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Bats Stab!

Translators' (in)visibility in Language-play Translations
The Poisonwood Bible and its Finnish, Swedish and French Translations

Master's Thesis

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ABSTRACT

Tässä pro gradu -tutkielmassa tarkastellaan kääntäjän näkyvyyttä kielileikkien käännöksissä. Tutkimukseni kohteena olivat englanninkieliset palindromit ja riimit, jotka toimivat Adah-nimisen kertojan persoonallisen kerrontatyylin tunnuspiirteinä Barbara Kingsolverin moniäänistä kerrontatyyliä edustavassa romaanissa *The Poisonwood Bible* sekä näiden kahden kielileikin käännökset romaanin suomenkielisessä, ruotsinkielisessä ja ranskankielisessä käännöksessä. Valitsin kohdekielet sen perusteella, että ne edustavat eri kieliryhmiä, suomen kieli jopa eri kielikuntaa. Sanaleikit ovat erityisen kielisidonnaisia, joten oletin kielisukulaisuuden lähdekieli englannin ja kohdekielten ruotsin ja ranskan välillä mahdollisesti helpottavan kääntäjän tehtävää. Suomen kieltä on toisaalta pidetty "palindromien kielenä", joten samalla halusin tutkia väitteen paikkansapitävyyttä.

Palindromeissa ja riimeissä kielileikin muoto ja sisältö ovat yhdistyneinä siten, että kääntäjän on vaikea välittää molempia yhtäaikaisesti kohdetekstiin. Tämän vuoksi oletetin, että kääntäjän on useissa tapauksissa täytynyt valita siirtääkö hän kääntäessään lähtökielisen sanaleikin muodon *vai* sisällön kohdekieleen. Oletin kääntäjien kielellisen ja ammatillisen taustan johtavan hyvin erilaisten käännösstrategioiden käyttöön ja tätä kautta kääntäjän näkyvyyden tason vaihteluun itse käännöksissä. Oletukseni osoittautui pääosin oikeaksi, sillä vaikka sekä suomenkieliset, ruotsinkieliset että ranskankieliset kääntäjät olivat ainakin osittain näkyviä käännösratkaisuissaan, erot käännösstrategioiden välillä vaihtelivat huomattavasti.

Tutkimuksen viitekehyksenä toimi Kaisa Koskisen kolmijako liittyen kääntäjän näkyvyyteen: kääntäjän näkyminen itse käännöksessä, kääntäjän näkyminen käännöksen rinnalla ja kääntäjien näkyvyys ja arvostus yhteiskunnassa.

KEYWORDS: translator's (in)visibility, narrator's idiolect, palindromes

1 INTRODUCTION

> No one seemed to realize calculating sums requires only the most basic machinery and good concentration. Poetry is far more difficult. And palindromes, with their perfect, satisfying taste: Draw a level award! Yet it is always the thin gray grocery sums that make an impression.
> (*The Poisonwood Bible*, Kingsolver 1998: 57)

In the field of translation studies my greatest interest has always been in the strategies used when translating elements generally regarded as difficult to translate, or even untranslatable. As Adah Price, one of the five narrators in the novel *The Poisonwood Bible*[1], states in the above quotation, poetry and palindromes are very difficult to compose. *Translating* these complex linguistic elements into another language is even more difficult. Translators of literature face constantly such situations where the source text contains elements that can be rendered into the target language only with great difficulty, if at all. Problems with translating such elements can be rooted in the differences between the language and culture of the source text and target text, and they may include writing systems and ideologies, and and/or other reasons related to the nature of the source text itself. These problems become accentuated when the source-language-bound elements are significant to the author's style and/or characterization, as is the case in the novel *The Poisonwood Bible*.

The translation of such language-dependent stylistic elements as language-play is becoming more and more popular research subject within the field of Translation Studies. While the discussion of language-play in translation revolved a long time around the question of the mere translatability, during the past three decades the scholars have started to pose a question which is, perhaps, even more relevant: *how* is language-play translated? One of the most notable translation scholars to address this question is Dirk Delabastita whose most prominent work consists of the study the translation of Shakespeare's wordplay (1993). Another scholar who has more recently taken part in the discussion is Thorsten Schröter (2005) who has studied the dubbing and subtitling of language-play in film. Delabastita and Schröter both discuss the particularities of language-play translation and suggest possible translation strategies.

[1] I would like to thank Ms. Simone Sundqvist from the English Department at the University of Vaasa for recommending the novel *The Poisonwood Bible* to me.

The present study aims at contributing to the discussion of the translation of language-play in the novel *The Poisonwood Bible* which provided excellent material for the work since stylistic devices are in a central position in the novel.

The dominating stylistic features in *The Poisonwood Bible* are the use of multiple narrators and the frequent use of rich language-play. The study discusses the translation of complex language-play that functions as the marker of the individual narrative voice of Adah Price, one of the five narrators in the novel. Her narration is marked by rhymes but, in particular, by palindromes, a rather peculiar form of language-play which essentially refers to words or clauses that have a meaning when read forward and backward (Dupriez 1991: 313–314). Since language-play plays such a significant role in creating Adah's individual style of narration in contrast to the styles of the other narrators, it would be important that this aspect of the source text would be somehow present in the translations as well. My aim is to examine what strategies the translators have used in transferring the palindromes and rhymes that act as markers of Adah's idiolect in *The Poisonwood Bible* into three target languages; Finnish, Swedish and French, and how the strategies have contributed to the translators' textual visibility in the translations.

The decision to study the translations of language-play from the view-point of translators (in)visibility was made partly so as to emphasize the complexity of the translation of the language-play. Indeed, the translator's (in)visibility has ever since the 1990's become a popular theme for research within the discipline of Translation Studies. According to Lawrence Venuti (1995:1), one of the most visible advocates of the concept, translator's visibility functions as an indication of the textual or social presence of the translator. Amongst others, the Finnish scholar Kaisa Koskinen (2000) has further developed Venuti's ideas about translator's (in)visibility by dividing the concept into the translator's textual, paratextual and extratextual visibility. By translators' textual visibility Koskinen (2000: 99) refers to the visibility of the translators' hand in the translated text itself, whereas paratextual visibility refers to the translators' statements about their work which appear outside the actual text, such as in prefaces and afterwords. Translators' extratextual visibility, then, relates to the social visibility of the translators, for example, in the media. This thesis builds on the work of

Venuti and Koskinen, while Koskinen's tri-division of translator's visibility is employed as a basis for the theoretical framework in this thesis.

The important role the translators have in the process of reproducing the novel *The Poisonwood Bible* in different languages has also been recognized by the author herself. Kingsolver states:

> I couldn't imagine it [the success of the novel] would keep going, but it did, moving on into French, Italian and Dutch, then Finnish, Romanian, Turkish, and some language I'd never seen in print. (The palindromes gave my translators fits, but that was not my problem.)
> (Kingsolver 1998: 12)

Her comment illustrates that by naming especially the palindromes, she assumed that the source text palindromes would also somehow be rendered into the translations and not just simply omitted. This personal remark, in which the author herself comments on the challenges the translators of her novel were facing, made me further interested in the strategies the translators had selected when translating the markers of the individual styles of narration, in particular the palindromes, in the novel *The Poisonwood Bible*.

My primary material consists of the postcolonial novel, *The Poisonwood Bible,* by the American author Barbara Kingsolver (published in 1998) and its Finnish translation, titled *Myrkkypuun siemen* [Poisonwood's seed] (1999), and Swedish translation titled *Giftträdets Bibel* [Poisonwood's Bible] (2001) as well as its French translation, titled *Les yeux dans les arbres* [The eyes in the trees] (1999). The following abbreviations will be used when referring to the source language novel and its translations: TPB for the source language novel (*The Poisonwood Bible*), FIT for its Finnish translation, SWT for its Swedish translation and FRT for its French translation.

The material that was studied and analyzed for this thesis consisted of the source text (ST) palindromes and the source text (ST) rhymes that appeared in Adah's narration in *The Poisonwood Bible* and their Finnish, Swedish and French translations. The study concentrated on the strategies the translators of have used when rendering palindromes and rhymes – the "untranslatable" language-play – into the three target texts (TT).

Language-play is language and culture specific and thus provides excellent material for a study of translator's textual visibility. In my hypothesis I claim that the Finnish, Swedish and French translators, originating from varying cultural and linguistic as well as professional backgrounds, are likely to have selected different strategies for translating the source text language-play. I further claim that the strategies the translators selected for translating the ST language-play will have rendered the translators either textually visible or invisible in the target texts. I also assume that translating rhymes would have been an easier task than translating palindromes. This could have made the translators opt for a translation strategy in which the emphasis would be on retaining the rhymes in the TT, and less effort would be invested in the transmission of the ST palindromes into the TT.

The Finnish, Swedish and French translations were selected because the three languages belong to different language groups. As Schröter (2005: 105) remarks: "[t]he idiosyncrasies between natural languages represent […] the basic difficulty in the translation of language-play". The varying etymological backgrounds of the Finnish, Swedish and French target languages are reflected in the structural and lexical differences and similarities between the English source language and the target languages, and this was considered to be likely to give rise to differences in the translations as well.

Firstly, the English, Swedish and French languages all belong to the Indo-European language-family, whereas the Finnish language belongs to a different language-family; that of the Uralic languages. While the Finnish language does not benefit from a shared linguistic background with the English source langue, the Uralic languages have, on the other hand, been described especially palindromic as the languages' written structure makes it relatively easy to create palindromes (Ljungberg 2007: 248). This can have aided the Finnish translator in the task of translating the ST palindromes. Secondly, English and Swedish languages both belong to the group of Germanic languages, and it was considered possible that the Swedish translators might have benefitted from this relation. The French language, then, belongs to the group of Romance languages that have all developed from the Latin language. The English and the French language have, throughout history, adopted vocabulary from each other and, moreover, borrowed a

significant amount of especially medical and religious vocabulary from Greek and Latin, and, in consequence, the shared lexicons may have helped the French translator in her task. (Pyles&Algeo 1993: 65; 68-69; 286–299)

This thesis concentrates on the study of the textual visibility of the Finnish, Swedish and French translators of *The Poisonwood Bible*, although the paratextual visibility of the Finnish, Swedish and French translators as well as translators' extratextual visibility in the target countries will also be discussed. Paratextual and extratextual visibility can reveal something more about the contrasts in the Finnish, Swedish and French cultures and literary systems and the translators' position therein and was, therefore, included in the study.

In what follows, the material and the method are discussed in a detail. This is followed by a discussion of Barbara Kingsolver, the author of the novel *The Poisonwood Bibl*e and her style of writing. Chapter 1 then finishes with the introduction of the Finnish, Swedish and French translators of the novel. Chapter 2 covers the discussion of language-play and poetic language. The concept of translator's (in)visibility is introduced in Chapter 3 and the translation of language-play is contemplated in Chapter 4. The findings are presented and discussed in Chapter 5. Lastly, Chapter 6 will feature the drawing of conclusions and, also, an evaluation of how the presumably diverging strategies for translating the ST palindromes and rhymes have contributed to the different portrayals of the narrator, Adah Price, in the three target texts.

1.1 Material

Barbara Kingsolver's novel *The Poisonwood Bible* describes the experiences of the Prices, an American missionary family, in the African Congo in the 1960's. In the novel the mother Orleanna and the four daughters Rachel, Leah, Adah and Ruth-May describe their daily struggle in a strange culture in a country far away from home. Nathan Price, the patronizing head of the family, is a Baptist preacher who promotes a fundamentalist ideology**.** His inability to provide security for his family is remarkable, and one of his only goals in Congo is to baptize as many people as possible.

The title of the novel, *The Poisonwood Bible,* ironically refers to the father's ill-guided missionary work. Poisonwood *(Metopium toxiferum)* is a tree which grows in the equatorial areas in Florida and Bahamas et cetera (SFRC 2011). The tree is, as its name suggests, poisonous: if you cut a branch of the tree, it secretes white liquid that, when in contact with the skin, causes a horrible rash. The novel's title thus refers to the father's conservative, extreme and even poisonous interpretation of the Bible. This interpretation leads the father to torment his family with an irrational set of rules on how to live, and to his attempts to impose these same rules on the Congolese he is trying to convert. What is important from the point of view of this study is that while the three other sisters in the novel find different ways of dealing with their father's illogical behavior, Adah escapes into her own world where she is allowed to mock their father through the use of stingingly witty language play.

The structure of the novel *The Poisonwood Bible* consists of journal-like entries by the mother and her four daughters narrating the story of the family. All five narrators have their personal, marked styles of narration. Arguably the most distinctively marked is the style of narration of one of the girls, Adah. She suffers from a disability and uses language-play to create her own universe where she can escape from the pitiless outside world. Also her narration is marked by the use of language-play. Palindromes and rhymes are the two forms of language-play that occur most frequently in Adah's narration. The two forms, thus, constitute an essential part of her style of narration, and they were for this reason selected as the object of the study, that is, the material of this thesis.

The actual material of this thesis consisted of 36 palindromes and 19 rhymes from Adah Price's narration in *The Poisonwood Bible*, and in its three translations: the Finnish translation by Juha Ahokas and Arvi Tamminen published in 1999 under the name *Myrkkypuun siemen* [Poisonwood's seed], its French translation *Les yeux dans les arbres* [The eyes in the trees] by Guillemette Belleteste also published in 1999, as well as its Swedish translation *Giftträdets Bibel* [Poisonwood's Bible] by Lars Krumlinde and Sven-Erik Täckmark, published in 2001. All ST palindromes and rhymes that appeared in Adah's narration were included in the material, but, for example, instances of boustrophedon, which is a language-play in which words or clauses can only be read

backwards (Dupriez 1991: 82); e.g. *Sillip emas*[2] (Kingsolver 1998: 276) and cases of alliteration were excluded from the study.

The two forms of language-play, palindromes and rhymes, were selected as the primary material for the analysis because they have a similar function in the original text; Adah uses both forms to introduce largely ironic remarks in her narration and, moreover, they are both restricted by the double bind of form and meaning. Palindromes and rhymes may seem to have very little in common, but this assumption is, however, misleading. In fact, in some contexts the palindromic language-play has been seen as a poetic form (see Lehto 2008: 116), while in other contexts rhymes have been regarded as a form of language-play (see e.g. Schröter 2005). In fact, in *The Poisonwood Bible* the rhyming sequences in Adah's narration are too short to stand alone as poems; instead, they function as language-play. Palindromes and rhymes can, thus, both be regarded as forms of language-play that have a poetic aspect to them. Moreover, palindromes and rhymes both belong to a category of stylistic elements which are if not impossible then, at least, very hard to translate. Also very little research has been done in the translation of palindromes which obviously adds interest to the subject.

The most significant marker of Adah's idiolectal narration style is the palindromic language-play. Palindromes are words, sentences or verse that can be read forward and backward (Dupriez 1991: 313–314). To be able to produce successful palindromic sentences or verses, palindromists ignore capitals and punctuation (Dupriez 1991: 313). There are, in fact, some inconsistencies in the definitions of palindromes. Although sources (e.g. ODE[3]; COCEL[4]) mostly insist that *all* palindromes must read *the same* backward and forward, this is, however, a misconception. There are, in fact, two different types of palindromes: symmetrical and asymmetrical palindromes (Frye et al. 1985 quoted in Dupriez 1991: 314).

Symmetrical palindromes could be referred to as "traditional palindromes" as they read the *same* backward and forward thus corresponding to the generally accepted definition

[2]The language-play *Sillip emas* becomes *same pillS* when read backwards, that is, from left to right.
[3] The abbreviation ODE is used, in this thesis, when referring to the *Oxford Dictionary of English*. (Oxford University Press 2010, ed. Angus Stevenson)
[4]The abbreviation COCEL is used, in this thesis, when referring to *The Concise Oxford Companion to English Literature.* (Oxford University Press 2007, ed. Margaret Drabble and Jenny Stringer)

of a palindrome. The following example of a symmetrical palindrome is introduced in TPB when Adah ponders upon the controversial relationship of her sister Leah and a young local teacher called Anatole:

(1) Eros, eyesore
(TPB: 277)

An asymmetrical palindrome, then, when read backwards does form a word but *not the same one* as when read forward. Words 'pin' and 'remit', which read, respectively, 'nip' and 'timer' backwards, are examples of asymmetrical palindromes (Frye et al. 1985 quoted in Dupriez 1991: 314). Asymmetrical palindromes have also been called volvograms (Merriam-Webster online 2005) and semordnilaps (Macmillan English Dictionary online 2003), the latter being an example of one itself. The following example illustrates an asymmetrical palindrome which Adah introduces as she describes how she, partly due to an unjust and narrow-minded Sunday school teacher, lost her faith in God:

(2) Oh God, God's love.
Evol's dog! Dog ho!
(TPB: 171)

In this example the author has introduced both, forward and backward form of the same palindrome in the text so as to make clear the readers grasp the perversion of the backward form in contrast to the forward form: whereas the forward version of the palindrome on the first line praises God's love, the backward version of the same palindrome on the second line introduces Adah's bitter perception that 'God's love' and especially the way some of His followers enforce it is hurtful and backwards. In this case it is noticeable to recognize that the word 'Evol' is very close to the word 'evil': this further accentuates the backwardness of Adah's interjection, as the concept of 'God's love' reveals, in its reverse reading, the concept of 'evil's dog', thus exposing Adah's suspicion towards the 'the loving God'.

There are also palindromes which reorder words instead of letters. These palindromes are called false palindromes (see e.g. Augarde 1984: 103). The following example illustrates a false palindrome (which is also an asymmetrical palindrome) in which

Adah marvels at the unfathomably long road that traverses the village where the Price family lives in Congo:

(3) WALK TO LEARN. I and Path. Long one is Congo.
Congo is one long path and I learn to walk.
(TPB: 135; my italics)

It must be noted that the above example features only one palindrome in which the reversed form of the false palindrome is introduced on the first line (WALK TO LEARN. I and Path. Long one is Congo.) and the forward form of the same palindrome (*Congo is one long path and I learn to walk.*) is introduced on the second line. Kingsolver sometimes introduces both forms in the text and thus makes it easier for the reader to grasp the palindromic effect of the sentence.

Most of the palindromes (29 out of 36 palindromes) in Adah's narration are symmetrical palindromes, that is, traditional palindromes that read the same forward and backward (see Example 1 above). The remaining seven palindromes occur in an asymmetrical form which means that when read backwards they do form a word but *not the same one* as when read forward (see Example 2 above), and three out of these are in the form of false palindromes (see Example 3 above). The Swedish translation introduces yet another type of palindrome: a phonetic palindrome. Culleton (1994: 89) states that phonetic palindromes echo themselves backwards. This essentially means that while the spelling of the palindrome may not be identical backward and forward, the phonetic palindromes *sound* identical, or at least largely the same, forwards and backwards when read out loud. The following palindrome from the Swedish translation illustrates a phonetic palindrome:

(4) Ge nakna ankan ägg!
[Give the naked duck an egg!][5]
(SWT: 74)

[5] In this thesis the back translations provide the reader with the ST semantic features only. In order to facilitate the comprehension, the order of the semantic features is sometimes altered in the back translation.

Of course, to be able to recognize that this is, indeed, a phonetic palindrome one would have to know that in the Swedish language the sounds 'ggä' and 'ge' as well as 'ägg' and 'eg' are pronounced so that they sound largely identical.

The second most significant marker of Adah's idiolect in *The Poisonwood Bible* was the rhyming. The simplest definition of rhyme agrees that "rhyme is the correspondence of *sound* between words or the endings of words, especially when these are used at the ends of lines of poetry" (COED [6]2008; my italics). Thus, so as to rhyme, two words do not have to have endings that are spelled identically, only they need to sound the same. Schröter elucidates the issue by explaining that:

> In languages where spelling and pronunciation mirror each other closely, the final letters in rhyming pairs will also tend to be identical, but in theory, spelling does not play a role for the presence or absence of a rhyme. *Chew, shoe*, *loo* and *glue* thus rhyme with each other as much as with *new*, *canoe*, *moo* and *true.*
> (Schröter 2005: 293)

There are various types of rhymes, out of which primarily two types; standard rhymes and internal rhymes were essential for this thesis. Two words or strings of words constitute what is called a standard rhyme or a perfect rhyme if at least the last stressed vowel and all of the sounds following that vowel are identical cf. f*o*llow-h*o*llow[7]; (Abrams 1957/1993: 184) or "the bl*u*rred the t*u*rd" (Kingsolver 1998: 213). Internal rhymes, then, occur within the verse-line (Abrams 1957/1993: 184). The words *joint-point* in the rhyming sequence 'Loose-*joint* breaking-*point* colors' from *The Poisonwood Bible* (Kingsolver 1998: 31-32) are an example of an internal rhyme.

Identifying the palindromes from the source text and in the translations was relatively simple since in most cases they stood out from the text clearly due to the use of capitalized or italicized letters. Moreover, sometimes the ST palindromes (italicized in the example) were clearly identified as palindromes in the ST context as the following two examples illustrate.

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[6] The abbreviation COED is used, in this thesis, when referring to *The Concise Oxford English Dictionary* , Twelfth edition. (Oxford University Press 2008, ed. Catherine Soanes and Angus Stevenson)
[7] The italicizing is used to indicate the last stressed vowels in the examples of rhyming words.

(5) Mother**,** I can read you backward and forward.
Live was I ere I saw evil.
(TPB: 305; italics in the original)

(6) I prefer *Ada* as it goes either way, like me. I am a perfect palindrome.
(TPB: 58; italics in the original)

In the example five Adah clearly hints that what follows (the italicized part in the text) can be read backward and forward and is, thus, a palindrome. In the example six Adah points out that even her name is "a perfect palindrome" if the spelling is changed slightly from "Adah" to "Ada".

Identifying the ST rhymes was also quite easy as it sufficed to search for clusters of two or more words that were characterized by similar sounding ends. Similar to the palindromes, many of the rhyming sequences in the ST appeared in individual clauses which surfaced as if detached from the rest of Adah's narration. In the following example Adah speaks about the family's pet parrot Metuselah who, during his years of captivity, had learned to speak but had also practically lost his ability to fly:

(7) Where his pectoral muscles should be, he has a breast weighed down with the words of human beings: *by words interred, free-as-a-bird, absurd, unheard!* Sometimes he flaps his wings as if he nearly remembers flight, as he did in the first jubilant terror of his release.
(TPB: 137–138; my italics)

The clause which features the rhyming sequence (italicized in the above example) becomes detached from the rest of the text through the use of punctuation; the colon preceding the rhyming sequence draws a clear line between the rest of the text and the rhyming wordplay.

