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Why hassle moren you got to?

How translation of non-standard speech affects characterization in *City of Night*

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ABSTRACT

Tämä pro gradu - tutkielma käsittelee romaanin dialogin kääntämistä ja hahmojen karakterisointia puheen perusteella. Tutkimuskysymyksiä olivat: 1) mitä eroavaisuuksia on englanninkielisen lähdetekstin ja suomenkielisen kohdetekstin puheessa, sekä 2) miten nämä eroavaisuudet vaikuttavat hahmojen karakterisointiin lähde- ja kohdetekstissä?

Koska tutkielmassa on kaksi eri lähtökohtaa, kääntäminen ja karakterisointi, on teoreettinen viitekehyskin kaksiosainen. Ensiksi käydään läpi romaanin (narratiiviin) sekä hahmoihin ja karakterisointiin keskittyneet tutkimukset ja toiseksi kääntämiseen ja erityisesti fiktiivisen puheen kääntämiseen perustuvat tutkimukset. Tutkielmassa keskityttiin romaanin kahteen hahmoon ja heidän puheeseensa, sillä ne erottuivat eniten standardikielestä, eli sisälsivät erilaisia puheen variaatioita. Materiaalina oli siis kahden hahmon esittämät dialogi-otteet joita analysoitiin vertailevasti lähde- ja kohdetekstin välillä.

Kolme erilaista käänösstrategiaa oli havainnointavissa materiaalista; lähdetekstin erilaiset puheen variaatiot oli käännetty samankaltaiseen kohdekieliseen variaatioon, puheen variaatiot oli käännetty kohdetekstissä standardikieliseen variaation tai variaatiot oli jätetty kääntämättä. Materiaalia analysoimalla selvisi, että puheen erilaisten variaatioiden kääntämättä jättäminen tai standardi-muotoon muuttaminen vaikuttaa hahmojen karakterisointiin.

KEYWORDS: translation, characterization, fictive orality, non-standard speech,
speech variation, eye dialect

1 INTRODUCTION

In this thesis, I study the translation of characters' speech and characterization based on their dialogue in the novel *City of Night* written by John Rechy in 1963 and its Finnish translation *Kaupunkien yössä* by Antti Eerikäinen in 2006. The aim of the thesis is to find out, how the Finnish translation of the characters' speech differs from the English source text. I am especially interested if the translation has changed how the characters appear in regards of their speech. The research questions I seek to answer are: 1) what differences in speech are there in the English source text and the Finnish translation, 2) and how do the differences affect how the characters are characterized in the source and target text? Whether the translator has used any translation strategies is also a point of interest.

This thesis is a two-folded study about the translation of speech and characterization, so the theories used are also in two different sections. First the theories related to narrative fiction, characters and characterization referencing Shlomith Rimmon-Kenan (1983), Luc Herman and Bart Vervaeck (2005), Andrew Bennet and Nicholas Royle (2009), and Jonathan Culpeper (2001) are discussed. Second the theories related to translation are discussed; equivalency Eugene Nida (2012), foreignization and domestication, and deformation tendencies referencing and Antoine Berman (2012), and most importantly the translation of fictive orality, the dialogue and the speech, by Susanne M. Cadera (2012) and Victòria Alsina (2012).

In the novel, the two characters that are essential for this thesis are Miss Destiny and Chuck. Miss Destiny is a drag queen who wants to have a fabulous wedding and Chuck is a cowboy hustler. These characters will be introduced further in subchapter 4. These characters were chosen solely as based on their speech, as it is different from the other characters' speech and would most likely yield interesting results when analysing the translation. The other characters of the novel speak in a more standard, or "normal" way, but Chuck and Miss Destiny have their own way of speaking, a distinct voice. These are also the two characters that seem to leave a lasting impression on the anonymous main character too. The two characters are introduced in the novel at the same time and they interact with each other, so analysing them both is justified in that sense as well.

The novel *City of Night* follows a hustling young man (anonymous throughout the novel) and his search for self-discovery in the neon-lit world of hustlers and drag queens, as he moves across the big cities of the United States of America. The young man meets an array of different characters, a bedridden photo collector, an old man wanting his escorts to dress in leather, a drag queen longing for a wedding and a forgotten film actor.

It is said in the preface of the novel that it started out as a letter, until it got fleshed out into a longer narrative. It does not necessarily have a straightforward plot, rather it is a collection of different characters' daily lives that the young man meets, as he is trying to come to terms with his own personal issues. The novel begins with a glimpse of the young man's childhood and ends with him coming to terms with himself and finding his place in the world. It is divided into three sections that each are set in a different city, be it Los Angeles or New Orleans, with chapters focusing on one character at the time that the young man meets. In between chapters are smaller chapters that are mostly focused on the young man's thoughts and descriptions of the different places in which ever city he is in.

