticating style that would be in line with their intended audience.

As it is clear from the literature review provided in this section, Erkazancı's case study overlaps with the case study of this paper. Although Erkazancı's work also studies *Trainspotting* and discusses heteroglossia in translation, this paper employs a different theoretical framework and methodology. I will deal with the translation within the theoretical framework of postcolonial translation studies and I will employ foregrounding theory as my methodological device. Most importantly, this study also compares the two translations strategies used by the two translators and publishing houses responsible for the Turkish versions of the novel; yet, Erkazancı's study only covers the first translation made by Sabri Kılıç and published

by Stüdyo İmge Publishing House (2001). As will be further discussed in Chapter 5, this study also does not always share the same conclusions as Erkazancı's work (2006).

The second study that analyzes the role of heteroglossia in the Turkish context is Fatma İdin's MA thesis, *Translation of Heteroglossia: The Case of Turkish Translations of Heteroglot Novels by Black Women Writers* (İdin, Boğaziçi University, 2010). As it is stated in the title, İdin studies five novels by black 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. In her study, she uses Mikhail Bakhtin's theoretical views on heteroglossia and bases her study on descriptive target-oriented frameworks. At the end of her study, İdin concludes that the translations of the novels endeavor to provide the foreignness of the source texts in terms of heteroglossia through the distortion of standard Turkish.

All of these studies reveal the significant role of heteroglossia, as a literary, stylistic and socio-ideological device, in reflecting, sustaining, and generating cultural heterogeneity. Furthermore, these studies show us how heteroglossia poses a significant challenge to translation activity as a form of intercultural communication. The next chapter will explore the theory of foregrounding that will constitute the methodological framework of this study and then correlate foregrounding to the concept of heteroglossia.

CHAPTER 3

FOREGROUNDING THEORY

Foregrounding refers to the positioning of an object in front of a background and highlighting it through various techniques and devices. It was first used in literary discussions by Russian critic Jan Mukařovský in his article “Standard Language and Poetic Language” ([1964]-2014) to refer to the foregrounded position of poetic language against the background of standard language.

This study explores the historico-theoretical trajectory of the theory of foregrounding that was originally derived from the technique of “*ostraneniye*” (‘defamiliarization’) coined by another Russian formalist critic Victor Shklovsky ([1917], 2012) and it will investigate in what aspects Irvine Welsh’s style in his novel *Trainspotting* corresponds to foregrounding techniques. Thus, this chapter will take a closer look at the contributions by different scholars to the theory and then relate their approaches to my argumentation.

3.1 Defamiliarization

“If the whole complex lives of many people go on unconsciously, then such lives are as if they had never been,” says Leo Tolstoy (1897) in one of his entries to his personal *Diary* (as cited in Shklovsky, 2012, p. 12). Here Tolstoy emphasizes the significance of consciousness, of “feeling things” around us, and of “recovering the sensation of life” (Shklovsky, 2012, p. 13).

While driving on the highway, if everything goes smoothly, every act we make in the car becomes automated, we begin to stare blankly and we become less conscious of our actions and our surroundings. Russian critic Victor Shklovsky

(2012) calls this state the “automatism of perception” (p. 13). This is the main argument from which all other discussions relating to the theory of foregrounding have arisen. Shklovsky argues that outside the realm of art, life is sooner or later doomed to become automatized. We get used to everything around us, we begin to lose our awareness, and finally the sensation of life fades away (Shklovsky, 2012, p.13). According to Shklovsky, art wakes us up and gives us the ability to feel once again. Art saves us from the automatism of perception through making objects ‘unfamiliar’ and literary forms different. In so doing, it increases the difficulty of literary objects and forms; this consequently results in a longer time of perception (Shklovsky, 2012, p. 12). Shklovsky (2012) names this technique “*ostraneniye*,” which literally means ‘defamiliarization’ (p. 12).

3.2 Foregrounding

In their contribution to the compilation of *Encyclopedia of Language & Linguistics*, Willie van Peer and Jemeljan Hakemulder (2005) discuss the historico-theoretical trajectory of the theory of foregrounding in terms of stylistics, text linguistics, and literary studies. In contrast to many scholars’ arguments on the history of the concept of foregrounding, van Peer and Hakemulder (2005) claim that the history of foregrounding can be traced back to the Ancient Greek philosopher Aristotle’s *Poetics* (335 B.C.E), where Aristotle emphasized the significance of specific rules and devices: in his work *Poetics*, Aristotle states that the language of a literary work must be ‘distinguished’ through unfamiliarity (van Peer and Hakemulder, 2005, p. 548). When we come to the modern age, van Peer and Hakemulder tie the concept back to Shklovsky’s “*ostraneniye*” (defamiliarization).

Although defamiliarization is the key word in the theory of foregrounding, the term ‘foregrounding’, as van Peer and Hakemulder (2005) states, possesses several implications depending on the context. Firstly, it refers to the psycholinguistic process of reading in which some of the elements within the text may attract the attention of the readers’ through various techniques and devices of foregrounding. Secondly, it refers to these specific devices employed by the author with the intention of creating a stylistic effect. Another understanding of the concept is derived from its theoretical utility, with the help of which literary texts may be analyzed, conceptualized, and situated historically. Finally, it refers to the literary language that is distinguishable from other varieties of language in that it reveals the sensation of life (p. 547).

Alongside its diversified range of implications, the concept of foregrounding has also been used in various fields and it has been applied to a diversified range of studies throughout its history. For example, the Russian Formalists employed the concept of foregrounding in their film criticism and utilized the concept to evaluate spectator responses. Using foregrounding and its techniques, they studied the correlation between spectator responses and unusual filmic devices (van Peer and Hakemulder, 2005, p. 549).

The concept has also been applied, particularly by Edgar Rubin, to figure and ground constellations in Gestalt psychology in the 20th century. In his work *Synsoplevede Figurer (Visual Figures)*, Rubin conducted experimental studies on human perception by exploring the cognitive reactions of his patients to several figures that might create diversified effects on the addressee (Özçelik, 2009, p. 70).

Among other areas that are more relevant to this study are the domains of linguistics, stylistics, and literary studies. The concept was first used in literary

discussions by Russian critic Jan Mukařovský in the 1960s. In his article “Standard Language and Poetic Language” ([1964]-2014), Mukařovský describes foregrounding as the opposite of automatization: ‘deautomatization.’ It refers to the foregrounded position of poetic language against the background of standard language. According to the critic, the more automatized, the less conscious the act is, and the more an act is foregrounded, the more conscious we are of it. As in the example of driving on the highway, the more the act becomes automatized, the less attention is paid to the act of driving; on the other hand, when witnessing multiple transgressions of traffic rules in a city center, the more one's actions become foregrounded and conscious. While driving on the highway, due to the smooth driving act, corresponds to automatization, driving in a city center corresponds to deautomatization due to the deviations (multiple traffic rules) from the patterns.

The purpose of foregrounding is to break this automatization and attract the readers’ attention through the application of foregrounding techniques. Mukařovský argues that the foregrounded position of a component in a literary work can be attained with the automatization of the others. Just like the teeter-totter, while one side rises, the other side descends. It is impossible to foreground all the components simultaneously. Otherwise, all components would come to be at the same level and the result would be a new kind of automatization (Mukařovský, 2014, p. 44).

Mukařovský also argues that the interrelationship between linguistic and stylistic components determines their mutual subordination and superordination within the poetry. The dominant components become the background and the positions of all other components are determined according to their relations to this particular dominant component. This is not a static positioning, but a dynamic one.

Thus, it can be reversible, which would mainly depend on time and the stylistic predilections of the author (Mukařovský, 2014, p. 45).

Geoffrey N. Leech has also used foregrounding theory to study poetic language. In his book *A Linguistic Guide to English Poetry* (1994), Leech emphasizes the significance of art and foregrounding strategy in making a difference in society. Following Shklovsky, Leech argues that it is only the artwork that can truly create distinctive voices by deviating from norms. He states that

A painting that is representational does not simply reproduce the visual stimuli an observer would receive if he were looking at the scene it depicts: what is artistically interesting is how it deviates from photographic accuracy, from simply being a 'copy of nature'. An abstract painting, on the other hand, is interesting according to how it deviates from mass-produced regularities of pattern, from absolute symmetry, etc. (Leech, 1994, p. 56)

An artwork cannot be a photocopy of an experience. The deviation from the reality is the interpretation of the artist, and it is this interpretation that makes an artwork precious. What we pursue in an artwork is not the accuracy but the refracted and interpreted version of the visual stimuli that we are exposed to in the real life. The same arguments are also valid for music:

Just as painting acts against a background of norms, so in music there are expected patterns – of melody, rhythm, harmonic progression, abstract form, etc., and a composer's skill lies not in mechanically reproducing these, but in introducing unexpected departures from them. As a general rule, anyone who wishes to investigate the significance and value of a work of art must concentrate on the element of interest and surprise, rather than on the automatic pattern. (Leech, 1994, p. 57)

In this quotation the key words are 'surprise' and 'automatic pattern.' The main motive of art is to surprise the readers/spectators/visitors. However, an artist cannot attain this objective with usual, normal, mechanical patterns that the addressee is already used to. This goal can only be attained through unusual, norm-breaking devices. Through the constructions of repetitive melody, rhyme, rhythm, alliteration,

harmonic progression, abstract forms, etc., the artist can foreground some other elements in the artwork and enhance the intended objective of the work.

The theory of foregrounding has not only been applied to literature, art, and music, it has also been applied to the linguistic sphere by various scholars, like the Czech theorist Bohuslav Havránek. In his article “The Functional Differentiation of the Standard Language” (1964), Havránek first identifies the different functions of language and then compares the standard language with systematic variations of language (i.e. dialects) to reveal their adequacy in serving these functions. Finally, he lists special devices of standard language to serve particular functions. Among these devices, Havránek mentions automatization and foregrounding (*aktualisace*). By automatization he refers to the use of usual, conventional linguistic forms that will enhance the comprehension of the purpose of the communication but that will not attract readers’/listeners’ attention. In other words, automatization is the device to accomplish the communication between the addresser and the addressee without the requirement of additional thinking and questions.

By foregrounding, on the other hand, the scholar refers to the use of unusual devices of the language that will attract the audience's attention, unsettle them, and, in consequence, require them to think more in the process of understanding. Foregrounding devices are unexpected usages of language, as Havránek (1964) states, they are “uncommon in everyday speech, or are used with an uncommon meaning, or in an uncommon context ... to liven up the conversation and to achieve surprise (wonderment)” (p. 33). This way the device destabilizes the audience and attracts their attention.

In contrast to the arguments of Mukařovský and Leech on foregrounding and poetic language, Havránek argues that it is not only the poetic language that

foregrounding devices are intensively employed, but also the language of essays. He asserts that essayists employ both conversational and technical speeches and this attracts of readers' attention and enhances foregrounding technique. Although I think that Havránek's approach towards foregrounding is overly bound to the lexical level of language, his general linguistic argument is rather compelling and it has contributed so much to the development of the theory.

Moving beyond Havránek's mostly lexical approach, the subfield of stylistics is yet another area that has used the theory of foregrounding. Paul Simpson, in his 2004 book on stylistics, defines the concept of foregrounding as

[A] form of textual patterning which is motivated specifically for literary-aesthetic purposes. Capable of working at any level of language, foregrounding typically involves a stylistic distortion of some sort, either through an aspect of the text which deviates from a linguistic norm or, alternatively, where an aspect of the text is brought to the fore through repetition or parallelism. (p.50)

According to this definition, foregrounding is generated in literary texts in two ways: as "deviation from a norm" and as "more of the same" (Simpson, 2004, p.50). While the first way is distorting the style of text by deviating from a linguistic norm, the second way is drawing a parallel through repetitive elements (e.g., rhyme, alliteration, reduplication etc.). The essential idea in the application of foregrounding in a literary text, regardless of the way it is generated, is drawing the attention of the readers and disrupting the "automatism of perception" (Simpson, 2004, p. 50).

However, Simpson also stresses that unless the disruptive element in the style is motivated by a "literary-aesthetic purpose", it can hardly be called foregrounding (p. 50). To better comprehend this aspect of foregrounding, I will provide the example of Turkish essayist Nurullah Ataç who uses the Turkish 'ile' ('with') suffix and avoids using the conjunction 've' ('and') in his writings because 've' was derived from Arabic. According to Simpson's arguments this type of a stylistic choice cannot

be regarded as a foregrounding technique, since it is the author's personal predilection and it lacks the artistic purpose that is required to be existent in foregrounding and in this choice, there is no intent to disrupt the automatism of perception.

Simpson (2004) also questions the understanding of foregrounding and its application and persistence within a literary text. First of all, its dependence on the concept of 'norm' makes the technique vulnerable to criticism. Regarding foregrounding as a deviation from standard language also complicates the issue because it is hard to define what 'normal' language is. Last but not least, what happens when a 'foregrounded' pattern is constructed within a literary text? At what point does its strangeness expire and it becomes once again part of the 'background'? (p. 51)

To be able to deal with these questions, Simpson proposes to analyze foregrounding devices on two levels that he calls external and internal foregrounding. External foregrounding refers to the prevalent stylistic norm of the time, and by internal foregrounding he refers to the in-text style of the text. He uses the example of Hemingway's 'flat' style that mostly avoids descriptive adjectives. This style might be regarded as a willful violation of the prevalent stylistic norm of the time, and as such it can be perceived as an example of external foregrounding. At this point, a question arises: What happens if Hemingway employs a phrase that contains a descriptive adjective? Simpson suggests that this would be an example of internal foregrounding, i.e. a deviation within deviation. Thus an externally foregrounded stylistic figure of an author may produce a deviation within deviation through the introduction of a new divergence into the particular text. Simpson argues that "it is clear that foregrounding does not stand still for long and that a writer's

craft involves the constant monitoring and (re)appraisal of the stylistic effects created by patterns in both the foreground and in the background” (Simpson, 2004, p. 51).

Thus, a deviation within deviation might ensue as a result of author’s constant monitoring and (re)appraisal of the stylistic patterns already employed in the literary text. In addition to Simpson’s idea, I also argue that the introduction of another deviation into the already deviated literary text results in the expiration of the strangeness of the previously foregrounded pattern. Consequently, it results in a reversed foregrounding within the boundaries of the specific texts. To better understand this I will provide an example from the case study of this paper.

Trainspotting is a deviational novel whose style and thematic aspects highly correspond to foregrounding technique in terms of linguistically and thematically subverting the conventions of the literary canon. The novel is mostly narrated by first person characters whose languages are social, individual and regional variations of working-class Edinburgh dialect. Nevertheless, in a number of instances, Standard English is introduced into the novel and this results in a deviation within deviation. In these instances, I assert that a reversed foregrounding takes place and Standard English turn into the foregrounded element and the dialectal speeches become the background.

Another contribution to the theory of foregrounds in relation to the literary issues has been made by Nil Özçelik (2009) in her PhD dissertation titled *Translation and Reception of Feminist Speculative Fiction in Turkey: A Multiple-Foregrounding Analysis*. As it is clear in its title, Özçelik studies translation of three feminist science-fiction novels (*Handmaid’s Tale* by Margaret Atwood, *Woman on the Edge of Time* by Marge Piercy, *Female Man* by Joanna Russ) that are considered different from traditional sci-fi books in terms of their themes and experimental

narrative techniques. The thesis mainly focuses on the reception of the linguistic aspects of the works. Taking the theory of foregrounding as her main theoretical framework, Özçelik analyzes how the translation of feminist *nova*, which corresponds to linguistic creations and neologisms, affects and differentiates the target readers' reception of the authors' and characters' images. In addition to the theory of foregrounding, she also uses van Dijk's discourse analysis and makes comparative analyses on both source and target texts. Because the main objective of her study is to analyze the role of foregrounding on the readers' responses, Özçelik has conducted reception analyses on both the source text and the target text readers. At the end of the study, she argues that translators' approaches towards foregrounding devices have a major effect on the readers' understanding of these devices and the feminist *nova*. After Özçelik's dissertation that has applied the theory of foregrounding into translation studies, the present study will be the second dissertation analyzing the role foregrounding in translation studies. Although the present study also employs the theory of foregrounding, due to time and space constraints, it has to be limited to the textual analysis of the source and target texts. Nevertheless, I think that this study will inspire other researchers and trigger many other studies that will be more comprehensive.