The following section introduces the method of this study, that is, the categorization that was established so as to investigate the degrees of the translators' textual visibility in their language-play translations.

1.2 Method

This thesis discusses the translation of individual narration styles in a novel with multiple narrators. In analyzing the different translation strategies used by the translators, the study focuses on the textual (in)visibility of the Finnish, Swedish and French translators of the novel *The Poisonwood Bible*. The (in)visibility of the translators was tied to the way they conveyed Adah's style of narration which was characterized by the use of palindromes and rhymes. The material of this thesis consisted of the 36 palindromes and 19 rhymes that occur in Adah's narration.

In the hypothesis it was claimed that palindromes and rhymes and the strategies for translating these two forms of language-play will vary from one target language to another because language-play is culture- and language-bound and because of the translators' different skills, ideologies and backgrounds. Furthermore, it was concluded that the different strategies for translating the language-play contribute to the translators' textual (in)visibility: the more the translator deviates from the ST language-play, the more textually visible s/he becomes.

A comparative analysis between the three translations was conducted on two levels: firstly, by comparing the local strategies used in translating the palindromes and rhymes in each of the three target languages and, secondly, by comparing the global methods of transferring the two forms of language-play in the three translations. It was presumed that in creating the personal style of narration of Adah, the translators would have identified certain markers of the style in the source text and, then conveyed these into the translation while, possibly, omitting or altering other markers. It was also assumed that translating rhymes would have been easier than translating palindromes which would have resulted in a higher degree of ST language-play transfer in rhyme translation and, respectively in a higher degree of ST language-play omission in palindrome translation.

In studying the translation of palindromes and rhymes, the scholar is faced with a problem: while the translation of poetry and rhymes has inspired many translation scholars (e.g. Lefevere 1975; Holmes 1988), very little has been written about the

translation of palindromes. Since palindromes and rhymes function as language-play in Adah's narration, it was necessary, in this thesis, to apply models that have been used to describe the translations of language-play in general. Dirk Delabastita has discussed extensively the translation of puns, a particular type of language-play, in his publications (1993; 1996; 1997), and his findings were used as a methodological frame of reference to examine both palindrome and rhyme translations in this thesis.

The actual study was conducted by categorizing and comparing the strategies the translators of the three target texts had selected for conveying the ST language-play into the target texts. Before being able to establish a method that could be applied to the study of both palindrome and rhyme translations, it was important to recognize the most salient aspects of palindrome and rhyme translation. The notion made by the Chinese translator and scholar Chen Fangwu (1923/2004: 208) that in an ideal situation, *both* the meaning and the form of the original poem should be transmitted into the translation was established as a basis for the methodological background of this thesis (for Fangwu's four-part list illustrating the features of an ideal poem rendition see 4.2). Fangwu's notion, although originally made about poetry translation was considered universal and valid in rhyme translation as well as in palindrome translation. Thus the union between the form and the meaning was confirmed as the central element in both palindromic and rhyming language play and the following two-part model was created to portray the key issues in the translation of language play:

1. Retention of the formal features of the ST language-play in the translation
2. Transmission of the semantic features of the ST language-play into the translation

So as to be able to study the possible differences in particular translation solutions, the retaining of the ST formal features and ST semantic features were studied separately. The translations of ST semantic content were categorized according to the degree that had been transmitted into the TT. The context in which the language-play appeared was also taken into account if it was deemed relevant for the choice of the translation strategy. A model to sub-categorize the different strategies for retaining the formal

features of the ST palindromes and rhymes in the translations was compiled using Delabastita's (1996: 134) taxonomy for pun translators as the framework.

Altough Delabastita's model (1996: 134) describes the translations of puns, the model can also be applied to the study of translations of palindromes and rhymes and/or any other forms of language-play. Mapping the related terms supports this argument: according to the most prominent view the 'pun[8]' equals 'wordplay' (see Delabastita 1993: 56); Schröter (2005: 84-86), then, remarks that 'wordplay' is normally used to signify a very important and eminent *subcategory* of what he calls 'language-play' (palindromes and rhymes are, clearly, a part of this subcategory). Thus, Delabastita's model for pun-translators was, in fact, originally designed to be used when translating *wordplay*, that is, a subcategory of language-play. There are, however, no demonstrable reasons why his model could not be extended to cover the study of *all* forms of language-play. Thus, the universal structure of Delabastita's model provided a useful framework for the categorization of the palindrome and rhyme translations in Adah's narration.

According to Delabastita (1996[9]: 134) there are eight different techniques for translating puns:

1. *pun translated into a pun*: the target language pun may more or less diverge from the formal, semantic and functional features of the source language pun
2. *pun translated into a non-pun*: the source language pun is substituted in the target text with a fragment that does not contain any wordplay
3. *pun translated into a related rhetorical device*: such devices include, for example, repetition, alliteration, rhyme, referential vagueness and irony
4. *pun omitted*: the entire part of text featuring the pun is simply omitted
5. *source text pun reproduced in the target text*: the pun is transferred directly into the target text without translating it

[8] Delabastita (1996: 128) contemplates that a pun "contrasts linguistic structures with different meanings on the basis of their formal similarity" and includes the following forms of language-play into the concept of puns: homonymy, homophony, homography and paronymy. It is noteworthy that rhymes use especially homophony to create the rhyming effect. Delabastita furthermore recognizes the similarities between puns and rhymes by referring to rhymes as "punoids" (1993:207) or "related rhetorical device[s]" (1996:134). Palindromes, also, clearly bear the same idea than puns.

[9] Delabastita had, in fact, introduced a very similar, nine-part list in his 1993 monograph but this more recent a version was regarded as simpler and more suitable for the purpose of this thesis.

6. *introducing a pun where no language-play is present in the source text*: this technique is mostly used as a means of compensating for source text puns that have been lost in the translation process elsewhere in the text
7. *the addition of totally new textual material that contains a pun*: the translator adds a sentence or even a paragraph which is characterized by wordplay in the target text where no counterpart for the textual material can be found in the source text
8. *the use of editorial techniques*: such techniques include, for example, explanatory endnotes or footnotes

The translator becomes invisible in the pun-translations only if s/he applies the first strategy, that is, translates the ST pun into a pun in the TT. As Schröter (2005: 117) points out, translating the ST pun into a pun in the TT is generally considered as "the most satisfactory [translation] solution". By applying any of the seven remaining strategies, the translator appears textually visible in the translation. The degree of translator's textual visibility becomes especially high if s/he introduces totally new material into the translation. Therefore, the use of the strategies six to eight indicates a very high degree of translator's textual visibility.

Regarding the material, many of the categories in Delabastita's taxonomy were considered irrelevant for the study. In the study of the transmission of the formal features of the palindromes and rhymes in the Finnish, Swedish and French translations of *The Poisonwood Bible* points one to five were regarded most relevant. The points two and four in the model were regarded as contributing to the same translation solution: the form of the ST pun is not transmitted into the translation, thus the pun becomes omitted.

Drawing from Delabastita's taxonomy (1996: 134) the following four-part model was created:

1. ST language-play *translated with the same form* of language-play in the TT
2. ST language-play *retained* in the TT (direct transfer of the ST item without translating it)
3. ST language-play *translated with other form* of language-play in the TT
4. ST language-play *omitted* in the TT (the ST language-play disappears)

The above model was applied as a local strategy to assess the translator's (in)visibility when analyzing the material and examining how the translators have conveyed the formal features of the ST rhymes and palindromes into the translations. The following examples from *The Poisonwood Bible* and its Finnish, Swedish, and French translations demonstrate how each strategy was identified.

The strategy of translating the ST language-play into the same form of language-play is the only one of the four strategies that contributes to the translators' textual invisibility. The following example of a rhyme which appears in Adah's narration in the *The Poisonwood Bible* illustrates how the translator has preserved the form of the ST rhyme in the Swedish translation:

(8) Sto*ning* moa*ning* ow*ning* debo*ning*.
(TPB: 71; my italics)

Ste*nad*, ore*nad*, med smutsen före*nad*.
[Stoned, blemished, with dirt united.]
(SWT: 73; my italics)

The translation strategy in which the ST language play is retained in the TT leads to the translator's textual visibility. In the following example the French translator has retained the ST palindrome 'Lee' in the target text:

(9) For my twin sister's name I prefer the spelling *Lee*, as that makes her – from the back-court position from which I generally watch her – the slippery length of muscle that she is.
(TPB: 58; italics in the original)

En ce qui concerne le nom de ma soeur jumelle, je préfère l'orthographier *Lee*, anguille en anglais.
[What comes to my twin sister's name, I prefer to spell it *Lee*, eel in English.]
(FRT: 82; my italics)

The palindrome *Lee–eel* does not function in the French language because the word *eel* does not exist there. The translator has, therefore, added an explication, to tell the French reader, that the backward form *eel* refers to a species of a slippery fish in English. Such translation strategies inevitably lead to the translator's textual visibility in the TT.

Translating the ST language-play into a different type of language-play also leads to the translators' textual visibility; firstly, because in such translations, the translator introduces something new to the text: a different form of language-play that was not present in the original, and, secondly, because any language-play can be argued to be perceptible in contrast to unmarked narration**.** In the translations of *The Poisonwood Bible* there were cases in which the ST palindromes were translated into boustrophedon, a form of language-play somewhat similar to the palindromic form. The difference is that while palindromes can be read forwards *and* backwards, boustrophedons can *only* be read backwards (Dupriez 1991: 82, 313–314). The following French translation of the ST palindrome is an example of a boustrophedon:

(10) Oh God, God's love.
(TPB: 171)

Ueid, ho! Ueid ed ruoma!
[Dog, ho! Dog fo evol!]
(FRT: 222)

The fourth and last category of the strategies for translating the formal features of language-play encompasses the translation strategy in which the ST language-play is completely omitted in the target text. The omission obviously renders the translator visible. Omission in this case includes also ST palindromes and rhymes that are translated into plain language since language-play clearly loses its effect as s stylistic device when translated into plain language. The following example, a rhyme from *The Poisonwood Bible*, was translated into plain language in the Finnish TT:

(11) Slowp*oke* poison-*oak* running j*oke* Adah
(TPB: 171; my italics)

Hidas mutta kankea Adah
[The slow but stiff Adah]
(FIT: 187)

Studying the transmission of the semantic features of the ST language-play into the three target languages was in many ways a challenging task. Firstly, it was essential to consider how translating the form of the ST language-play affects the transmission of its content. Translating a rhyme into plain language, while preserving the ST semantic

features in the translation, is possible. The case was, however, different with palindromes. Translating the ST palindrome into plain language was regarded as omission of the ST language-play as a whole because if the palindrome was transferred into plain language in the TT, the translation cannot signal the ST semantic features because in palindromic language-play the forward-backward form is, arguably, a part of the meaning. In some cases the semantic features or the meaning of the ST palindrome was *sous-entendu,* that is, implied in the context, but even in such cases the palindrome still brought an additional nuance to the ST, something that would be lost if the palindrome was completely omitted in the translation process.

Secondly, the contexts in which the individual palindromes and rhymes appear in Adah's narration had to be incorporated in the study of the transmission of the semantic features of the ST language-play. This was essential because all palindromes and rhymes in her narration reflect the context in which they appear giving an additional, often ironic, undertone to her narration. It was regarded that a translation which does not convey the meaning of the original is likely to also fail to fit in its context in the TT, and thus cause a rupture in the cohesion of the narration. However, some language-play translations that deviated from the semantic features of the ST language-play were still considered close renditions if they reflected sufficiently the TT context.

In studying the degrees of translation equivalence, it was essential to identify the theme and concepts that formed the nucleus of the language-play. Translation equivalence, in this context, refers simply to correspondence of the semantic features between the ST and the TT. For example, the palindrome "*Amen enema"* (TPB: 69) is introduced as Adah describes her father conducting the mass. The concepts of prayer and religion combined with something repulsive (and possibly painful) were identified as the most essential themes in this palindrome. Thus, the translation did not necessarily need to incorporate the words 'amen' or 'enema' so as to demonstrate a high degree of semantic equivalence with the ST palindrome as long as the most essential themes were included in the translation.

The degrees of translation equivalence in translating the ST language-play content were divided into three categories:

1. *Most* of the ST language-play semantic features transferred into the TT
2. *Some* of the ST language-play semantic features transferred into the TT
3. *None* of the ST language-play semantic features transferred into the TT

The first category covered translations in which *most* of the meaning of the ST language-play was transmitted into the TT. The translations in which most of the ST meaning is transferred into the TT were regarded as contributing to the translator's invisibility since in imitating the ST semantic content the translators were able to produce translations in which their visibility remains marginal.

Translations in which some of the ST semantic features were transferred into the translation covered cases in which the translation clearly included some of the original semantic characteristics, whereas a large part of the original features had been omitted in the translation process. For example, in the case of translating the palindrome "*Amen enema*", a translation that only includes something painful and repulsive but lacks the religious aspect would be an example of a translation in which *some* of the ST content is transmitted into the translation.

In the translations that belong to the third category, the meaning of the ST language-play is completely lost in the translation process. For example, asymmetrical palindromes[10] that were translated into plain language without any additional explanation to include both meanings in the TT as well as palindromes and rhymes that were completely omitted in the translation process fall into this category.

The two latter categories that cover the translations in which only some or none of the ST meaning was transferred into the TT contribute to the translator's textual visibility because they include all those cases in which ST message has been subjected to (major) alterations during the translation process.

[10] An asymmetrical palindrome forms a word when read backwards but *not the same one* as when read forwards, e.g. 'pin'-'nip', see also Example 2 in section 1.1.

Table 1 illustrates how the different degrees of semantic equivalence in the translations of the ST language-play were identified:

Table 1. Semantic equivalence in language-play translations

	Semantic equivalence in language-play translations			
	Source Text language-play	Most of the ST semantic features transferred into the target text	Some of the ST semantic features transferred into the target text	None of the ST semantic features transferred into the target text
PALINDROMES	Do go, Tata to God! (TPB: 72)	Nää, mene, teit hokis aarre... hei Tata... tie Herraasi kohti etenemään [See, go, you did would repeat treasure.. hey Tata.. a road towards your Lord to proceed] (FIT: 87)	Ni l'âme, malin [Neither the soul, malicious] (FRT: 102)	Ge nakna ankan ägg! [Give the naked duck an egg] (SWT: 74)
RHYMES	Adah the bridl*ed* entitl*ed*, Adah authorized to despise one and all. (TPB: 443)	Adah som tyst sina bördor bar, med tillstånd att förakta alla och envar. [Adah who silently bore her burden, with permission to despise all and everybody.] (SWT: 409)	Adah, joka tunti ylpeyttä, Adah, jolla oli lupa halveksia kaikkia muita. [Adah who felt pride, Adah who was permitted to despise everyone else.] (FIT: 445)	The paragraph in which the ST rhyme appears has been completely omitted from the French translation.

For example, the themes in the ST example of a palindrome in Table 1 were determined as "Tata", which is an affectionate appellation for an older man, and, his "movement towards God". The Finnish translation incorporates both essential themes of the ST and can, thus, be regarded as an example of a translation in which most of the ST semantic features have been transferred into the TT. Adah employs the palindrome in the ST, in fact, in an ironic manner inferring that, as far as she is concerned, it was best if her father would take his distorted gospel, go away and let other people alone. Thus, the French translation can be regarded as a partial semantic translation of the ST palindrome since the ideas of distortedness and evil are present in the translation. In

contrast, the Swedish translation has semantically little or nothing in common with the ST palindrome. Moreover, the new concepts ‘duck’ and ‘egg’ that the Swedish translators introduce, do not fit into the TT context. Thus, the Swedish translation does not qualify as a semantic translation of the ST palindrome.

The example of the source text rhyming sequence “bridled entitled” in Table 1 illustrates three completely different methods of translating the content of the ST rhyme. The Swedish translators have succeeded best in preserving the semantic features of the ST rhyme (as well as preserving the ST form). The Finnish translation introduces another point of view to Adah’s personality suggesting that she is a very proud person. This notion about Adah’s personal characteristics may be true in general but it is not incorporated in the semantic features of this particular ST rhyme, thus the Finnish translation incorporates only some of ST semantic features. The French translator, then, has completely omitted the paragraph in which the ST rhyme appears, thus contributing to a translation where none of the ST rhyme semantic features have been transferred into the TT.

In relation to Table 1, it must be noted, that the translations of the semantic features of the ST rhymes were evaluated within stricter frameworks than the translations of the semantic features of the ST palindromes because it was concluded that rhymes are easier to translate.

In order to illustrate the significance of the study of the translation of the language-play that appears in Adah’s narration in the novel *The Poisonwood Bible* and the textual visibility of the different translators’ solutions, the following section discusses Barbara Kingsolver, the author of the novel which features as the primary material of this thesis taking a particular insight in her style of writing.

1.3 Barbara Kingsolver and her style of writing

The American author Barbara Kingsolver was born on 1955 Annapolis, Kentucky. She lived her childhood and her youth in the rural countryside of the Eastern Kentucky. The rich figurative language and detailed description of nature in Kingsolver's novels have been said to have their roots in her childhood scenery (DeMarr 1999: 3–4). She studied biology at the University of DePauw in Indiana, and biology and ecology the University of Arizona in Tucson graduating in 1977. During this period she also took some courses on creative writing but could not yet imagine herself as becoming an author. She married first time in 1985. In 1987 while pregnant with her first child she suffered from insomnia and started writing as her pastime in the sleepless nights. From this writing resulted her first novel *The Bean Trees* (1988) that tells a semi-autobiographical story of a woman who leaves behind a rural life in Kentucky to taste a more urban lifestyle in Tucson, Arizona. From this novel began Kingsolver's career as an author, a poet and an essayist that has until now (autumn 2012), lead to the publication of seven novels, two essay collections, three nonfictional publications, a short story collection, a poetry collection and several articles published in anthologies and newspapers, for example, in *The New York Times* and in *The Guardian*. (Barbara Kingsolver Authorized Site 2012; Petruso 2002).

Kingsolver is very interested in politics and social and environmental issues and uses these often as the major themes in her writing. These are the key topics also in her widely praised novel *The Poisonwood Bible* (1998), which won the national book award of South Africa and was also a finalist for the Pulitzer Prize and the Orange Prize. *The Poisonwood Bible* describes the everyday life of an American missionary family in the pre-independent African Congo of the late 1950's and during the chaotic period after the country's independence from Belgium that lead to the Congo Crisis (1960-1966), a period of civil war and a great havoc. Later chapters in the novel also describe the post-crisis Congo that fell under a dictatorship and perished in poverty. The novel does not attempt to obscure the role the Americans played in the crisis helping to eliminate the first president the Congolese had elected as an independent nation. Kingsolver has in various contexts criticized the politics the American leaders force, and have forced, in

other countries. Furthermore, Kingsolver engages in the promotion of "fiction that addresses issues of social justice and the impact of culture and politics on human relationships" (BellwetherPrize Site). This engagement is demonstrated very concretely: she has founded a literary prize called 'PEN/Bellwether Prize for Socially Engaged Fiction', which awards a $25,000 prize biennially and is entirely funded by Kingsolver herself. (Barbara Kingsolver Authorized Site 2012; BellwetherPrize Site).

Apart from the topical and insightful stories narrated in her books, Kingsolver has also been acknowledged for her innovative use of language and style of writing. Kingsolver's writing style has been described as poetic and rich in imagery, and she has been accredited for the use of vivid detail, for example in the naming of the characters in her novels (DeMarr 1999). The novel *The Poisonwood Bible* is an excellent example of Kingsolver's creativity since it is very rich in its stylistic devices. The somewhat peculiar form of the novel and the use of multiple person narrative mode [11]are the most obvious examples of the stylistic devices used in the novel.

Multiple narratives are also referred to as polyphonic narratives (Vice 1997: 112–113). Polyphony means essentially "multi-voicedness" (Vice 1997: 112) and Hunt and Bannister Ray (1996: 402) explain that: "[i]n polyphonic narratives the events of the story are narrated from the viewpoints of two or more narrators or character focalisers". Mikhail Bakhtin (1981: 315) states that in a novel "each character's speech possesses its own belief system". Through the use of polyphonic narration mode the author is, thus, able to, within the same text, introduce the reader to different narrative voices, social and cultural discourses, and perceptual, attitudinal and ideological viewpoints. This unsettles the "reader's sense of a single authoritative narrational position" (Hunt& Bannister Ray 1996: 402), situating the reader in a more active interpretive position as there are different perspectives in the narration to choose from. *The Poisonwood Bible* is an excellent example of a novel in which the polyphonic narration mode enables the reader to assume a refreshingly challenging interpretive position, since the five narrators in the novel represent five very different worldviews, each narrating their experiences in Congo from very different moral standpoints.

[11] Multiple narrative refers to a story is narrated by several characters who act both as actors and witnesses in the story (Lonoff 1982: 143).

The Poisonwood Bible is divided into seven chapters or 'books' as they are referred to in the novel. Each book begins with a short preface-like narration by the mother of the family. The books are, again, divided into numerous subchapters in which, after the mother's dreamlike poetic preface, the four girls are all given separate voices to describe and narrate their experiences from their own personal point of view. In the last book all the familiar narrative voices disappear and are replaced by a mysterious voice which binds together the preceding narrative trails, and offers a kind of résumé broadening the meanings as well as the emotional impact of the novel. (DeMarr 1999: 124).

In *The Poisonwood Bible* the story is told entirely in first-person narrative, but there are as many as five narrators, and the style, that is, the language and expressions used vary according to the narrator. It is also significant that in the novel only the women of the family are given a voice. The Price girls from the oldest to the youngest; Rachel, the twins Leah and Adah, and little Ruth-May, as well as their mother Orleanna all have their individual styles of narration. For example the youngest daughter, Ruth-May is only five years old, and, to illustrate her young age, her narration is full of grammatically incorrect phrases and simpler sentence structures. The oldest daughter Rachel is a very self-conscious teenager who introduces expressions from the spoken language as well as advertising slogans in her narration and comes across quite silly by confusing words and blurting thing like "child-progeny" instead of "child-prodigy" (TPB: 242). Leah, the older one of the twins, is described as a tomboy, whose narrative voice remains rather neutral and unmarked throughout the novel. (DeMarr 1999: 124, 127-128).