In the 50th edition of the novel, Rechy writes in afterword how the characters have “an antecedent in ‘real life’” (2013: 461) and in an interview with VICE magazine¹ he tells how as a young man he was a hustler himself and how Miss Destiny is a real life drag queen.² Therefore, it would not be such a stretch to think of the novel as being autobiographical, that the young man is Rechy himself. On the other hand, there is not much information on the translation (the publisher Basam Books does not list it on their website) or whether the translator, Antti Eerikäinen, has translated any other works. The reason for such a limited amount of information of the translation might be due to the translation having been published over 13 years ago.

¹ Interview done by Steve Lafreniere from VICE magazine, printed in the 50th edition of *City of Night*.

² An archived interview with Miss Destiny in 1964, by One magazine [online] Available at: <http://www.queermusicheritage.com/f-destiny.html>

Translation always affects a text in one way or another. The source and target text should remain similar in content, but the formal aspects might change, sometimes even drastically. For example, a source text that is partly written in a certain source language variation, a dialect for example, goes through the translation process and results in the target text being presented as a standard variation of the target language, instead of a target language dialect. The contents of the text stay the same, but the nuances that the different language variations bring are lost in translation. This thesis sets out to study those differences in language variations and their translation, as they appear in the speech of two characters of a novel.

Susanne Cadera (2012a: 35) points out that representing speech in written fiction is nothing new, as dialogue has been a way to represent characters speaking since the beginning of narrative works existing. What is considered a recent shift, however, is the more realistic way of portraying speech, the dialogue is starting to resemble everyday style of conversations. Therefore, *City of Night* and its translation is a worthwhile object of research as the dialogue is akin to realistic speech.

A realistic way of portraying speech entails that the speech is not produced by a robot but by a character that represents a person. People in real life do not often speak with a clear plan of what they are going to say; they hesitate, get distracted and have their own vocabulary and style of speech that has been influenced by their surroundings. Therefore, a character that is a representation of a person, might speak like a real-life person speaks even in a written format.

Characters are of course vital for narrative works, such as a novel, as they are the ones that often forward the plot of a story and can give the reader a chance to have someone to identify with. A novel can have one or many characters who react to the events around them or to each other. In *City of Night* there are several characters, but the focus is on one of them at a time, giving the reader a glimpse of the lives that the characters have.

The Western world is becoming more open-minded towards people of different sexualities and genders. *City of Night* features male prostitutes, homosexuals and drag queens, who back in 1963 when the novel was published, were shunned by society and even often imprisoned for engaging in “taboo” activities. The novel’s Finnish translation

was published in 2006, in a time when people were beginning to become more tolerating. In 2013, in Finland, a citizen's initiative campaign to accept same sex marriage started collecting votes and got accepted and voted to become a real law by the Parliament of Finland in 2017. One of the characters in the novel, Miss Destiny, dreams of a wedding, something that was not possible back in the 1950-60s and still in most countries today.

Next in this thesis I present the method used in the analysis, The theory of this thesis is two folded, focusing on characterization and translation and therefore the second chapter is on the characterization and speech in novels, and the third chapter is on the translation and especially the translation of speech. In the fourth chapter the material is analysed as based on characterization and translation strategies. Lastly, the conclusions will summarize the thesis and its findings.

1.1 Material and method

The material for this thesis was collected from the second part of the novel. The chapters were Miss Destiny: The Fabolous Wedding and Chuck: Rope Heaven by the Neck. The first chapter is where both characters are first introduced, focusing more on Miss Destiny, and the second chapter focuses on Chuck. These chapters were chosen because they contained most of the non-standard speech produced by Miss Destiny and Chuck.

The material, the characters' speech, was gathered from two chapters. As the length of this thesis sets some limitations on the amount of material that can be analysed, only the speech of the characters that is different enough from the general dialogue is considered. By different is meant the speech that is colloquial, has dialect and or variations in spelling that is not often seen in standard language. The material consists of all the dialogue excerpts that the two characters utter in the two chapters they are present in. The material is available in the appendices.

Below is an example of the material and how it will be presented in the discussion chapter of this thesis. ST represents the English source text and TT the Finnish target text.

- 1) ST: “She ain got nothin on you, Destinee!” (1963: 129)
 TT: ”Ei sillä ole mitään sua vastaan, Destiny!” (2006: 147)

The material, the dialogue excerpts, was put into two separate Word-files for Miss Destiny and Chuck with both the English source language and Finnish target language. This is called goal-directed sampling, where a larger unit of material (i.e. novel) is purposefully sampled into certain bits and pieces (i.e. dialogue of two characters) for easier analysis. All the collected material resulted in 67 units of Chuck’s speech and 49 of Miss Destiny’s speech. Some of the units of speech consist only of one sentence, and some are larger with multiple sentences. The method of analysis is qualitative, as it focuses on the understanding of the material and its quality and characteristics. Often qualitative analysis is associated with the emphasis on language, and this study is no different from that. (Koppa 2018).

The approach of this thesis is a comparative one. The material collected from the source text and target text will be compared and any changes or similarities will be observed. It is a product-oriented descriptive translation study, which focuses on the analysis of a single pair of source text and target text, and a specific part of the text (Munday 2012: 17). The method of analysing was simply put observing what changes in the target text and why in relation to the source text.