To summarize the subchapter, all scholars that have used the theory of foregrounding define 'foregrounding' as a linguistic and literary device that disrupts the automatization of the background and attracts readers' attention by creating deviations or parallelisms within the text. In addition, another common ground of all these theorists is the idea that language outside of art tends to make individuals lose their awareness and to diminish the sensations of life. On the other hand, art, through its foregrounding devices, disrupts this automatism and forces people to think. van

Peer and Hakemulder (2005) well illustrate this thought in the following quote: “[o]utside literature, so the assumption goes, language tends to be automatized; its structures and meanings are used routinely. Within literature, however, this is opposed by devices that thwart the automatism with which language is read, processed, or understood” (p. 547).

As previously mentioned, the two main foregrounding devices used in literature are deviation and parallelism. Deviation, indeed, corresponds to the traditional idea of poetic license. Through creating new and deviational forms of language in the text, the author challenges the readers and forces them to think on the unusual and surprising construction. van Peer and Hakemulder (2005) list neologisms, metaphors, ungrammatical sentences, or archaisms as examples of deviation; and they provide repetitive structures, such as rhyme, assonance, alliteration, meter, semantic symmetry, or antistrophe as examples of parallelism (p. 547).

It must be noted that according to van Peer and Hakemulder (2005), the theory of foregrounding cannot be regarded as a completely flawless theory. The validity of the theory of foregrounding has been tested in relatively few studies. On the other hand, it is nevertheless clear that by using unusual forms of language, foregrounding techniques disrupt the readers’ routine and enables the emergence of new insights into literature. In addition to this, foregrounding theory also offers a fresh critical perspective to conduct textual analyses on the literary, linguistic and stylistic aspects of texts.

3.3 Back to Bakhtin: Speech and thought representation

Our understanding of how language works within narrative has evolved considerably over the last century. Although narrative was previously perceived as a monologic plane where the ‘despot’ author was the only authority, many studies conducted in the area have countered this presupposition and revealed that the characters also tend to be ideologically authoritative and independent with their particular discourses. On this argument, Paul Simpson (2004) argues that “whatever the particular category used, all of the techniques of speech and thought presentation represent a shift away from basic narrative structure towards the discourse of a particular character” (p. 81). This deviation away from the authorial discourse, I argue, represents a foregrounding deviation from literary conventions. Novelists employing idiosyncratic heteroglossia for the novel characters in representing their speech and thoughts also endow the characters with a socio-ideological autonomy. This is a deviational technique consciously employed by novelists in their narratives for specific stylistic objectives, which have been listed by Bakhtin (2011) as hybridization, the dialogized interrelation of languages and pure dialogues (p. 358). Although Bakhtin separates these different objectives of speech and thought representation, he also stresses the fact that they are “always inextricably woven together into the unitary artistic fabric of the image [of the language]” (2011, p. 358).

Utterance of characters that is independent from authorial discourse indeed is not exclusive to narrative; it might also be employed in newspaper articles, scientific prose, historical writing, and all kinds of journalism (Zyngier, van Peer & Hakemulder, 2007). Nevertheless, because the present study focuses on the literary narrative, speech and thought representation will be mainly discussed in relation to narrative as a foregrounding technique.

Speech and thought representation, according to Monika Fludernik (2005), plays a crucial role in narrative poetics. She argues that “the overlap between characters’ and narrator’s language [creates] a dual voice effect” in the novel (Fludernik, 2005, p. 3). However, as it has been discussed in the previous chapter, Bakhtin (1999) views the language of the novel as “a plurality of independent and unmerged voices and consciousnesses, a genuine polyphony of fully valid voices” (p. 6). Thus, it is clear that this overlap not only occurs between the character and the author, but it also arises between each and every particular voices of individual characters.

Apart from its contribution to construction of dialogues between characters, speech and thought representation also assumes a profound role in introducing a social ideology into the novel. Mikhail Bakhtin (2011) takes “language not as a system of abstract grammatical categories, but rather ... as a worldview” (p. 271). Each speaking subject of novel (i.e. characters, narrators and the author), with their particular idiosyncratic languages, represents an individual consciousness and worldview in novel. These independent individuals, within their languages, carry their particular socio-ideological worldviews and the general understanding of society put forward by the discourse of the novel (Bakhtin, 2011, p. 312). This collision between different worldviews represented in individual languages, thus, creates a dialogical zone for the representation of different worldviews and socio-ideological stance of novel.

Bakhtin (2011) stresses the individuality of these worldviews with the following words:

A character in a novel always has, as we have said, a zone of his own, his own sphere of influence on the authorial context surrounding him, a sphere that extends – and often quite far – beyond the boundaries of the direct discourse allotted to him. ... This zone surrounding the important characters

of the novel is stylistically profoundly idiosyncratic: the most varied hybrid constructions hold sway in it, and it is always, to one degree or another, dialogized; inside this area a dialogue is played out between the author and his characters – not a dramatic dialogue broken up into statement-and-response, but that special type of novelistic dialogue that realizes itself within the boundaries of constructions that externally resemble monologues (p. 320)

With the utilization of the socio-ideological worldviews of characters through dialogue, the novelist is able to construct the ideology of the novel. However, we should not mistake the particular worldviews of individual characters with the socio-ideological stance of the author. The employment of idiosyncratic languages and worldviews for each individual character may also result from the authorial intention of creating a contrasting effect between different worldviews. The discourses of each character and the discourse of the author may represent particularly different belief systems. Additionally, the discourses of characters also exhibit idiosyncrasy among themselves.

A sample excerpt from Ivan Turgenev's *Fathers and Sons* better clarifies this dialogic nature of different worldviews in the novel and their contribution to the construction of the novel's ideology:

Pavel Petrovich sat down at the table. He was wearing an elegant suit cut in the English fashion, and a gay little fez graced his head. The fez and the carelessly knotted cravat carried a suggestion of the more free life in the country but the stiff collar of his shirt – not white, it is true, but striped *as is correct for morning wear* – stood up as inexorably as ever against his well-shaven chin. (as cited in Bakhtin, 2011, p. 317)

This excerpt is clearly a part of authorial speech in which Turgenev makes a description of the character's outlook. On the other hand, the italicized statement cannot be regarded as a worldview that is the property of the author but a property of "the norm of Pavel Petrovich's gentlemanly circle" (Bakhtin, 2011, p. 317) that explicitly conveys Turgenev's contempt. Thus, with this Turgenev creates a dialogue between different voices and this enhances the construction of the novel's ideology.

Roger Fowler also refers to the idiosyncratic “orchestration of voices” of independent characters in narrative and describes the speech and thought representation in narrative as a musical polyphony: “the musical polyphony [which] refers to the co-presence of independent but interconnected voices” (as cited in Zyngier, van Peer and Hakemulder, 2007, 660). As it is clear from his statement, in a similar vein with Bakhtin, Fowler also regards the voices/socio-ideological worldviews of the characters as independent entities from the author’s and he argues that they create a musical polyphony together in narrative.

In her book *Talking Voices: Repetition, Dialogue, and Imagery in Conversational Discourse*, linguist Deborah Tannen (2007) argues that the utterances of characters within the narrative are basically employed in two ways: first is the direct quotation, which is commonly used as a framed quotation (e.g. “I’ll come,” he said). The other is ‘indirect quotation,’ which is commonly used as paraphrased one (e.g. He said that he would come) (Tannen, 2007, p. 102). In contrast to Tannen’s narrow point of view on speech and thought representation within the novel, Bakhtin has a wider and more detailed approach towards the subject. According to Bakhtin (2011), speech and thought representation, which he calls *the polyphony of novel*, emerges in narrative using four different techniques:

- i. Direct authorial literary-artistic narration,
- ii. The speech of narrators
- iii. Inserted genres (e.g., letter, diary, newspaper articles, moral, philosophical or scientific statements etc.)
- iv. The individualized speech of characters of the novel. (pp. 262-263)

These compositional-stylistic techniques introduce heteroglossia and the particular socio-ideological view of the addresser into the novel. Each individual within a particular society, within the borders of a national language employs the idiosyncratic language that they have constructed within their particular spatio-

temporal contexts (Bakhtin, 2011, pp. 276). Through the application of the above-mentioned techniques, each speaking subject, with their socially stratified heteroglot languages, introduces their own worldviews into the novel. Due to the dynamic dialogical relations of these individual voices within the novel, socio-linguistic points of views collide within the novel and, consequently, the social and linguistic stratification widens and deepens (Bakhtin, 2011, pp. 272). As Bakhtin (2011) argues,

The dialogic orientation of a word among other words (of all kinds and degrees of otherness) creates new and significant artistic potential in discourse, creates the potential for a distinctive art of prose, which has found its fullest and deepest expression in the novel. (p.275)

According to Bakhtin, it is the dialogic nature of the novel that makes it a unique genre. He claims that the novel as an artistic work has been confined to the “orientation toward unity” (Bakhtin, 2011, 274) of narrative language. Although it was previously presumed as a closed authorial monologue by linguistics, stylistics and the philosophy of language for a very long time, he argues that, speech and thought representation as one of the most profound techniques of foregrounding in the novel is never bound to the restrictive authorial discourse, but it represents socio-ideological and linguistic stratification of society through the use of heteroglossia within speech and thought representation.

CHAPTER 4

TRAINSPOTTING

4.1 Introductory points

Trainspotting is the first novel of the Scottish author Irvine Welsh. It was first published in 1993 and later the novel was adapted to cinema in 1996. Since then the popularity of the work and the author increased exponentially. The number of the foreign languages the novel was translated into boomed after the film adaptation and reached twenty-six, including Turkish (2001) (Ashley, 2010, p. 116). As Robert Marace commented, Welsh was transformed from a mere novelist into a “cultural phenomenon” (as cited in McGuire, 2010, p. 19).

The novel tells the story of a group of junky friends (Renton, Spud, Sick Boy, Begbie) in a highly varied working-class Edinburgh dialect of Scotland. It is mostly narrated in the first person and in a heteroglot language that assigns individual ‘languages’ to each speaking subject of the novel. Of all the main characters in the novel, only Renton and Begbie can switch to the Standard English in different extents whenever necessary.

The themes and language of the novel are so deviant from the standard literary conventions that *Trainspotting* first created a shock wave among critics and readers. In Welsh’s own words, “the book was so different and so obviously from another culture. They [the critics] weren’t used to it” (as cited in Schoene, 2010, p. 3). The critics were not used to a novel like *Trainspotting* because, firstly, its themes were unusual for the traditional Scottish literature and, secondly, because the literary language of Irvine Welsh was the transcribed version of Scots.

In *Trainspotting*, Welsh mostly employs Scots and a highly registered and diversified language that enables the reader to distinguish the characters from their particular language uses. Throughout the present study, the term *heteroglossia*, coined by Mikhail Bakhtin, will be used to refer to these language varieties employed and *foregrounded* in the novel. In the following pages, the foregrounded aspects of the novel, including heteroglossia, the male dominated language, and alienating themes, will be elaborated.

4.2 *Trainspotting* in the Scottish context

The success of *Trainspotting* originated from the same two reasons that shocked the public: its unusual themes and heteroglossia. Each novel of Irvine Welsh, including *Trainspotting*, represents a kind of resistance against the traditional middle-class way of life, consumerism, colonialism, cultural norms, conventional narrative techniques, and the traditional literary language.

Indeed, *Trainspotting* can be hardly described as a ‘novel’ because of its “fragmented episodic narratives” that are mostly unrelated (McGuire, 2010, p. 19). Michael Brockington describes it as “a ragged accretion unrelated episodes,” Lucy Hughes-Hallett refers to *Trainspotting* as a work “broken up into fragments,” and Sarah Hemming calls it “a series of unrelated episodes” (as cited in McGuire, 2010, p. 19). Although the narrative technique of the novel is fragmented and it is hard to trace a story line, this technique, as Matt McGuire (2010) asserts, plays a crucial role in laying out the “highly chaotic and unpredictable lives” (p. 20) of a group of junkies that refuse to fit into the traditional working class and would prefer not to “Choose life. Choose mortgage payments; choose washing machines; choose cars, ... [C]hoose rotting away, pishing and shieting yersel in a home (Welsh, 1994, p. 187).

Trainspotting is set in the 1980s' Scotland, which is very crucial for the novel because of the changing social, cultural and economic context in Scotland. Those years correspond to the time when Thatcherism was on the rise and Britain was gradually changing. The name of the novel comes from a scene that refers to the socio-economical conditions back in those days. It comes from one of the chapters where Renton and his friends gamble on spotting the numbers of trains in Leith's disused Central Station. As McGuire (2010) asserts, this scene refers to the industrial past of the country and represents the replacement of a largely labor-based society with the ethics of mass consumerism (p. 21). According to Andrew Neil's argument,

There was no conflict about being both [British and Scottish] in the Scotland in which I grew up and was educated in the Fifties and Sixties. The mood is very different today: the past two decades have seen the rise of increasingly separatist Scottish identity and a concomitant decline in British identity north of the border. (as cited in Talib, 2002, p. 27)

This split from British identity can be attributed to Margaret Thatcher's policies in the 1980s, which pushed for privatization and the dismantling of the Welfare State in Scotland. Because Thatcher's policies mostly attacked working-class communities with "the decimation of heavy industry, the privatisation of public services and the liberalisation of the free market" (McGuire, 2010, p. 20), the Scottish nation came to feel alienated and disdained, which eventually resulted in the rise of Scottish nationalist sentiment (March, 2002, p. 3). Additionally, decisions such as reserving the income of the North Sea oil fields to English counties—although the Scottish people believed that it was their right to use the oil for the welfare of the Scottish—and Thatcher's desire to intervene in the vocal and resistant Scottish labor unions enhanced this alienation (March, 2002, p. 3). As McGuire (2010) argues, the end of the novel, where Mark Renton betrays his friends by stealing their share of a drug deal and escapes to Amsterdam, represents a highly pessimistic conclusion of

Thatcherism, signifying the survival of the fittest in the competitive free market and the failure of the individual in a post-Thatcherite world (p. 20).

Scotland experienced a great economic depression and a consequent socio-cultural erosion in 1980s. Drugs and alcohol came to be regarded as the only way out from the desperate economic and social conditions. Thus, it is not a surprise that *Trainspotting* portrays the heroin sub-culture of the 1980s that attempts to elude the economic and social depression through heroin addiction. Welsh's novel also depicts the reality of HIV and AIDS in Scotland, which mostly spread through the sharing of heroin injectors. As Matt McGuire (2010) mentioned, holding the title of being Britain's AIDS capital in those days was not a coincidence for Edinburgh (p. 20).

When the spotlight is turned to the identity politics of the novel, there is a general consensus on Welsh's position in the Scottish literary system. For most critics, as states Robert Morace, Welsh is regarded as a "cultural phenomenon" (as cited in McGuire, 2010, p. 19). The significance of his novels stems from their contribution to the representation of the cultural diversity in the Scottish literature. Welsh's novels, as McGuire (2010) argues, represent a divergence from the literary canon in terms of several characteristics, one of which is his character choices. Although the conventional Scottish literature generally depicts lonely artists, bus drivers, and school teachers as representatives of the Scottish working class, Welsh focuses on the youth that refuse to fit into the traditional working class (p. 21).