The younger twin Adah, whose style of narration is the object of this study, is described as a peculiar young girl. She suffers from hemiplegia, a condition where the brain has developed asymmetrically. Hemiplegia has caused Adah's right side of the body to remain slack which causes her to limp. Adah differs from other children also in her speech: she finds talking very painful and only on rare, extreme occasions utters a word or two. For this reason people around her, excluding, however, her family, tend to consider her mute and dumb. What Adah loses in physical strength, she, however, gains in mental strength, for she is clearly the genius in the family. She adores reading,

especially the poetry of Emily Dickinson, and playing with written language. The frequent language-play colors Adah's narrative style, acting as a marker in creating her personal narrative voice and idiolect. Through the language-play the reader is able to enter Adah's strange and murky but fascinating backward world. Adah's favorite language-play is palindromes, but she also composes short lines of rhymes and boustrophedons. (DeMarr 1999: 129).

Boustrophedons[12] resemble mirror writing in which "the writing runs in the opposite direction to the normal, with individual letters reversed, so that it is most easily read using a mirror" (Schott 2006). An example of mirror writing is the question: *?Ƨbяow HTiw YAlq oT эɟil uoY ob*, which reads normally 'do you like to play with words?'. Kingsolver's choice to have the hemiplegic Adah play with reverse language (palindromes and, notably boustrophedons) is interestingly accurate and suggests that she has conducted background work on the subject matter since, as Schott (2006) remarks, there is a scientifically demonstrable connection between hemiplegia and mirror writing.

Adah clearly perceives the world around her from a different point of view, and it can be argued that even if she feels the constant burden of her disability and, on numerous occasions, refuges to martyrdom and self-pity, she is still well aware of her superior intelligence. Adah's own remark about the language-play she employs illustrates well the position she assumes in contrast to the "normal" people around her:

> (12) It is a different book, back to front, and you can learn new things from it. […] This is another way to read it, although I am told a normal brain will not grasp it: **Ti morf sgniht wen nrael nac nda tnorf ot kcab koob tnereffid a si ti**. The normal, I understand, can see words my way only if they are adequately poetic: *Poor Dan is in a droop.* (TPB: 57; my bolding and italics)

In this citation Adah claims that an average person will only be able to understand her language-play if it can be read backward and forward (in palindromic form; palindrome italicized in the example), whereas, according to her, the language-play she introduces that can only be read backwards (by this she refers to boustrophedons; boustrophedon

[12]Boustrophedon is a language-play which can only be read backwards (Dupriez 1991: 82).

bolded in the example) remains a mystery to others. The citation serves to illustrate that Adah clearly enjoys manipulating the language. Composing boustrophedons and palindromes enables Adah to play with language in such a way that defies the comprehension of "normal" people, something that Adah is, clearly, very proud of.

Adah uses palindromes, the focal marker of her idiolect, mostly to describe people and their relationships with each other. Palindromes enable her to communicate to the reader something underlying, taboo meanings that cannot be said directly, through the use verbal irony (for the subversive nature of wordplay, see Delabastita 1997: 11). In verbal irony "the meaning that a speaker implies differs sharply from the meaning that is ostensibly expressed" (Abrams 1957/1993: 97), in other words, "the ironist sincerely states something he [*sic*] does not mean, but through the manner of his [*sic*] statement […] [the audience] is able to encode a counter-proposition" (Nash 1985: 152). Verbal irony is an effective stylistic device, since ironic statements can be argued to contain more force because they need to be detected and interpreted by the audience (Barbe 1995: 67). Nash (1985: 153) argues that long passages of ironic writing suggest "a morbid rather than a healthily humorous spirit". This applies clearly to Adah's verbal irony in *The Poisonwood Bible*; it serves partly to maintain the gloomy tone in her narration. Also some of the rhymes in Adah's narration introduce verbal irony, but more often they function as a tool for description, brining rays of sunshine to her otherwise rather broody narration.

Adah's palindromes often demonstrate a critique to religious practices and beliefs, essentially to those of her father. Some palindromes in Adah's narration are in the form of songs. When forced to attend masses conducted by her father at the First Baptist Church in Kilanga (the village where the Price family was placed in Congo), Adah amuses herself by distorting the religious hymns that are sung during the service. Adah states: "In my mind I invented snmyhymns, as I call them, my own perverse hymns that can be sung equally well forward or backward: *Evil, all its sin is still alive!*" (TPB: 72; italics in the original). Adah, for example mouths the hymn *Amazing Grace* to the proper tune using her own backward words that are in palindromic form. These 'snymyhymns' can be seen as Adah's way of expressing her blasphemous thoughts but primarily they demonstrate her silenced protest against the preacher-father's way of

imposing religion on everyone through threats and intimidation. It must be noted that also the name Adah uses to designate these perverse hymns, 'snmyhymns', is in fact a palindrome. The palindromic form of Adah's 'snyhymns' suggests that she perceives her father's religious practices disturbing and backward.

Generally speaking, the markers in the narration styles of the mother and the four girls occur in a consistent manner in *The Poisonwood Bible*. The markers are always connected to the textual context in the novel, which means that for example the palindromes Adah introduces or the puerile babble Ruth-May engages in, always either describe or comment on the events in the novel. Moreover, Kingsolver does not particularly foreground any of the narrators even if Adah's peculiar language-play and her murky perception are unquestionably one of the most attractive features in the narration. The symbolism in Adah's narration and the development of her idiolect after she recovers from hemiplegia demonstrate Kingsolver's ability to create multi-dimensional characters. It was partly these observations that also supported the choice to study specifically Adah's style of narration.

1.4 Finnish, Swedish and French translators of *The Poisonwood Bible*

In order to be able to study the translators' (in)visibility in conveying Adah style of narration in the novel *The Poisonwood Bible* into the Finnish, Swedish and French target texts, it was important to identify the translators and the publishing houses that published the translations of the novel. Therefore, in what follows, this section will focus on the Finnish, Swedish and French translations of the novel and the publishing houses that published these three translations.

The novel *The Poisonwood Bible* by Barbara Kingsolver was published in 1998. It was translated into Finnish by Juha Ahokas and Arvi Tamminen and published in the following year under the name *Myrkkypuun siemen* [Poisonwood's seed]. The French translation *Les yeux dans les arbres* [The eyes in the trees] by Guillemette Belleteste, was also published in 1999, followed by the Swedish translation *Giftträdets Bibel* [Poisonwood's Bible] by Lars Krumlinde and Sven-Erik Täckmark in 2001.

The Finnish translation was published by the Finnish publishing house Like Publishing Ltd. The company was founded in 1987 originally to publish books on cinema, but it has grown rapidly and is currently one of the largest general interest publishers in Finland. Like has a bold and wide-ranging publishing profile which encompasses both Finnish and translated fiction, as well as books on popular culture and music, and socially aware, political works (Like Publishing Ltd site 2012). Thus, the novel *The Poisonwood Bible,* which incorporates strong political views about the colonialism in the African continent, corresponds well with the publishing profile of the company.

In the case of the Finnish translation of the novel, it is important to recognize the use of more than one translator since it is rather uncommon to have two translators for one novel. This may indicate that the Finnish publishing company Like Publishing Ltd. considered the translation task of this particular novel to be especially important and/or demanding. The choice to use two translators to translate one novel appears justifiable in the case of *The Poisonwood Bible*; the novel is, in addition to being over 500 pages long, rich with stylistic devices, such as complex forms of language-play. The two Finnish translators, Juha Ahokas and Arvi Tamminen, who were responsible for the overall translation of the novel, had not translated Kingsolver before, but have both had a long career in literary translation. (Like Publishing Ltd site 2012).

Bearing in mind that this thesis essentially discusses the translation of language-play, it is also significant to remark that translating the palindromes skillfully was regarded so important in the Finnish translation that a separate professional was appointed with that task only. Esa Hirvonen the Finnish poet, translator and journalist, who translated the palindromes for the Finnish translation *Myrkkypuun siemen* is an expert in palindromes. Hirvonen has written a collection of palindrome poetry, *Takana kapakan akat* that was published in 2001 and also participated in palindrome composing competitions (Lehto 2008: 115). Adah also introduces in her narration a palindrome poem by William Carlos Williams, which originally appears in a collection of Williams' poems translated into Finnish by the translator and poet Markus Jääskeläinen (Koskelainen HS, 1999). Jääskeläinen's translation of the poem was included and credited in the Finnish translation of *The Poisonwood Bible* adding, thus, one more translator to the list of the translators who worked to produce the Finnish version of the novel.

The Swedish publishing house Bra Böcker Ab that published the Swedish translation *Giftträdets Bibel* [Poisonwood's Bible] publishes both fiction and non-fiction. It was founded in 1965 and originally published mainly foreign literature later expanding to domestic literature. Similarly to the Finnish translation of the novel, also the Swedish translation is a result of co-operation between two translators, Lars Krumlinde and Sven-Erik Täckmark. Krumlinde and Täckmark have co-translated also other novels together. In fact, *Giftträdes Bibel* is not even the only book written by Barbara Kingsolver they have translated together: the pair has co-translated two other books by Barbara Kingsolver into Swedish for the same publishing house, Bra Böcker Ab. (Bra Böcker Site 2012).

The French publishing house Payot and Rivage that published the French translation *Les yeux dans les arbres* [The eyes in the trees] has a very unique publishing profile: it does not publish French literature (with the exception of the police/mystery procedurals); everything else the company publishes comes from foreign writers (French Book News 2006). The French translation differs from the Finnish and Swedish translations in that it was made by only one translator, Quillemette Belleteste. Belleteste has translated altogether four novels by Barbara Kingsolver and is, thus, one of the principal French translators for Kingsolvers novels. Belletteste appears to have specialized in the translation of American novelists since, in addition to Kingsolver's books, she has also translated numerous other American novelists (OCLC: 2010). She has been awarded of her work as a translator with a prize called 'Manifeste de Tours'. (Babel 1987)

Similarly to the Swedish publisher, also the French publisher has favored the use of the same translator when translating different books by the same author, Barbara Kingsolver. This has probably been the tendency, because a translator who translates many books by the same author becomes more accustomed to the writing style of the SL author and can, thus, adopt and standardize methods for conveying the author's individual writing style into the target language. In conclusion, due to their previous experience in translating Kingsolver, Belleteste as well as the Swedish translators Krumlinde and Täckmark, were probably more familiar with Kingsolver's style of writing than the Finnish translators. This may have given the Swedish and French

translators some advantages in contrast to the Finnish translators, and facilitated their translation task. Contrastively, for the Finnish translation the palindromes had their own translator, a genuine palindrome specialist, and this probably made the overall translation task of *The Poisonwood Bible* easier for the Finnish translators.

2 LANGUAGE-PLAY

> Not what happens, but how it's told gives a novel its depth and meaning.
> (Baker 2005: 272)

There are a large number of classics in literature, such as William Shakespeare's *Hamlet* (1603) and James Joyce's *Ulysses* (1922), that have become popular partly on account of the authors' creative use of language. Barbara Kingsolver's novel *The Poisonwood Bible* has also quickly been promoted to a modern classic[13], and her rich and creative use of language has undoubtedly been one of the reasons for the novel's success.

A relatively large number of terms have been applied to designate the creative use of language, the most common of which are probably 'language-play' and 'wordplay'. There seems, however, to be some fuzziness and misunderstanding in the use of the above terms. Language-play and wordplay are often employed synonymously, but there are also scholars who prefer to make a clear distinction between the two terms. Notably Schröter (2005: 84–86) distinguishes between 'wordplay' and 'language-play' maintaining that in its prevailing signification 'wordplay' normally signifies a very important and eminent *subcategory* of what he calls 'language-play'.

Language-play consists of two components: a play and a language or languages that are employed as an instrument or a tool for playing. Schröter (2005) employs language-play as a veritable umbrella-term; an upper category covering a large number of inventive uses of language. David Crystal, then, draws attention to the manner in which language is employed in a language-play:

> We play with language when we *manipulate* it as a source of enjoyment, either for ourselves or for the benefit of others. I mean 'manipulate' literally: we take some linguistic feature – such as a word, a phrase, a sentence, a part of a word, a group of sounds, a series of letters – and make it do things it does not normally do.
> (Crystal 1998:1; my italics)

While, as Schröter (2005: 77–78) remarks, this definition can be in some parts considered over-simplified, Crystal can be agreed to have captured the nature of

[13] It has, for example, been published by Harper Collins Publishing House as a paperback imprint in the series 'Harper Perennial Modern Classics', which is the copy that was used as a material for this thesis.

language-play which, simply put, is the manipulation of language in a way that is unusual in standard language use. Schröter's own, more detailed definition of language-play emphasizes the double-bind nature of form and meaning in language-play:

> Language-play, contrary to normal, or non-playful, fragments of conversation or writing, is marked in the sense that the linguistic building blocks involved draw attention to themselves and their *form*, in addition to functioning as *transmitters of content.* (Schröter 2005: 78; my italics)

In other words, language-play functions as a transmitter of semantic features, but the peculiar form in which the semantic features are dressed is what essentially constitutes a language-play since the semantic features of the language-play could also be communicated through the use of standard language. Schröter further remarks that the form of a language-play is advisedly "eye-catching". He (2005: 72) points out that in language-play "the linguistic system has been exploited to create a special effect". This special effect may be aural (for example in the speech in television) or visual (in written texts, such as literature) (Schröter 2000:78-79). In literature language-play primarily serves to introduce playfulness to the narration, but it also enables the author to, for example, transmit ideas that could, for some reason, be too grim to be stated directly without the veil of the playful form.

Palindromes and rhymes both function as language-play in Adah's narration in *The Poisonwood Bible*. These two forms of language-play are also bound with the union between the form and the meaning. Other linkage between palindromes and rhymes has also been suggested. For example, the Finnish poet and an essayist Leevi Lehto elaborates the connection between palindromes and rhymes in the following way:

> We can quite safely say that "kauppias" is coincided in "saippua"[…]: one just has to reverse the order of the letters and add the letter 'k'[14] . I would say that this is exactly what makes palindrome a poetic form. It is basically the same thing that a traditional rhymer or a pop-song writer exploits when s/he discovers that one can also find 'soon' and 'noon' inside 'moon'.
> (Lehto 2008: 116; my translation).

[14] Lehto uses here as an example a classical Finnish palindrome 'saippuakauppias' (soap seller) by introducing the word 'saippua' (soap) and its mirror image 'kauppias' (seller) with the letter 'k' added to the word. In this thesis, such "mirror palindromes", that mean something when read forward and backward, only not the same thing, are referred to as asymmetrical palindromes. (Lehto 2008: 116).

Lehto emphasizes here the formal similarity of palindromes and rhymes concluding that in their form, they follow the same idea: palindromes embody two forms, one read from the beginning to the end, the other vice versa, whereas rhymes bear in them the potential of other rhymes. Moreover, creating and translating palindromes are very similar to the tasks of composing and translating rhymes.

While language-play is often related to humor and especially laughter, it does not necessarily need to involve "a funny-element". As Crystal (1998: 16) agrees, language-play is chiefly about enjoyment rather than about humor. Adah employs especially the palindromes, but also the rhymes, in her narration to display verbal irony. While the readers who enjoy dry wit may on some occasions even laugh when reading these remarks, it can be argued that Adah's language-play does not aim at evoking laughter but rather at introducing and even accentuating some aspects of her narration through the use of non-standard language.

Adah's language-play is essential to her individual style of narration, not only in that it helps to distinguish her from the four other narrators, but also because through the use of language-play the author may introduce elements into Adah's narration in a more subtle manner. While "*prose states*; its terms are denotative; its utterances, propositions, *poetry* [then] *suggests*; its terms connote, its utterances are metaphors" (Friedberg 2005: 12; my italics) and the latter arguably applies equally well to language-play. Adah's language-play is largely metaphorical; what cannot be stated in a denotative manner is implied through figures of speech.

Adah's predilection for rhymes and palindromes, in particular, can, in fact, be clearly justified: due to her disability she perceives the world around her differently. Moreover, as Crystal remarks, while "everyone engages in language play", it does not mean that "everyone engages in the *same kind* of language play" (1998: 5). According to Crystal people tend to favor some forms of language play in contrast to other forms. This can be perceived in *The Poisonwood Bible* especially in the individual narrative voices of Adah (marked by the use of palindromes and rhymes), Rachel (marked by the use of malapropisms and punch-lines and slogans used in various advertisement campaigns) and in Ruth-May's idiolect (marked by riddles). Thus, it can be established that the

different forms of language-play coloring the narration of the above mentioned narrators in *The Poisonwood Bible* contribute to creating narrator-characters that are both distinctive and credible. In what follows, the two forms of language-play that are of primary interest in this thesis, that is, palindromes and rhymes are discussed in a more detail.

2.1 Palindromes

> Live was I ere I saw evil.
> (Kingsolver 1998: 35)

Palindromes are a fascinating form of language-play. They are words, sentences or verse that can be read both backwards and forwards (Dupriez 1991: 313–314). The above example illustrates a sentence in the form of a palindrome; this palindrome reads exactly the same backwards and forwards. Regardless of the mysticism often related to this form of language-play, palindromes are neither as rare as could be imagined, nor are they a recent invention. The Ancient Greek poet Sotades, accredited with the invention of palindrome, already understood the power of 'talking backwards' which enabled him to ridicule his contemporary politicians and get away with it (Ljungberg 2007: 264–265).

Sorensen (2000: 17) remarks that linguists consider palindromic sentences amongst the most difficult sentences to construct. Composing palindromes is undoubtedly an artistic activity like composing poetry is one, only it is even more difficult. To become a palindromist one requires a significant amount of patience, inventiveness and maybe even some mathematical logic (Greber 1998)

In *The Poisonwood Bible* palindromes contribute to the creation of the individual style of narration of Adah. The palindromes in Adah's narration represent to some extent macabre elements and mathematic logic; features often related to palindromes (see Greber 1998). Palindromes in general can also be seen to represent masculinity and grotesqueness, but in Adah's narration, they rather appear to be giving a voice to her subconscious, the "Black Adah" (see *The Poisonwood Bible*: 298). In her narration

palindromes are generally used to describe people and their relationships with each other. Adah's palindromes introduce pitiful and often very ironic remarks especially about herself and her father. Many of such palindromic remarks are the result of Adah's very observant nature and her rational way of thinking. In many cases her palindromic elucidations also touch the sore points of taboos: the twisted relations and constructions that are there, just underneath the surface, or at least so Adah believes, but of which we never talk about.

It is not a coincidence that out of all possible forms of language-play Adah chooses to compose expressly palindromes. The symbolism related to the palindromic form materializes in many ways in Adah's life. Firstly, as Greber (1998) argues, palindromes can become a verbal possibility of non-speaking. Since Adah finds it almost painful to talk, writing and, particularly, composing palindromes enable her to deal with her feelings, especially the very negative ones she has learned are best to be left unexpressed. Secondly, palindrome is an old symbol of the idea of *perpetuum mobile*, the autopoetic force that keeps going (Greber 1998). Adah engages in an ongoing self-creation by repeatedly fighting for her survival, not only in the savage Congo, but also in life in general, and towards the end of the novel she recovers from her disability and learns to walk and also to talk with less trouble.

The palindromes that appear in the novel *The Poisonwood Bible* have inspired scholars also prior to this thesis. Christina Ljungberg (2007: 247-268) discusses the palindromes that appear in TPB and in a few other novels. Her definition of the palindromic language-play reaches beyond a mere description of the form. Ljungberg explains that: "[palindromes are] chiastic[15] figurations that arrest the habitual tempo-linear sequence of language and, in doing so, focus on the very act of signification" (2007: 247). She, thus, emphasizes palindromes' nature as exceptional figurations by drawing attention to the aspect of their complex signification. The palindromic form itself can be regarded as acting as a signifier: that a word can be read both backwards and forwards becomes a

[15] Chiastic refers in this case to something that is characterized by chiasmus, that is: "a grammatical figure by which the order of words in one of two parallel clauses is inverted in the other" (OED). The Oxford Dictionary of the Literary Terms (2008) gives the following example of a chiasmus: 'Pleasure's a sin, and sometimes sin's a pleasure'—Byron.

part of the semantic features, adding value to the meanings the palindrome communicates.

Greber, then, recognizes the visuality of palindromes. She remarks that "being largely a visual phenomenon, the palindrome illustrates the spatiality of language and scripture" (Greber 1998). The accentuated visuality, particular to any language-play, is even more pronounced in palindromes. For example, when reading a novel, the reader is probably surprised and even delighted in suddenly observing that a word or a group of words can be read forwards *and* backwards.

In literature palindromes can be seen essentially as sites for experimentation in the narration (Ljungberg 2007: 251). Ljungberg (2007: 249) remarks that there is, or at least it can be construed that there is, always a reason for the appearance of poetic figures and structures, such as palindromes, in a literary text. According to Ljungberg this reason lies in the idea that figures and structures alter and intrude in the mental processes involved in reading, creating a novel reading-experience. She argues that palindromes occurring in narratives are an effective device for "provoking reader participation […], disturbing the process of reading in such a way as to make it self-reflexive […] and disorienting the reader" (Ljungberg 2007: 249).

Moreover, as Ljungberg (2007: 247) remarks, palindromes are often much more essential for the structure of the text than other language-play in narratives. The existence of such structural ties between palindromes and narrative, obviously underlines the importance of the translator's choice for a strategy when translating palindromes. As follows, if palindromes that appear in a narrative are systematically translated into non-palindromes, the structural cohesion of the translated text and the author's intended reader experiences are at risk to be changed.

Ljungberg (2007: 247) points out that because palindromes can be read both forwards and backwards, their nature is multilayered thus reflecting the instability of human lives and their shifting between the past and the future. She argues that palindromes create an unstable space in-between, an idea which can be related especially to fictional texts concerned with memory and the reconstruction of the past (Ljungberg 2007: 251). Even if Adah's narration mostly centers in the present of the narration, she does, in her mind,

go repeatedly back to some childhood traumas of being misunderstood. Her narration arguably has a feeling of this "space in-between" since she remains often drawn in the world inside her own head, and the palindromes she composes help to enforce the uneasy feeling of not quite belonging to any time or place. As Ljungberg (2007: 252) discerningly perceives, Adah herself can also be seen as "a reverse mirror image and the doubting double of her tomboyish twin sister Leah", a fact, which further enforces the palindromic effect in the novel *The Poisonwood Bible*.

2.2 Rhymes

> In the beginning there was a word the herd the blurred the turd the debts incurred the theatrical absurd.
> (Kingsolver 1998: 213)

Rhyme is a linguistic device typically associated with poetry and, for many people rhyme is the defining feature of poetry. It is, in fact, "the commonest and most ancient form of metrical devices" (Cuddon 1991: 797). As a form of language-play rhyme is the form that can, perhaps, most easily be identified without any previous theoretical knowledge about different forms of language-play (Schröter 2005: 292). People often become familiar with rhymes already in their childhood through nursery rhymes. In fact, rhyming as a form of language-play is often connected to children's languages and riddles (for rhyme as a part of children's language see Crystal 1998: 172–181). Thus rhyming can be regarded as a relatively apt choice for a marker of the individual narrative voice of Adah who, regardless of her mental maturity, is still a child at the beginning of the novel *The Poisonwood Bible* and enjoys such witty, humorous play on language.