The material will be analysed based on the theories of speech in narrative and characterization, translation theories on equivalence and deformation tendencies and most importantly fictive orality and the translation strategies of non-standard elements in speech. The research questions were: 1) what differences are there in the English source and the Finnish translation of speech, 2) and how the differences affect how the characters are characterized in the source and target text.

The analysis begins with an overview that focuses on whether the translation is more of dynamic or formal equivalence and if it is a domestication or foreignization. By analysing how deformation tendencies are present in the material the differences in the source and target text can be initially sought out before diving deeper. Translation strategies for translating non-standard speech are formulated and from the material it can be observed what strategies the translator has used and if some strategies are more prevalent than

others. Examples and in-depth analysis of the material and speech as a tool for characterization gives more results to form a better picture of the possible changes in characterization.

In the following chapter the basics of narrative theory is presented following with how the narration relates to the characters. Characterization theories are discussed and how speech can be used as a basis for characterization.

2 CHARACTERS AND SPEECH IN A NOVEL

Firstly, in this chapter, the concepts “narrative” and “narrator” will be discussed, and how they relate to characters and characterization. As the material is collected from a novel, it is valid to know how the “story”, the narrative, is formed and how the narrator could affect how the characters are presented, therefore impacting the characterization as well. Later on, the focus is set on the characters and characterization, moving specifically to characterization through speech, as it is one of the main focal points of this study as the material is speech.

According to Shlomith Rimmon-Kenan (1983: 2), *narrative fiction* is the narration of a sequence of fictional events, with a beginning, middle and end. Narration is a communicative process, in which the narrative is the message which is transmitted from addresser (author) to addressee (reader) in a verbal medium. The narration is a succession of events or; an event, for example an action that happens usually followed by another action (1983: 2–3.)

According to Rimmon-Kenan (1983: 3–4), the basic aspects of narrative fiction which are the events, the verbal representation of the events, and the act of telling or writing, can be classified into *story*, *text* and *narration*. *Story* represents the events that are removed from their position from the text along with the participants (characters) into a reconstructed chronological order. *Text* is the spoken or written discourse that tells about the events, which are not necessarily in a chronological order and the details of the participants are scattered throughout the discourse, and every item of narrative content is filtered through some perspective. *Narration* is the very process of producing spoken or written discourse, which can be thought of being both real and fictional. The author is the one who produces the narrative and communicates it, but within the text itself the communication of the narrative happens between a fictional narrator and a fictional narratee (addressee / reader) (1983: 3–4.)

Luc Herman and Bart Vervaeck (2005: 31) write that the narrator can be an omniscient authorial narrator who appears in first person addressing the readers and summarizing and describing events and characters in their own words. An omniscient narrator knows everything there is to know about everything. When a narrator appears as a character, it

can be divided into two different ones: the I-witness and the I-protagonist. The I-witness tells about events and characters in their own words similarly to the omniscient authorial narrator, but instead lacks the omniscience, and is not necessarily the main character. The I-protagonist is similar to the I-witness, but is in fact the protagonist, the main character. The I-protagonist is often used as a narrator in autobiographical novels (Herman & Vervaeck 2005: 31), and as mentioned before, *City of Night* can be regarded as such. This of course means that the characters are always viewed through the eyes of the anonymous young man, the main character, and the only way to make sense of the characters is to study how they act, and most importantly, how they speak.

One type of narrative method is the stream of consciousness, where an author attempts to articulate the consciousness of their characters, without limiting the thoughts with rational or logical boundaries. The author includes incoherent thoughts, ungrammatical constructions and leaps in thoughts to represent the stream of consciousness of their characters. Often this is made visible in the graphical medium (written text) for example by the lack of punctuation and usage of em dashes — (Britannica, 2019a). But not only is the stream of consciousness limited to expressing thoughts of the narrator, it can be used as a way to represent speech of characters as well.

2.1 Characters and characterization

Characters are crucial to the narrative, as they are the ones that forward and react to the events in narrative fiction, and according to Chatman (1978: 118, quoted in Rimmon-Kenan 1983: 33) characters are the ones that the readers remember well, rather than the text they were in. Taking into account the basic aspects of narrative fiction, in the text characters are unmovable from the rest of the design as they are the ones that react to events throughout the text, whereas in the story they can be removed from their textuality and be thought of being individual agents. Rimmon-Kenan sees characters in the text as parts of the verbal design, and in the story as non- or pre-verbal constructs. However, as the characters are no more of a person than an artificial intelligence would be, they are

modelled on the reader's conception of people and therefore they are person-like (Rimmon-Kenan 1983: 33.)

According to Luc Herman and Bart Vervaeck (2005: 67–68), a character can be described (characterized) either directly or indirectly. A direct description is often made by the narrator or other characters and is focused on the appearance or psychological traits. This kind of characterization is quite straightforward in novels, but it might be difficult to pinpoint who exactly does the describing (the narrator or a character) and whether the information given is correct.