Also for this subordinated working class, Welsh employs socially, individually, and regionally diversified Scottish language varieties, which can be called heteroglossia. However, his use of local language varieties is actually not entirely new to the Scottish literary context. Using Scottish language varieties indeed has a history in the Scottish literature. Hugh MacDiarmid (1892-1978) was one of

the pioneers of this literary trend. MacDiarmid, as one of the founders of the Scottish Nationalist Party in 1928, acted against the literary oppression of English and manifested in a 'renaissance' of Scottish literature with his writings (Ferrebe, 2010, p. 11). His views and writings were so influential that they attracted many Scottish writers and critics. Alasdair Gray and James Kelman, for instance, are two prevalent figures influenced by MacDiarmid in their experimental narrative and linguistic structures (March, 2002, p. 4). The fiction of this literary trend was quite different from the historical Scottish novels "celebrating the Highlands and Scottish heroes such as Bonnie Prince Charlie" (March, 2002, p. 1). The novels of this trend, such as Gordon William's *From the Scenes Like These*, instead depicted "the transformation of young men with hopes and aspirations into more hardened men resigned to shoddy work conditions and the threat of unemployment" (March, 2002, p. 4).

The language that the authors from the New Scottish Renaissance movement employed was also divergent from the traditional narrative techniques of the Scottish and English fiction. In his writings, Kelman, for instance, experimented with an everyday vernacular that refused to confine itself to the Standard English, and employed language variations, which represented real life languages (March, 2002, p. 5). Kelman's perception of the contemporary Scottish literature as "a radical literature" that should be linked to postcolonial literatures can be suggested as the main reason behind his experimental language usage. On this issue, Kelman contends,

It is easier for the likes of myself and other Scottish contemporary artists to talk about art, politics and culture with people from other countries. We can have straightforward conversations with African writers and writers from the West Indies and black American writers or even from Southeast Asia. You're not talking as if you've landed from Mars. You're talking about issues which are perceived as political issues: self-determination, the right of any culture to survive. These are very basic things.

I would argue that the writing I do is part of this. The art form I'm engaged in is a liberation struggle. It's no accident that there is an increasing movement for self-determination in Scotland and that Scottish literature should have such a distinguishable feature to it and be vibrant as well. (as cited in Talib, 2002, p. 30)

In this statement, Kelman explicitly states the fact that the contemporary Scottish literature corresponds to the postcolonial literature. Both canons dwell on the same earthly issues of 'self-determination' and the liberation and survival of their indigenous letters. Echoing the same arguments, Duncan McLean backs Kelman's argument and states that "[Scotland] is effectively a colony of England. Its schools and universities teach English, not Scottish, literature, and books, magazines and television are largely controlled by an English middle-class mentality. Scots seethe with resentment under the English yoke" (as cited in Talib, 2002, p. 31).

In terms of literary inspiration, early in his career, Irvine Welsh refers to himself as a 'feral child' of Scottish literature that never follows a particular intellectual tradition or a literary trend (Ferrebe, 2010, p. 9). Nevertheless, in an interview published in the book *Irvine Welsh* (2005), Welsh cites the influence of several Scottish authors on his writings, such as, Lewis Grassie Gibbon (1901-1935), Alasdair Gray (b. 1934), James Hogg (1770-1835), James Kelman (b. 1946) and William McIlvanney (b. 1936) (Ferrebe, 2010, p. 10). The common ground of all these authors is that they have dedicated their literary careers to the literary development of the Scottish vernacular and employed the 'natural' languages of the Scots in their work (Ferrebe, 2010, p. 10). In *Trainspotting*, Welsh's characters also uses natural Scottish languages. However, as it is clear in Alan Sinfield's statement, the heteroglot language of the novel represents not only the natural Scottish languages but also a political reaction against the unitary practices of Standard English literature:

The writing in dialect and the violence of language and action are not just realism: they are designed as an impediment to the middle-class and non-Scottish reader ... What is accomplished specifically is that English people and other literary readers are prevented from supposing that they can readily assimilate Scotland, as if it were merely an extension of Englishness, or merely a tourist theme park. (as cited in Ferrebe, 2010, pp. 10-11)

The heteroglot language use in the novel, according to Sinfield, is not a linguistic or artistic choice but it is the outcry of the oppressed Scottish literature.

Within the framework of these interpretations, I contend that Irvine Welsh's writings can also be regarded as an attempt for national self-identification. Although Welsh is regarded as an author "very fed up with being bunched with that whole Scottish thing" (as cited in Ferrebe 2010, p. 9), with the use of a heteroglot language in *Trainspotting*, he depicts a divergent Scottish identity and contributes to the self-representation of Scottish society. Nevertheless, this statement should not be mistaken, my argument does not suggest Irvine Welsh as a nationalist Scott who unconditionally praises the heroic Scottish nationality. On the other hand, I argue that in contrast to the followers of the New Scottish Renaissance, Welsh diverges from the traditional celebration of the Highlands, the glorified image of stereotyped Scottish characters and the homogeneous understanding of Scottish nation. Thus, it can be argued that in *Trainspotting*, through this deviation from the conventional understanding of Scottish identity, Welsh foregrounds a subversive and contradictory image with his divergent narrative technique and language.

The editors of the compilation *Beyond Scotland* (2004) refer to this new understanding and note that "Scots themselves have shown a greater gift for interdependence than independence—a value that eludes and obviates the kinds of false opposition created out of yearning for wholeness that we have located at the heart of Scotland's critical self-consciousness" (Carruthers et al, 2004, pp. 14-15). The central deviation of this understanding from the New Scottish Renaissance is its

celebration of cultural and social heterogeneity and interdependence. As Alice Ferrebe (2010) notes, the general understanding of Scotland championed by the representatives of this trend was regarded as ‘post-colonial’, ‘post-industrial’ or ‘post-national’ that was against any understanding of unitary and homogeneous nation (p. 12).

The ideological reasoning behind the use of heteroglot language in Welsh's novels, according to Alice Ferrebe (2010), is “not to create the image of a reassuringly cohesive working-class community, but to demonstrate the failure and disintegration of that community under contemporary social conditions” (p. 15). Berthold Schoene, the editor of *The Edinburgh Companion to Irvine Welsh* (2010), states in his introduction that the intention of *Trainspotting* is not exposing and healing “the Scottish malaise” (p. 2); the malaise Welsh exposes has no connection to “the dignified, aestheticised inferiorism suffered by certain middle-class” (p. 2). But it aims to represent “the despair and ferocious needs of an underclass” (p. 2) that previously has had no voice in Scottish literature. *Trainspotting* is against all types of unitary actions that view culture and community as homogeneous bodies. “It refuses all conventional categories of belonging,” says Schoene (2010), “the novel vociferously militates against its own Scottishness” (p. 3). Although the novel exclaims its Scottish identity through its heteroglossia, through the city where it is set, and through the themes it shares with much of the Scottish literary canon (i.e., identity, class, and language), it actually reacts against any conventional monolithic understanding of the ‘Scottish’ identity. In fact, the novel promotes heterogeneity and difference within the community and culture by exposing a wide variety of identities, lives, friendships, addictions, and living conditions. To draw a clearer picture of this hybrid nature of the novel, Berthold Schoene refers to its unusual

protagonist, Mark Renton. According to Schoene (2010), Renton, identified by some as Welsh's alter ego, embodies heterogeneity and hybridity:

[H]e is of working-class origin yet displays upward mobility by having been to university, if only for a term. Other features adding to his ambivalence include having a Protestant father and Catholic mother, being vegetarian but no animal lover, speaking both Scots and Standard English, being a lad happy to experiment with gay sex, a thinker desperate for oblivion, a lover wary commitment, a junkie seemingly incapable of an addiction and last but not least, an unpatriotic Scotsman. (p. 5)

As Schoene explains, the hybridity and heterogeneity of *Trainspotting* originates not only from the language use of each character but also from the widely varied cultural and social diversity of characters like Renton. *Trainspotting* is not 'representing' this fragmented nation, it is rather 'embodying' it by developing characters that live as independent individuals within its literary environment.

Alice Ferrebe (2010) describes Welsh's literary model as "an opposition to a Scottish literary tradition defined on the grounds of nationhood and shared political history" (p. 15). Thus, the characters of Welsh's novel are heterogeneous in terms of their linguistic, social, and political choices. As Ferrebe (2010) argues, "literary use of the vernacular has come to signify political agency in its assertion of alternative kinds of authority—artistic, linguistic, political and philosophical—in rebellion against the single-voiced literary standard of Standard English" (p. 11). The use of heteroglossia within the narrative techniques of the novel represents an ideological stance. It both overthrows the authorial discourse, "reduc[ing] [it] to the status of stage direction" (Bakhtin, 1999, p. 57), it breaks up the hegemony of the unitary Standard English and it rejects the monolithic understanding of Scottish nation.

It shall also be noted that his hybrid constructions are not limited to language use and character choices but the themes of the novel are also distinctly hybrid and unconventional. As Willy Maley argues,

Welsh's style – sampling, streetwise, synthesizing – is implicitly anti-colonial. Welsh is more inclined than his predecessors to sift through the junk and pulp of Scottish culture, hence his cult status. Welsh's influences, or effluences, range across contemporary film, music and television rather than resting on the canon. He excels at that potent blend of the excremental and existential, 'keech and Kierkegaard', that is all the rage in new Scottish writing, a social surrealism that takes its cue from cinema and dance as much as literature. The pop video, the club and the fanzine are its archives. (as cited in Ferrebe, 2010, p. 13)

Welsh's literary style and themes are not only inspired by literature but also by all other contemporary popular 'texts' including film, music, soap opera, football and pub culture: The opening scene of the novel that talks about a Jean-Claude Van Damme movie, Sick Boy's fondness for action movies, his mimicry of Sean Connery and his phrases like "preshishly Shimon," numerous references to pop music (Iggy Pop, The Smiths, The Clash), Hibernian football fans' chants, and Irish rebel songs are clear examples of these types of references. According to Ferrebe (2010), this experimental literary style of Welsh's creates an intertextuality between/among these genres and this results in a blurred border between established cultural forms that are mostly regarded as "High Art" and the peripheral cultural forms of "Pop Culture" (p. 10).

In the next chapter I will first elaborate on this foregrounded heteroglot feature of *Trainspotting* and analyze the Turkish translations of the novel in terms of their approach towards this foregrounded aspect of the novel. Then I will move on to the other foregrounded stylistic and thematic characteristics of the novel and analyze their translations. These foregrounded stylistic and thematic aspects of the novel are indeed interwoven and they construct the hybridity of the text. These aspects are heteroglossia, post-colonial identity of the novel and the vulgar language use.

CHAPTER 5

REPRESENTATION OF THE FOREGROUNDED ASPECTS OF *TRAINSPOTTING* IN THE TURKISH TRANSLATIONS

5.1 Introductory points on the Turkish translations of *Trainspotting*

In this sub-section, I will explore approaches towards the translations of heteroglot novels within the Turkish context. First, I will elaborate on *Imagined Communities* by Benedict Anderson and the contradictory views voiced by scholars from several fields to Anderson's monolithic understanding of nation. Then I will focus on the Turkish tradition and context of translation of heteroglossia. The reason for my retrospective analysis of the Turkish tradition of heteroglossia translation is the recent revival of the interest in the Translation Bureau that "concentrates on the Bureau's status as the symbol of modernization" (Tahir-Gürçaglar, 2003, p. 129) and its status as the source of cultural capital regarded by most Turkish intellectuals.

5.2. *Trainspotting* in the Turkish context

In his book *Imagined Communities*, Benedict Anderson (2006) argues that 'national print-languages' and discourses are ideologically and politically significant devices that enhance the construction of national identity. Anderson perceives the concept of 'nation' as a consciously posited 'label' rather than a slowly developing "frame of vision" (p. 67).

According to him, national identity is an imagined title constructed and represented through discursive acts such as novels, newspaper articles, languages employed on broadcast, and naturally translation activity. Nevertheless, I argue that Anderson's argument on imagined nationality has a significant drawback: the

heterogeneity of nation and culture. In his book, Anderson perceives nation as a homogeneous and monolithic construction, yet, several studies conducted within the boundaries of cultural, sociological and postcolonial studies argue the contrary and regard the phenomenon as heterogeneous and polyphonic. Renowned names from literary, postcolonial, and translation studies – Mikhail Bakhtin, Homi Bhabha, Antoine Berman, Lawrence Venuti, Gayatri Spivak and Kwame Anthony Appiah – have all argued against Anderson.

Mikhail Bakhtin's concept of heteroglossia, for example, clearly refers to cultural, socio-ideological and linguistic hybridity and heterogeneity:

Heteroglossia, once incorporated into the novel (whatever the forms of its incorporation), is *another's speech in another's language*, serving to express authorial intentions but in a refracted way. Such speech constitutes a special type of *double-voiced discourse*. It serves two speakers at the same time and expresses simultaneously two different intentions: the direct intention of the character who is speaking, and the refracted intention of the author (Bakhtin, 2011, p. 324).

This double-voiced discourse prevalent in the novel represents the socio-ideological and cultural reality of the society. The society is a heterogeneous identity from bottom to top and this is represented through the employment of heteroglossia. For him, this intentional novelistic hybridity is more than a stylistic predilection of the novelist: "it is the collision between differing points of views on the world that are embedded in these forms" (Bakhtin, 2011, p. 360). Thus, it can be argued that language is an ideological rather than an abstract construction and it is essentially as diverse as the worldviews of individuals. On the ideological aspect of language, Bakhtin (2011) states that "[e]very language in the novel is a point of view, a socio-ideological conceptual system of real social groups and their embodied representatives" (pp. 411-412).

Along the same line as Bakhtin, Antoine Berman also makes similar arguments on the heterogeneity of language. As previously stated in the part concerned with different approaches to the translation of heteroglossia, Berman champions the polylingual space of community. Nevertheless, according to his argument, through the deforming tendencies, specifically, “the effacement of the superimposition of languages” (Berman, 2004, pp. 295-296), most translators prefer “the destruction of the letter in favor of meaning” (Berman, 2004, p. 297). Berman (2004) opposes this ethnocentric intervention practiced by translators and suggest a “literal” translation strategy in order to preserve the linguistic hybridity (p. 297).

In a parallel line with Berman, Venuti is another scholar that promotes the transfer of foreignness of the foreign in translation practices. To democratically treat texts that have minority status, Venuti suggests a minoritizing translation strategy so that the monolithic, ethnocentric and hegemonic translation strategies can be overcome and the Anglo-American hegemony can be broken.

However, as stated previously, translation practice is a political activity and it plays a crucial role in (re)shaping of literatures and cultures (Toury, 2002). Thus, the source text selections and translation strategies are not always merely dependent on the translators. Translation practice is not free of the influence of powerful patrons such as state institutions and it is often utilized as a device for culture planning. One of the examples of these state initiated powerful institutions is the Translation Bureau that actively worked between 1940-1966 in the Turkish Republic (Tahir-Gürçağlar, 2003).

After the alphabet reform (1928) and foundation of the Turkish Language Association (1932), another initiative of the young Turkish Republic was the foundation of the Translation Bureau, which has been regarded by Şehnaz Tahir-

Gürçağlar (2003) as “clear efforts to build a sense of nationhood and a unique Turkish identity severed from its Islamic-Ottoman heritage” (p. 116).

The governments, as the patron of the whole initiative, always had considerable influence over the Translation Bureau. As stated by the translation scholar Berrin Aksoy (2001):

The position of the translators within this context implies that writers and rewriters work within the parameters set by the patron and that they should be willing to cooperate with and implement the patron's objectives and legitimize the patron's status and power over the whole operation of the systems.

All activities of the Bureau were organized and implemented by the patron governments. In the beginning, the Bureau was a party initiative and controlled by the Republican People's Party thanks to the single party hegemony they enjoyed until the foundation of the Democratic Party in 1946. Moreover, the decisions of source text selections and of the financial support were decided by the governments (Tahir-Gürçağlar, 2003). During the rule of the Republican People's Party, the general criteria was to translate classics from Western, Greek and Latin canons, however, with the rule of the Democrat Party, the number of publications dropped drastically with the shifted orientation of the Bureau and the lost interest in the translations of Greek and Latin classics (Tahir-Gürçağlar, 2003, p. 125).