It can be agreed that form plays a much more significant role in poetry than in prose (Schröter 2005: 97). The rhyming form has also a semantic function in poetry; it helps to create connections between the rhyming words. Nash (1985: 155) remarks that the effectiveness of comic rhymes is due to both their banality and predictability or to the fact that the rhyming words are so remote that they defy expectation. In addition to

creating connections, the rhyming sequences in Adah's narration in *The Poisonwood Bible* have an emphatic function highlighting the semantic features of the rhyming words.

While rhymes and other poetic figures are most often linked with poetry and lyricism, their status as powerful stylistic in devices in prose has also been recognized:

> The poetry in prose pleases us with verbal music, awakens us to new insights [and] shows us the malleability of language. Metre, rhyme, sound patterns, diction, phrasing, the very shape of sentence […] punctuation and all, have as much play and work as had in good prose as they do in poetry.
> (Baker 2005: 272-273)

Kingsolver clearly draws from this "malleability of language", surprising the reader again and again with her witty rhymes in *The Poisonwood Bible*. The visuality and the sonorousness of the rhymes create a deviation from the prose text and when the reader unexpectedly encounters a rhyme in the middle of the text, s/he stops to speculate the reason for the occurrence of the rhyme in such a context.

Rhymes are considered to have two main functions in poetry and literature. Firstly, the rhyming has an aural or 'decorative' (Nash 1985: 155) function: "it echoes sound and is thus a source of aesthetic satisfaction" (Cuddon 1991: 797). Cuddon argues that the coincidence of sounds generates pleasure which is common to all humankind. Secondly, rhymes have a 'directive function' (Nash 1985: 155) in assisting "in the actual structure of verse" (Cuddon 1991: 797). In poetry, the rhymes have a formal function organizing the verse while their semantic function consists of opening up and concluding the verse (Cuddon 1991: 797).

While Adah's rhymes often have an ironic edge to them, the humor they introduce into her narration is less murky than that in her palindromes. In Adah's narration the rhymes have primarily an aesthetic or decorative function. They are, however, in a significant position in representing the "brighter side" of Adah's personality; if the palindromes in Adah's narration represent the misanthropic Mr. Hyde in her, then, conversely, the rhymes in her narration may be seen to represent the somewhat friendlier Dr. Jekyll (for Adah's remark about her sympathy for Dr. Hyde and Mr. Jekyll, see *The Poisonwood*

Bible: 55). In the following example Adah describes the way in which she believes her sisters perceive her and the repetitive rhyming helps to enforce the self-ironic tone:

> (13) To them I am only Adah or, to my sisters sometimes, the drear monosyllabic *Ade*, lemonade, Band-Aid, frayed blockade, switchblade renegade call spade a spade.
> (TPB: 57; italics in the original)

The humorous undertone often related to rhymes coupled with Adah's ironic tinge makes the semantic interpretation of the rhymes in Adah's narration relatively difficult. The reader perceives that Adah uses rhymes to underline some aspects of her narration, but in some cases it is difficult to say if she is merely making a poetic remark about something, being genuinely funny or being ironic. These mixed messages communicated through the rhymes in her narration create a powerful linguistic device and are a significant part of her individual style of narration. The next Chapter will discuss translator's (in)visibility in a more detail introducing and reviewing the concepts of translator's textual, paratextual and extratextual visibility. This is then followed by the discussion of the translation of language-play and how the concept of (in)visibility appears in the choices the translators make when translating such complex language-dependent elements.

3 TRANSLATOR'S (IN)VISIBILITY

The discussion of the translator's (in)visibility has enjoyed a central position in the field of Translation Studies since the 1990's (Bassnett 2002: 9). As a concept the translator's (in)visibility is multi-dimensional and it can be difficult to define what establishes (in)visibility as a translator can appear both invisible and visible within the same text. Furthermore, the way in which the readerhood reacts to the translator's (in)visibility is context-dependent: there are clearly occasions when translator's visibility is unwanted and those in which it as accepted or even required.

At one end, it has been discovered that there is a prevailing trend which determines that one of the most significant tasks the translators have is to make themselves invisible in the translations; to strive for 'the illusion of transparency' by minimizing the source language interference and making sure that the translation reads fluently (see, e.g. Venuti 1995: 1–2). At the other end, it appears that the notion of fidelity continues to haunt the discipline as, in its positive sense, the translator's visibility is largely regarded as an instrument the ethically aware translator can (and should) employ to explain and justify his/her translation solutions (see Koskinen 2000: 98). It is generally agreed that as long as the translator "keeps the readers informed [about his/her decisions], all moral problems are solved" (ibid. 98), and, moreover, as Koskinen (2000: 98) perceives; "the keywords of visibility seem to be fairness, openness, explicitness, responsibility and honesty." Finally, there is a clear need to make the translator's work more visible by increasingly emphasizing the significant, but still rather unacknowledged role the translators have in the society (see e.g. Venuti 1995; Chesterman 1997; Koskinen 1996; 2000).

The pioneering scholar advocating translator's visibility both in the society as well as in translations is Lawrence Venuti. Venuti criticizes the illusory effect of transparency claiming that it "conceals the numerous conditions under which translations are made, starting with the translator's crucial intervention in the foreign text." (1995: 1–2). Instead, Venuti (1998) promotes what he calls "the minoritizing (also called foreignizing) translation strategy" in which the translator strives for visibility through the deliberate use of foreign elements in the translation and aims at making sure the

readers know they are, indeed, reading a translation. Venuti's ideas have inspired many scholars (e.g. Koskinen 1996, 2000; Arrojo 1997), but they have also been extensively criticized, most notably by the translation scholar Anthony Pym, who promotes cultural translation and the creation of a shared ethics therein (Koskinen 2000: 50; cf. Pym e.g. 2010: 152-153).

The Finnish translation scholar Kaisa Koskinen has in her academic dissertation *Beyond Ambivalence: Postmodernity and the Ethics of Translation* (2000) subjected the work of Lawrence Venuti and that of Anthony Pym to a deconstructive analysis. Her analysis calls attention particularly to the concepts of translator's visibility and trust. Koskinen (1996: 94) maintains that it is necessary to render translation as an activity more open and more visible because translators are in an active and central role in the formation of meanings. Moreover, she argues that the trivialization and the mistrust translations and translators have been (and often still are) subjected to are due to the translator's invisibility (Koskinen 1996: 95).

Koskinen approaches the concept of translator's (in)visibility through a tri-division model in which she observes that there are three "locations" where a translator can become visible:

1. *Textual visibility*: the visibility of the translator's hand in the translation itself
2. *Paratextual visibility*: the translator's visibility alongside the text, for example, in a preface
3. *Extratextual visibility*: the translators' visibility and appreciation in the society, for example, in the media
   (Koskinen 2002: 382; my translation; see also Koskinen 2000: 99–100)

According to Koskinen, the translator's textual visibility refers to the ways in which the translator becomes visible in the translated text itself. It can be construed that translators' textual visibility involves what Chesterman calls micro-ethical matters (1997: 170). These matters "concern the translator's action during the translation process itself, questions dealing with specific textual matters, translation strategies and the like" (Chesterman 1997: 170). The concept of translator's textual visibility depicts essentially the relation of the translated text to its source text; the decisions regarding, for example, the translation strategies the translator makes during the translation process

determine largely the degree of translator's textual visibility in the target text. The Venutian minoritizing translator who aims at making his/her presence visible at the textual level is, according to Koskinen (2000: 99) "a good example of strategic and conscious use of textual visibility."

The second location where translator can appear visible is the paratext, for example, the preface. The most basic default is that the translator should appear paratextually visible in at least so that his/her name is published within the translation crediting him/her for the translation task (Chesterman 1997: 170).

The third location for the translator's visibility is to be found on the exterior of the translated text itself. The translator's extratextual visibility refers to the translators' status and respect in society, notably in the media. The translator's extratextual visibility is also related to the notions of the translators' power and rights (see Chesterman 1997: 169). Translation theorists tend to agree that, in spite of the attempts to raise awareness of the important role the translators (and translations) occupy in the society, translators (and translations) still continue to be placed in an inferior position in the society and, thus, appear largely invisible extratextually.

In the context of the discussion of translator's (in)visibility Venuti introduced the concepts of domestication and foreignization (Venuti 1995: 20). By domesticating translation strategy Venuti, borrowing from the original idea of Friedrich Schleiermacher (1813), refers to the translator's choice of moving the author towards the reader, and, contrastively, by foreignizing he refers to the translation strategy that moves the reader towards the author. Domesticating translators strive for translations that read fluently and appear transparent, thus giving the reader the impression that the translator is invisible, while foreignizing translators employ intrusive translation strategies that tend to contribute to making the translator's hand visible to the readers of translations.

Venuti (1995:23) criticizes the target language- and culture-oriented tradition in translation and regards the foreignizing translation strategy as a tool which enables the translators to unsettle the "dominant target-language cultural values". The Venutian foreignizing translator "seeks to restrain the ethnocentric violence of translation" by a

means of "strategic cultural intervention" which, according to Venuti, "is highly desirable" (1995: 20). By "ethnocentric violation" Venuti refers to the tendency of the domesticating translator to impose the target culture on the translation and omit or alter such source text peculiarities that would introduce the source text culture to the target text reader in all of its richness. He accuses domesticating translators of especially English-speaking countries of racism, cultural narcissism and imperialism and false illusion of semantic equivalence (Venuti 1995: 20–21).

Venuti depicts translation as a stigmatized and victimized activity and he has, quite justifiably, been criticized for exaggeration (see e.g. Koskinen 2000: 98). Furthermore, Venuti's domestication-foreignization dichotomy is not without its problems. Firstly, as Cortés (2006: 43) perceives, the foreignizing trend has largely remained theoretical. Secondly, it cannot be construed that the foreignizing strategy would or, effectively, could *replace* the domesticating strategy in translation. Moreover, as Koskinen (2000: 53) remarks, Venuti himself, as well as many of his critics, have stated that translation always entails domestication and, furthermore, "is essentially an ethnocentric act of representing an alien and incomprehensible text in domestically intelligible terms" (for the inevitability of domestication, see e.g. Venuti 2000). Koskinen also remarks that translation essentially involves balancing between foreignizing and domesticating methods since "any translation includes elements of both" (2000: 53).

The global translation strategy, be it domestication, or foreignization, and the elements of the source text that are lost because of the translator's choice for a particular strategy, remain, however, often unacknowledged by the reader of the translation. Venuti (2004) states that: "the loss in translation remains invisible to any reader who doesn't undertake a careful comparison to the foreign text, that is, most of us." André Lefevere (1975: 3) also remarks how translations can be judged only by people, who are either bi- or multilingual, and who thus have no need for the translations. Venuti remarks that:

> Publishers, copy editors, reviewers have trained us, in effect, to value translations with the utmost fluency, an easy readability that makes them appear untranslated, giving the illusory impression that we are reading the original. We typically become aware of the translation only when we run across a bump on its surface, an unfamiliar word, an error in usage, a confused meaning that may seem unintentionally comical. (2004)

In this passage Venuti illustrates the yet prevailing claim for the translators to neutralize (or domesticate) the texts while translating. He also refers to the well-known truth that a translator rarely is praised when s/he produces "a good" translation; on the contrary, the only feedback the translator receives tends to be criticism, that is, when the reader feels that fluency and transparency of the translated text has somehow been violated or compromised.

Venuti rejects the claims for transparency and fluency stating that they are but an illusion, a mirage that publishers, copy editors and reviewers attempt to maintain. He (2004) remarks that "diction and phrasing, the distinctiveness of the style, the verbal subtleties that project the tone of voice and sketch the psychological contours of a character" in translations all result from the translator's imitation of the foreign text. According to Venuti, none of these are, or can be transferred from the source language to the target language intact, without variation.

While foreign elements in translations are generally considered to originate largely from the source text/language/culture, Koskinen (2000: 52) remarks that the target culture is an equally possible source for alien elements when aspiring for a distancing effect. She maintains that "the word 'foreign' often refers to those aspects of the *domestic* culture that are hidden, marginalized or stigmatized" (ibid. 52; italics in the original). Cortés (2002) makes a similar observation about the translation of "exotic" literature (Arabic, Iranian, Chinese, Malaysian etc.). He regards "ecoticist" translations as stereotypical, alienating representations of the source culture that are the result of neutralization, or in Venuti's terms, domestication. Furthermore, in the translation of exotic literature, the translator becomes visible by positioning him/herself before the translated work and intervening paratextually in introductions, glossaries and footnotes (Cortés 2002).

Thus, it becomes apparent that while domesticating translators may appear invisible to the reader of the translation, their virtual textual invisibility is often but an illusion. Therefore, the concepts of domestication and foreignization are set aside in this thesis. It suffices to recognize that a translator is likely to, in the same translation, employ strategies that, in Venuti's terms, contribute to a target text that has both foreign and domestic elements in it.

In this thesis the main interest lies in the textual visibility of the Finnish, Swedish and French translators of the novel *The Poisonwood Bible*. The analytical part of the thesis concentrates solely on the translators' textual visibility in the in Finnish, Swedish and French translations of the palindromes and rhymes that are an essential part of Adah Price's idiolectal narration style in the novel.

However, when studying contrastively three literary translations which reflect diverging target languages and cultures, taking the translators' paratextual and extratextual visibility under a more careful inspection may introduce something relevant about the target text culture and especially about the attitudes towards translation and translated literature within the target culture. Therefore, discussions on the translators' paratextual visibility in the Finnish, Swedish and French translations of *The Poisonwood Bible*, as well as the translators' extratextual visibility in Finland, Sweden and France are also included in the study. In this chapter, the translators' textual (in)visibility is discussed subsequently and their paratextual and extratextual (in)visibility thereafter.

3.1 Translator's textual visibility

By translator's textual visibility Koskinen (2000: 99) refers to "the ways in which the translator makes his/her presence visible on the textual level, in the translation itself." Translator's textual (in)visibility is the irrevocable result of the decisions made by the translator in regard to the overall translation method as well as particular local translation strategies and solutions. The translation solutions that create deviations in the target text in regard to the source text contribute to the visibility of the translator's hand in the target text. For example omission, replacement and direct transfer of a source text element can be enlisted as translation strategies that lead to the translator's visibility in the target text, whereas the translation solutions that closely imitate the source text elements contribute to the invisibility of the translator's hand in the target text.

Translation always involves modification and intrusion. Moreover, in literary translation the translated text is always essentially a product composed by the translator on the

basis of the source text, and not a foreign-language duplicate of the original. Venuti (1995: 18) remarks that: "[t]ranslation is the forcible replacement of the linguistic and cultural difference of the foreign text with a text that will be intelligible to the target language reader." Lefevere (1992: vii), then, concludes that translation is re-writing as it reflects "a certain ideology and poetics"; moreover, he adds "rewriting is manipulation".

However, the idea of translators as manipulators is often rejected since it evokes the mental picture of a translator forgetting his/her role and exceeding his/her authority (Koskinen 1996: 89). Still, taking translated children's literature as an example, Koskinen (1996: 89) remarks that, on many occasions, even excessive manipulation is, in fact, a desired strategy in translation. She, furthermore, points out that among other recent developments in Translation Studies, the views of translation as manipulation have been essential in bringing forth the issue of the visibility of translation (ibid. 68).

One of the most visible (and loud) groups to advocate manipulation and translators' textual visibility have been the feminist-oriented translators and translation theorists (see Koskinen 1996: 97; Koskinen 2000: 42). The feminist writer and translator Susanne de Lotbinière-Harwood summarizes in her commentary the feminists' aspirations for visibility in the translations:

> My translation practice is a political activity aimed at making language speak for women. So my signature on a translation means: this translation has used every possible translation strategy to make the feminine visible in language. Because making the feminine visible in language means making women seen and heard in the real world. Which is what feminism is all about. (de Lotbinière-Harwood quoted in von Flotov 1991: 79)

While the feminist translators' ethics can be regarded as rather extreme and, as Koskinen (2000: 42) points out, it has also received some ferocious critique, it serves to demonstrate that textual visibility through manipulation is truly an actual strategic option for the translator.

Retiring to a less extreme example; also in the translation of language- and culture-bound elements the manipulative nature of translation becomes highlighted. The translator of culture- and language-bound elements, such as language-play, is in many way limited in his/her options. The dense web of linguistic and cultural symbols that

exists between two or several languages and cultures ignores what the customers and publishers have to say about how the translation should be like. Furthermore, in language-play translation, the translator is often forced to introduce an increasing amount of personal interpretation.

The study of language-play translation offers an interesting insight to the study of translator's (in)visibility, since the translator must balance between comprehensibility and "fidelity" to the original text, while tackling the expectations of invisibility and fluency in a situation where the ST elements are unlikely to have any "equivalents" in the TL. If the translator cannot find any equivalents for the ST element in the target language, the illusion of transparency is likely to become shattered, which shows how illusory the idea of "transparent" literary translations really is.

Even if many of the contemporary paradigms in Translation Studies tend to disfavor the claims for transparency in translation (at least the way Venuti presents it), translator's textual invisibility and fluent translations are still largely perceived normative by a large part of the readership of translations. Interestingly, translator's textual (in)visibility is, in fact, directly linked with their social visibility. Chesterman (1997: 169) remarks that: "[i]nvisible translators who seek to efface themselves textually, also tend to get effaced socially". It seems to be in this very contradiction where the most essential problem concerning translator's (in)visibility finds its culmination point: if translators continue to produce translations that follow the norm of fluency and transparency, it will be difficult for them (both professionally and individually) to become socially visible and raise discussion about the translators' undervalued position which affects, for example, their salary and working conditions. On the contrary, if translators opt for a resistant translation strategy and aim at textual visibility, they are be likely to attract attention, only this attention may turn out to be negative and, thus, not helpful for the purpose of ameliorating the translators' status (see Koskinen 1996: 95).

Therefore translators may be seen, when necessary, to engage "in the play" as if it was a masquerade: they perform "the invisible role" *the patrons* (see Lefevere 1992) assign to them, but what happens behind the scenes is a completely different play (see Koskinen 2000: 75-76; Pym 1997). It could be argued that translators tend to "play invisible" on

the surface level so as to achieve acceptance for their work while they, in fact, "behind the curtain" employ translation strategies that render them textually visible. Furthermore, Koskinen (1996: 95) argues that translators have, in fact, "themselves chosen their invisibility". She observes that the invisible translator is able to work more freely, without the need to justify his/her decisions and solutions. Moreover, since translations are seldom read in parallel with the source text by an average reader, the translator's textual visibility reveals its true extent mostly inclusively for editors and scholars studying translations.

The concept of translator's textual (in)visibility is directly linked with the expectations that govern translators' workflow. Translations that do not "read fluently" and in which the translator has, by mistake or advisedly, broken the spell of fluency have traditionally been considered low in quality or even bad. Subsequently, the question of translators' task in literary translation is discussed, which is followed by a discussion on how much newness is tolerable in the translation. In this context those source text features that are considered so fundamental that they should be transferred into the translation will also be defined.

3.1.1 The tolerance of newness in translation

Translation involves essentially bringing newness into the world (McCormack 2005). Through literary translation the readers are able to access worlds that would otherwise remain possibly concealed for them forever. The topics that are introduced through translation often involve the migration of new ideas from one culture and language into another and, the way in which these ideas are presented in the TT is not insignificant. There are clearly features of the source text which are generally expected to be transferred into the TT, and the tolerance of newness in translation (resulting from the source text, and, moreover from the translation process) has its limits. Moreover, such limits and expectations that govern the translation activity are often dictated by exterior powers that attempt to regulate the practice of translation.

Many of the recent translation theories have emphasized the translator's role as a mediator between two languages and cultures (e.g Lefevere 1992; Tymoczko 2006).

This position assumes significant amount of responsibility and is, arguably, not an easy place to occupy. In reality, translators, while performing their daily work, are subjected to many expectations and factors that constrain their work, starting from choosing which texts they translate and ending with the particular translation solutions they employ while performing their task.

These decisions are partly dictated by what Lefevere (1992: 15) calls "patronage", that is, the exterior powers which include, for example publishers and the media (including newspapers), religious bodies, political parties etc. The translator is dependent on the patronage since it beholds three elements that largely define the translator's work and his/her decisions. Firstly, there is the ideological element which confines the act of translation and, secondly, the status component which may help translators to gain fame and increase their appreciation in the today's society, and, finally the economic element on which the translator is dependent for his/her living (Lefevere 1992: 16). In the same vein Koskinen remarks that "translators as a professional group do not have their own specific goals but [they] rather adapt to the aims of the organization they work with" (2000: 80) or, indeed, work *for*.

The notion of patronage gives rise to the inevitable question: how many liberties can (and should) the translators take in the translation process, and how permissible is it, actually, to depart from the source text form and/or content? (see Schröter 2005: 106) For a literary translator whose daily tasks involve the decoding and translating of such culture- and language-bound elements as language-play, fulfilling such expectations as the "faithfulness towards the source text" can often be very challenging. There is a clear "ethical double bind in any act of translation – the impossibility of fully rendering another's voice or meaning and, yet, the necessity of making the attempt" (Bermann & Wood 2005: 89). Translation involves interpretation, alteration and manipulation, and all these factors raise the question of trust and ethics of translation. The position the translators occupy in the translation process as well as the status they have in society are connected to the translators' code of professional ethics that can be argued to govern the entire activity of translation.

The translators' professional ethics are not only about 'the feeling of what is right and what is wrong' the translators have developed, but there are, in fact, several actual "codes of practice […] and other quality standards as well as other normative expressions of what is considered to be acceptable and desirable behavior in the profession" (Koskinen 2000: 82). For example, The International Federation of Translators lists in its Translator's Charter rights and obligations for translators that can be considered as guidelines for the translators' ethics.

Such fidelity-based ethical guidelines as the Charter, however, largely ignore the complexity of the world in which the translators live and work. Moreover, as Chesterman points out, the Charter lacks any explicit mention of "any rights translators may have which affect the translation process: the right to clarify when appropriate, the right to make changes where necessary, the right to justify his [*sic*] own translation decisions in terms of his [*sic*] own expertise, the right to make his [*sic*] own decisions" (Chesterman 1997: 189; see also Koskinen 2000: 82). In any case, it appears unavoidable that translators give at least the impression that they conform to the social expectations they are subjected to. In the same vein, Koskinen contemplates if these guidelines, rather than addressing the translators, are, in fact, directed to the clients and readers of translations and if "their hidden function [is] to create an atmosphere of trust and thus facilitate cooperation" (2000: 82). Furthermore, she concludes that such codes of practice are essential in keeping up "the illusion of unmediated communication" (ibid. 82).