An indirect description is based on what the character does or says. The actions can reveal something about the identity of the character. Similarly, the words and style that the character uses tell something about their social position, ideology and psychology (Herman & Vervaeck 2005: 67–68). In some cases, a character cannot be entirely characterized as based on their own words, since a character can very well lie and present themselves differently in different occasions. For example, in *City of Night*, Chuck presents himself as a cowboy only to later reveal that he is in fact not a cowboy, and that he only idolizes the Wild West that the films and comics portray.

Viewing characters as representations of real people has certain requirements that they must fill, according to Andrew Bennet and Nicholas Royle (2009: 65). The first requirement is that a character should do and say things that resemble what people in “real life” could do and say, and having a plausible name too. The second requirement is that a character should be a complex being, having different conflicting or contradictory qualities and traits, making them quite unpredictable. And the third requirement is that all the conflicts and contradictions of a character should form a single coherent identity (Bennet & Royle 2009: 65.)

Viewing the character as a complex but still unified whole, Bennet and Royle (2009: 67) suggest that “a model of character involves a fundamental dualism of inside and outside”. Here the inside is the mind or “soul” of a character and the outside the outward appearance of a character. Keeping in mind the two ways in which a character can be characterized by Herman and Vervaeck (2005), directly and indirectly, the viewpoints can be combined as follows: The inside, “the soul”, is the indirect way of characterizing the character and

the outside the direct way. As this thesis deals with the speech of characters, the indirect way of characterization is the focal point, the interest lies in how the characters present themselves through speech.

2.3 Speech as part of characterization

When one meets a new person, listening to the way in which they speak can tell a great deal about them. For example, if they have a regional dialect, it can reveal where they live or where they are from. If they speak in an articulate manner with abstract words, maybe they are educated or appear intelligent; on the other hand, concrete words and short sentences can make them appear uneducated. The same can be assumed about fictional characters. Speech is an important factor when it comes to introducing characters in novels; it makes it visible for the reader that the characters have their own personalities, emotions and backstories (Brumme & Espunya 2012: 23).

Speech can be presented via two different ways, diegesis and mimesis. Diegesis is the way where the author/narrator is the one speaking and not giving any indication of doubt that the speaker could be someone else, whereas in mimesis the author/narrator suggests that there is indeed someone else speaking. Dialogue, monologue, and direct speech are all mimetic in nature, making indirect speech diegetic. Mimesis, in a sense, is the imitation of reality. Similar to the previous two terms are showing and telling, where an author/narrator shows what someone said and an author / narrator tell what someone said (Rimmon-Kenan, 1983: 106–7.)

While the representation of speech is the closest to a pure mimesis, there still is a narrator who “quotes” the characters’ speech and therefore reduces the directness of showing. In the end, the narrative comes from a diegetic place and it can only create an illusion of mimesis. There is no distinction between telling what someone said and showing what someone said, but rather between the different degrees and kinds of telling. Rimmon-Kenan (1983: 109–10) lists seven different types of speech representation, ranging from a purely diegetic to a purely mimetic one, indirect to direct. However, the only important

one for this thesis is the **direct discourse**, which is: “a “quotation” of a monologue or a dialogue and it creates the illusion of “pure” mimesis. However, it is always stylized in some way” (Rimmon-Kenan 1983: 110), as it is the way in which the speech is represented in the novel.

Rimmon-Kenan (1983: 63–64) has developed further the notion of characterization with speech. The speech of a character, be it in a conversation or as a quiet thought inside the mind, indicates traits based on how and what is being said or thought. Both the form and content tell something about the character. Similarly, the form and style of the speech is a way of characterization in texts where the characters’ language (way of speaking) is made individual to them and distinguished from the overall language of the text. The style of speech can indicate the origin, living place, social class, or occupation of the character. The way characters speak to and of each other can also be telling of their characterization (Rimmon-Kenan 1983: 63–64.)

Jonathan Culperer (2001: 167–68) talks about self-presentation and other-presentation when discussing how characters are characterized through speech. Self-presentation occurs when a character talks about themselves and other-presentation when a character talks about someone else. While addressing characters’ self-presentation Culperer (2001: 168–70) gives as an example Shakespeare’s soliloquies from various plays, characters talking to themselves without anyone (other than the audience) listening. To keep with narrative fiction, monologues are similar as they consist of characters talking at great length about themselves or an event to other characters (Britannica, 2019b). The difference of course is that the soliloquy is not aimed at another character but rather the theatre audience, and a monologue is aimed at both the other character and the reader or audience. To this Culperer (2001: 169) says that having another character as the listener changes how the character talking is presenting themselves and might even distort the characterization as the character might want to appear differently to different characters.

Monologues, or long speeches of a character, are present in the way the characters communicate about themselves in *City of Night*, and Culperer (talking about soliloquies, 2001: 169–70) states that they can be used to make valid and strong assumptions of the characters. Another matter that Culperer (2001:171) notes is that a character talking about

themselves can also be used to express mental and emotional conflicts. Events, actions or other characters can cause distress to a character that voices their internal or external turmoil, showcasing that they might in fact be self-aware. These conflicts help with shaping and developing characters. Moreover, as mentioned above, a monologue can be presented as a stream of consciousness or stream of talk (Lodge 1990:81, quoted in Cadera 2012a: 36), where a character talks, jumping from subject to subject as the mind wanders. This is also a way in which emotional and mental conflicts can be made clearer to the reader and other characters, as the character can go through different emotions and thoughts while talking.