Since the foundation of the state-sponsored Translation Bureau in 1940 until 1966, 1247 titles were translated into Turkish (Tahir-Gürçağlar, 2003, p. 117), including the heteroglot novels such as “*Lady Chatterley's Lover* by İnel (1943), *Wuthering Heights* by Öngül (1946), *Far from the Madding Crowd* by Olgun (1946), *Great Expectations* by Akdeniz (1947), *The Gold Bug* by Dersan (1948)” (Erkazancı, 2006, p. 60).

Hasan Ali Ediz, one of the translators of the Bureau, listed the main goals of the Bureau as “to enlighten the masses, to strengthen our intellectual life and to enhance our language” (as cited in Tahir-Gürçaglar, 2003, p. 124). Confirmed by Ediz, the main underlying reason behind the foundation of the Translation Bureau was to modernize the country through the ideals of ‘Turkish Renaissance’ and ‘Turkish Enlightenment’. Turkish modernization policy did not only involve an integration process with the European values but it also aimed to construct a community with shared culture, literature and history. In Tahir-Gürçaglar’s (2003) words, “the Translation Bureau was expected to bring about Westernization in culture, which would, in turn, be used to unearth Turkish history and literature” (p. 129). In addition to enlightenment of the masses and cultivation of the Turkish literary system and culture, as a newly founded state, one of the foremost important goals of the young Turkish Republic was to develop and consolidate a sense of nationhood through 'national print-languages' and literary discourses. With the alphabet reform (1928), the literacy rate of the country, which had been previously at very low levels, was reset. Thus, the Republic was required to encourage the young generation’s adoption of Latin letters and the Turkish language as the literary language. In order to develop cohesion among the citizens and to raise the literacy rate, the literary language of the translations was consequently set as “plain and legible Turkish” (Paker, 1986, p. 419-as cited in Erkazancı, 2006, p. 64). As Aksoy (2001) points out:

In some instances, such as in Shakespeare's tragedies, the blank verse form was transferred into narrative form in Turkish. Since creating an easy-flowing, simple, and unelaborated Turkish which took its source from the daily spoken tongue of the common people was one of the goals, popular idioms, vocabulary, and expressions, which did not appear in the original, were used in some translations.

The same language criteria were clearly applied to the translations of above mentioned heteroglot novels. Although in this quotation, Aksoy states that the language of literary text was from the daily spoken tongue of the common people, this language usage does not correspond to Bakhtin's heteroglossia that refers to the internal stratification of a particular national language through social, individual and regional factors. Yet, she refers to grammatically appropriate standardized Turkish language underpinned with the local flavor of idioms and expressions. To create simple and legible texts, translators mostly adhere to standardization of the language varieties (Erkazancı, 2006, p. 60). Below is an excerpt from *Wuthering Heights* translated by Naciye Öncül (1946) with the initiative of the Translation Bureau and two other translations published in 1968. The dialogue is between the newly wed bride Isabelle, and the black servant of the household who speaks a heavily loaded Yorkshire dialect, Joseph. In the excerpt, Isabella wishes to have her meal in another room away from the servants and asks if there is a parlour where the master could eat and relax.

“Have you no place you call a parlour?”

“Parlour!” he echoed, snerringly, “parlour! Nay, we've no parlours. If yah dunnut loike wer company, they's maister's; un' if yah dunnut loike maister, they's us”. (Brontë, 1946, p. 150)

İhtiyar alaylı alaylı, “Oturma odası mı?” diye sözümü tekrarladı, “oturma odası mı? Hayır, bizim öyle odalarımız filân yok. Eğer bizi beğenmedinse efendinin yanına git, efendinin arkadaşlığından hoşlanmazsan bizim yanımıza gel”. (Öncül, 1946, p. 239)

Adam dudak bükerek, “Saluun!” diye tekrarladı, “Saluun! Hayır, saluunumuz yoktur. Bizimle oturmaktan hoşlanmıyorsan, Bey var; Bey'den hoşlanmıyorsan biz varız”. (Özyürek, 1968, p. 136)

Joseph alaylı alaylı: “Salon ha?” dedi. “Salon! Hayır, bizim salonumuz filan yoh. Bizlen oturmahtan hoşlanmıyo'san Beğ va'.. Beğimizden hoşlanmıyo'san biz varız”. (Bergin, 1968, p. 162)

In her translation of the excerpt, throughout the whole novel indeed, Öncül prefers to employ an absolute *neutralization* strategy for the translation of Joseph's nonstandard language. However, throughout their translations, Özyürek and Bergin appear to have attempts to preserve Joseph's language through employing a non-standard Turkish, which corresponds to the colloquial Turkish.

The Translation Bureau, throughout its operational period, had a significant effect on translation practices and held the status of patron and of the source of cultural capital. As Tahir-Gürçağlar (2003) argues, there is a "recent revival of interest in the Translation Bureau" (p. 129), which she links to the ideological challenges republican secularism is facing today. According to her, this interest is the result of the fact the Bureau was at one time regarded as the symbol of modernization (p. 129). In addition to this line of argument, I contend that the language and translation policies of the Bureau, as a powerful source of cultural capital were influential on language preferences of authors, poets, essayists and translators.

In addition to the nuncupative codes of the Translation Bureau, the official discourse of the Turkish state is displayed in the 1982 Turkish Constitution that is still in effect. The third article states that "The Turkish State, with its territory and nation, is an indivisible entity. Its language is Turkish". Also the article 42 demarcates the borders between Turkish language and the others¹:

No language other than Turkish shall be taught as a mother tongue to Turkish citizens at any institution of education. Foreign languages to be taught in institutions of education and the rules to be followed by schools conducting education in a foreign language shall be determined by law.

¹ https://global.tbmm.gov.tr/docs/constitution_en.pdf

As it is clear from the article, the suggested mother tongue of Turkish citizens is Turkish and the training and education in foreign languages are determined by law as well.

In addition to the official discourse presented in the Turkish Constitution, another discourse is revealed by the state-run Turkish Radio and Television Supreme Board in an article set out on 20th April 1994. In the Establishment of Radio and Television Enterprises and Their Broadcasts Law No. 3984, it is noted that:

[b]roadcasts shall use the Turkish language in its spoken form without destroying its characteristics and rules; shall ensure its development in the form of a modern cultural, educational and scientific language as a basic element of national unity and integrity.

... programmes on education, culture, ... , good use of Turkish language and environment training shall be broadcast... (as cited in Erkazancı, 2006, p. 75)

As Erkazancı (2006) argues in her study on translation of heteroglossia, the main focus, in these articles, is on “the unifying and integrating role of Turkish” and they represent the interventionist role of state in language planning through media.

According to her, “[t]hese discourses prescribe legitimate language practices since they are sets of sanctioned statements which have institutionalised force, i.e. which can exert a considerable influence on the way people (e.g. translators) act and think” (Erkazancı, 2006, p. 67). It is obvious that hegemonic bodies of state always desire to organize, govern, dominate, and otherwise, censor literary and artistic activities.

However, it should be also noted that these articles were replaced with the Law No. 6112 of 15 February 2011²:

Article 5 – (1) Broadcast services shall use Turkish. Nevertheless, broadcast shall also use other languages and dialects beside Turkish. Broadcasts must obey the rules of chosen language.

² <https://kms.kaysis.gov.tr/Home/Goster/34819>

Article 8 – m) Broadcast services must enable the proper, beautiful and intelligible use of Turkish without violation of its characteristics and rules. Impudent, rude and vulgar language cannot be represented in broadcasts. (my translation)

Although the significance of ‘appropriate’ use of Turkish is still stressed, it is clear that from 1994 to 2011 several changes have taken place in the broadcast policies of the Turkish state and the Turkish Radio and Television Supreme Board. The Turkish state has grown a moderate policy against other languages and dialects. Indeed, this is one of the results of the Solution Process (2009-2014) between the Turkish government and the Kurds.

Another significant development that took place during this period was the foundation of the first Kurdish television station, TRT Kurdi with the state initiative in January 1 2009. As it is clear from the name, the television station is affiliated with the state-run television station TRT (the Establishment of Turkish Radio and Television) and it is bound to the regulations of the Turkish Radio and Television Supreme Board. The significance of this foundation is that it broadcasts in dialects of Kurdish and Zaza Language. In addition, Kurdish names of towns, streets and Kurdish broadcast and publications were taboo subjects in the Turkish context until this period. However, today Turkey has a state-run Kurdish television station and several villages and towns in the Eastern part of Turkey have managed to revive their original languages³.

These changes within the official discourses and the above-mentioned developments that recently took place reveal that the Turkish Republican state has grown a relatively more moderate approach towards the representation of other

³ <https://www.evrensel.net/haber/200595/koye-kurtce-ismi-iade-edildi>

languages and language varieties in literature, media and official codes. While the strict and prescriptive official discourses have a restrictive influence on the representation of language varieties within literature and media, it is obvious that these moderate discourses and political developments have an embracing approach towards the issue.

In addition to the official discourses, nonstandard language varieties employed in broadcasts also present highly valuable insights about the approaches of the state and of the ordinary citizens to the representation of language varieties on television stations. Erkazancı, in her thesis completed in 2006, argues that the representation of nonstandard language in broadcasts was not tolerated by most critics and the citizens of Turkey. To support her arguments, Erkazancı provides several examples that were previously publicized by the Project Management Board set up as a subsidiary board under The Turkish Language Association. A couple of representative samples are as follows:

- ‘Patlat *gari*’. Star, 18.05.1999, 03.50am; [‘artık’ in standard Turkish].
- ‘Bu *gözel* hediyelere ulaşabilirsiniz’. Kanal 6, Kadına Özel, 04.10.1999; [‘güzel’ in standard Turkish].
- ‘*Gardaşım, Antalya*’ dan *arıyok*, şurdaymış gibi *gonuşuyok*’ Kanal A, Türkülerle Anadolu, 14.07.1999, 15.20pm; [‘kardeşim’, ‘arıyoruz’, ‘konuşuyoruz’ in standard Turkish]. (as cited in Erkazancı, 2006, pp. 77-78)

Providing the Board’s previously publicized evaluation of citizens’ complaints of the deterioration of Turkish language with nonstandard usages, Erkazancı (2006) argues that nonstandard language usage was perceived by the citizens and critics as improper and unacceptable in terms of the representation and for the cultivation of Turkish language (p. 78). Nevertheless, I argue that although several citizens, critics and the Turkish Radio and Television Supreme Board consider the nonstandard

languages disturbing, incorrect and harmful for the Turkish language, these nonstandard language usages have been broadcasted in several soap operas in Turkish television stations including the state-run TRT. The following dialogues are from several soap operas broadcasted in different television stations:

- “İyi hoş dedin de *babacığım* ne kadar çok *celiyler*, bıktım *hizmat* etmekten” Kanal 6, Mahallenin Muhtarları, 12.10.1992 (‘babacığım’, ‘geliyorlar’, ‘hizmet’)
- “Ha şu İstanbula *celdim*, dedim beni babam *cezdirir oraya*. Lakin strese girdim *babacığım*. *Bunalum takiliyorum babacığım*. Ne kadar çok misafir *celiy*, her gün misafir *celiy babacığım* da” Kanal 6, Mahallenin Muhtarları, 12.10.1992 (‘geldim’, ‘gezdirir’, ‘orada’, ‘babacığım’, ‘bunalım’, ‘takılıyorum’, ‘geliyor’)
- “*adi bakam okuaa* giderken sağa sola dikkat *ediyonuz* tamam mı” TRT 1, Seksenler, 13.05.2017 (‘hadi’, ‘bakalım’, ‘okula’, ‘ediyorsunuz’)
- “ırabalara undan sonra bisikletlilere herkese bakcanız tamam mı” TRT 1, Seksenler, 13.05.2017 (‘arabalara’, ‘ondan’, ‘sonra’, ‘bakacaksınız’)

The soap opera that included the first two excerpts broadcasted for ten years (1992-2002) on several Turkish television stations (Kanal 6, atv, Kanal D, Star Tv). The other sample was also broadcasted for five years (2012-2017) on the state-run television station TRT. Although official and individual discourses express opposition to the representation of heteroglossia in broadcasts, it could be hardly argued that heteroglossia is censored from television stations.

The contextual analysis poses a significant role in descriptive translation studies and it can provide detailed information about the translation choices. However, without the paratextual analysis of the texts, the contextual analysis is deficient. Gérard Genette (2001) refers to the paratexts as the thresholds of the texts, which would include the author’s name, the translator’s name, the title of the text, the preface, the introduction and the illustrations that welcome the readers through the threshold. With our analysis on the thresholds of both translations of

Trainspotting, it can be said that the translators are visible on both covers, even though they are written with relatively small fonts. In addition to this information, on the cover page of Kaliç's translation, the novel is presented as "the novel of the fabulous movie" (in Turkish in title case: "efsane filmin romanı"). Although I could not have an interview with the editor of the translation, I think that this statement provides an open door for making presuppositions. Because the translation was published after the success of the movie and the novel was presented as "the novel of the fabulous movie", it would be fair to argue that the publishing house has most likely sought financial gain with the translation and expected to profit the popularity of the movie. When the spotlight is turned to the second translation's cover page, we face a spoon and the presentation of the novel in its oval part: "the cult masterpiece of the underground literature" (in Turkish in uppercase: "yeraltı edebiyatının kült başyapıtı"). This presentation phrase does not provide much information about the underlying reasons behind the retranslation of the novel in Turkish. Nevertheless, it can be speculated that the first translation might have not been approved by the agency holding the copyrights of the novel, or considering the fact that the second translation was published right before the premier of the sequel movie (originally *Porno*, but nowadays presented as *Trainspotting 2*), it can be argued that the copyright holding agency might have expected an extra profit from the second publishing with the extra marketing activities of the movie. In other words, while the producers of the movie advertises the movie with the same name, the publishing agency could have saved their budget of advertising and made use of the advertisements that they did not pay for.

Considering the easing of official and individual discourses, and above mentioned recent developments regarding the representation of other languages and

language varieties in literature and in broadcasts, I argue that translators can feel freer in relaying language varieties with either ‘equivalent’ varieties or nonstandard usages of the Turkish language. Additionally, in contrast to what Anderson (2006) contends about the society, it is a heterogeneous entity with its idiosyncratic socio-ideological individuals and their heteroglot languages. Thus, for the translation of heteroglossia, in a similar vein with Berman, Venuti, Spivak and Levý, I argue that heteroglossia that corresponds to the socio-ideological and cultural diversification of society should be preserved in translations through alienating translation strategies. Nevertheless, it should not be forgotten that the translation activity is not solely dependent on the translators’ choices. The agencies that hold copyrights, publishing houses and editors that view translation and publishing activity as economic capital have their words in this literary and economic activity, too.

5.3. The foregrounded heteroglossia in *Trainspotting*

As previously mentioned, *Trainspotting* is mostly narrated in a heteroglot language that assigns particular ‘languages’ to each speaking subject of the novel. In other words, according to Derek Paget (2002), “idiolect becomes character in *Trainspotting* ... all the principal first-person characters (Renton, Begbie, Sick Boy, Spud) have traits of speech which become a kind of recognizable signature tune of their character” (p. 133). Thus, each character has his/her own individual voice in *Trainspotting*. The term ‘voice’, as Gavin Miller (2010) argues, refers to the linguistic differences of Welsh’s characters that represent “ethical, cultural, [and socio-ideological stances]” of these individuals (p. 89). In his article “Welsh and Identity Politics” (2010), Miller first refers to Cairns Craig’s *The Modern Scottish Novel* and opposes Craig’s view on the representation of voices. In his book, Craig

argues that the employment of first person narration (which indirectly corresponds to Bakhtin's term *heteroglossia* because each character, in the first person narration, can have an individual 'language' thanks to this narrative technique) features a linguistic and textual subversion of social hierarchies and claims that this represents the equality of working class language, culture, and difference. On the other hand, in contrast to Craig's views, Miller asserts that Welsh's fiction does not really "represent, dignify and celebrate the difference of his favored identity group" (pp. 89-90). However, I think that first of all, representing a social group in fiction does not mean and correspond to 'favoring'. Representing them and making them visible within the social strata can be regarded as a sole democratic right of the ignored social group, as Spivak argues for the representation of feminist women from 'Third World' countries (1988, 2004). Secondly, I do not think that the matter in question here is representability in terms of moral and ethics, or the celebration/dignifying a social group, but rather the representation of a social reality for the sake of representation. This group might be the most immoral and despicable social group, yet it is still worth to make them visible in literature. Otherwise, if we dive into the unending questions of representability, of immorality and turpitude in artworks, all fiction and movies dealing with Hitler and Nazism would end up in the trash.