It can, thus, be argued that in striving for visibility translators cannot simply establish their own rules and translate the way that suits them and, still, continue to expect that the texts they produce are accepted as translations by the receiving audience. Thus, it must be construed that there are elements and features that are so essential to the source text that it is generally considered essential that these elements and features are transferred into the target text. What are, then, the limits for a literary translator who strives for textual visibility? Which elements and features of the source text should be preserved in the target?

In literary translation it is generally agreed that the basic elements of narrative form are maintained unchanged in the translation; the plot is not rewritten and none of the characters' actions is deleted or revised (Venuti 2000: 470). At a more detailed level Venuti (2000: 470) lists the dates, historical and geographical markers and characters' names as ST features that are generally preserved in the translation. The transposition of these elements into the TT may appear very simple, but in reality they may cause unexpected problems to the translator. Translating proper names, to take an example, is not always as straightforward since some proper names can also bear a semantic load (Hermans 1988). An illustrative example of a name with a semantic load, which may have caused problems in the translation process, can be found in Barbara Kingsolver's novel *The Bean Trees* (1988) where a little Native American girl is called Turtle, because she is very secretive and mistrustful and retrieves back into her "shell" of numb silence whenever she experiences stress and fear. If the translator, in this case, retains the original source text name 'Turtle' in the translation instead of using the target language equivalent for the slow and timid animal, the associations to the little heroine's characteristics will not be transferred into the target text.

In literary translation the retention of the ST stylistic features in the TT is also generally considered essential (e.g. Boase-Beier 2006; Verstegen 1991), although secondary compared with the retention of the actual content of the ST (see Nida&Taber 1969/2003: 13). Basil Hatim and Ian Mason (1990: 9) argue that the style is an inseparable part of the source text and should be conveyed to the target text. Schröter (2005: 121–122) is of same opinion and lists "the omission of certain stylistic markers" as well as "downright mistranslations" as likely indicators "of a flawed translation". The importance of rendering the ST style into the TT becomes accentuated in cases like the translation of *The Poisonwood Bible* since the multiple narration mode and the narrators' individual "voices" are largely implemented through the use of varying stylistic devices. Furthermore, the individual styles of narration are in a central position also in the character development in the novel. For example, Adah's style of narration changes when she miraculously recovers from hemiplegia: she ceases to compose palindromes and boustrophedons, probably largely because she must try to escape the backward world in which her brain was trapped before.

Rendering the ST style in the translation can be a challenging task. These requirements, as well as the expectations the translators are subjected to in the translation of style will, therefore, be discussed in the following section.

3.1.2 Translation of style

In *The Poisonwood Bible* the individual styles of narration of the five narrators form the most prominent stylistic devices in the novel. Defining what 'the style of a text' actually refers to and encompasses may, however, be rather challenging. Hatim and Mason (1990: 9-10) remark that *style* has seemingly become a "kind of umbrella heading" piecing together all kinds of textual and contextual variables. However, according to a simple definition, *style* is essentially "the perceived distinctive manner of expression" (Wales 2001: 371). It is not a characteristic of the entire language system as a whole but that of individual language users in particular settings.

The writing style of a novelist can be regarded like his/her fingerprint: every novelist tends to develop a distinctive literary style by employing a unique set of stylistic and linguistic devices to color his/her writing. This distinctive style reflects the novelist's personality, background and emotions and can, in an ideal situation, be recognized in everything s/he writes. Similarly to novelists, poets and other writers, the translator is also an author, for s/he is responsible for creating a TT based on his/her reading and interpretation of the ST. The style of the translated text is, thus, essentially "an expression of the translator's choices" (Boase-Beier 2006: 5). Translators also develop individual styles that are reflected in their translation strategies: a translator may, for example, use a large number of similes for the ST metaphors (see Boase-Beier 2006: 2), or favor particular expressions, sentence structures or metre in his/her translations.

As agreed previously, the style of the ST is an essential part of the ST message and should thus be reflected also in the translation. Boase-Beier (2006: 4), however, remarks that "there is no straightforward relationship between the style of the source text and what the text means". This is due to the subjectivity of the meaning in any text: as Boase-Beier (2006: 4) observes "meaning is constructed by the reader, and therefore, in the case of translation, by the translator". Since translations reflect not only the

translator's interpretation of the ST but also represent the translator's individual writing style, it can be deduced that if we take five literary translators and assign them identical translation commissions, they are almost certain to produce unidentical translations (see Holmes 1988: 53).

In *The Poisonwood Bible* the author differentiates between the individual voices of each of the five narrators by using different stylistic markers in their narration. These stylistic markers reflect the narrators' diverging personalities, age and perception (for the markers of the voices of the narrators in TPB see 1.3). The narrator's individual style or voice can also be referred to as 'idiolect', a term traditionally employed when referring to the individual features (such as vocabulary, grammar and pronunciation) in a person's spoken language (ODLT[16] 2008). Moreover, an idiolect can be seen as "the individual's distinctive and motivated way of using language at a given level of formality or tenor" (Hatim&Mason 1997: 81). Essentially idiolect, thus, refers to the individual's own personal language: the choice of vocabulary and/or register that characterizes their speech and writing.

Contrary to the common belief, idiolects are neither minor nor incidental; on the contrary, they tend to be systematic and "their use is often linked to the purpose of utterances" (Hatim&Mason 1997: 85). It is the translator's task to identify and preserve the purposefulness behind the use of the seemingly individualistic mannerisms (ibid.: 85). A translator who disregards such idiolectal features appears textually visible in the translation, and conversely, a translator who conveys the idiolectal features into the translation appears more invisible in Venuti's terms.

Repetitive and functional idiolectal features, such as Adah's language-play in *The Posonwood Bible* provide an interesting aspect for translation research, since such features are carriers of both pragmatic and semiotic meanings (Hatim&Mason 1997: 86). According to Hatim&Mason (1997: 86) such idiolectal features tend to be repeated systematically and thus convey consistently a variety of rhetorical values which have to,

[16] The abbreviation ODLT is used, in this thesis, when referring to *The Oxford Dictionary of Literary Terms*. (Oxford University Press, 2008, ed. Chris Baldick)

somehow, be passed on to the translation in order to be able to preserve the overall effect of the ST.

In *The Poisonwood Bible* the idiolectal features of the five narrators are a major device for the author to develop credible, distinctive characters. Even if it is easy to perceive that each narrator has their own viewpoint and opinions about life in general, the contrasts between the narrators' personalities become even more emphasized when they are communicated also at the textual level through the use of multiple narrator voices. In a novel that uses polyphony as a stylistic device the importance of the retention of the ST style in the TT becomes accentuated: if the ST style and the markers of the narrators' individual voices are reduced and attenuated, a significant part of the ST story has been lost in translation. Moreover, as the story relies on characters and their different personalities which includes their voice in the text, the varying methods for transferring the markers of the narrators' individual voices into the translated text have a direct impact on the levels of the translator's textual (in)visibility.

The above discussion has evolved around the translator's textual visibility and while translator's textual visibility is the principal of the three instances of the translator's (in)visibility, established by Koskinen (2000; 2002) and applied in the present study, it is, however, largely intertwined with the translators' paratextual and extratextual (in)visibility. Thus, so as to incorporate a more broad insight into the general concept of translator's (in)visibility as defined by Koskinen, the following paragraph covers the discussion of, firstly, the translators' paratextual (in)visibility and thereafter the translators' extratextual (in)visibility.

3.2 Translator's paratextual and extratextual visibility

Translator's paratextual and extratextual visibility both refer to the translator's visibility outside the translated text itself. While extratextual visibility refers to the visibility the translators enjoy in the society, paratextual visibility encompasses all the "translator's statements about their work outside the margins of the actual text", alongside the translated text (Koskinen 2000: 99). The levels of translator's paratextual visibility

range from a mere indication of a text's status as a translation to lengthy and detailed prefaces and afterwords which enable translators to explain their translation strategies and solutions to the readers.

Translator's paratextual visibility has been promoted in the literary translation, since prefaces and afterwords have been regarded as excellent opportunities for the translator to explain his/her strategies for the reader. In fact, as Koskinen (2000: 39) observes, in the history of translation such prefaces and other side products of translations have introduced many of the key statements, thus, responding to the typical problem in Translation Studies which lies in relating theorizing to the actual act of translation.

It must be, however, be noted that, in reality, translators rarely write prefaces or introductions, which means that the translation project is not normally outlined for the reader. The general absence of such prefaces may be due to the fact that the translators' prefaces often create a different image of the entire work; they may communicate a very scholarly perception of the book which can be off-putting to some readers, who are not interested to know about the translators' work.

Furthermore, Koskinen (2000: 39) remarks that while the theoretical accounts some translators give of their work in paratextual statements are enrichment to the field of Translation Studies, it would not be advisable to make extensive assumptions on the qualities of the actual translations on the basis of such statements. Koskinen (2000: 103-110) argues that in their explanatory prefaces translators tend to aim at manipulating the reader by giving a certain impression about the translation task. She points out that such prefaces should not be treated as solid, reliable records of the translation process as the translators may find it unwise to expose their strategies to the reader or, moreover, they may not even be aware of their own strategies.

Paratextual commentary, notably prefaces, can also be employed by the translator as a "forum" to justify the purposefulness of an entire translation of a book, or even that of a larger project that involves the translation of several books. Vanderschelden (2000: 281), for example, denotes that the French translator Anderé Markowicz took on a project of retranslating Dostoyevsky's works into French because he concluded that the style of the author had not sufficiently been retained in the prior translations. Moreover,

Markowicz was able to make his position clear and justify his translation project in the preface of his translation.

As commented above, introductions and/or epilogues are suitable places for the translator's general commentary regarding the translated text and/or the translation process. However, when translating complex language- and culture-dependent elements, such as language-play, the translator may wish to introduce more detailed paratextual commentary regarding particular translation solutions and individual target text elements. Notably footnotes enable the translators to make such commentaries (Delabastita 1993: 219).

Delabastita (1993: 219–220) observes that translators of wordplay can employ footnotes for three different purposes. Firstly, footnotes can be used to paraphrase or explain the TT wordplay. In this case the commentary may imply the translator's "evaluative bias or remain vague and non-committal" (ibid. 219). Secondly, the translator can introduce a footnote in the TT if s/he fears that the TT wordplay may not appear "sufficiently plausible [for the reader] contextually" and is thus "in danger of escaping the [reader's] attention" (ibid. 219). Thus, the translator is able to explain the wordplay in its context to "make sure that [it] is perceived significant", that is, as a wordplay (ibid. 219). Thirdly, the translator can employ footnotes to comment on the source text-target text relationship. Such commentary may include, for example, remarks "about the alleged untranslability of the ST wordplay in question". (Delabastita 1993: 220)

In the Finnish, Swedish and French translations of the novel *The Poisonwood Bible*, none of the translators had employed paratextual editorial techniques to comment on their translation solutions. The novel includes various quotations from different geniuses of world literature (e.g. Emily Dickinson and William Shakespeare) and the Finnish translators had employed the original Finnish translations of these quotations accrediting the translators accordingly in the beginning of the novel. Also the Finnish palindrome specialist Esa Hirvonen had been accredited for his task by briefly listing him as the translator of the palindromes that appear in the translation. None of the other translations name the translators of the literary quotations.

Furthermore, the only translator who appeared paratextually visible elsewhere than in the title page (where the name of the translator is, generally, stated), was the French translator, Guillemette Belleteste. For the French translation she had consulted a French-language collection of language-play *Pour tout l'or des mots* (1996) by Claude Gagnière from which she had selected most of the palindromes she introduces in her translation. To give proper reference, Belleteste introduces a footnote every time she quotes a palindrome that has been taken from the book, thus drawing the French reader's attention to the difficult task of the palindrome translator and also making herself very visible as a translator. Belleteste indicates the palindromes quoted from Gagnière's book by marking an asterix (*) after each palindrome and fully citing the source in a footnote. The following example illustrates Belleteste's use of the asterix and her paratextual commentary:

(14) Rose verte et rêves or. *
[Green rose and dreams gold.]
(FRT p.81)

*Luc Étienne, palindrome cité dans l'ouvrage de Claude Cagnière *Pour tout l'or des mots,* collection «Bouquins» Éditions Robert Laffont, 1996. (N.d.T)
[*Luc Étienne, palindrome cited in Claude Cagnière's book *Pour tout l'or des mots*, collection «Bouquins» Éditions Robert Laffont, 1996. (TN= translator's note)]

All and all, as Koskinen (2000: 68) remarks; it may well be so that the less the readers know about the manipulation that has occurred in the process of translation, the happier they remain. Moreover, the publisher's position is central in providing paratextual information about the translation process as they have the power to decide whether or not provide the reader with such information (Koskinen 2000: 68).

In addition to largely determining the level of the translator's paratextual visibility, the publishers also have a say in how visible translators can become extratextually. Studying translator's extratextual visibility enables the scholar to place a translation in the social and cultural context in which it appeared. Extratextual visibility, while connected to textual and paratextual visibility, is most closely related to the social status of the translation activity outside and "beyond the immediate vicinity of the translated

text" (Koskinen 2000: 99). Translator's work is controlled by editors and publishers, and, as argued previously, as long as the translation reads "smoothly", the hours of hard work the translator puts into his/her creation go largely unnoticed by the readerhood.

It is, thus, clear that translation as a profession would clearly benefit from increased social visibility which could improve the translators' social status and the appreciation of their work in and for the society. For example, the relatively low rates many translators are paid for their work reflect the lack of appreciation for the translators' work in the society. As Kersti Juva points out (Kangaspunta 2011), in Finland fees paid for translation commissions in literary translation rarely equal much more than one thousand Euros per month which barely extends to the recommended minimum wage in the fields where there are no collective labor agreements.

Recently there was also a relatively notorious example of what can happen if the publisher engages a non-professional translator (or, in fact, as it presumably was in this case, a not-yet-professional translator) and ignores the importance of proofreading. The Finnish publishing house Perhemediat commissioned a Swedish translation of a 55-part Finnish-language book series 'Suomen eläimet' [The Finnish animals] from a student. The Swedish translations produced by the student were full of rather grave language errors, but oddly and tragically enough this was discovered only after the first edition had been printed and was already in circulation. The publishing house decided to withdraw the whole edition from the market and encourage those who had already purchased books to return them so as to get new, properly made translations in return. The publishing house suffered a loss of around 200 000 Euros. (Andtbacka 2011; Erlandsson 2011). This case, obviously, inflicted negative extratextual visibility for translators in the media, but it should rather be regarded as a reminder of the importance of hiring competent translators and ensuring good working conditions for them.

Translators' social visibility, for example, in the media can be employed to raise awareness of translators' work and to improve the conditions under which the work is conducted, thus consolidating the professional status of translators. It must, however, be noted that, as Koskinen (2000: 81) perceives, excellent working conditions do not guarantee moral action, and, vice versa; poor working conditions are not an excuse for

acting unethically. In any case, improving translators' working conditions by, for example, setting reasonable minimum fees, would enable the translators to devote more time and effort to each individual translation task, thus ensuring the high quality of the translations (see e.g. Schröter 2005: 107). It follows that, in problematic situations, the translator could spend more time in studying different translation strategies so as to arrive at a satisfactory translation solution. Also, the translation commissioners should be made to understand that, in the long run, it is cheaper to hire a professional than pay less to a non-professional and take the risk of having to deal with translations of low quality.

For the general public outside the field of Translation Studies, the translator's social visibility is still largely limited to book-reviews published in various journals and magazines as well as online publications (see Koskinen 2000; Chesterman 1997). Book-reviews have, therefore, been the primary source in studies that have discussed translator's social visibility. In her Master's Thesis 'Le roman est agreablement traduit' (2006) [The novel is pleasantly translated] Kerttu Sirviö has compared the social visibility of the translators and translations in the French and Finnish press. Her study consisted of the comparison of translation reviews in the leading Finnish and French journals *Helsingin Sanomat* and *Le Monde*. The study was based on a corpus gathered within one whole year (2003) from the above mentioned journals. The results of Sirviö's study show that the most frequent fashion of referring to the translator in both the Finnish and the French reviews was to mention the translator only in the bibliographic records (Sirviö 2006: 23). In the 650 translation reviews found in the French journal *Le Monde* more than 70% only mentioned the translator in the bibliographic records while the corresponding figure in the Finnish journal *Helsingin Sanomat* was 195, and in almost 40 % of these reviews the translator was only referred to in the bibliographic records.

When taking a closer look into Sirviö's results it becomes clear that the Finnish translators appeared more visible in the reviews. In the translation reviews published in *Helsingin Sanomat,* the translator was directly referred to in the translation in 19 % of the reviews, while in the French reviews the same number was only 7,2 %. *Le Monde*

also published only one translation review where the translation was discussed in greater detail, whereas *Helsingin Sanomat* published 12 such reviews (Sirviö 2006: 23).

It must, however, be noted that for the translator extratextual visibility is not always a positive phenomenon. Sirviö (2006: 23) makes an interesting remark in her study observing that 25 % of the Finnish translation reviews in her corpus can be considered positive and 6 % negative. In the French translation reviews there were 27 % which can be categorized as positive and only one review, equaling to less than one percent that could be considered negative. Sirviö's study, even if it is rather small-scale, and therefore no conclusive statements can be drawn from it, would, thus, suggest that in French society the translator remains relatively invisible, but also receives less critique, while in Finland, the translator could be seen as more visible but also receiving more negative feedback regarding his/her translation solutions.

The translators' visibility in society may indicate something about their textual presence; it can be suggested that the more "domesticated" a translation is, the less visible it becomes in the society, notably in the media (see Chesterman 1997: 169). This does not, however, apply to all translations, for sometimes domesticating makes the translation actually more visible, and becomes a topic of discussion in the society. This was the case in Finland, for example, with the Finnish translations of J.K Rowling's Harry Potter -books by Jaana Kapari. These innovative translations, in which notably the proper nouns were largely domesticated, are loved by the readers and have, moreover, enjoyed an especially positive attention from the media (Ahola HS 2001).

4 TRANSLATION OF LANGUAGE-PLAY

The translation of language-play has evoked vivid discussion in the field of Translation Studies. While a large part of the discussion has centered around the question whether or not the translation of language-play is actually 'possible' (for the discussion of translatability see e.g. Delabastita 1993; 1996), attempts have been made to describe and introduce different strategies for translating language-play. The most significant contribution to the study of translation of language-play has been made by Dirk Delabastita (1993; 1996; 1997) and Frank Heibert (1993). Delabastita's monograph (1993) concentrates on the translation of Shakespeare's wordplay, while Heibert's monograph (1993) discusses the wordplay translations into German of James Joyce's novel *Ulysses*. This thesis draws on Delabastita's writings about the translation of language-play. While Delabastita has concentrated in the study of translation of puns, a subcategory of language-play, his theoretical contribution is, in this thesis, expanded to the analysis of the translation of language-play in general because his observations were considered applicable to the study of any form of language-play.

One of the reasons why language-play is so difficult to translate is due to the unity between the formal and the semantic features in language-play (see Delabastita 1993: 1996; Schröter 2005). Delabastita (1993: 10) remarks that since "different languages are structured in a different manner, [i]nterlingual translation will […] never be a simple or mechanical substitution process". Furthermore, as Schröter (2005: 104) points out; in the translation of language-play, the tendency to exploit the SL form leads to a problem since "it is much less likely that both form and meaning can be transferred." Therefore language-play translators are forced to make choices between various possible translation strategies.

The unity between the form and meaning in translation has been discovered significant by other translation scholars as well: Bradford (quoted in Boase-Beier 2006: 13) points out that "the material substance [the form] of the sign [in this case, language-play] is never fully distinguishable from its signifying properties [its meaning]". In language-play this unity is even further accentuated (see Chapter 2). Translation, then, by its

nature, involves transporting the culturally and linguistically bound ST linguistic sign "into another language and situation where its "signifying properties" will be different" (Boase-Beier 2006: 13).

The notion of the language dependency and situational dependency of the "signifying properties" evokes an unavoidable question: "Is [the] unity between form and meaning doomed to be lost in translation?" (Boase-Beier 2006: 13). Regarding the subject of this thesis, the question could also be formulated as: Is the unity between form and meaning doomed to be lost in *language-play* translation? Or, furthermore, can both, the form and the meaning of the ST language-play be *simultaneously* rendered into the TT or is the language-play translator required to make modifications which lead to his/her inevitable textual visibility? It can be argued that the debate over the mere translatability of language-play culminates in these questions and, one of the aims, in this thesis, is to answer these questions.

The difficulties in the simultaneous transfer of the ST formal and semantic features into the translation have lead to the view that sometimes translators must choose between the two. Delabastita (1993: 10–11), for example, differentiates between analogical and homological translation methods: the first, the analogical method, refers to the translation method in which the importance is in the transference of the ST semantic features. The translation must, thus, "at least optimally reflect the meaning […] of the ST item to be rendered". In homological translation method, the selection of the target element in the translation process is based on the "formal similarity with the ST item to be translated" (Delabastita 1993: 10–11).

In the case of the language-play in *The Poisonwood Bible*, the union between the form and the meaning is particularly significant, due to the connectedness of the palindromes and rhymes to their textual context. Delabastita (1997: 11) remarks that pragmatic constraints (along with the formal and semantic ones) are what make the wordplay translation so special. The palindromes and rhymes in Adah's narration reflect and elaborate the message of the sentences and/or the paragraphs in which they appear. Therefore, the translators are likely to fail in conveying the source text message into the target text if they fail to transfer the semantic features of the source text language-play

into the target text. Moreover, omitting or altering the form of the source text language-play creates a deviation in the TT narration style compared with the ST narration style also contributing to the translators' textual visibility.

Palindromes and rhymes are linguistic devices that are particularly culture- and language-bound. The assumption was, thus, that the Finnish, Swedish and French translators of *The Poisonwood Bible* had to choose between transmitting either the form *or* the content of the SL language-play into the target text. Transmitting both, the form *and* the content, simultaneously into the target text would be very difficult, if not impossible. This assumption is supported by the findings of Thorsten Schröter. He (2005: 302–303) claims that there are basically two options for translating rhymes: translating the meaning of the ST sequence in which the rhyming occurs while ignoring the rhyming form, or attempting to create an original rhyme. In the latter case the transmission of the semantic features of the ST rhyme into the TT is often compromised. These two options are applicable also in the translation of palindromes since palindromes are arguably even more language-specific and, thus, even more difficult to translate than rhymes (see e.g. Sorensen 2000: 17).