The following chapter discusses translation theories such as equivalency, domestication and foreignization, and deformation tendencies, before going into detail about speech and how non-standard speech is translated and forming the basis for the translation strategies.

3 TRANSLATION AND FICTIVE ORALITY

In this chapter the translation theories that are important for this study are introduced and discussed. The chapter begins with a look at Nida's formal and dynamic equivalence, Venuti's domestication and foreignization, and Berman's translation deformation tendencies, moving forward towards theories that are specifically about translating fictive orality and non-standard elements of speech.

3.1 Formal and dynamic equivalence

According to linguist and translation theorist Eugene Nida (2012: 142) there are three factors in translating that can influence the differences in translations. These three factors are: 1) the nature of the message (source text), 2) the purposes of the author and translator, and 3) the type of audience the text has (be it children or experts of a specific field). Nida further divides message into content and form, and with different text types often either content or form is deemed more important. A translator who chooses to follow the form might end up compromising the content, and on the other hand, a translator who follows the content might lose the formal aspects of the source. The purpose of the author and translator might differ from one another resulting in shifts in the target text either in form, content or making a text understandable for the target readers by changing aspects of it (in the sense of domestication, more on this later). (Nida, 2012: 141–44.)

Nida (2012: 141–45) discusses correspondence and equivalence in relation to the differences in translations. However, to him, there can be no true correspondence between two languages and therefore no exact translations, as two languages cannot be identical. Nida (2012: 144–45) sees that in translation there are two different types of equivalence: formal and dynamic. Formal equivalence has its focus on the message, the form and content, meaning that the translation in the target language should be as close as possible to the source language, sentence to sentence, word for word. Dynamic equivalence has a lesser focus on corresponding messages between the target and source language, rather the importance is on the naturalness of expression. The principle of dynamic equivalence

is that “-- the relationship between receptor and message should be substantially the same as that which existed between the original receptors and the message” (Nida 2012: 144.) This means that a translation should evoke similar reactions and be perceived similarly by target readers as the source does with the readers of the source text.

A formal equivalent translation can be called a source-oriented translation, as the purpose is to keep as much as possible of the original message’s form and content visible. To succeed in this the translation attempts to reproduce formal elements of the source, such as grammatical units and meanings in terms of the source context. To reproduce grammatical units in a translation, the translator may translate a noun to noun and a verb to verb, keep the sentences similar in structure (no splitting up or readjusting) and by using formal indicators, such as punctuation and paragraph breaks. Reproducing meanings in the terms of the source context is achieved by translating idioms and wordplays literally, instead of trying to search for ones that are similar in meaning in the target context (Nida 2012: 149–50.)

In dynamic equivalence the importance is not so much on the source message, but rather on the receptor response, and as a translation it also reflects the meaning and intent of the source. To define a dynamic equivalent translation is to say it is “the closest natural equivalent to the source language message”, of which *equivalent* means the source language message, *natural* the target language and *closest* ties the two together. Natural is further divided into the target language and culture, context of the message, and target language audience. The translation should be avoidant of the influences of the source language and culture, and in comparison to formal equivalent, the translation does not need to follow the formal elements. However, a translation that wants to achieve naturalness should follow the target languages’ word classes (for example a noun is changed to a verb), grammatical categories (the verb is plural if the subject consist of many), semantic classes, discourse types (direct or indirect quotation) and cultural contexts. (Nida 2012: 150–53.)

A dynamic equivalent translation should not completely disregard any stylistic features of the source text, such as sarcasm, irony or whimsical interest that provides an emotional tone intended by the author. Characters should be accurately represented and

characterized with the selection and arrangement of words so that possible features of social class or regional dialect are visible. The characters should also have a similar kind of individuality and personality that the author has intended for them in the source (Nida 2012: 153–54.)

However different the two types of equivalence are and how it seems like dynamic equivalence is the more encouraged way of translating, both have their own time and place to be used. For example, formal equivalence is often used in translations of texts that are for linguists (Nida 2012: 150). It bears to question if both of these equivalency types could be used when translating a single text and the answer is yes and no, for a dynamic equivalence would not fully be achieved with formal limitations, similarly to how formal equivalency would not entirely make the text have sense to the target text readers.

3.2 Domestication and foreignization

Translation scholar Lawrence Venuti discusses two types of translation strategies: domestication and foreignization. Domestication in a translation occurs when a source text is reduced into a target text with minimized remnants of the foreignness of the source text. The translator considers the characteristics of the target culture and language when translating in order to produce a text that is closer to the reader but hiding the foreign source text. Foreignization occurs when the source culture and language characteristics are kept visible in the target text, highlighting the foreignness of the source text (in Munday, 2012: 218–221.)