As stated above, although all the main characters in *Trainspotting* speak a certain language variety, only Renton and Begbie can switch to the Standard English whenever necessary. On this issue, Berthold Schoene (2010) argues that Welsh employs a social-realist language—i.e., a language that truly represents and reflects the social diversity and the socially, individually, and regionally diversified language reality to represent the working class; however, in contrast to the previous applications, Welsh's characters speak for themselves with their particular,

idiosyncratic languages rather than being ‘represented’ by the authorial discourse (pp. 4-5). This enhances the socio-ideological argument of the novel and represents the society as heterogeneous entity rather than a monolithic body. At this point of the study, let us have a look at how translators have approached this argument of the source text and rendered it in the target texts:

- Mr Renton, you didn't intend to sell the books?
- Naw. Eh, no your honour. They were for reading.
- So you read Kierkegaard. Tell us about him, Mr Renton, the patronising cunt sais.
- I'm interested in his concepts of subjectivity and truth, and particularly his ideas concerning choice; the notion that genuine choice is made out of doubt and uncertainty, and without recourse to the experience or advice of others. It could be argued, with some justification, that it's primarily a bourgeois, existential philosophy and would therefore seek to undermine collective societal wisdom. However, it's also a liberating philosophy, because when such societal wisdom is negated, the basis for social control over the individual becomes weakened and ... but I'm rabbiting a bit here. Ah cut myself short. They hate a smart cunt. It's easy to talk yourself into a bigger fine, or fuck sake, a higher sentence. (Welsh, 1994, pp. 165- 166)

- Bay Renton, amacınız kitapları satmak değil miydi?
- Yani ... hayır, ekselansları. Okumak içindi.
- Öyleyse Kierkegaard'i okudunuz. Bize biraz ondan söz edin dedi emreden yavşak.
- Ben en çok onun öznelliğin ve gerçeğin kavranması konusundaki düşünceleriyle ilgileniyorum ve özellikle de insanın seçimi ile ilgili fikirleriyle. Yani asıl seçimin şüpheye ve belirsizliğe yer bırakmadan ve de başkalarının deneyimlerine ve önerilerine ihtiyaç duyulmadan yapılması gerektiğini söylemesine. Aslında buna biraz esnek bir bakış açısıyla, temelde burjuva ve varoluşçu; bu nedenle de kolektif zekanın altını oyan bir felsefe de diyebiliriz. Yine de buna özgürlükçü bir felsefe diyebiliriz, çünkü toplumsal bakış açısının zayıflatılması, bir anlamda da bireyin özgürleşmesi yönünde atılmış bir adım olarak kabul edilebilir... burada biraz acemiymi oynuyorum. Çenemi tutuyorum. Akıllı heriflerden nefret ederler. Kendine daha büyük tazminat ödetmek, hatta daha uzun hapis yatırtmak kolaydır. (Kaliç, 2001, pp. 191-192)

“Bay Renton, niyetiniz kitapları satmaktı, değil mi? ”

“Hayır. Şey, hayır, efendim. Niyetim onları okumaktı.”

“Kierkegaard okuyorsunuz demek. Bize biraz Kierkegaard’dan söz edin öyleyse, Bay Renton” dedi kendini beğenmiş amcık.

“Kierkegaard’ın öznellik ve gerçeklik kavramları ilgimi çekiyor, özellikle seçim yapmakla ilgili fikirleri; gerçek seçimin başkalarının deneyim ve öğütleri doğrultusunda değil de, kuşku ve kararsızlık neticesinde yapıldığı fikri. Kierkegaard’ın felsefesinin esasen burjuva, varoluşçu bir felsefe olduğu

ve kolektif toplum zekasını küçümsediği, haklı olarak, tartışılabilir. Fakat aynı zamanda özgürleştirici bir felsefedir, çünkü toplumsal zeka reddedildiğinde, bireyin üzerindeki toplumsal denetimin tabanı zayıflar ve...” Otomatige bağlamış gidiyordum. Birden frene bastım. Zeki tiplerden nefret ederler. Konuşmaya devam edip daha büyük bir para cezası almak, ya da tanrı korusun, cezaevini boylamak işten bile değildi. (Pardo, 2015, pp. 171-172)

Although using Standard English is the literary and linguistic norm of his time, here I argue that Welsh’s use of a socially, individually, and regionally diversified Scottish language and presentation of Renton’s socio-linguistic mobility through multiple language switches between his Scottish dialect and Standard English clearly corresponds to deviation which is one of the foregrounding techniques. The words “naw, ah, sais” represent idiosyncratic nonstandard language variety, and in each parts of his narration Renton employs this nonstandard working-class Edinburgh dialect; however, while he addresses the judge he employs a Standard English that consists of complex words and sentence structures. Through foregrounding his unconventional use of language and language switches, Welsh draws the attention of his readers to this stylistic patterning, makes the text more ‘unfamiliar’, increases the difficulty and the length of perception and prevents the ‘automatism of perception’ (Shklovsky, 2012, p. 12).

Nevertheless, in contrast to the source text, both of the Turkish translations, by standardizing the language variety, eliminate the language switches and its representation of the autonomous worldviews. But it can be argued that although they have lexically eliminated the alienating effect of the nonstandard language, both translations successfully transfer the "higher" level, complex Standard English where Renton directly refers to the judge. In the source text, these parts are constructed with complex words and sentence structures that Renton never uses in his daily life conversations or inner talk. Consequently, I argue that although both translations fail

to retain the alienating effect in the lexical level, they adhere to the complex lexical and syntactical choices of source text and render the differentiation aimed in the source text.

Apart from the translation of heteroglossia, another significant aspect of the excerpt and indeed, of the whole source text itself, is the foregrounded aspect of the word 'cunt.' Although the swear word 'cunt' is refrained by the literary circles in their writings, Welsh intentionally employs the word to attain a deviational effect in his text and to subvert the conventional standards of narrative. I think that the word implies male domination on the daily language and the author uses the word in order to display the patriarchal hegemony. However, in his translation, Kılıç explicitly deviates from the source text in transferring the male dominated vulgar language and translates the word into Turkish as 'asshole' ('yavşak'). Pardo, on the other hand, renders the word with 'amcık' in Turkish that better represents the source text word. It should be also noted that in one of the following sub-sections, I will further discuss the foregrounded male dominated language and its translation into Turkish.

In the third chapter on foregrounding theory, we explored the issue of when a foregrounded pattern, which deviates from the background literary standard, ceases to be "strange" and it drops back into the 'background'. The same issue is raised in Welsh's *Trainspotting* with his foregrounded heteroglot language use in the novel. The heteroglot language use of Welsh in *Trainspotting* deviates from the conventional literary standard of English fiction and it is, thus, foregrounded by the author to attract readers' attention and to break up the automatism of consciousness. Nevertheless, the *whole* novel is composed of socially, individually and regionally diversified heteroglossia (particularly the working-class Edinburgh dialect of Scottish); after reading a few pages of the novel, the very same heteroglossia

becomes the 'background' of the novel, and the foregrounding pattern's position as a 'strange' construction expires. What happens then? To answer this complicated question, we must go back to how Paul Simpson (2004) proposes to analyze foregrounding devices on two levels: external foregrounding and internal foregrounding (p. 51). By external foregrounding Simpson refers to the prevalent stylistic norms of the epoch and by internal foregrounding he refers to the in-text style of the text. Heteroglossia might represent a foregrounding pattern in terms of the external background norms of the epoch, but after readers become familiarized with the 'unusual' pattern and it becomes the 'usual', in terms of internal foregrounding, heteroglossia drops into the background with the introduction of a newer distortional element into the scene (i.e., use of Standard English in *Trainspotting*) and the new distortional element becomes the foregrounded aspect. It is impossible to foreground all the components simultaneously, otherwise all components would end up being at the same level and a new automatization would eventually appear (Mukařovský, 2000, p. 44).

In *Trainspotting*, the introduction of newer distortional elements in terms of language use is particularly generated through the employment of Standard English either in encounters between the main characters and other native English speakers or in Welsh's occasional use of third person narration in some of the chapters. In the former case, the introduction of Standard English mostly creates communication problems between the main characters of the novel and other native speakers of English because the main characters (Renton, Spud, Sick Boy, Begbie) speak in a socially/individually/regionally varied language that others generally do not understand. One of the examples of these encounters is Begbie's dialogue with Canadian tourists:

- No fuckin shy, they British Rail cunts, eh? Ah sais, nudging the burd next tae us.
- Pardon? It sais tae us, sortay soundin likes, 'par-dawn' ken?
- Whair's it yis come fae then?
- Sorry, I can't really understand you ... These foreign cunts've goat trouble wi the Queen's fuckin English, ken. Ye huv tae speak louder, slower, n likesay mair posh, fir the cunts tae understand ye.
- WHERE ... DO ... YOU ... COME ... FROM?
- That dis the fuckin trick. These nosey cunts in front ay us look roond. Ah stares back at the cunts. Some fucker's oan a burst mooth before the end ay this fuckin journey, ah kin see that now.
- Ehm ... we're from Toronto, Canada.
- Tirawnto. That wis the Lone Ranger's mate, wis it no? ah sais. The burds jist look it us. Some punters dinnae fuckin understand the Scottish sense ay humour.
- Where are you from? The other burd sais. Pair ay rides n aw. That rid-heided cunt made a good fuckin move sittin here, ah kin tell ye.
- Edinburgh, Rent goes, tryin tae sound aw fuckin posh, ken. Fuckin smarmy rid-heided cunt. He's aw ready tae steam in now, aw Joe-fuckin-Cool, once Franco breks the fuckin ice. (Welsh, 1994, p. 115)

- Britanya Demiryolları'nın ibnelerinde de hiç utanma kalmamış diil mi, dedim kızı kendime çekerek.
- Pardon? dedi bana, sanki 'afedersiniz?' der gibi.
- Siz nerdensiniz ki?
- Özür dilerim. Sizi gerçekten anlamıyorum. Bu yabancı karıların kraliçenin İngilizcesiyle kesin bi problemleri vardı. Onların sizi anlaması için yüksek sesle, yavaşça ve daha kibarca konuşmanız gerekir.
- NERE... DEN... GELİ... YOR... SUNUZ? Numara buydu iste. Önümüzdeki bazı tipler etrafa bakındı. Ben tekrar karılara döndüm. Şimdiden belli ki bu yolculuk bitmeden birilerinin canı fena yanacak!
- Şey, biz Torontoluyuz, Kanadalı.
- Tıronto. Orası Yalnız Kovboy'un memleketi diil mi yav? dedim. Karılar öylece baktı bana. Bazı gerzekler İskoçların espri anlayışını kesinlikle kaldıramıyolar.
- Siz nerelisiniz, dedi öbür karı. Bayaa ilgiliydi. Bizim kızıl saçlı herif buraya oturmakla kesin iyi bi iş yapmıştı.
- Edinburgh, dedi Rents, sesini nazikleştirmeye çalışarak. Kibarlığını siktiminin ibnesi! Franco karıları mayıştırdı tabii, şimdi Esas Oğlan ayaklarına yatmak kolay! (Kaliç, 2001, pp. 135-136)

“Hiç utanma yok bu Britanya Demiryolu amcıklarında, değil mi,” diyorum yanıımızdaki çıtıra.

“Pardon?” diyor bana, tuhaf aksarıyla.

“Nerdensiniz bakıyım siz? ”

“Affedersin, seni anlamıyorum...” Bu yabancı amcıkların Kraliçe'nin İngilizcesiyle sorunları var. Yüksek sesle, yavaş ve biraz daha kibar konuşman gerekiyor anlayabilmeleri için.

“NERDEN...GELİYORSUNUZ...SİZ?”

Bu, meseleyi hallediyor. Önümüzdeki meraklı amcıklar dönüp bana bakıyorlar. Ben de dosdoğru onlara bakıyorum. Bu yolculuk tamamlanmadan birilerinin ağzı burnu kırılacak, bunu şimdiden görebiliyorum.

“Şey...Biz Kanadalıyız, Torontolu.”

“Toronto. Maskeli Süvari'nin Kızılderili kankasının adıydı, değil mi?” diyorum. Kızlar bön bön bakıyorlar bana. İskoç mizahını anlamak herkesin harcı değil.

“Sen nerelisin?” diye soruyor öteki çıtır. İkisine de fena yazılırım. Salça kafa ne iyi etmiş buraya oturmakla.

“Edinburgh,” diyor Rents, aksanını biraz yumuşatarak. Salça kafalı sahte orospu çocuğu. Harekete geçmeye hazır şimdi amcık, Franco buzu kırdı nasıl olsa. (Pardo, 2015, pp. 120-121)

As previously stated, most of the chapters of *Trainspotting* are narrated in the first person, mostly in a Scottish dialect. The same applies to the chapter "Inter Shitty" that includes this excerpt. It is narrated by Begbie in the working-class Edinburgh dialect that is “already foreign to many native English speakers” (Ashley, 2010, p. 119). As in the example of this passage, when the whole narration is executed in nonstandard English, the introduction of Standard English into the scene reverses the positions of the ‘languages’. While Standard English becomes foregrounded, the nonstandard Scottish language becomes the background within internal foregrounding mechanism. This reversal of foreground and background, I believe, represents the tension between the languages and also depicts the self-identified Scottish image; so tightly connected to their nonstandard Scottish (i.e. English) language, they reject to speak “the Queen's fuckin English.”

The decision to use nonstandard English in fiction is both a stylistic and an ideological choice. Although it has been previously stated that Welsh is regarded by some as a novelist fed up with the whole Scottish thing, this idea refers to the unconditional glorification of Scottish nation and celebration of a particular, unitary Scottish identity. What Welsh is fed up with is the particular highlighted Scottish image depicted by his very contemporaries as an oppressed, disdained and aggrieved homogeneous nation. On the other hand, I argue that with the foregrounded

heteroglot language in *Trainspotting*, Welsh intends to break up the hegemony of Standard English over Scottish literary canon. Nevertheless, this never represents the embracement of a particular Scottish identity. In contrast to this, *Trainspotting* “refuses all conventional categories of belonging [and] the novel vociferously militates against its own Scottishness,” as well (Schoene, 2010, p. 3). Welsh’s understanding of Scottishness does not correspond to independence from the colonial British and monophonic nationality but to the interdependence of heterogeneous Scottish community embracing and representing each individual with the heteroglot language of the novel.

This deviational self-identification and clash between languages create a great challenge for the translators. The transfer of the stylistic experimentation might be possible; however, it is almost impossible to transfer the tension between languages, because the asymmetrical power relations between these languages are unique and transferring them to another context that does not possess identical political, cultural or linguistic tension might not be possible (Ashley, 2010, p. 118). Thus, this should be considered while evaluating the translations of the excerpt. Hilal Erkazancı (2006), without considering the unique asymmetry between any language pair, focuses on the stylistic aspect of heteroglossia. Making a comparison between the German and the Turkish (Kaliç’s translation) translations of the same excerpt, Erkazancı argues that the Turkish translation is systematically standardized, while the German translation, on the other hand, renders the heteroglot language of the novel with a nonstandard German dialect. Thus, Erkazancı favors the German translation because she thinks that it transferred the heteroglossia into the target text. Nevertheless, I cannot agree with her argument. First of all, asymmetric power relations exist between language varieties and standard language; additionally these

asymmetrical relations are particular to their particular contexts. Secondly, as was discussed in the second chapter, seeking ‘equivalence’ of source text language variety in the target text is a vain endeavor due to asymmetry between socio-ideological and linguistic aspects of cultures. The resulting effect of such an attempt, as Berezowski argues (1997), would only be misrepresentation and confusion within the target culture and readers (pp. 29-30).