It follows from the above that if the translator has decided to use a translation strategy in which s/he transfers only the form or the content of the ST language into the translation, the translator can appear simultaneously, that is, in the same translation of the ST language-play, both textually visible and invisible. For example, if a ST palindrome is translated into a TT palindrome that has semantic features which completely differ from those of the ST, the translator would appear textually invisible in the transmission of the formal features and textually visible in the translation of the semantic features (see e.g. Example 23 in section 5.2.2). In the present study the retention of the form of the ST language-play and the transmission of the content of the ST language-play into the TT were analyzed separately so as to emphasize the possible differences between the strategies of transmitting the ST form and those of transmitting the ST content into the three target texts (see sections 5.2.1 and 5.2.2 in the present study).

In addition to the difficulties rooted in the formal and semantic unity, the language specificity of language-play poses, also, problems to the translator. As Schröter (2005: 98) points out, it is generally considered that the target language "cannot supply, in the same way that the source language does, the type of specific building material that would be required to create an exact equivalent of the original [language-play]" (see also Crystal 1998: 116). In language-play translation aiming at creating an exact equivalent of the original appears, thus, to be a rather unsuccessful strategy.

If the language-play is "not only language-specific but also culture-specific" (Schröter 2005: 104), it causes even greater challenge to the translator "and depending on his or her goals and ambitions, *an extra effort* may be required in the translation process" (ibid. 104; my italics). Furthermore, when language-play functions as verbal irony, like the language-play in Adah's narration in *The Poisonwood Bible*, the translators' task becomes increasingly demanding since also irony is very culture specific and, moreover, group- and individual-specific (Barbe 1995: 147). Katharina Barbe (1995: 145) observes that "[w]e cannot expect that all cultures would have similar understandings and uses of irony". She further remarks that translation of verbal irony is easier if the ST and the TT culture are similar and, if the SL and the TL are in contact. It follows that, in situations where ST and TT culture are similar and the SL and TL are in contact, thus facilitating the task of the translation of verbal irony, the translator is arguably also likely to appear more textually invisible in his/her local translation solutions than in cases where ST and TT culture differ significantly from one another.

The above remarks underline the demanding task of the language-play translator. Furthermore, they tend to communicate a rather pessimistic view regarding the translatability of language-play. The notion of untranslatability has, indeed, been one of the key issues in the discussion of translation of language-play. Schröter (2005: 100), however, remarks that those who consider language-play untranslatable tend to have too narrow a conception of translation in general: they perceive translation as the "close transfer of source text elements into the target text." According to him, this means that only minimal changes to the source language meaning, function and form in the translation process are deemed acceptable, and by such standards the translation of language-play becomes, indeed, virtually impossible. Dismissing the rather outdated

idea of translation as a form of direct transfer enables the scholar to take a more productive approach to the translation of language-play and take a look into the different strategies that have been, effectively, employed in the language-play translation.

Delabastita (1997: 11) points out that in wordplay translation the simultaneously occurring formal, semantic and pragmatic constraints result in the translator's "need to prioritize", moreover, in wordplay translation this need to prioritize "becomes much more acute than in 'ordinary' translation" (ibid. 11). In fact, one often recommended strategy in language-play translation aims at preserving the *effect* of the original (see Chiaro 1992: 92; Schröter 2005: 108). Schröter (2005: 108) states that if maintaining the formal equivalence in translation is either impossible or undesirable, then the translator may aim at creating equivalence of effect. In the translation of palindromes, for example, the equivalence of effect could be created by translating the ST palindrome into a boustrophedon[17] which is easier to compose than a palindrome but sufficiently similar so as to mirror the effect of the original.

As the study of translation of language-play has gained popularity within the field of Translation Studies, taxonomies have been composed so as outline the different strategies for it. The preservation of the SL humorous effect in the translation has been of main interest in many of these categorizations, but there are also those that concentrate on other aspects of language-play translation, and they are, thus, more of interest for this thesis (for different taxonomies see e.g. Schröter 2005: 111–119). One of the most extensive and straightforward of such taxonomies is the nine-part list of strategies for translating puns compiled by Dirk Delabastita (1993: 191–221; 1996: 134; for the list and discussion, see section 1.2). Delabastita's taxonomy remains one of the most comprehensive attempts to map and discuss the possible strategies in language-play translation and, for this reason, it was employed as a source of inspiration for the methodological framework in this thesis.

The following sub-chapters cover a discussion of the theoretical framework for the translation of the two forms of language-play, palindromes and rhymes, which are

[17] A language-play that can only be read backwards (Dupriez 1991: 82).

essential to this study, mapping the different strategies for translating them. As concluded earlier, the literary translator's decision to opt for a particular translation strategy when translating such stylistically significant elements as language-play is likely to contribute to the translator's textual (in)visibility.

4.1 Palindrome translation

As stated in the introduction, the translation of palindromes has so far achieved little attention within Translation Studies. One of the few scholars to touch on the subject of palindrome translation is W. Terrence Gordon. In an article 'A comparative study of the French & Italian translations of Anne Michaels' *Fugitive Pieces*' (2002), Gordon discusses briefly the translations of the few palindromes in the novel.

Gordon (2002: 110) admits the difficult task of translating palindromes by stating: "In the case of palindromes, a translator, no matter how accomplished, resourceful, and inventive, faces limits imposed by the most fundamental features of language structure itself." In his study, he discovered that the French and Italian translators used varying strategies in conveying the palindromic language-play into the target languages. Terrance remarks that while in both translations the translators had completely neglected the semantic features of the SL palindrome, the Italian translator had, however, transferred the palindromic ST form into the TT, whereas the French translator had either omitted the whole stylistic effect of the original or replaced the palindrome with another form of language-play, for example, an internal rhyme. The latter observation implies that, for some translators, rhymes and palindromes can become interchangeable stylistic devices in the translation. This is an interesting remark also regarding this study.

Occasionally the translator may also receive help and advice from the author during the translation process as was the case with the English translation of the Croatian epic palindrome poem *Palindrome Apocalypse* (1981) by the Croatian poet Dubravka Oraić

Tolić (Ooligan Press 2010). Tolić explains in an interview with the Ooligan Press[18] that the translator, Sibelan Forrester, was unable to convey the palindromic form of the original into the English translation. Tolić and Forrester together decided that Forrester would translate only the semantic features of the Croatian palindrome poem so the target text reader could see what had been expressed though the magical palindromic form in the ST poem. The poem was then published in a bilingual edition, which according to Tolić, was an excellent choice on behalf of the publisher. Even if the palindromic form had been lost in the English translation, Tolić praised Forrester's work by concluding that: "Her translation of the palindrome verses is not only accurate but also sonorous and rhythmical." This example clearly indicates that a palindrome needs not necessarily to be translated into a palindrome for the translation to be enjoyable and acceptable. The poet, Tolić, herself is clearly in a position to evaluate the translation of her complex epic poem and, if she is happy with the translation, it can be expected that other readers would be as well.

As stated previously, the there are only a few articles written about the translation of palindromes and, what is even more significant for the present study, there are no established methods for studying the translations of palindromes. Therefore, as described in part 1.2 of this study, so as to list and categorize the principal translation strategies for translating both palindromic and rhyming language-play, a four-part model was created using Dirk Delabastita's taxonomy (1996: 134) for a pun translator as the theoretical framework. The four principal strategies for translating palindromes (and rhymes) were, thus, identified as: translating the ST language-play with *the same form of language-play* in the TT, *transferring* the ST *language-play into the TT directly* (without translating it), translating ST language-play *with other form of language-play* in the TT, and, finally the *complete omission* of the ST language-play in the TT. Only the first of these four strategies contributes to the invisibility of the translator's hand in the target text while the three latter strategies render the translator textually visible.

Taking into consideration the high level of language-dependency and the complex double bind nature between the meaning and form in palindromes, it would be easy to

[18] Ooligan Press is a non-profit general trade press that publishes books celebrating cultural and natural diversity. (Ooligan Press 2010)

presume that translating palindromes into palindromes all while preserving the meaning (or at least a part of the meaning) of the original would be virtually an impossible a task. The present study challenges this presupposition and one of the aims in the study was, indeed, to demonstrate how palindromes can be and have been translated by different translators from different cultural and professional backgrounds.

4.2 Rhyme translation

The study of translation of rhymes is often linked with the study of poetry. As stated previously, the translation of poetry involves more difficulties than that of other literary forms. As André Lefevere (1975: 49) remarks, the rhyming translator is very restricted in his freedom of choice as s/he always has to be on the look-out for the right rhyme-word, which is an elusive task.

The study of translation of poetry has been of interest to many translation scholars (e.g. Lefevere 1975; Holmes 1988), and different strategies for translating poetry have been suggested all while a part of the discussion has evolved around the mere translatability of poetry. Poems clearly embody numerous features that are so essential that they should be transferred into the TT as well. The Chinese translator and scholar Chen Fangwu has compiled a fourt-part list indicating the features of an ideal poem rendition.

According to Fangwu (1923/2004: 208) an ideal rendition of a poem should:

1. Be a poem
2. Transmit the emotions of the original
3. Convey the content of the original
4. Retain the form of the original

The first and last claims in the list both refer to the retention of the ST formal features (ST form) in the TT, while the claims two and three largely refer to the retention of the ST semantic features (ST meaning) in the TT. While Fangwu clearly discusses the translation of poetry, these four relatively utopist claims do apply to the translation of palindromic and rhyming language-play as well. If a language-play rendition imitates the ST language-play form, and also Fangwu's claims two and three are met, the

translation would, indeed, be an ideal rendition of the ST language-play. While Fangwu's description can be dismissed as unattainable, it does, however, serve to summarize the most important issues in the translation of language- and culture-bound elements. His most significant argument is that, in an ideal situation, both the semantic features and the formal features of the original should be transmitted into the translation.

The importance and the complexity of form and meaning in poetry translation have similarly been recognized by James Holmes (1988), who concludes that poetry should be translated into poetry and not into prose. In discussing possible strategies for poetry translators, he introduces, among others, the 'mimetic form' in which the emphasis is on the retaining of the form of the original poem, and the 'content-derivative form' which is very pessimistic about the form transfer and, instead, regards the transmission of the ST semantic features into the TT as the paramount object in poetry translation. By introducing these two exclusive translation strategies, Holmes, appears to challenge Fangwu's ideal of the simultaneous transmission of the ST form and meaning into the TT in poetry translation.

In Adah's narration in *The Poisonwood Bible*, the rhymes, however, function as language-play. As stated previously, the present study differentiates between four different methods for translating rhymes which function as a language play (see 1.2 for an extensive explanation of the model). Schröter (2005: 302–303) has simplified this even further and argues that there are basically two options for translating rhymes that function as language-play: translating the meaning of the ST sequence in which the rhymes occur but ignoring the rhyming form or, attempting to create an original rhyme. In the latter case, the transmission of the semantic features of the ST rhyme into the TT is often compromised. Schröter adds that direct copying of the SL rhyme is also a possible, although infrequent option. Thus, Schröter seems to agree that the rhyming language-play translator (similarly to the palindrome translator) is often forced to choose between preserving either the formal *or* the semantic features of the ST rhyme in the TT and a case where transmitting both the ST form and meaning simultaneously into the TT would be possible is regarded an unlikely scenario.

5 CAN YOU SEE ME NOW? – TRANSLATORS' TEXTUAL (IN)VISIBILITY IN LANGUAGE-PLAY TRANSLATIONS

In this thesis the aim has been to study the strategies that the translators have selected for the palindromes and rhymes that appear in Adah's narration and also assess their contribution to the translators' textual visibility. In the hypothesis I claimed that due to the different strategies of translating the ST palindromes and rhymes, the degrees of translators' textual visibility in the translations will vary.

This chapter presents the results of the analysis of the Finnish, Swedish and French translations of the 36 palindromes and 19 rhymes that appear in Adah Price's narration in Barbara Kingsolver's novel *The Poisonwood Bible.* The three different target languages were adopted to investigate and compare the challenges different cultures and language systems may impose on the translators when rendering such complex forms of language-play into their target languages.

Palindromes and rhymes are language-specific and both embody the unity between formal and semantic features. Therefore, it was assumed that the translators had to choose between transmitting the formal and the semantic features into the TT since conveying both simultaneously would have been very difficult, if not impossible. The transmission of the ST form and the ST content where thus studied separately. A four-part model was compiled and applied using Delabastita's (1996: 134) model for pun translators as the framework to sub-categorize the different strategies of retaining the formal features of the ST palindromes and rhymes in the translations.

In translating the formal features of the ST language-play into the TTs the translators had applied three strategies which lead to the translators' textual visibility in the Finnish, Swedish and French target texts. These strategies were reproduction of the ST language-play in the TT without translating it, the complete omission of the ST language-play and, translating the ST language-play into another form of language-play. All these three translation strategies involve the translator's "intrusion" during the translation process, and making the translator's work visible. The material demonstrated

the use of only one strategy for translating the ST language-play form that contributed to the translators' invisibility in the TTs. This strategy was translating the ST language-play into the same language-play form in the TTs.

In this study, the strategies for conveying the ST language-play semantic features into the TTs were divided into three different categories according to the degree of the transmission of the ST meaning: the highest degree covered translations where *most* of the semantic features were transferred, the medium covered translations where *some* of the semantic features were transferred and, the lowest degree covered the translations where *none* of the semantic features of the original language-play had been transferred. The translations in which none or only some of the ST semantic features had been preserved contributed to translators' textual visibility, while translations in which most of the ST semantic features had been preserved lead to the translators' textual invisibility. It is important to recognize that due to the language-bound nature of the language-play even in the highest degree of the transmission of ST semantic features only *most* of the meaning of the source text language-play had been transferred into the target text. As the language changes, so do the cultural and linguistic contexts of the semantic features, and for this reason the full transfer of the ST semantic features into the TT is very difficult if not impossible.

This chapter begins with the presentation of the main findings of the analysis. The Finnish, French and Swedish translators' translation strategies are discussed simultaneously to facilitate the comparison and the drawing of the conclusions regarding the translators' visibility in their translations of the ST language-play. The presentation of the main findings is followed by a more detailed discussion where the translation strategies which contribute to the translators' textual visibility are discussed first in section 5.2, and the strategies that contribute to making the translator invisible are introduced thereafter in 5.3. The discussion of the strategies which lead to the translators' visibility and those which lead to the translators' invisibility are both further divided into the discussion of the retention of the ST form in the translations and the transmission of the ST meaning into the translations.

5.1 Main findings

In the hypothesis it was suggested that due to their different professional and cultural backgrounds, as well as being dictated by the contrasts between the source language and target language, the Finnish, Swedish and French translators of *The Poisonwood Bible* would have opted for varying strategies for translating the palindromes and rhymes in Adah's narration. The assumption was that the variation in the translation strategies would, then, have contributed to differing degrees of translator's textual visibility.

A closely conducted comparative analysis between the English source text and its three translations revealed that the translators had, indeed, employed different strategies in their translations of the SL language-play and, moreover, these different strategies had contributed to varying degrees of the translator's textual visibility in the TTs. The following table gives an overview of the degrees of the translators' (in)visibility in the Finnish, Swedish and French translations of the palindromes and rhymes in Adah's narration in the novel *The Poisonwood Bible*.

Table 2. Translators' textual (in)visibility in language-play

	Palindrome translations		Rhyme translations	
	translator visible	translator invisible	translator visible	translator invisible
FIT		X		X
SWT	X		X	
FRT	X			X

The table also demonstrates that the assumption that translators would be likely to concentrate on being faithful to the ST form and meaning of either palindromes *or* rhymes, while being less accurate in transmitting the other language-play into the TL, proved correct especially in the case of the French translation. The French translator appeared visible in her translations of the ST palindromes and invisible in her translations of ST rhymes, which suggests that she had selected the ST rhymes to represent Adah's individual voice of narration and invested less effort in the translation

of the ST palindromes. This assumption is supported also by the fact that out of the 21 ST palindromes that were translated into palindromes in the French translation, 10 had been taken from Claude Gagnière's collection of language-play, *Pour tout l'or des mots* (1996).

The table further illustrates that the Finnish translators appeared textually invisible both in their palindrome translations and their rhyme translations, and, thus, their translation solutions demonstrate the least deviation from the ST language-play compared with the two other translations. The Swedish translators, on the contrary, appeared visible in their palindrome translations as well as in their rhyme translations, which suggests that the Swedish translators had deviated significantly from the ST language-play in their translation solutions.

While Table 2 serves to present the overall textual visibility of the Finnish, Swedish and French translators in their rhyme and palindrome translations, it hides the fact that in most of their particular translation solutions the translators, anyhow, appeared visible either formally or semantically. As Arrojo (quoted in Koskinen 2000: 99), remarks, as far as the translators' translational position is concerned, their visibility is, to some extent, inevitable. Moreover, the translators' visibility becomes increasingly inevitable in the translations of language-play, which is, by its nature, increasingly language-bound.

Therefore, it was important to scrutinize the rhyme and palindrome translations more closely, so as to determine how and when the translators became textually visible. Table 3 illustrates the contrasts between the translation of the meaning and the form of the ST language-play. It charts the translation solutions that deviate significantly from the ST, thus rendering the translator(s) textually visible.

Table 3. Translator textually *visible* in the TT

Palindrome translations				*Rhyme* translations			
	FIT	SWT	FRT		FIT	SWT	FRT
Translation of formal features (max. 36)	3	4	12	Translation of formal features (max. 19)	12	4	3
Translation of semantic features (max 36)	15	28	27	Translation of semantic features (max 19)	7	15	5
Total (max 72)	18	32	39	Total (max 38)	19	19	8

In the Finnish translations of the palindromes, the translator remains relatively invisible. In only three cases out of the total of 36 ST palindromes, the palindromic form had been translated using a translation strategy that contributes to the translator's visibility. In the translations of the ST palindrome semantic features, the Finnish translators, however, appear more visible; 15 of their palindrome translations deviate from the ST meaning. In the rhyme translations, the Finnish translators appear largely visible in the translation of the ST formal features but less visible in the translation of the ST semantic features.

The Swedish translators, similarly to the Finnish translator, appeared invisible in the translation of the palindromic form since only four ST palindromes were translated using a strategy which leads to the translator's textual visibility. The meaning of the ST palindromes had, however, been largely ignored in the Swedish translation: out of 36 ST palindromes 28 had been translated in such a way that the ST semantic features had been significantly altered, thus leading to the translators' visibility. When translating the ST rhymes, the Swedish translators had clearly opted for preserving the ST form in the translation, but this had been done at the expense of the ST semantic features: in 15 out of the 19 ST rhymes the meaning had been significantly altered, thus rendering the translators textually visible.

The French translator was the most visible out of the three in her translations of the palindromic form with one third of the ST palindromes translated using a strategy that leads to the translator's visibility. The French translator was very visible also in the translations of the semantic features of the palindromes with 27 out of 36 ST palindromes translated in a way that only some or none of the ST meaning had been preserved. In the rhyme translations the French translator, however, appears invisible both formally and semantically, since only 3 out of the 19 translations deviate formally and 5 semantically from the ST rhymes.

One of the preliminary assumptions was that rhymes would have been "easier" to translate. The material did not, however, confirm this assumption. In the French rhyme translations there were as many as 14 cases where both the form and most of the meaning had been preserved; the same number, however, was only 4 in the Finnish rhyme translations and only 3 in the Swedish ones. In the case of palindrome translations there were 20 cases in the Finnish translations where the form as well as most of the meaning had been transferred into the TT, the same number being 8 in the Swedish translation and 7 in the French translation.

As the results of the analysis show, there was significant variation in the degrees of the translators' textual visibility in the three translations. This variation is due to the different translation strategies the translators had adopted for translating the ST language-play. Table 4 illustrates a ST rhyme and a ST palindrome and their Finnish, Swedish and French translations. These two examples serve to demonstrate the variation in the translation strategies which lead to dissimilar translation solutions and, thus, to different degrees of translators' textual visibility in the TTs.

Table 4. Translation strategy and translators' textual visibility in the TTs

	Original	Finnish translation	Swedish translation	French translation
Palindrome	Eye on sleep peels no eye! (TPB: 343)	Äänien iän tulesta katselut, näin ei nää! [From the voices' age's fire watchings, thus cannot see!] (FIT: 356) *Translator invisible formally and invisible semantically*	Vill död liv? [Will dead live?] (SWT: 320) *Translators invisible formally and visible semantically*	Edrager et lieo'l! [Kool dna eye!] (FRT: 429) *Translator visible formally and visible semantically*
Rhyme	Sunrise tantali*ze*, evil eyes hypnoti*ze* (TPB: 30)	Nouseva aurinko houkuttelee, paha silmä hypnotisoi [The rising sun allures, the evil eye hypnotizes] (FIT: 43) *Translators visible formally and invisible semantically*	Soluppgångens plå*gor*, onda ögonens svar och frå*gor* [Sunrise's torment, evil eye's answers and questions] (SWT: 35) *Translators invisible formally and visible semantically*	Lever de soleil supplic*e*, mauvais oeil qui hypnoti*se* [The sunrise torments, bad eye that hypnotizes] (FRT : 45) *Translator invisible formally and invisible semantically*

In the palindrome translation the Finnish and Swedish translators have preserved the palindromic form in the TT. The Swedish palindrome is an example of what could be called "phonetic palindrome" since the written form is not exactly the same forwards and backwards but when read out loud, it sounds the same (for phonetic palindrome, see 1.1). The French translator has replaced the ST palindromic form with a boustrophedon in the TT (for boustrophedon, see 1.2). The Finnish palindrome is semantically the closest equivalent to the ST palindrome, representing most of the ST meaning, while the French translation contains some of the ST meaning. Regarding the sinister mood of the context in which the palindrome appears, the Swedish translation of the ST meaning is not entirely out of place but since the connection remains weak, the translation was categorized as containing none of the ST meaning.

In the rhyme translation the Swedish and French translators have both preserved the ST rhyming form, while the Finnish translation is in plain language. The Finnish and

French translators have preserved most of the ST meaning in their translations, while the Swedish translator has deviated from the source text meaning by replacing the word ’hypnotize’ with ’answers and questions’. This alteration was probably made to create a rhyming sequence in the TT. It is also interesting to notice that the word ’tantalize’ had been interpreted differently by the Finnish translators, and the Swedish and French translators. While the Finnish translators employed the more neutral or even positive meaning of the word in their translation, the Swedish and French translators used a more negative meaning in their translation. Since the ST context does not give any inclusive information about the connotations of the word, both the positive and negative meaning were considered equally possible translations.