According to the late translation scholar Antoine Berman (2012: 240), translation is a two folded *trial of the foreign*. Firstly, it establishes a relationship between “the self-same” (meaning the identical same) and the foreign, with its aim to bring the foreign work closer to the readers. Secondly, the translation is also a *trial for the foreign*, as the foreign work is lifted from its “own language-ground.” This trial expresses the influence of the translation act, it reveals the heart of the foreign work, the self-same, and at the same time

the distance from itself (Berman, 2012: 240) This could be thought of as being in the same vein as Venuti's foreignization, as the translation embraces the foreign in all its foreignness.

Berman (2012: 241) states that literary translations, instead of being *translations of the foreign*, are negations and acclimations of the foreign, its *naturalization*. Translations repress the individual essence of a source text, which makes the foreign not to be received as foreign anymore. Berman's term naturalization is in its core meaning similar to Venuti's term domestication, as they both refer to the loss of the foreignness in translation.

However, according to Berman (2012: 242), translations can be prevented from being a translation of the foreign, a foreignization so to say, as in them operates a system of textual deformations. Examining the deforming system, what Berman calls the analytic of translation, is the discovery of the deforming tendencies in a text and a detailed analysis of how they are practiced in a text. Deformations of translation are more prevalent in novels, as according to Berman (2012: 243), they are considered a lower form of literature, in comparison to poetry. The deformation system does not reveal itself as clearly if the translation of a novel is thought to be "good", and often it operates unnoticed. On the other hand, according to Berman (2012: 243), it is easier to notice when a poem has been butchered with the deformations.

In short, the deformation system keeps the translation from becoming a total foreignization. Berman has located twelve deformation tendencies in translation which are presented in the next subsection. The deformation tendencies might not all be visible in the translation of the speech in *City of Night*, and they are not meant to be used in the analysis in an overly critical or negative way, as the point of this thesis is not to be a review or assessment of the success of the translation. Rather, the possible deformation tendencies are identified and their influence on the translation of the characters' speech and how it might affect the characterization are analysed, and how they affect the distinguishing of the translation as either a foreignization or a domestication.

3.2.1 Deformation tendencies

There are several deformation tendencies and together they form a systematic whole. Not all of them appear in translations at once, and some of them may appear more frequently in one language pair than another. The twelve deformation tendencies in translation are:

1. Rationalization
 2. Clarification
 3. Expansion
 4. Ennoblement
 5. Qualitative impoverishment
 6. Quantitative impoverishment
 7. The destruction of rhythms
 8. The destruction of underlying networks of signification
 9. The destruction of linguistic patternings
 10. The destruction of vernacular networks or their exoticization
 11. The destruction of expressions and idioms
 12. The effacement of the superimposition of languages.
- (Berman, 2012: 244)

The first category, rationalization, refers to the change in a text's punctuation and sentence structure, the translation of verbs to substantives, and the text changes from concrete to abstract. Due to rationalization, a text might undergo a change of status or sign, without a change in the form or meaning. (Berman, 2012: 244–45.)

The second category, clarification appears in a translation on some level, as some degree of explaining of terms is contained in every translation. This causes two different things: 1) the translation can bring to light something that is not entirely visible in the source text, something that is concealed or repressed, as a positive, or 2) the translation can make clarity of something that is not intended to be clear in the source text, in a negative way (Berman, 2012: 245.)

The third category, expansion, refers to the over-lengthening of the translated target text in comparison to the source. However, translations tend to be longer than the source texts by default, expansion is the needless stretching often due to clarification and rationalization (Berman, 2012: 246.)

The fourth category, ennoblement, also called rhetorization, in the context of translating novels, is the use of a source text only as a base to produce stylistically pleasing texts, to get rid of the complexity and clumsiness of the source and focusing on the meaning (Berman, 2012: 246–47.)

The fifth category, qualitative impoverishment is the replacement of the source text's terms and expressions with the target text's terms and expressions that lack in richness and are not "iconic" enough. An iconic term is one that creates an image in the mind of the readers. When a text is replaced with lacklustre terms it loses its iconic surface, the very essence that makes the text speak to the readers (Berman, 2012: 247.)

The sixth category, quantitative impoverishment, refers to lexical loss, which means that the translation does not use as many kinds of terms (signifiers) for one object (signified) as the source text does. This kind of loss of signifiers can be masked with expansion, where explicative and decorative signifiers are added even though they have nothing to do with the original lexical texture (Berman, 2012: 247–48.)

The seventh category, the destruction of rhythms, refers more to the rhythm in poetry and theatre; however, novels are rhythmic, too, in their movement, and rhythms in novels are often tied to punctuation. Therefore, a translation can affect the rhythm of the source text via a different kind of punctuation, similarly to rationalization (Berman, 2012: 248.)

The eighth category, the destruction of underlying networks of signification, refers to the loss of word linkage in the translation. In the source text certain words can be linked together to form a chain beneath the surface level. The words in themselves might not have any special meaning but appearing frequently in a text and forming a chain they reveal a deeper dimension of the text. These may also be added into a translation (Berman, 2012: 248–49.)

The ninth category, the destruction of linguistic patternings, refers to the case where a translation loses the source text's sentence constructions and "style" due to rationalization, clarification and expansion, inserting elements not found in the source. On the other hand, a translation can appear as possessing more "style" than the source, but still remains seen as a "not true" text (Berman, 2012: 249.)