Thus, I think that Erkazancı insufficiently considered the criteria for selecting an “equivalent” dialect and the intertextual realities of the literary systems. The resulting effect of such a translation would be misrepresentation of the source text aspects. Seeking equivalence for a dialect, which is the result of social interaction between individuals and the outer world within a specific society, would be the result of ignorance of language reality (Berezowski, 1997, pp. 29-30). While the German translation does reflect the heteroglossia of the source text, the heteroglossia in German does not represent the similar power imbalances as exist between Standard English and nonstandard Scottish.

Erkazancı also argues that the linguistic distinction between dialectal language (“Whair's it yis come fae then?”) and Standard English (“Where do you come from”) could have been transferred with the alienating nonstandard form: “Nirdensiiz?” However, I think that Kaliç’s translation of the question “Siz nerdensiniz ki?” also has a similar effect on the Turkish readers, because it is not a standard construction for asking nationality. Additionally, although he fails to render the ideological aspect of the alienating nonstandard English in Turkish, Kaliç attempts to alienate Begbie with the nonstandard uses of the words: “bi, yanıcak, Tirono, diil, kaldıramıyolar and Bayaa”. Erkazancı argues that Kaliç eliminates the nonstandard language by standardizing it in Turkish; however, her proposal to use

the nonstandard Turkish word “nirdensiiz” is not very much different from Kaliç’s translational strategy for heteroglossia. Although Kaliç’s nonstandard lexical choices fail to represent the political tension between Standard English and Scottish, these words reflect the miscommunication between two parties. On the other hand, Pardo’s translation completely standardizes the text and it is concerned with neither the stylistic nor the ideological aspects of heteroglossia.

Another significant aspect of the excerpt is the abundance of the swearwords ‘fuck’ and ‘cunt’. Although the word ‘fuck’ is mostly eliminated by both translators (eleven in the ST and one in Pardo’s TT), the word ‘cunt’, in most occurrences, is literally rendered in Pardo’s translation with the Turkish equivalent. As the Turkish word for "fuck" (*siktir*) is in no way more vulgar than the Turkish word for "cunt" (*amcık*), it can be clearly argued that the underlying reason behind the omission of ‘fuck’ in Pardo’s text cannot be the concern of getting censored. But what else could be? Although I had several attempts to contact the translator and editor of the novel, I could never manage to get an appointment with them. I believe that the answer to the question might lie in the connotational reference of the word ‘cunt’ to the patriarchal hegemony over language. Although the word does not carry a direct insult with its meaning, the tone, register and context of the swear word implies a covert abuse of the female organ. Thus, the reason of Pardo for literally translating the word might have been translator’s sensitivity against such an abuse. Apart from this swear word, while Kaliç transfers the word ‘burd’ with ‘kız’ (‘girl’), which has a neutral meaning, Pardo renders it in Turkish as ‘çıtır’, which has an implication of degrading the status of women into a sexual object. I assert that this fact also supports my previous hypothesis on Pardo’s sensitive approach towards male domination of language.

Racism and hooliganism are also central themes in *Trainspotting*. Before the death of Renton's brother, who was in the British Army, in Northern Ireland, Renton and his friends sang Irish rebel songs at Begbie's party. Additionally, in one of his arguments with his friends, Renton states that

A place ay dispossessed white trash in trash country fill ay dispossessed white trash. Some say that the Irish are the trash ay Europe. That's shite. It's the Scots. The Irish hud the bottle tae win thir country back, or at least maist ay it. Ah remember getting wound up when Nicksy's brar, down in London, described the Scots as 'porridge wogs'. Now ah realize that the only thing offensive about that statement was its racism against black people. Otherwise it's spot-on. Anybody will tell you; the Scots make good soldiers. Like ma brar, Billy. (Welsh, 1994, p. 190)

Renton, perceived by some critics as the alter ego of Welsh, has no ties with the Scottish identity himself. Welsh resists all kinds of restrictive or monolithic views of identity, and as an angry Scott with his own citizens, Renton has no hesitation to make derogative statements against his own national identity. Apart from this, the excerpt is also suggestive of racism in Britain, with its references to non-white people by the British as wogs, of racism against the Irish by the Scots, and of racism against the Scots by the English.

The previous excerpt also reveals a strong anti-colonial/post-colonial theme in *Trainspotting*. The novel represents the ambiguous dual status of Scotland, both as a perpetrator and as a victim of imperialism (McGuire, 2010, p. 23). The next subsection will elaborate on the foregrounded post-colonial identity of *Trainspotting* and analyze the Turkish translations of these foregrounded aspects of the novel.

5.4. The foregrounded post-colonial identity of *Trainspotting*

As briefly mentioned in the previous chapters, hybridity, within the framework of postcolonial studies, refers to the literature that combines two different worldviews, cultures and languages; hybridity has been regarded by most postcolonial critics as a

literary device designed to subvert the colonizers' authority (Bhabha, 1994-1996). The term is mostly employed for the representation of literature written in English by non-indigenous people and used concurrently with the descendants of immigrants from former British colonies (Talib, 2002). Authors of hybridity write with a *double vision* that also renders them culturally hybrid individuals (Bhabha 1994-1996). One of the most renowned examples is Salman Rushdie (1992) who refers to himself as a "translated m[a]n" (p. 17).

Contrary to this general understanding of postcolonial studies, in his book *The Language of Postcolonial Literatures*, professor Ismail S. Talib (2002) from the National University of Singapore argues that postcolonial literature is not a merely continental phenomenon, limited to African, Indian, Australian or the Caribbean contexts, but it is also applicable to the British Isles. He describes British (or English) colonialism against Wales, Ireland and Scotland as such:

- First, there was British (English) conquest or occupation
- The native language of the colony was then suppressed, or at best became less relevant. In the case of Welsh for example, its unconditional use in the law courts was only allowed [again] in 1967, with the passing of the Welsh Language Act.
- The native language, if it did not have a written script and a literary tradition to back it up, gradually had fewer speakers, and may eventually become extinct. Relatively speaking, this was the case with Cornish, which became extinct more than two hundred years ago, and which did not have as strong a writing tradition as the major surviving Celtic languages today. (p. 45)

Here, Talib stresses that after the colonial invasion came the literary and linguistic oppression exercised by the English against the native languages of the Welsh, the Scots, and the Irish. Indeed, this is the regular colonial scheme of Britain that was applied to the other lands across the continent. However, due to the dual status of the British Isles as perpetrators (as part of the British Empire) and victims of imperialism, the issue becomes complicated and ambiguous (McGuire, 2010, p. 23).

I believe that the key problem most of the time is the fact that “English” and “British” are confused or used synonymously. The situation is not only relevant for the outsiders but it is very much the same for the people in England. Ann Leslie exposes this conflation brilliantly in one of newspaper articles: “The English have tended to use the terms English and British synonymously. We [the English] were the boss nation, the dominant culture, and the Celtic fringes were merely colourful add-ons to the prevailing English, sorry, British way of life” (as cited in Talib, 2002, p. 22). The statement, I believe, clearly explains how English people have tended to depict themselves and the other British nations that have been dominated.

The confusion of identity within Britain is also seen in the rest of the world. Most of the time Welsh, Irish, and Scottish literatures are labeled and classified as ‘English’ literature (Talib, 2002, p. 25). In terms of language use, this classification might be correct. However, it worth noting that Canadian, American, or Australian literatures are never labeled “English,” even though they are mostly written in that language. Likewise, Scottish, Welsh, and Irish literatures clearly possess particular features, identities, and cultures that are rather distinct from the English. As A. S. Byatt argues, “the Scots, the Northern Irish and the Welsh do have both strong literary communities and a strong sense of national literatures” (as cited in Talib, 2002, p. 27). However, according to Talib’s argument, if analyzed in detail, the Scottish nationalist self-determination trend has been indeed less active and intense than the Irish and Welsh traditions (Talib, 2002, p. 24).

In his novel *Trainspotting*, Irvine Welsh, I believe, makes a contribution to the representation of the postcolonial identity of the Scottish nation through foregrounding a deviant heteroglot and subversive language to subvert the literary and cultural hegemony of the English. Nevertheless, it should also be noted that

Welsh's language and style deviate from his contemporary colleagues as well. While his writing clearly reveals its Scottish identity with the use of Scottish heteroglossia, Welsh's characters are free to criticize and even reject Scottish identity in their own 'languages'. This excerpt from *Trainspotting* clearly pictures this alienation from Scottish identity:

The pub sign is a new one, but its message is old. The Britannia. Rule Britannia. Ah've never felt British, because ah'm not. It's ugly and artificial. Ah've never really felt Scottish either, though. Scotland the brave, ma arse; Scotland the shitein cunt. ... Ah've never felt fucking thing about countries, other than total disgust. (Welsh, 1994, p. 228)

In Welsh's narrative style, his characters are independent from the authorial discourse and they might represent their particular languages and worldviews. The languages of his characters are "verbally and semantically autonomous" (Bakhtin, 2011, p. 315) and each character represents an idiosyncratic consciousness in the novel and they are "incorporated as carriers of a particular verbal-ideological linguistic belief system, with a particular point of view on the world and its events, with particular value judgments and intonations" (Bakhtin, 2011, p. 312). In this passage, Welsh, through Renton's voice, foregrounds a completely deviant Scottish identity. Considering its rejection of an "artificial" British title with the use of heteroglossia and the employment of this content rejecting the British identity, the passage could be regarded as a nationalistic statement against the dominance of the British over Scotland. On the other hand, the statement not only represents a rejection of the British identity (both through the use of heteroglossia and through the content of the statement) but it also deviates from the usual understanding of a resistant Scottish identity. Although Renton explicitly speaks in a 'Scottish' language variety, he rejects his own Scottish identity, as well. Regarding these contradictory aspects of the passage, now I will take at the Turkish translations of the passage.

Bar işareti yeni, ama mesajı eski. The Britannia. Yaşasın Britanya. Kendimi asla Britanyalı gibi hissetmedim, çünkü öyle *diilim*. Bu çirkin ve yapay *bişeydir*. Aslında kendimi hiç İskoç gibi de hissetmedim. Cesur İskoçya! Götümü yesin! ... Ülkeler hakkında toptan bir iğrenti dışında *hiçbi şey* hissetmedim hayatımda. (Kaliç, 2001, p. 260) (my emphasis)

Pub'ın tabelası yeni, fakat üzerindeki yazı eski. The Britannia. Büyük Britanya. Hiçbir zaman Britanyalı hissetmedim kendimi, çünkü değilim. Ona bakarsan hiçbir zaman İskoç da hissetmedim kendimi. Kahraman İskoçya, yok kırımın kenarı; ödle İskoçya, amcık İskoçya. ... Ülkelere karşı bugüne kadar tiksinti dışında hiçbir duygu beslemedim. (Pardo, 2015, p. 234)

As noted in the first chapter, the Turkish translation of *Trainspotting* was the subject of Hilal Erkazancı's scholarly work (2006), and also dealt with heteroglossia.

However, it should be noted that by the time Erkazancı's study was written, only the first translation by Sabri Kaliç had been published; thus, her analysis refers only to the first translation.

In her study, Erkazancı (2006) views the passage above as “an index of sociolinguistic consciousness” which is employed to resist “the uniformity of a homogenous standard language” (pp. 195-196). According to Erkazancı, “Scots, in *Trainspotting*, acts as an anti-language fraught with the overtones of anti-nationalism, anti-colonialism, resistance and opposition” (p. 196). The Turkish translation, on the other hand, cannot transfer the effect of a “divided linguistic inheritance” and it ‘completely’ standardizes the source text excerpt (Erkazancı, 2006, p. 196). Nevertheless, I do not agree with a couple parts of Erkazancı's arguments. As discussed in the second chapter, the translation of heteroglossia is a complex and challenging endeavor due to the asymmetry between languages and literatures, the linguistic discrepancies between languages in terms of spelling and pronunciation, and most importantly because language and identity politics are mostly regional and cannot be understood or uprooted from their contextual frame. Thus, various scholars have suggested several contradictory approaches for the

translation of heteroglossia. To sum up, due to the above-mentioned complexities, a general consensus can hardly be found on the translation of heteroglossia. Thus, before criticizing translators for their failure in rendering hybridity and heteroglossia in translation, all these aspects, I believe, should be kept in mind to be able to objectively evaluate translations.

If we come back to my analysis of the translations, I do not think that Kılıç's translation "*refrains* from reproducing the effect of a 'divided linguistic inheritance' in the Turkish excerpt by *completely* standardising the ST excerpt" (Erkazancı, 2006, p. 196) (my emphasis). However, with his language use in the italicized words (*diilim, bişeydir, hiçbi*) in his translation of the excerpt, Kılıç suggests that he is aware of the significance of heteroglossia in *Trainspotting* and in his attempt to render heteroglossia in his translation, he appears to have employed a nonstandard colloquial language. With his colloquial language use, Kılıç indeed attempts to create an alienating effect in his translation, he aims to pique the curiosity in the readers, he forces them to think on the possible causes of such a language use, and, most importantly, he directs them to the source text to find the reason.

On the other hand, Avi Pardo's translation does completely standardize the Scottish heteroglossia and fails to render Renton's foregrounded deviation.

Another significant passage that reveals the post-colonial (or post-national) identity of *Trainspotting* is the following passage.