It has so far been established that in their translations of the ST rhymes and palindromes which occur in Adah’s narration, the degrees of the textual visibility of the Finnish, Swedish and French translators varied significantly. It has also been demonstrated that this variation was due to the different translation strategies the translators had employed. It is, however, important to recognize that in language-play translation the reasons for opting for a certain translation strategy are multiple. Sometimes the kinship between languages, and, particularly shared vocabulary, may aid the translator in the process. In the French translations of the ST language-play, there were some examples in which the translator had clearly benefitted from the shared etymological background between the SL English and the TL French.

The following example illustrates a case in which the French translator had benefitted from the fact that both, the SL and the TL derive a part of their medical and religious lexis from the ancient Greek language:

(15) Amen enema.
(TPB: 69)

L’Amen énéma.
[Amen enema.]
(FRT: 97)

Adah introduces this palindrome in her narration remarking in her skeptical and dry manner that when the Holy Spirit passes through her father during the mass, it functions

like an enema: the father's soul and body are put into purge. Because of the shared lexis, the French translator was able to use the ST words 'amen' and 'enema' and, only had to add the article *le* (l') so as to render the translation into grammatically correct French.

Without the shared lexis, the translator would not have been able to create a translation which preserves not only the meaning but also the form of the ST palindrome. Still, as this study suggests, it is very seldom that translators encounter such luck while translating language-play.

There was also another, rather surprising translation strategy that the French translator, Belleteste, had employed: towards the end of the novel, she had completely omitted some paragraphs from Adah's narration, simultaneously omitting also some palindromes and rhymes that occur in it in the ST. The translator offers no explanation for her rather radical decision to leave out parts of the ST in the TT. It can be that Belleteste was working on a tight schedule when she translated the novel and, for that reason, decided to take a short cut by leaving the paragraphs out. The lack of time may sometimes result in the translators' omitting the troubling language-play (and, in this case, entire paragraphs) during the translation process (see Schröter 2005: 107). It may also be that the translator and/or the editor concluded that these particular paragraphs could be omitted since they contain mainly imagery and description of the past and do not contribute anything to the story and its development. In any case, by using this strategy, the French translator becomes textually exceedingly visible.

In *The Poisonwood Bible* there were also examples in which the problems of translating the palindromic SL form into the TL ceased to concern individual palindromes only. In Adah's narration there were two examples of twisted hymns that consisted of palindromes. In these cases the translators had to take into account not only the form of each individual palindrome, but also the form of the hymn as a whole. Appendix 1 illustrates Adah's backward-forward hymn about the medicine man of the village of Kilanga, hatching his evil schemes.

In the ST hymn (Appendix 1), there are four strophes each consisting of one relatively long palindrome followed by a chorus of a shorter palindrome that is repeated twice. Only the last chorus deviates from this pattern: the short palindrome occurs only once,

thus finishing the hymn rhythmically. The palindromic hymn in the English original, thus, consists of eight different palindromes.

In the French translation of the hymn there are only six different palindromes, and, according to the translator's footnote (FRT: 453), they all originate from Claude Gagnière's collection of language-play *Pour tout l'or des mots* (1996). The French hymn begins with two lines or strophes, each illustrating a longer palindrome, followed by a chorus of a shorter palindrome that is repeated twice. The same pattern of two strophes followed by a chorus of two shorter palindromes is subsequently repeated. Finally the hymn ends with a repetition of the exact same two longer palindromes (italicized in the example) that had already been introduced at the beginning of the hymn. The form of the original hymn has, thus, been completely altered in the French translation rendering the translator very visible.

The Swedish translators also appear visible in their translation of the palindromic hymn. They have added one extra line, an additional palindrome, in the second chorus, probably so as to make the TL chorus more cohesive. Contrary to the translation solutions of the French and Swedish translators, the Finnish translator has transmitted the ST strophe-chorus pattern into his translation without any alteration. Thus, from this viewpoint, the Finnish translator appears invisible in his translation.

The study of the strategies for translating the semantic features illustrated in the palindromic ST hymn about the medicine man revealed that all translators appear textually visible to some degree. Firstly, all three translators have taken the liberty to alter the order in which the semantic features of the ST appear in the translation. Secondly, especially the French and the Swedish translators have translated the semantic features of individual palindromes very vaguely, even if the murky atmosphere of the original is relatively well presented in the translations. The Finnish translator has, on the contrary, strived for a high level of accuracy in the translations of the semantic features of the individual palindromes in the hymn. He has succeeded in creating TT palindromes that imitate the semantic features in the original surprisingly closely.

After this overview of the results of the analysis, the following section introduces a more detailed discussion of the translation strategies which lead to the translators' textual visibility in their translations of the ST language-play.

5.2 Translators' textual visibility

The Finnish, Swedish and French translations of the palindromes and rhymes introduced in Adah's narration in the novel *The Poisonwood Bible* consisted of three different strategies of retaining the formal features and two categories illustrating different degrees of semantic equivalence between the ST and TT that all contribute to the translators' textual visibility.

The Table 5 illustrates the statistical results of the analysis of the material introducing the strategies which lead to translators' textual visibility in the Finnish, Swedish and French TTs.

Table 5. Translation strategies which render the translator visible

The strategies for translating the ST language-play *formal features* that render the translator *textually visible*							
Translation strategies for *palindromes*	FIT	SWT	FRT	Translation strategies for *rhymes*	FIT	SWT	FRT
Reproduction	1	1	1	Reproduction	-	1	1
Omission	2	1	5	Omission	12	3	2
Other language-play	-	2	6				
Total (max 36)	3	4	12	Total (max 19)	12	4	3
The strategies for transferring the ST language-play *semantic features* into TT that render the translator *textually visible*							
The degree of the ST *palindrome* semantic features in the TT	FIT	SWT	FRT	The degree of the ST *rhyme* semantic features in the TT	FIT	SWT	FRT
None	3	7	11	None	1	2	2
Some	13	21	16	Some	6	13	3
Total (max 36)	15	28	27	Total (max 19)	7	15	5

As can be seen from the table above, in the Finnish translation there were 3 palindromes and 1 rhyme that were translated so that none of the ST meaning had been preserved, and 13 palindromes and 6 rhymes were translated with the retention of only some of the ST meaning. The Swedish translators had preserved none of the ST meaning in 7 palindrome and 2 rhyme translations, and only some in 21 palindrome and 13 rhyme translations. In the French translation there were 11 palindromes and 2 rhymes that were translated so that none of the ST meaning had been transmitted into the TT, and 16 palindromes and 3 rhymes that were translated so that only some of the ST meaning was transmitted into the TT.

Table 5 also illustrates that the translators of the novel *The Poisonwood Bible* employed three translations strategies for translating the ST language-play form which contributed to their textual visibility. The reproduction of the ST language-play in the TT without translating it is the strategy that rendered the translator the most visible, whereas the strategy of omitting the ST language-play form during the translation resulted in the second highest degree of textual visibility, and, finally, the translation strategy which contributed to the third highest degree of textual visibility was translating the ST language-play form into another form of language-play in the TT. In the following section these three strategies for translating the ST language-play form will be discussed in detail starting from the strategy which rendered the translator the most visible. This is, then, followed by a discussion on strategies for translating the ST language-play semantic features which lead to the translators' textual visibility in section 5.2.2.

5.2.1 Retention of formal features

When reproducing the source text language-play, the translator becomes visible in preserving a foreign element in the TT, instead of using a similar domestic element. This way the readers become increasingly aware that they are, indeed, reading a translation. It must be noted that the reader responses are difficult to estimate in general, and in the case of the translations of language-play in particular since the visibility of the translators' choice to simply reproduce the original without translating it depends largely on the contrast between the SL and the TL and the familiarity of the original language to the reader, as well as style of the text in general. In any case, as can be seen

from Table 5, the reproduction of the ST language-play was not a common translation strategy in the Finnish, Swedish and French translations of the novel *The Poisonwood Bible*; only one palindrome and one rhyme had been reproduced in the TTs without translating them.

In the case where the translator reproduces a source text element (in this case the language-play) in the target text, the translator's textual visibility is, arguably, at its highest peak. In the following example the translators in all three target languages contented with a similar translation strategy for translating the ST palindrome. They all appear textually visible, but the degrees of their visibility vary depending on their translation solutions:

(16) For my twin sister's name I prefer the spelling *Lee*, as that makes her – from the back-court position from which I generally watch her – the slippery length of muscle that she is.
(TPB: 58; italics in the original)

Kaksoissisareni nimen kohdalla pidän kirjoitusasusta Lee[19], sillä se tekee hänestä – takakentän paikalta, josta yleensä katselen häntä – liukkaan ankeriaan, mikä hän onkin.
[What comes to the name of my twin sister, I like the spelling Lee, because it makes her – from the back-court position from which I generally watch her – a slippery eel, which she is.]
(FIT: 71)

Min tvillingesysters namn skriver jag helst *Lee*, för då blir det Eel baklänges, och det passar in på en som är hal och slingrar sig så mycket.
[My twin sister's name I prefer to write *Lee,* for so it becomes Eel backwards, and that fits for someone who is slippery and wriggles so much.]
(SWT: 60; italics in the original)

En ce qui concerne le nom de ma soeur jumelle, je préfère l'orthographier Lee, anguille en anglais.
[What comes to my twin sister's name, I prefer to spell it Lee, eel in English.]
(FRT: 82)

[19] The back-translation is somewhat misleading in this case (Example 16), as the word 'eel', that is the backward form of the italicized palindrome 'Lee', has no semantic meaning in any of the three target languages

In the above example all the translators have reproduced the ST palindrome in the TT but used slightly different methods of explaining its backward meaning. The Finnish translators have embedded the meaning in the sentence context in a way that does not make very clear that 'Lee', in fact, functions as a language-play in the TT. The Swedish translators, on the contrary, have partly omitted the sentence context of the palindrome in their translation and concluded to introduce also the ST backward form 'eel' provided with an explanation of its meaning in Swedish. The translation strategy of the French translator renders her the most visible of all three: she has omitted the whole sentence context of the ST palindrome and replaced it with an explanatory translation that is semantically odd; she appears to claim that the name 'Lee' equals 'eel' in the English language which, of course, is not true.

The following example, then, illustrates an entire rhyming sequence that has been reproduced in the Swedish and French translations:

(17) We like Ike.
(TPB: 296)

We like Ike. [...] Vi gillar Ike.
[We like Ike]
(SWT: 279)

We like Ike.
(FRT: 377)

This rhyming sequence is, in fact, a variation of Dwight D. Eisenhower's slogan "I like Ike" that he launched during his presidential campaign in the US in 1952 (Museum of Moving Image 2010). While the French translator has concluded not to further explain the meaning of the slogan, the Swedish translators introduce also a TL translation for the slogan, probably so as to make sure the TT readers will be able to also understand the meaning communicated in the ST while enjoying the original slogan as it is.

Contrary to the preliminary assumption, the strategy of completely omitting the ST language-play formal features in the TTs was relatively popular for translating the rhymes in Adah's narration. As can be seen from Table 5, the Finnish translators had omitted the ST rhyming form in as many as 12 of the 19 ST rhymes. The Swedish and

French translators had been much more moderate: only 3 ST rhyming forms were omitted in the SWT, and only 2 in the FRT. Another, a somewhat unexpected result was that in the palindrome translations, all translators had clearly tried to avoid having to omit the ST language-play form. In the FIT only 2 palindromes out of the 36 ST palindromes had been omitted, while in the SWT only one and in the French translation only 5 palindromes had been omitted (see Table 5).

It must be noted that in this study both the translations where the whole ST language-play (formal and semantic features) had been completely omitted during the translation process, as well as those translations where some or even most of the ST semantic features had been preserved but where the form had been transformed into plain language in the TT, were included in the omission-category because it was concluded that the language-play clearly loses its effect as stylistic device when translated into plain language.

Many of the omitted palindromes and rhymes occurred in a context in which they functioned as Adah's additional commentary on the subjects discussed in her narration. Due to the supplementary nature of such instances of language-play, their complete omission was a rather simple operation and did not often affect the TT coherence. However, with every single omission a part of the ST information is lost, and in this case the lost information reflected not only Adah's style of narration, but her interpretation of the world around her as well.

When omitting a ST element, the translator, however, becomes visible by choosing not to mediate certain ST information to the TT readers. The more ST elements the translator decides to omit, the more visible s/he becomes. However, for a TT reader who is unfamiliar with the ST, it is difficult if not impossible to notice the TT parts where the translator has omitted some ST elements (see Chapter 3). Through a significant amount of ST element omission, the translator, anyhow, risks writing his/her own version of the ST which differs to varying degrees from the original.

In some cases even the ST reader might not recognize a palindrome introduced in Adah's narration:

> (18) Sent together, the **twin** and the *niwt,* chained together always in life as in prelife.
> (TWB: 135; my bold type, italics in the original)

In this example, the coupled palindrome 'twin-niwt' may go unnoticed by the ST readers who are unfamiliar with the colloquial use of the word 'niwt'. According to the Urban Dictionary (2005) 'niwt' refers to two friends around the same age who are not related, but who are similar in appearance and characteristics. In the Finnish translation of the above sentence the ST palindrome has been translated into plain language – perhaps the translators failed to recognize the ST palindrome – and thus the aspect of language-play is lost and the Finnish translators appear textually visible:

> Lähetetty yhdessä, kaksoset, jotka aina oli liitetty yhteen elämässä, kuten edeltäneessä elämässä.
> [Sent together, twins, who were always joined together in life, as well as in previous life.]
> (FIT: 152)

In rhyme translations the omitted ST form was often replaced with plain language in the TT. The Finnish translation in following example illustrates the use of such a translation strategy: the rather witty ST rhyme (rhyming sequence italicized in the example) in which Adah describes the slant and unfair treatment she was subjected to at school loses its self-ironic tinge and receives an edge of self-pity in the TT. Through this translation solution, the Finnish translators become textually visible:

> (19) *Slowpoke poison-oak running joke* Adah,
> subject to frequent thimble whacks on the head.
> (TPB: 171; my italics)
>
> Hidas mutta kankea Adah,
> jolle oli hyvä napsia luunappeja päähän.
> [The slow but stiff Adah whose head was a good target for fillips.]
> (FIT: 187)

Translating the ST rhymes into plain language did, in fact, often have similar effect to the tone of Adah's narration in the TTs: when the playfulness communicated through

the ST rhyme was lost through the omission of the rhyme form, it tended to make Adah's narration in the TT appear broodier than in the ST.

Interestingly, there were some occasions where the palindrome translators had discovered ways of representing the distinctiveness of the SL form in the translation even if the form itself had been omitted in the process. In the following example the textually visible French translator has omitted the palindromic form, but instead uses another rhetorical device, that of repetition:

(20) I did, oho, did I!
(TPB: 306)

Pourtant, c'est vrai, c'est vrai.
[And still it's true, it's true.]
(FRT: 390)

Finally, the following example illustrates a case where the French translator (FRT: 550) becomes very visible through omitting not only the ST rhyme (italicized in the example) but the entire paragraph in which it appears:

(21) Africa has slipped the floor out from under my righteous house, my Adah moral code. How sure I always felt before, how smug. Moving through a world that desired to cast me into the den of ear-pulling Crawleys. *Adah the bridled entitled*, Adah authorized to despise one and all. Now she must concede to those who think perhaps I should have been abandoned in the jungle at birth: well, they have a point. What I carried out of Congo on my crooked little back is a ferocious uncertainty about the worth of life. And now I am becoming a doctor. How very sensible of me.
(TPB: 443; my italics)

As was stated in 5.1, the French translator had completely omitted some paragraphs from Adah's narration in *The Poisonwood Bible* without giving any apparent reason (for example, through the use of footnotes which she did use in other contexts to comment on her translations or aspects of the text itself) for this rather radical method of manipulating the ST. While these omissions arguably do not affect the development of the story in the translation, they do compromise the narrator's individual style of narration in the TT: the omitted "empty" reflective paragraphs are an essential part of

Adah's narration as in such paragraphs she introduces insightful reflection as well as ironic and playful language-play, as the above example illustrates.

Also the strategy of replacing the ST language-play with another form of language-play in the translation renders the translator visible. This strategy had been used only in the translation of palindromes, and there was only one form of language-play that was employed to replace the ST palindromic form in the translations: boustrophedon (for a discussion on boustrophedon, see section 1.2). Boustrophedons and palindromes are both forms of language-play that largely rely on the visual effect and the impact on the reader can be assumed to be similar in both cases: the reader is likely to pause and read the language-play many times (forwards and backwards) so as to discover the hidden meaning(s) communicated via the language-play. Even if the boustrophedon is formally somewhat similar to palindromes it, however, lacks the quality that makes the palindrome such a complex form of language-play: while palindromes can be read forwards and backwards, boustrophedons can only be read backwards. Furthermore, Adah perceives the palindromic form largely in a symbolic way: the same word or phrase can embody antagonism since in asymmetrical palindromes the forward meaning can become actually, as well as literally, reversed when read backwards (see e.g. Example 2 and Example 22). Such ambiguity is lost when the palindrome is replaced with another form of language-play, the strategy which obviously renders the translators who use such strategy textually visible.

However, considering Adah's overall style of narration, replacing some of the ST palindromes with boustrophedons in the TT does not create a significant deviation from the ST style since Adah introduces also boustrophedons in her narration (see section 1.3). Thus, it is possible, or even likely, that it was, in fact, the boustrophedons appearing in Adah's narration in the ST that inspired the translators to replace some of the SL palindromes with boustrophedons in the TT.

Transforming palindromes into boustrophedons in the translation is clearly an easier strategy than translating palindromes into palindromes, since in boustrophedons the language-play needs to mean something only when read backwards. The boustrophedon, thus, offers a simpler option for a palindrome translator who is troubled

by the complexity of the language-play. However, as the following example illustrates, when transforming a ST palindrome into a boustrophedon (italicized in the example) in the TT, a significant part of the ST language-play is lost:

(22) Star pupil: Lipup rats[20].
(TPB: 55)

Élève modèle, *elèdom evèle.*
[Model pupil, lipup ledom]
(FRT: 78; my italics)

Adah introduces this ST palindrome when she describes her sister's enthusiasm for Bible study which their father considers as an important part of the girls' education, but which he also uses as a means of punishing the girls for their misbehavior. In this example the French translator appears textually visible since the ST form and, thus, a part of the ST the semantic features are lost. In the ST palindrome Adah compares her know-it-all "star pupil" sister Leah to a rat; in the French translation, which is in the form of a boustrophedon, the ironic comment is omitted reducing the language-play into a mere remark about Leah's ardency.

5.2.2 Retention of semantic features

As stated previously, the language-play in Adah's narration always reflects the context in which it appears and, thus, the transmission of the language-play semantic features into the TT is essential for the TT coherence. If the source text language-play is translated with the same form of language-play in the TT but without conveying the meaning of the original, it can be concluded that a half of "the play" is lost.

The language-bound nature of both palindromes and rhymes and, especially the unity between the form and meaning becomes evident when comparing the variation in the degrees of the presence of ST semantic features in such translations where the translators have preserved the ST form in the target text. Since transmitting both ST form and content simultaneously into the TT is hard, it follows that the degree of equivalence in the translation of the semantic features tends to remain low if the ST

[20] As the example illustrates, the author gives both forward and backward form (in that order) of the same asymmetrical palindrome in the ST.

form is retained in the TT. Therefore, in a large part of the palindrome and rhyme translations in which the translators appeared semantically visible (as only some or none of the ST semantic features had been transmitted into the TT), they had opted for preserving the ST form in the translation, while sacrificing the transmission of the ST content in the process (see Table 5).

The following palindrome (italicized in the example) is a part of a 'snmyhymn' (see section 1.3 for a more extensive description of the term) Adah has composed. During the Sunday service Adah replaces the lyrics of the hymn *Amazing Grace* with her own backward-forward language-play, largely to mock her father but also to introduce her silent rebellion against her father's manner of imposing the religion on others.

<table>
<tr><td colspan="2">(23) Evil, all its sin is still alive!
Do go, Tata to God!
Sugar don't... No, drag us
drawn onward
A, he rose… Eyesore ha!
(TPB: 73; my italics)</td></tr>
<tr><td>L'âme sûre ruse mal.
Ni l'âme, malin
Oh, Allah, ô!
Car tel Ali il a le trac
Oh, Allah, ô!
(FRT: 102; my italics)</td><td>[Soul good tricks the evil
Neither soul, clever
Oh, Allah, o!
For such Ali has stage fright
Oh, Allah, o!]
(Back translation)</td></tr>
</table>

The sinister overall atmosphere of the SL 'snmyhymn' has largely been preserved in the TL palindrome, but the meaning of the fourth TL palindrome (italicized in the example) deviates significantly from the SL counterpart: the translator has conveyed none of the SL meaning into the TL. The SL 'snmyhymn' can be interpreted to describe Adah's position towards God: she rejects the God her father intones about, all while seeing this God as something the others are drawn into.

Considering this interpretation, the French TL 'snyhymn' as a whole renders the translator semantically visible; firstly, because it introduces the word 'Allah', which is Arabic for 'God'. The word could, as one might argue, be used to describe any God or

gods, but it, anyhow, bears a strong connotation of the Islamic religion and, thus, deviates from the concept of the Baptist Christian God of the ST. Moreover, the italicized palindrome in the TT introduces another significant deviation rendering the TT translator increasingly visible: whereas the SL counterpart simply illustrates movement (possibly towards God), the French translation introduces a person called 'Ali', who suffers from stage fright and whose name also has connotations of the Islamic culture. This French palindrome which appears out of place in its context is, in fact, not a proper invention of the translator, but a commonly cited French-language palindrome (see e.g. Vitrant 2002).

In the following example the Swedish translators appear visible both in the semantic, as well as the in the formal translation of the SL rhyming sequence (italicized in the example):

(24) All other houses have floors of dirt. *Curt, subvert, overexert*.
(TPB: 60; my italics)

Alla dom andra husen har jordgolv. Ju enklare desto simplare.
[All those other houses have dirt floors. The easier, the simpler.]
(SWT: 63)

The Swedish translators have omitted the SL rhyming form and, moreover, transferred none of the semantic features of the SL language-play into the TL. The rather murky but rhythmic SL rhyme in which Adah describes the floors of the houses in their small village in Congo has been transferred into a kind of modification of the clichéd slogan "The easier, the better" in the Swedish translation. Furthermore, the slogan in the Swedish translation also introduces new meanings into Adah's narration thus rendering the Swedish translators increasingly visible; where in the Swedish translation Adah gives a positive comment about the practicality of the dirt floors, the SL rhyme contents itself with giving a gloomy description of the battered floors.