The tenth category, the destruction of vernacular networks or their exoticization, refers to the translation of vernacular language by replacing verbs with nominal constructions, substantives, reducing the textuality of the source. On the other hand, to preserve vernacular language is to exoticize it, using italics to isolate it from the original or by emphasizing it. Translating a vernacular to a target language vernacular, can be seen as ridiculing the source language (Berman, 2012: 249–50.) Vernacular refers to a nonstandard language (dialect) or the regular spoken language (Merriam-Webster, 2019.)

The eleventh category, the destruction of expressions and idioms refers to the replacement of source language and culture specific expressions and proverbs into target language and culture specific ones, even if they would not make sense in the translation (Berman, 2012: 250–51.)

The twelfth category, the effacement of the superimposition of languages, refers to the translation reducing the language varieties of the source text. Superimposition of languages in a novel is the relationship or coexistence between a dialect (vernacular) and a common language (standard). A source text involving different language varieties can be translated into one single language variety of the target language, or the translation can be filled with language varieties similarly to the source, making it possible to distinguish them (Berman, 2012: 251–52.)

The tendencies from 9 – 12; *the destruction of linguistic patternings, the destruction of vernacular networks or their exoticization, the destruction of expressions and idioms and the effacement of the superimposition of languages* are the ones that are the most interesting regarding the material as being speech that slightly deviates from the standard, as these four tendencies are the ones that seem to focus more on the language rather than the content as a whole. This applies especially to category number 12, *the effacement of superimposition of languages*, as it deals with different language varieties and how they are translated. In the following subchapter different language varieties and how speech can be presented in a text is discussed before going into the translation of varieties of speech.

3.3 Fictive Orality

Fictive orality is defined by some scholars as any written work that uses only a little regional speech (dialect) is oral. Others define it as a written work that uses different forms of expressing orality is oral. Therefore, fictive orality must always be defined by the characteristic of the specific work (Cadera 2012a: 35). Another way of seeing fictive orality is as a special technique which the writer uses to evoke characteristics of spoken communicative situations, like spontaneity, familiarity and face-to-face interaction in literature (Brumme & Espunya 2012: 13). For this study the latter definition is the most suitable, as the important part of the novel is the speech and how it has been translated.

The writer recreates a **dialect**, **sociolect** or **ethnolect** in literature as ways to portray a realistic fictional world and fictive orality (Cadera 2012b: 291). **Dialect** is often bound to the area that people live in, for example in the United States a person from New Orleans speaks differently than a person from Los Angeles. The speech has geographical and regional differences in both pronunciation and vocabulary. In Finland, for the object *birch whisk used in the sauna*, there are two different words that are used in different parts of the country, *vasta* (eastern part) and *vihta* (western part). Accent can be seen as a sub-set of dialect; it characterizes language variation by pronunciation only (Culpeper, 2001: 166.) **Sociolect** is then dependent on the person's social status, whether the person is employed or unemployed, educated or not educated, upper class or working class. For example, a factory worker would most likely speak differently and have a vocabulary different from a CEO in a company. **Ethnolect** is tied with the ethnicity of the person speaking. For example, many people of color in the United States speak American English differently than the white people do; this is also called African American Vernacular English (AAVE) (Cadera, 2012b: 291.)

Related to the above variations of speech is **slang**. Elisa Mattiello (2009: 67) states that slang is known to be difficult to define but has come to the definition that slang is informal, temporary and that it has an unconventional vocabulary which is often associated to a social group or a specific subject. Mattiello (2009: 67) also describes slang as fresh, colourful, playful and humorous, and that it aims either at establishing a social identity for the speaker or at making a strong impression upon the hearer. In the English

language there are obviously many kinds of slangs, but in Finland it is generally considered that only the variation of speech spoken in Helsinki, the capital city, is slang.

Language variations like the above mentioned are also referred to as non-standard language, which bears the question of how standard language is defined. According to Culpeper (2001: 207), the spoken standard English is often considered to be the Received Pronunciation (RP), which is a high-prestige variation that is not bound to region but defined in social and evaluative terms. Culpeper (2001: 208) also states that written standard English has little to no variation in the spelling and grammar as it is written around the world, which makes it a somewhat uniform and fixed variety. On the other hand, what language variation is considered as having more prestige varies between contexts and situations, as a dialect can be held more prestigious in small-town bars than the RP. Studies made on British accents in the dimension of “standard” versus “non-standard” language variation, have generally come to the conclusions that the standard variations are related to high status and competence, and regional variations (dialects) relate to integrity and attractiveness (Culpeper 2001: 206).

Using these different language varieties to characterize specific characters or groups in the world, the writer of fiction further conveys the idea of a realistic world in the story. Therefore, phonetic features and other resources are used to represent the language varieties and to make it easier for the reader to identify the different characters in their local or social context (Cadera 2012b: 291).