Ah hate cunts like that. Cunts like Begbie. Cunts that are intae baseball-batting every fucker that's different; pakis, poofs, n what huv ye. Fuckin failures in a country ay failures. It's nae good blamin it oan the English fir colonising us. Ah don't hate the English. They are just wankers. We are colonised by wankers. We can't even pick a decent, vibrant, healthy culture to be colonised by. No. We're ruled by effete arseholes. What does that make us? The lowest of the fuckin low, the scum of the earth. The most wretched, servile, miserable, pathetic trash that was ever shat intae creation. Ah don't hate the English. They just git oan wi the shite thuv goat. Ah hate the Scots. (Welsh, 1994, p. 78)

The passage clearly displays the deviation from the conventional Scottish self-identification, which is constructed through the rejection of the unitary British identity and the embracing the Scottish identity. Here, the character speaking in an explicit Scottish language variation not only attacks English dominance over the Scottish, but he also distances himself from the proud and heroic Scottish identity promoted by his contemporaries. The Turkish translations of this passage are as follows:

Nefret ederim böyle ibnelerden. Begbie gibi ibnelerden. Pakistanlılar, eşcinseller vs. gibi farklı olan herkese saldırmaya her an hazırlıklı olan ibnelerden. Adilikler ülkesinin en büyük adileri. Bizi sömürgeleştirdikleri için İngilizleri suçlamaya hakkımız yok. Ben İngilizlerden nefret etmem. Serseridirler o kadar. Bizi sömürenler serseridir. Kendimizi sömürtecek eli yüzü düzgün adam gibi bi kültür bile bulamamışız. Evet. Kala kala bu sikik serseriler sömürgeleştirmiş bizi. Bu bizi ne yapar? Aşağılığın aşağılığı, dünyanın en iğrençleri yapar. Yaradılışından beri dünyaya gelmiş en berbat, iğrenç, sefil çöpler yapar. Ben İngilizlerden nefret etmem. Onlar üstlerine düşen boku yapmışlar o kadar. Ben İskoçlardan nefret ederim. (Kaliç, 2001, p. 96)

Nefret ederim böyle amcıklardan. Begbie tarzı amcıklar. Kendilerinden farklı olan her orospu çocuğunun kafasını beyzbol sopasıyla patlatmayı seven tipler. Pakistanlılardan nefret ederler, eşcinsellerden nefret ederler, herkesten nefret ederler. Kaybedenlerle dolu bir ülkenin büyük kaybedenleri. İngilizlere bizi sömürgeleştirdikleri için kızmanın manası yok. Ben İngilizlerden nefret etmem. Abaza orospu çocuklarıdır İngilizler. Biz bu Abazalar tarafından sömürgeleştirilmişiz. Sömürgesi olabileceğimiz adam gibi, enerjik, sağlıklı bir kültür bile bulamamışız kendimize. Hayır. İktidarsız götlerin egemenliği altına girmişiz. Bu bizi ne yapar? Bugüne dek dünyaya gelmiş en sefil, en aşağılık halk yapar. İngilizlerden nefret etmiyorum. Onlar kendi boklarıyla idare ediyorlar. Ben İskoçlardan nefret ediyorum. (Pardo, 2015, pp. 85-86)

As previously noted, Renton, identified by some as Welsh's alter ego, embodies the heterogeneity and hybridity in *Trainspotting*. It can be argued that the hybridity and heterogeneity of *Trainspotting* originates not only from the language use of each character but also from the widely varied cultural and social diversity of these characters themselves. Welsh generates the representation of this fragmented nation by allowing them to be themselves, by letting them live as independent individuals

within the literary environment he created. In the Turkish translation of this highly politicized and heteroglot passage, Kaliç, in contrast to the previous translated passage, mostly standardizes the Scottish language variation. The one and only deviation from Standard Turkish is the elision of the post-vocalic ‘r’ in the phrase “bi kültür.” Thus, we see here an inconsistency in Kaliç's translation and unfortunately, it can be hardly argued that this cultural and social hybrid identity has been successfully rendered in the Turkish translations of the novel. We have seen through the works of Kaliç (2001) and Pardo (2015) how the translation of heteroglossia is a complex endeavor. The asymmetrical relations and the tension between the English and Scottish canons have thus far proven to be untransferrable to the completely different context of the Turkish system due to linguistic and social discrepancies between the source and target cultures. However, the stylistic aspect of the alienating effect of heteroglossia could have been more correspondingly rendered in the Turkish translations with several techniques suggested by renowned translation studies theorists. First of all, for the general activity of translating, before beginning to translate the text, Gideon Toury (1995) suggests to determine the “initial norm” that refers to the decision that takes translators either to the source culture and makes them preserve the source text as much as possible, or to the target culture and makes them create a text following the existent norms of the target culture (p. 56).

Nevertheless, both Turkish translations appear to lack the initial norm and they render the heteroglot novel with an inconsistent translation strategy. In his translation, Sabri Kaliç attempts to transfer the foregrounded heteroglossia of *Trainspotting* through application of a nonstandard colloquial. For most of the nonstandard working-class Edinburgh dialect usages in the source text, Kaliç employs the strategy of elision of the post-vocalic ‘r’ in several words, such as “bi,

kaldıramıyolar, bişeydir and hiçbi” (which are written in Standard Turkish “bir, kaldıramıyorlar, birşeydir and hiçbir”). He uses this language for each non-standard language speaking characters in the novel. With this colloquial language use, Kaliç attempts to create an alienating effect on the non-standard language speakers and aims to pique the readers' curiosity and to force them to think on the possible causes of such a language use and, most preferably, directs them to the source text to seek out the reason for such a language use. Kaliç's translation does reproduce the novel's illusion that real life situations and languages are being depicted. Nevertheless, the translation, with its colloquial language that is correspondingly used for the abundant heteroglossia of the source text, fails to attain the socio-ideological and linguistic heterogeneity of the novel. While the source text enables the reader to distinguish the characters from their idiosyncratic language usages, Kaliç's translation fails to do so. For each character that speaks a particular language variety in the novel, Kaliç employs the same elision strategy and in contrast to the polyphonic source text, creates a homogeneous and monophonic novel in Turkish literary system. Another deficiency of this same strategy is its inability to transfer the socio-ideological and linguistic tension between British and Scottish cultures, which is evident in the source text with its foregrounded subversive language use. The transfer of such a conflict existent within a hybrid novel that intends to break up the hegemony of the colonial power might be an impossible endeavor. Each social and literary system possesses its own particular historical tensions and individual contexts that cannot be relayed in another literary system because the target system lacks the identical tension and contexts within its social and literary canon.

In his translation of *Trainspotting*, Avi Pardo also uses the same translation strategy of elision of the post-vocalic ‘r’ for the translation of novel's heteroglossia.

Nevertheless, in contrast to Kaliç's application, Pardo employs the strategy more inconsistently and more scarcely. Although Kaliç has employed the colloquial language for each non-standard language speakers of the novel, Pardo uses this strategy frequently for Spud who speaks the most intensive dialect in the source text and only inconsistently for other characters. The underlying intention behind Pardo's strategy might be to create the alienating effect on the most intensive dialect speaker of the novel only. Yet, it must be noted that Pardo does not follow a consistent strategy for Spud either—Pardo often uses Standard Turkish norms with Spud's character, and fails to enhance the alienating effect of his strategy.

Nevertheless, with a closer look at the passage, it can be argued that it does not leave as much space for the translator to construct similar kinds of nonstandard colloquial language usages, as did the first passage. Pardo's translation is consistent in its standardization of the language.

5.5. The foregrounded vulgar language of *Trainspotting* and anti-colonialism

The nonstandard heteroglot language that Irvine Welsh employs in *Trainspotting* can be regarded as a subversion of the literary authority of the colonizer. In addition to the heteroglot language usage, several critics also regard Welsh's use of vulgar language and the words *fuck* and *cunt* in his fiction as an anti-colonial reaction. Ismail S. Talib (2002) expands on this point by providing a wider perspective of the historical use of *fuck* in literature. In 1968, the play *Norm and Ahmed* was first performed in Australia. The performance consisted of several occurrences of the word *fuck*, and, consequently, the play was banned and many actors were arrested for the violation of proper language use in the Australian theatre and literature. On this issue, Australian poet John Tranter comments that “no poet in Australia in the late

Fifties and early Sixties could get a poem published in any magazine if the editor thought that it might in any way give moral offence to the average person” (as cited in Talib, 2002, p. 37).

Discussing the issue of *Norm and Ahmed*, the Australian theatre scholars Helen Gilbert and Joanne Tompkins assert that the word *fuck* represented an emblem of anti-colonialism (“or the powerful expression of postcolonial anti-British sentiments”):

Whether or not this language [as it is used in the play] was a serious attempt to address British control over Australian affairs, it was interpreted as a nationalist move by which Australia declared a metaphoric independence: the ensuing furore that the arrests created assisted in the easing of Australia’s censorship rules. *Norm and Ahmed*, together with many other Australian plays of the 1960s and 1970s, established as ‘legitimate’ on local stages the Australian colloquial and metaphoric ‘dialect’ of English that incorporates particular expressions and rhyming slang. (as cited in Talib, 2002, p. 37)

Following this interpretation, the word *fuck* can also be regarded as an emblem of Scottish anti-colonial literature. As Scottish journalist Stuart Cosgrove argues, “[l]ike most debates about language and ideology, there is a specifically Scottish dimension to the story of fuck. The word has a long and honourable literary history in Scotland, appearing in the work of the medieval poets Henryson and Dunbar” (as cited in Talib, 2002, p. 39). The word *fuck* is indeed extensively used by James Kelman and Irvine Welsh in their fiction, too, as part of Scottish heteroglossia representing the vernacular language. In this interpretation, Kelman’s excessive use of the word *fuck* (as an emblem of his subversive language) has been considered by Ian Bell as “real speech, speech that only becomes controversial in the artificial environment of ‘official’ English” (as cited in Talib, 2002, p. 38). However, it should also be noted that Kelman’s subversive, anti-colonial language has not been warmly welcomed in every circle. Talib notes that it was so different from the ‘official’ English that they have been used to that a Booker manager argued that Kelman’s novel “wasn’t even

written in English” (as cited in Talib, 2002, p. 38). On this controversial issue, Talib (2002) argues that “[i]f the English refuse to accept Kelman’s wide-ranging polysemous usage of the f-word ... then his attitude to their refusal could be described as confrontational” (p. 38). In other words, if Kelman’s use of vernacular language loaded with the word *fuck* encounters rejection of the advocates of "proper and decent" English; and again, Kelman’s insistence on the use of this widely subversive language is an attempt to assault the hegemony of Standard English over the Scottish heteroglossia.

Building on Talib’s interpretation of the issue, I also argue that although conventional English fiction excludes nonstandard vulgar language from the literary canon, Welsh’s insistence on avoiding decent Standard English and foregrounding a heteroglossia that is abundantly loaded with "vulgar" words like *fuck* and *cunt* is an anti-colonial emblem, as well. Welsh employs the vulgar language for his characters because that is what they would use in real life, and it represents a reaction against the standard English narrative forms. In contrast to the protagonists of traditional Turkish cinema who always speak a high Standard Turkish (even in the most lowly of contexts), the characters of *Trainspotting* speak social-realist ‘languages’ that expose the real life situation, regardless of being seen as a violation against literary English. On this, Cosgrove argues that

In modern Scotland, the word *fuck* is an invasive part of the popular vernacular, punctuating everyday conversation and multiplying in importance as it goes. It figures in whole swathes of comedy and most importantly of all is a crucial part of the grainy realism of contemporary fiction. From the bleak modernism of James Kelman’s novels to the acidic fantasies of Irvine Welsh, the word *fuck*—and its ovular equivalent, *cunt*—are used not simply to reflect the cadences of working-class life, but to mark out the power of a language that is inarticulate yet profound. (as cited in Talib, 2002, p. 39)

As indicated in this passage, the word *fuck* is extensively used in Scottish culture.

Nevertheless, in literature, it is not only used for adding flavor to the narration but as

an emblem of survival against the dominance of Standard English. Welsh consciously foregrounds the words *fuck* and *cunt* in his narration as a divergence from the conventional standards. When *Trainspotting* was first published in 1993, it was not warmly welcomed by the readers and the critics. The language of the novel, with both its Scottish dialects and its vulgarities, was even ‘foreign’ to the native English speakers. One of the spokesmen of Norton (Gerald Howard) that published *Trainspotting* in the United States stated, “when we signed up Irvine Welsh’s first novel, *Trainspotting*, I joked that it was going to be Norton’s first foreign-language publication” (as cited in Ashley, 2010, p. 120). Howard was surely joking about the publication but even this statement is enough to understand the subversive nature of the novel’s language use. To better understand the subversive vulgar heteroglossia of *Trainspotting*, let us have a look at the following representative sample excerpt and its Turkish translations.

Ah dinnae *fuckin* want that wee *cunt* boastin, or flashin a *fuckin* wad aroond. Daein anythin wi wee *cunts* like that, it’s the riskiest *fuckin* business gaun. Thuv nae *fuckin* discretion, ken? That’s how ah like tae go screwin *fuckin* shoaps n hooses wi you Spud. Yir a true *fuckin* professional, like massel, n ye nivir say nowt tae nae *cunt*. Ah respect that *fuckin* professionalism, Spud. Whin ye goat true professionals oan a joab, it’s nae *fuckin* problem, ya *cunt*. (Welsh, 1994, p. 286) (my emphasis)

İtin etrafta açık olmasını veya b b rlenmesini istemiyom. Őu anda bunu yapmak bizim i in acayip riskli olur. Kafaları hayatta  alıŐmaz biliyosun. B t n gelecek iŐlerimizde de seninle aynen b yle  alıŐmak istiyom, tamam mı Spud? Sen de benim gibi, harbi bi profesyonelsin ve olayı kimseye okumazsın. Ben profesyonelliŐe harbiden saygı duyarım Spud. Bu iŐte profesyonellerle  alıŐtın mı, baŐın da belaya felan girmez. (Kali , 2001, p. 322)

“Orospu  ocuĐunun saĐda solda hava atmasını, cebindeki tomarı g stermesini istemiyorum. B yle k  k  ocuklarla herhangi bir Őey yapmak d nyanın en riskli iŐidir. Sır tutmayı bilmezler, anlıyo musun? Bu y zden seninle d kkan ve ev soyma iŐine girmeyi seviyorum, Spud. Sen de ger ek bi profesyonelsin benim gibi, kimseye tek kelime etmezsin. Bu t r bi profesyonelliŐe saygı duyarım, Spud. Bi iŐe profesyonellerle girersen sorun yaŐamazsın amına koyiyim.” (Pardo, 2015, pp. 291-292)

Instead of idealizing or fantasizing about the social reality, *Trainspotting* rather displays the social reality and employs a male dominated vulgar language for its characters. Nevertheless, this language use not only aims to display the social reality but also it is an emblem consciously foregrounded to subvert the conventional English novel. However, it is unfortunately hardly argued that the socio-ideological intention of the foregrounded pattern could be correspondingly rendered in Turkish translations. Although there are eight occurrences of the word *fuck* and four occurrences of the word *cunt* in the source text, both translations refrain from using the swear words in Turkish. The main reason for this elimination might have been the concern of getting censored, but as it has been previously stated, and as it is clear from the use of the swear words, “orospu çocuğu” (‘son of a bitch’ in English) and “amına koyiyim” (‘fuck’ in English), Pardo’s translation does not carry the concern of getting censored in Turkey. Considering the situation of Kaliç’s translation, as it was also stated by Erkazancı (2006), the Turkish translation of *Porno* (Welsh 2002), which is nowadays called as *Trainspotting 2*, conducted by Güven Kıvanç (2002) and published by the same publishing house (Stüdyo İmge) is abundant in the Turkish equivalents of the swear words *fuck* and *cunt* (p. 199). Thus, these contradictions suggest that the elimination of these words is translators’ personal translation choices. It can be also argued that Pardo’s inconsistency in retaining the vulgar language of the source text can be clearly seen in this excerpt as well. Throughout his translation Pardo makes inconsistent translation choices and translate similar passages in a number of different ways. This passage also confirms my previous hypothesis on the lack of the initial norm in both translations.

To sum up, although both translations lack an initial norm that will determine translators’ approaches to similar patterns, both translations attempt to pay attention

to the socio-ideological and stylistic aspects of the foregrounded elements prevalent in *Trainspotting*. While Kaliç's translation provides a more consistent translation of heteroglossia, Pardo's translation retains *Trainspotting*'s foregrounded vulgar language more frequently than Kaliç's translation.

CHAPTER 6

CONCLUSION

The aim of this thesis has been to explore the translation of heteroglossia as a foregrounding literary device. It has done so through a descriptive analysis of the Turkish translations of Irvine Welsh's heteroglot novel *Trainspotting*. The study has been built on the concept of heteroglossia, and the hybridity that follows from the use of heteroglossia in the novel. The analysis has also attempted to connect heteroglossia to the theoretical framework of postcolonial translation studies. The main focus has been on the foregrounded patterns of the novel, including heteroglossia, male dominated vulgar language, and alienating themes, which act together to enhance the postcolonial and post-national aspects of the novel. Although one of the goals of this paper has been to offer a comparative analysis between the source text and its translations, its primary objective is to reveal the significant stylistic and ideological role of heteroglossia in novel, and the translation difficulties generated through its use.

In the first chapter of the study, the concept of hybridity was discussed within the framework of postcolonial translation studies. A brief historical background of the concept was provided and several translation studies scholars' approaches towards hybridity and the foreignness of the source text were described. This chapter also revealed the reasons for selecting *Trainspotting* as my case study: Welsh's novel embodies the themes, techniques, and translational challenges that this thesis is exploring.

The second chapter elaborated on the term heteroglossia, coined by Mikhail Bakhtin to refer to the internal stratification of a single national language into several

language variations. Its stylistic and socio-ideological significance in the novel was stressed with several examples from many heteroglot novels. This chapter also explored the conflicting approaches of several translation theorists towards the translation of heteroglossia to emphasize the translational difficulties that the use of language variation introduces.