In the following example the Finnish translator appears textually visible as he has translated the SL palindrome by transferring only some of the ST content into the TT:

(25) Live was I ere I saw evil.
(TPB: 305)

Uutta sattuu, ha, pahuutta sattuu.
[The new is hurting, ha, the evil is hurting.]
(FIT: 317)

Adah introduces this palindrome when she describes what she experiences as a betrayal on her mother's behalf: when the family flees their home village Kilanga that has become infested by an army of meat-eating ants, the mother clings on to her youngest, Ruth-May, and the disabled Adah gets left behind and trampled by the panicking crowds. The TL palindrome imitates the SL counterpart by introducing 'the evil', and while the SL and TL palindromes both echo the almost dream-like, unreal scene where the mother tries to drag her daughters through the fleeing crowds, the omission of the grammatical agent 'I', which in this case is Adah, as well as the omission of the concept of "seeing" contributes to a deviation from the semantic features of the ST palindrome.

In the following example, the Finnish translators appear visible, because even if they have preserved the SL rhyming form, only some of the SL semantic features have been transferred into the TT:

(26) Overjoyed, null and void, Mongoloid.
(TPB: 57)

Suunniltaan ilosta, turhanaikainen ja tyhjä, on mongoloidi tyhmä.
[Distraught with joy, futile and void, is a mongoloid stupid.]
(FIT: 70)

Adah introduces this rhyme when she explains what she imagines her class-mates would have been like if the principal had not discovered when Adah and Leah enter the first grade that, in spite of her disabilities, Adah is a very gifted and intelligent young girl. An analysis of the content and context of the SL rhyme reveals that Adah's pejorative description of handicapped children reflects her perception of herself: even if she suffers from a disability, she does not want to be regarded as someone who is

mentally handicapped. The Finnish translators have, perhaps in the search for a rhyming word, drawn this interpretation even further by claiming that Adah perceives handicapped people as actually being stupid. The translation, thus, introduces an over-interpretation verging on insipid. Also, the ST word 'null' has been transformed into 'turhanaikainen' that is, "futile", in the Finnish translation which also deviates from the ST meaning. Thus, the Finnish translation, even if it incorporates a large part of the SL meaning, can be interpreted as a translation in which only some of the SL meaning has been transferred into the TT.

While the above discussion has focused on cases where the Finnish, Swedish and French translators appeared textually visible in their translations of the ST language-play, there were also translation solutions which rendered the translators textually invisible. The following section introduces a more detailed discussion of the strategies which contributed to the translators' invisibility in the TTs.

5.3 Translators' textual invisibility

In the material for this thesis, there was only one strategy of formal translation and one category of semantic translation that contributed to the translator's invisibility in the palindrome and rhyme translations. The only strategy for translating the ST form that lead to the translator's invisibility was translating the ST language-play into the same form of language-play in the TT. In order to appear invisible in the translation of the semantic features of the ST language-play, most of the meaning of the original had to be transferred into the TT.

These two strategies are discussed below, starting with the strategy for translating the ST form and moving, thereafter, to the transmission of the ST meaning. Table 6 illustrates the results of the analysis introducing the use of the strategies which lead to translators' textual invisibility in the Finnish, Swedish and French TTs.

Table 6. Translation strategies which render the translator invisible

The strategies for translating the ST language-play *formal features* which lead to translators' *textual invisibility*							
Translation strategies for *palindromes*	FIT	SWT	FRT	Translation strategies for *rhymes*	FIT	SWT	FRT
Palindromes translated with palindromes (max 36)	33	32	24	Rhymes translated with rhymes (max 19)	7	15	16
The strategies for transferring the ST language-play *semantic features* into TT that render the translator *invisible*							
The degree of the ST *palindrome* semantic features in the TT	FIT	SWT	FRT	The degree of the ST *rhyme* semantic features in the TT	FIT	SWT	FRT
Most of the ST semantic features transferred into TT (max 36)	20	8	9	Most of the ST semantic features transferred into TT (max 19)	12	4	14

As can be seen from the table above, in the Finnish translation 20 palindromes out of the 36 SL palindromes were translated by transferring most of the ST meaning into the TT. This creates a contrast compared with the Swedish translation where only 8 palindromes, and the French translation where only 9 palindromes had been translated in this way. The special expertise of the Finnish palindrome translator became, thus, incontestable also in this respect. In contrast, out of the 19 SL rhymes 12 were translated into Finnish so, that most of the meaning was transferred into the TT, the same number was 14 in the French translation, but only 4 in the Swedish translation.

The only strategy used for translating the ST palindromic and rhyming form which contributed to the translators' textual invisibility was translating the SL language-play into the same form of language-play in the TL. As can be seen from Table 6, out of the 36 source text palindromes, 33 were translated into palindromes in the Finnish translation, the same number being 32 in the Swedish translation, while in the French translation 24 of the ST palindromes were translated into palindromes. In the rhyme translation the Swedish and French translators had clearly aimed at preserving the ST rhyming language-play in the TT: out of the 19 SL rhymes 15 were translated into rhymes in the Swedish translation and 16 into rhymes in the French translation. In

contrast, the Finnish translators had largely omitted the rhyming form in the translations: only 7 SL rhymes were translated into rhymes in the Finnish translation.

In the following section the strategy for translating the ST language-play into the same form of language-play will be discussed in detail and this is followed with a discussion of the translation solutions in which most of the ST language-play semantic features had been transferred into the TTs.

5.3.1 Retention of formal features

As stated previously, the Finnish, Swedish and French translators of *The Poisonwood Bible* had employed one translation strategy for translating the ST palindromic and rhyming form which contributed to their textual invisibility. This strategy was translating the SL language-play into the same form of language-play in the TL.

The translation of the SL palindromes was conducted in a rather different way in the three translations: the Finnish palindromes were translated by the palindrome specialist Esa Hirvonen, while the French translator had consulted a French-language collection of language-play for suitable TL palindromes. The Swedish translators, then, introduced numerous phonetic palindromes (see section 1.1), which are, arguably, easier to compose and more common than symmetrical or asymmetrical palindromes. In contrast, the translation of the SL rhymes appeared to have introduced fewer challenges since the translators did not report the use of any exterior help from of a lyric expert or a book in any of the three translations.

When translating complex language-play, such as palindromes, transmitting the SL form into the TL may seem like an impossible task. The results of the analysis, however, demonstrated that translating the SL palindromes into TL palindromes was not an impossible task, moreover, it was the principal strategy employed in the three translations that were studied (see Table 6).

In the following example the SL palindrome (italicized in the example) has been translated into a palindrome (italicized in the example) in all three TLs:

<table>
<tr><td colspan="2">(27) Bats pierce the night with bell voices like knives.
Bats stab!
(TPB: 295; italics in the original)</td></tr>
<tr><td>Lepakot puhkovat yötä kaikuäänillään kuin veitset. *Avaa haava!*
(FIT: 308; italics in the original)</td><td>[The bats are piercing the night with their ringing voices like knives. *Open the wound!*]
(*Back translation*)</td></tr>
<tr><td>Fladdermössen genomborrar natten med skrin och vingar som eggjärn. *Kniv-vink!*
(SWT: 278; italics in the original)</td><td>[Bats drill the night with shrieks and wings like chisel. *Knife-sign!*]
(*Back translation*)</td></tr>
<tr><td>Des chauves-souris transpercent la nuit de voix de sonnerie tels des couteaux. *Elle erre, mal amer, réelle…*
(FRT: 375; italics in the original)</td><td>[The bats pierce the night with bell voices like knives. *She wanders, the pain bitter, real…*]
(*Back translation*)</td></tr>
</table>

Adah introduces this rather portentous palindrome when she describes a moonlit night in Congo with bats flying and owls hooting in a date-palm grove. Her murky illustration seems to implicate what is to come: just a little later, the army of the meat-eating ants attacks the village.

The Finnish, Swedish and French translators appear invisible in their translation of the SL palindromic form; in fact, the Finnish and Swedish translators appear invisible also in their translations of the semantic features. The French translator, on the contrary, appears visible in the translation of the semantic features of the SL palindrome. What is remarkable about the Finnish and Swedish translations of the above palindrome is how meticulously they have succeeded in imitating the SL palindrome. Firstly, similarly to the SL palindrome they are both in the form of a symmetrical palindrome; also they are both short like the ST counterpart and have similar sharp sound to them as the SL palindrome. Secondly, although the Finnish and French translators have used different

approaches to represent the essential semantic content of the SL palindrome which is stabbing (one introduces the word 'knife' a tool that can be used for stabbing, the other the word 'wound' a result of a stabbing), they have succeeded equally well in retaining a large part of the SL semantic features in the respective TLs.

Adah introduces in her narration also a few asymmetrical palindromes, that is, words or sentences that have a different meaning when read backwards and when read forwards. Translating asymmetrical palindromes is, for this reason, more difficult than translating symmetrical palindromes: asymmetrical palindromes combine two meanings which can be completely opposite, but which, in an ideal situation, should be simultaneously transferred into the TL. The following example of an asymmetrical SL palindrome translated also into an asymmetrical TL palindrome in the Finnish translation is probably one of the best examples to illustrate the artistic nature of palindrome translation:

> (28) From that day I stopped parroting the words of *Oh God, God's love!* and began to cant in my own backward tongue: *Evol's dog! Dog ho!* (TPB: 171; italics in the original)
>
> Siitä päivästä alkaen lakkasin hokemasta kuin papukaija: *Suola Jeesuksellani onni, autuus!* ja aloin pamlata omalla takaperoisella kielelläni: *Suutu ain, noin alles kusee jalous!*
> [From that day I stopped repeating like a parrot: *Salt my Jesus' happiness, bliss!* and started to banter with my own backward language: *Get angry always, that is how noble-mindness pisses under you!*]
> (FIT: 188; italics in the original)

The first italicized interjection in the ST as well as in the translation presents the forward form of the asymmetrical palindrome, and the second italicized interjection presents the backward form of the same palindrome. This asymmetrical palindrome illustrates Adah's disappointment and rejection of the religious faith: in her mind what other people may see as 'God's love' is represented by its backward form 'Evol's dog' which can be deducted to mean 'Evil's dog'. Asymmetrical palindromes are, thus, an ideal site for Adah's silent rebellion. She prides in demonstrating what she believes is "the ugly truth" masked on the backside of the ardent praises. This backwardness has also been transferred into the Finnish translation: while the ST semantic features have

undergone a major adaptation, the basic idea of a fervent religious praise in the forward form of the palindrome and a pointed mock in the backward form are both present in the FIT.

In the rhyme translations the Swedish and French translators had largely preserved the ST rhyming form, while in the Finnish translation most of the ST rhymes were translated into non-rhymes in the TT. In the following example the French translator has transferred the repetitive SL rhyming form (italicized in the example) into the TT:

(29) *Carry us, marry us, ferry us, bury us*: those are our four ways to exodus, for now.
(TPB: 414; my italics)

Nous faire emmener, nous faire épouser, nous convoyer sur l'autre rive, *nous faire enterrer*: ce sont les quatre moyens que nous avons choisis pour nous en sortir.
[Take us, marry us, escort us to the other bank, bury us: these are the four ways we have chosen to come out of it.]
(FRT: 516; my italics)

In addition to mirroring the formal features of the SL rhyming sequence, the TL rhyming sequence (italicized in the example) has retained also most of the semantic features of the original. Thus, the French translator appears largely invisible in the translation of the formal as well as the semantic features.

5.3.2 Retention of semantic features

In literary translation the preservation of the form of a source text element in the translation generally contributes to making the translator appear textually invisible. Translator's textual invisibility in the translation of the semantic features of a language-play is somewhat more complex. For example, in palindrome translation, the transmission of any SL semantic features requires that the palindromic SL form has been transferred into the TT; otherwise the (forward and backward) meaning can hardly be transmitted into the TT.

The Finnish, Swedish and French translations of Adah's language-play demonstrated only one degree of transmission of SL language-play semantic features which rendered

the translators invisible: that is, the retention of most of the ST semantic features in the TT (see Table 6).

In the following example of a palindrome translation most of the SL semantic features have been transferred into the TT palindrome:

(30) Lived a tune, rare nut, a devil
(TPB: 343)

Apuripässi, elelevä sävel, eleissä pirupa
[A helper ram, a living melody, in the gestures a devil]
(FIT: 356)

Adah introduces this palindrome as a part of her backward-forward hymn which she regards as her only weapon against the evil incantations of the medicine man of the village of Kilanga (for the hymn and its translations, see Appendix 1). Adah watches from the shadows as the medicine man reciting evil spells cuts of the heads of two small living dogs and rubs their noses to the ground on a clearing just behind the Prices' house. As the family later finds out, the medicine man is out to get the Prices and these incantations are a part of his scheme. This symmetrical palindrome forms the opening line of Adah's hymn.

In the SL palindrome Adah pictures the medicine man and his clandestine ceremony and incantations. The medicine man and his 'living tune', or chanting, is described as crazy and devilish in the SL palindrome. The references to a "living tune" and "devil" are quite clear also in the FIT and the insertion of the "helper ram" serves to add a somewhat crazy tinge to the TL palindrome. The Finnish translator has thus preserved most of the meaning of the ST palindrome and appears textually invisible in his translation.

In rhyming language-play the form and contents of the language-play are not as closely intertwined as in palindromic language-play. Therefore, in rhyme translation, the retention of the rhyming form is not a prerequisite for the transfer of the semantic features of the SL rhyme (see e.g. the Finnish rhyme translation in Table 4). As Table 6 illustrates, out of the 19 SL rhymes 12 were translated into Finnish so, that most of the

meaning was transferred into the TT, the same number was 14 in the French translation, but only 4 in the Swedish translation.

The following example illustrates a ST rhyme which has been translated into French successfully in such a way that the ST rhyming form and the semantic features have been preserved in the translation:

(31) Stoning moaning owning deboning.
(TPB: 71)

Lapidation, gémissement, possession, désossement.
[Stoning, moaning, ownership, deboning]
(FRT: 100)

The ST monorhyme scheme (AAAA) has, in fact, been transformed into an alternating rhyme scheme (ABAB) in the translation, but otherwise the French translator has imitated the ST formal and semantic features very closely, and, thus, remains invisible in her translation solution.

6 CONCLUSIONS

This thesis has discussed the Finnish, Swedish and French translators' (in)visibility in their renditions of Adah Price's narrative voice in Barbara Kingsolver's polyphonic novel *The Poisonwood Bible*. The material consisted of 36 palindromes and 19 rhymes that appear in Adah's narration and act as markers of her individual narrative voice. The hypothesis was that the Finnish, Swedish and French translators, originating from varying cultural and linguistic as well as professional backgrounds, were likely to have selected different strategies for translating the source text language-play. It was further claimed that the strategies the translators selected for translating the ST language-play will have contributed to rendering the translators either textually visible or invisible in the target texts.

The translators' solutions in the palindrome and rhyme translations did not indicate that the Swedish and French translators who had translated Kingsolver before would have in some way benefitted from their familiarity with her writing style, as was assumed. At the same time, it should be observed that palindromes and rhymes are such specialized linguistic devices that a prior knowledge of the novelist's writing style does not necessarily aid the translator in translating these particular forms of language-play. Furthermore, the analysis of the material demonstrated that, contrary to the presupposition, the French translator was the only one to have benefitted from the shared etymological background with the English source language, and this was only the case in very few cases in the French translation.

The results of the analysis did, however, support the hypothesis: the translations demonstrated the use of varying translation strategies and these strategies had, effectively, contributed to different levels of translators' textual visibility in the translations. The contrastive approach also enabled the simultaneous examination of three translations of the same language-play. This demonstrated in an interesting way how one source language feature can lead to a number of different features in the target languages.

The analysis of the palindrome and rhyme translations suggested that in the translation of language-play, the key to a "good translation" is not necessarily the translator's

familiarity with the author's style or even the lexical relations between the source language and target language, but rather the competence and special skills the translator possesses. The translations of the Finnish palindromist Esa Hirvonen demonstrated, especially in contrast to the Swedish and French palindrome translations, that when translating novels with complex linguistic elements in them, literary translators may do well if they reach out to other experts with special skills.

A translator cannot master all the countless domains of language, and when encountering culture and/or language specific elements that are essential to the source text style but nearly untranslatable, the translator, in an ideal situation, should try and find other strategies for dealing with such elements rather than just simply omitting them. It is often agreed that poets make the best poetry translators, and in the light of the results of this study, it could be suggested that linguists or other enthusiasts who engage in composing language-play make the best or, at least, the most innovative language-play translators. Thus, they could, in effect, serve as language-play translators or, at least, as specialists whom the translators could approach with language-play-related translation problems.

It must, however, be pointed out that this thesis does not cater for such utopist ideas that language-play translators should remain textually invisible in their translations, or that translator's textual invisibility would be a prerequisite for a "good" translation. After all, as Venuti (1995: 1–2) concludes, the translators' transparency is but an illusion. Translator's textual visibility is in language-play translations often unavoidable, and it often proves very little about the actual quality of the translation. As was demonstrated, due to the double-bind nature of the formal and semantic features in rhymes and palindromes, the translators were only seldom able to transmit both into the target language which, evidently, lead to the visibility of the translators' hand in the text.

However, the question of which was more important to convey into the TT, form or meaning of the ST language-play does not have a straightforward answer. In the end, the context determined whether the language-play served as a formal gimmickry, or if it contributed more to the semantic features of the context, or if it was there for both purposes. It can, thus, be concluded that the translations of the palindromes and rhymes

that appeared in Adah's narration in *The Poisonwood Bible* were mostly successful and enjoyable if they reflected well enough the context in which they appeared.

In *The Poisonwood Bible* the palindromes and rhymes acted as markers of Adah's individual narrative voice. Thus the omission and alteration of these two markers in the translation process contributed to interesting variation also in her narrative voice and, as follows, different portrayals of Adah in the Finnish, Swedish and French target texts.

In the Finnish translation Adah appears quite inventive (sometimes even more so than the source text Adah) and murky through the palindromes she introduces. Adah's narration in Finnish is, however, less poetic and playful than in the source text because a large part of the source text rhymes were translated into plain language. The Swedish-language Adah is quite the opposite: she appears relatively cheerful and repetitious through her palindromes, and also the rhyme translations give her an inventive jolly air that deviates from the rather murky and especially ironic source text Adah.

The "French Adah", then, is somewhat repetitive when it comes to the palindromic language-play: on some occasions the same TL palindrome was employed as a translation for a few *different* SL palindromes which means that the "French Adah" introduces less original palindromes than the SL Adah. She also occasionally appears illogical; for example, in some cases the TL context (similarly to the SL context) indicates that Adah introduces a language-play that is expressly in the form of a palindrome but the language-play introduced in the translation is in a non-palindromic form. The rhymes in "French Adah's" narration, however, appear largely as murky and playful as their source text counterparts.

The novelty value in this thesis lies in the discussion of translators' (in)visibility in the translations of language-play, which is, by its nature, language-specific. The material in this thesis was rather small, which somewhat limits the possibility of making any wide-ranging conclusions. However, this thesis also provides methods for studying palindrome translations, something that had not been studied in depth before. The study of the translators' (in)visibility in the translations of intra-linguistic elements such as language-play could easily be further developed, for example, through the selection of a larger and more varied corpus. Also, the translations of palindromes appearing in

literary as well as non-literary texts could be subjected to a closer pragmatic analysis so as to discover how the complex significations of the ST palindromes are altered in the translation process.

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APPENDICES

Appendix 1. A palindrome hymn and its Finnish, Swedish and French translations

<table>
<tr><td colspan="2">Lived a tune, rare nut, a devil,
Lived a devil!
Lived a devil!
Wets dab noses on bad stew,
Evil deed live!
Evil deed live!
Sun! opus! rat! see stars upon us!
Eye, level, eye!
Eye, level, eye!
Warn rotten Ada, net torn raw:
Eye did peep did eye.
(TPB: 360)</td></tr>
<tr><td>Apuripässi, elelevä sävel, eleissä pirupa,
Tää piru paha puri päät!
Tää piru paha puri päät!
Saatana se elelee, saatana taas,
Saatana ha! Pahana taas!
Saatana ha! Pahana taas!
No, ovi! Rotta! Kaali! Tallaa viat! Taivaalla tilaa, katto rivo on
Alla ivaa, saavi alla!
Alla ivaa, saavi alla!
Olin Ada, paha, paha padan ilo:
Älä osta, katso älä.
(FIT p.373)</td><td>A helper ram, a living melody, in the gestures a devil,
This devil bad bit heads!
This devil bad bit heads!
The devil it lives, the devil again,
The devil ha! As evil again!
The devil ha! As evil again!
Well, door! Rat! Cabbage! Stomp on the vices! In the heaven there is space, the roof smutty is
Below mocks, a bucket below!
Below mocks, a bucket below!
I was Ada, bad, bad joy of spade:
Don’t buy, look don’t.
(Back translation)</td></tr>
<tr><td>Lev ej, din nid-jävel
Lev ej, jävel!
Lev ej, jävel!
Med tom tillit mot dem
som oss,
vill död liv,
vill död liv!
Dödsträ av torr rot va ert stöd!
Gås-Ada såg,
Gås Ada såg
ert tokot-trä
Som så Kosmos!
(SWT: 336)</td><td>Live not, your mockery-devil
Live not, devil!
Live not, devil!
With bare trust towards them
like us,
want the dead live,
want the dead live!
A death tree of dry root ws your support!
Goose-Ada saw,
Goose-Ada saw,
your mad-tree
Like so Cosmos!
(Back translation)</td></tr>
<tr><td>Erre, Ada, erre
L’âme sûre ruse mal
Rions noir
Rions noir
Un soleil du sud lie l’os nu
L’été, ta lèvre, serpent, ne preserve la tête,
Ni l’âme, malin!
Ni l’âme, malin!
Erre, Ada erre
L’âme sûre sure mal!
(FRT: 452-453)</td><td>Wander, Ada, wander
Soul good tricks the evil
We laugh black
We laugh black
A sun of south binds the bone bare
Summer, your lip, snake, does not preserve the head,
Neither soul, clever!
Neither soul, clever!
Wander, Ada, wander
Soul good tricks the evil
(Back translation)</td></tr>
</table>