The third chapter explored the historico-theoretical trajectory of the theory of foregrounding and provided contributions to several theorists from a variety of fields. It also attempted to connect the theory of foregrounding with the concept of heteroglossia, preparing the foundation from which the textual analysis of the Turkish translations of *Trainspotting* would be performed.

Lastly, the fourth chapter studied the foregrounded socio-linguistic, stylistic and thematic patterns of *Trainspotting* and it analyzed the different translation strategies adopted by its Turkish translators, Sabri Kaliç and Avi Pardo.

This study revealed that the translation of heteroglossia is a complicated endeavor for of a number of reasons. First of all, social-class stratification is not universal; the Scottish working class of the Edinburgh community does not correspond to the Turkish working class community due to economical, social, cultural and socio-ideological divergences. As such, asymmetric relations also exist between the languages and literatures of different cultures. Additionally, translation activity is so subjective that translators' approaches towards the function of heteroglossia within novel vary depending on their understanding of heteroglossia's presence in novel.

The translation of *Trainspotting* also generates difficulties for translators because of several other reasons interconnected to heteroglossia. First of all, the heteroglot language of *Trainspotting* represents the socio-linguistic hybridity of

society and it both aims to subvert the hegemony of British colonialism over Scottish culture and intends to break up the homogeneous image of Scotland that is championed by Welsh's immediate contemporaries (Ferrebe, 2010, p. 12). Also *Trainspotting*, with its depiction of a group of junky friends from the working class of Edinburgh, represent a divergence from the literary canon in terms of character choices. This is a translational challenge because for each of its unconventional characters, Welsh employs a realistic language that is abundant in heteroglossia and vulgar language consisting of lots of swear words. Additionally, the novel represents the socio-cultural heterogeneity of the Scottish community with its heterogeneous characters, as well, like Renton who "is of working-class origin yet displays upward mobility. ... Other features adding to his ambivalence include having a Protestant father and Catholic mother, being vegetarian but no animal lover, speaking both Scots and Standard English" (Schoene, 2010, p. 5).

All these hybrid, heterogeneous, and unconventional structures that enhance the interdependence of the Scottish nation represent themselves in the novel with their socially, individually and regionally idiosyncratic languages. Thus, each speaking subject in *Trainspotting* possesses an individual heteroglossia that enable the readers to identify them from their particular language use. While the translation of one specific nonstandard language variety was a challenging work for translators, the individual, idiosyncratic languages of each character in *Trainspotting* multiply the difficulty of translation.

Additionally, all the above stated characteristics of *Trainspotting* are not only linguistic and stylistic predilections of Welsh but also an ideological reaction against the hegemonic practices of Standard English; it intends to subvert the monophonic "Scottish literary tradition defined on the grounds of nationhood and shared political

history” (Ferrebe, 2010, p. 15). Although the general understanding of his time embraces Scottish identity through the rejection of British identity (and the *glorification* of Scottishness), Welsh’s depiction of Scottish identity in *Trainspotting* deviates from the norm; Welsh's particular self-identification of the Scottish nation questions the very notion of what being Scottish is. In the novel, Welsh thus foregrounds a completely different Scottish identity. The novel not only represents a subversive act against the dominance of colonial British over Scotland, but also “refuses all conventional categories of belonging,” including a particular unitary Scottish identity (Schoene, 2010, p. 3). Thus, “[it] vociferously militates against its own Scottishness” (Schoene, 2010, p. 3) and depicts a ‘post-national’ configuration that is opposed to a unitary, homogeneous understanding of the nation (Ferrebe, 2002, p. 12). Irvine Welsh can be regarded as one of the standard-bearers of this ‘post-national’ understanding of Scottish identity, which both features independence from British colonialism and portrays the celebration of the cultural and social heterogeneity of the Scottish nation. Within this interpretation, Scotland is stronger with its diversified community and the interdependence of its individuals.

To summarize, this study has shown that the translation of heteroglossia is a compelling activity that requires a comprehensive evaluation and interpretation of several aspects of language variations. Although both translations of *Trainspotting* present a flavor of alienation through their use of colloquial language and render the stylistic aspect of heteroglossia through use of colloquial language that is mostly realized with the particular technique of elision of the post-vocalic ‘r’, I argue that both translations have failed to transfer the socio-ideological and literary tension existent between Scottish and British canons in the source text. However, this results from the individuality and the dependence of the conflicts to their particular contexts.

Thus, the translators could hardly be considered responsible for their failure to represent these conflicts in a completely different context.

Further studies, I think, are required in this area to analyze the individual socio-ideological and linguistic aspects of heteroglossia prevalent within other national languages (such as Turkish), the translational difficulties posed by these language variations, and how translators deal with them. After all, language variations are not merely stylistic devices; they represent who we are.

REFERENCES

- Aksoy, B. (2001). Translation as rewriting: The concept and its implications on the emergence of a national literature. *Translation Journal*, 5(3), 12-14.
<http://translationjournal.net/journal/17turkey.htm>
- Anderson, B. (2006) *Imagined communities: reflections on the origin and spread of nationalism*. London & New York: Verso.
- Appiah, K. A. (2004). Thick translation. In Venuti, L. (Ed.). *The translation studies reader* (pp. 397-416). London: Routledge.
- Ashley, K. (2010) Welsh in translation. In Schoene B. (Ed.). *The Edinburgh companion to Irvine Welsh* (pp.113-126). Edinburgh: Edinburgh University Press.
- Bakhtin, M. M. (1986). *Speech genres & other late essays*. Austin, TX: University of Texas Press.
- Bakhtin, M. M. (1999). *Problems of Dostoevsky's poetics* (C. Emerson, Trans.). Minneapolis: Univ. of Minnesota Press.
- Bakhtin, M. M. (2011). *The dialogic imagination*. In Holquist, M. (Ed.). Emerson, C., Holquist, M., Trans.). Austin: University Of Texas Press.
- Bassnett, S., Lefevere, A. (1990). *Translation, history and culture*. London: Printer Publishers.
- Benjamin, W. (2004), The task of the translator, trans. In Zohn, H. (Ed.) *The translation studies reader* (pp. 75-85) (Second Edition), London;New York: Routledge.
- Berezowski, L (1997) *Dialect in translation*. Wroclaw: Wydawnictwo Uniwesytetu Wrocawskiego.
- Berman, A. (2004). Translation and the trials of the foreign. In Venuti, L. (Ed.) *The translation studies reader* (pp. 284-297). London; New York: Routledge.

- Bhabha, H. K. (1994). *The location of culture*. London, Routledge.
- Bhabha, H. K. (1996). Culture's in-between. In Hall, S. & Du Gay, P. (Eds.) *Questions of cultural identity* (pp. 53-60). London: Sage Publications.
- Booth, W. C. (1999). Introduction. In M. Bakhtin (Ed.). *Problems of Dostoevsky's Poetics* (8th ed., pp. Xiii-XXvii). Minneapolis, MN: University of Minnesota Press.
- Brett D. (2009). Eye dialect: translating the untranslatable. In Annal, S.S. (Ed.) *Lost in translation. Testi e culture alo specchio: workshop papers*
<https://core.ac.uk/download/pdf/11689734.pdf>
- Brontë, E. (1963). *Wuthering Heights* (3rd ed.). London: Longmans.
- Carruthers, G., Goldie, D., Renfrew, A. (2004). *Beyond Scotland: New contexts for twentieth-century Scottish literature*. Amsterdam & New York: Rodopi.
- Catford, J. C. (1965). *A linguistic theory of translation* (Vol. 31). London: Oxford University Press.
- Emerson, C. (1999). Editor's preface. In M. Bakhtin (Ed.), *Problems of Dostoevsky's poetics* (8th ed., pp. Xxix-Xliii). Minneapolis, MN: University of Minnesota Press.
- Erkazanci, H. (2006). *Heteroglossia in Turkish translations: Locating the style of literary translation in an audience-design perspective* (Unpublished PhD thesis). Norwich: East Anglia University.
- Ferrebe, A. (2010). Welsh and tradition. In Schoene B. (Ed.). *The Edinburgh companion to Irvine Welsh* (pp. 9-19). Edinburgh, Edinburgh University Press.
- Fludernik, M. (2005). *The fictions of language and the languages of fiction: The linguistic representation of speech and consciousness*. New York, NY: Routledge.
- Genette, G. (1997). *Palimpsests: Literature in the second degree* (Vol. 8). Lincoln: University of Nebraska Press.

- Genette, G. (2001). *Paratexts: thresholds of interpretation* (J. E. Lewin, Trans.). Cambridge: Cambridge University Press.
- Havránek, B. (1964). The functional differentiation of the standard language. In Garvin, P. L. (Ed.). *In A Prague school reader on esthetics, literary structure, and style*. Washington, DC: Georgetown University Press.
- İdin, F. (2010). *Translation of Heteroglossia: The Case of Turkish Translations of Heteroglot Novels by Black Women Writers* (Unpublished PhD thesis). Boğaziçi University, Istanbul, Turkey.
- Ilhem, M.S.(2013). Rhetorical use of literary dialect in English literature: from chaucer to shaw. *International Journal of English Language and Literature Studies*, 2(2), 102-123.
- Jameson, F. (1982). *The political unconscious: Narrative as a socially symbolic act*. Ithaca, NY: Cornell University Press.
- Joyce, J. (1960). *Portrait of the artist as a young man*. Harmondsworth, Middlesex: Penguin Books.
- Leech, G. (1969). *A linguistic guide to English poetry*. London: Longman.
- Levý, J. (2011). *The art of translation* (P. Corness, Trans.). Amsterdam: John Benjamins Publishing.
- March, L. C. (2002). *Rewriting Scotland*. Manchester: Manchester University Press.
- Mašlaň, M. (2006). *Dialect and translation* (Unpublished MA thesis). Masaryk University, Brno, Czech Republic.
- McGuirre, M. (2010) Welsh's novels. In Schoene B. (Ed.). *The Edinburgh companion to Irvine Welsh* (pp.19-31). Edinburgh: Edinburgh University Press.
- Miller, G. (2010). Welsh and identity politics. In Schoene B. (Ed.). *The Edinburgh companion to Irvine Welsh* (pp.89-100). Edinburgh, Edinburgh University Press.

- Millán-Varela, C. (2004). Hearing voices: James Joyce, narrative voice and minority translation. *Language and Literature*. 13(1), 37–54.
- Moris, P. (1994). *The Bakhtin reader: Selected writings of Bakhtin, Medvedev and Voloshinov*. Morris, London: Arnold publishers.
- Mukařovský, J. (2014). Standard language and poetic language. In *Chapters from the history of Czech functional linguistics* (pp. 41-53). Brno: Masarykova Univerzita.
https://digilib.phil.muni.cz/bitstream/handle/11222.digilib/131565/Books_2010_2019_071-2014-1_7.pdf?sequence=1
- Munday, J. (2009). Issues in translation studies. In *The Routledge companion to translation studies* (pp. 1-19). New York: Routledge.
- Newmark 1988. *A textbook of translation*. London. Prentice hall.
- Özçelik, N. (2009). *Translation and reception of feminist speculative fiction in Turkey: A multiple-foregrounding analysis* (Unpublished doctoral dissertation). Istanbul: Boğaziçi University.
- Paget, D. (1999). Speaking out: The transformations of *Trainspotting*. In *Adaptations: From text to screen, screen to text* (pp. 128-140). London & New York: Routledge.
- Pinti, D. J. (1995). Dialogism, heteroglossia, and late medieval translation. In Farrell, T. J. (Ed.) *Bakhtin and medieval voices* (pp. 109-121). Gainesville: University Press of Florida.
- Robyns, C. (1994). Translation and discursive identity. *Poetics Today* 15: 3, 405-428.
- Rushdie, S. (1992). *Imaginary homelands: Essays and criticism 1981-1991*. London: Granta Books & Penguin Books.
- Schone, B. (2010). *The Edinburgh companion to Irvine Welsh*. Edinburgh, Edinburgh University Press.

- Scott, W. (1992). Essay on Romance. *Encyclopedia Britannica: Supplement to 4th-6th eds.* (first published in 1824), as cited in Maning, S. (1992). Introduction to Walter Scott's *Quentin Durward*. Oxford: Oxford University Press.
- Shklovsky, V. (2012). Art as technique. In *Russian formalist criticism four essays* (2nd ed., pp. 3-25). Lincoln: University of Nebraska Press.
- Simon, S. (2001). Hybridity and translation. In Gambier Y. & van Doorslaer L. (Eds.), *Handbook of translation studies* (2nd ed., pp. 49-53). Amsterdam: John Benjamins Publishing.
- Simpson, P. (2004). *Stylistics: A resource book for students*. London; New York: Routledge.
- Sontag, S. (1969). *Against interpretation*. New York, NY: Dell Publishing.
- Spivak, G. C. (1988) Can the subaltern speak. In Nelson, C.& Grossberg, L. (Eds.) *Marxism and the interpretation of culture* (pp. 271-313). Chicago, IL: University of Illinois Press.
- Spivak, G. C. (2004). The politics of translation. In Venuti, L. (Ed.). *The translation studies reader* (pp. 397-416). London: Routledge.
- Suominen, M. (2001). Heteroglot Soldiers. *Helsinki English Studies Electronic Journal*. <http://blogs.helsinki.fi/hes-eng/volumes/volume-1-special-issue-on-translation-studies/heteroglot-soldiers-marja-suominen/>
- Tahir-Gürçağlar, Ş. (2014). Te translation bureau revisited: Translation as symbol. In M. Calzada-Pérez (Author), *Apropos of ideology: translation studies on ideology: ideologies in translation studies* (pp. 113-130). New York: Routledge.
- Talib, I. S. (2002). The language of postcolonial literatures and introduction. London; New York: Routledge.
- Tannen, D. (2007). *Talking voices: Repetition, dialogue, and imagery in conversational discourse* (2nd ed.). New York: Cambridge University Press.

- Thomson, C. C. (2004). 'Slainte, I goes, and he says his word': Morvern Callar undergoes the trial of the foreign. *Language and Literature* 13(1), 55-71. doi:10.1177/0963947004039487
- Toury, G. (1995). *Descriptive translation studies and beyond*. Amsterdam & Philadelphia: John Benjamins Publishing.
- Toury, G. (2002). Translation as a means of planning and the planning of translation: a theoretical framework and an exemplary case. In S. Paker (Ed.), *Translations: (Re)shaping of literature and culture* (pp. 148-165). Istanbul: Boğaziçi University Press.
- van Peer, W., & Hakemulder, J. (2005). Foregrounding. In K. Brown (Ed.), *Encyclopedia of language & linguistics* (2nd ed., Vol. 4, pp. 546-550). Oxford: Elsevier.
- Venuti, L. (2002). *The scandals of translation: Towards an ethics of difference*. London; New York: Routledge.
- Venuti, L. (2008). *The translator's invisibility: A history of translation* (2nd ed.) London & New York: Routledge.
- Welsh, I. (1994). *Trainspotting*. London: Secker & Warburg.
- Welsh, I. (2001). *Trainspotting* (S. Kaliç, Trans.). İstanbul: Stüdyo İmge.
- Welsh, I. (2015). *Trainspotting* (A. Pardo, Trans.). İstanbul: Siren.
- Wiltshire, I. (2005). Speech in *Wuthering Heights*: Joseph's dialect and Charlotte's emendations. *Brontë Studies*, 30(1), 19-29.
- Wolf, M. (2000). The third space in postcolonial representation. In Simon S., & St-Pierre, P. (Eds.), *Changing the terms: Translating in the postcolonial era* (pp. 125-145) Ottawa: University of Ottawa Press.

Zyngier, S., Van Peer, W., & Hakemulder, J. (2007). Complexity and foregrounding: in the eye of the beholder? *Poetics Today*, 28(4), 653-682.