Phonetic features relate to phonetics which is the study of human sounds without saying what functions the sounds have in a particular language. Phonetic features are often used when the emphasis is on the pronunciation in a certain language (Hickey 2019: 1.) According to Hickey (2019: 20), writing is an afterthought and an imitation that represents the spoken sounds in a fixed form and that some sound characteristics cannot be represented in writing at all.

The differences between oral and written communication are in the medium (speech or text) in which they are realized and conceptualized. Oral communication uses the phonic transmission code and written communication uses a graphic transmission code. When written texts are read aloud, they are transmitted with the phonetic code but their

conception, written to be read aloud, does not change. Similarly, with oral speech and its possible written transcriptions, the medium might change into graphic code, but the oral conception does not. Graphic media for oral speech are still just graphic representations of it. Some of these representations are punctuation marks and other pause indicators, interruptions and intonation patterns (Söll 1985: 17–20, quoted in Cadera 2012b: 289–90.)

According to Cadera, the main purposes of representing phonetic features in a graphic code are:

1. To reflect dialect, ethnolect, sociolect or a special accent in order to portray a realistic and/or critical fictional world.
2. To reflect spontaneous and dynamic everyday speech in order to create realistic fictive dialogue.
3. To create idiolect with the aim of characterizing a specific character. (Cadera, 2012b: 290)

The graphic representations of phonetic features appear in some narrative works to convey realistic literary dialogues. The representation of the features is defined as the use of specific graphic resources that the reader can associate with phonetic characteristics of oral speech. Graphic representations are also used to recreate the dynamity and spontaneity of oral speech (Cadera 2012b: 290).

3.3.1 Narrative and linguistic levels and non-standard elements

Fictive orality is a result of the writer combining different resources. The resources are on two different levels, narrative and linguistic. Resources on the narrative level are techniques used by the writer, and the visual presentations of the text, for example punctuation marks, paragraph marks and spacing. The resources used by the writer to emulate universal features of spoken communication are for example rhythm, spontaneity, dynamity, free turn-taking, hesitation phenomena and pauses, these can be presented in a text by graphical representations. The resources on the linguistic level are historical speech types and linguistic variations. The linguistic variations are for example

dialect, slang, informal speech, the use of oral characteristics such as simple phrasing, filler words and repetition (Cadera 2012a: 37—38).

The resources of the linguistic variations are also known as non-standard elements, they are most often heard in spoken dialogue and would be slightly out of place in written work. However, using them in a narrative dialogue is a way to make the characters' speech appear more spontaneous and lifelike. There are also more important functions for using the non-standard elements of the linguistic variation in narrative dialogue, they contextualize the narrative socially and geographically and contribute to the depiction of characters. The non-standard elements can also be thought of being ideologically charged; a character having certain traits, acting a certain way and believing in certain values can be identified with a certain geographical and social origin that makes up the construction of the narrative world with historical, social, political and ideological meaning (Alsina 2012: 138.)

Another use for non-standard elements in narrative dialogue is alienation. A distance is created between other characters, and even the reader if a character or two use non-standard speech, be it dialect or ethnolect, in a surrounding with mainly standard language. The same can happen the other way around too, when some characters speak in a standard manner when most of the other characters speak in a non-standard way (Määttä 2004: 320, quoted in Alsina 2012: 138.)

3.3.2 Translation strategies of non-standard elements and phonetic features

Translation of non-standard language is not always easy. Representation of non-standard language has been translated in many ways and some deem it even impossible to convey some elements, spelling conventions in particular, into different languages. Another one of these elements is eye dialect, which is spelling certain words in an unconventional way, for example *nevuh* for 'never' and *enuff* for 'enough', to create a sense of non-standard pronunciation in written work, even though it does not exactly change the pronunciation. Eye dialect is nearly impossible to translate into languages in which the spelling reflects the pronunciation (for example Spanish and Italian) (Alsina 2012: 141). The target

language of the novel is Finnish, which is also a language that has a one-to-one relation between letters and sounds (Hickey 2019: 20.) Eye dialect is used by authors to demonstrate that a character might be of a lower educational and literacy background than other characters, or just to showcase different kind of accents and dialects (Brett 2009: 50).

Cadera (2012b: 291) has researched how phonetic features in literature dialogue have been translated and discovered three different strategies, listed below:

1. Transposing represented phonetic features of dialect, sociolect and ethnolect as particular spelling varieties of the target language.
2. Transfer of phonetic features representing aspects of general orality to equivalent forms of the target language.
3. Omission of the represented phonetic features using standard spelling.

(Cadera 2012b: 291)

Morini (2006, cited in Brett 2009: 50) on the other hand researched the translation of eye dialect and discovered three almost similar translation strategies, which are listed below:

- 1) Write his [the translator's] target text in the standard version of the target language,
- 2) employ two or more variants of the target language,
- 3) translate one of the variants by a non-standard (incorrect, popular) variant of the target language.

(Morini 2006, cited in Brett 2009: 50)

The translation of phonetic features and eye dialect is of course difficult as the strategies show. Both Cadera's 3rd and Morini's 1st strategy is to forget the source text's and language's special spelling and features and just translate to a standard version of the target language. This of course can change the way the text and characters appear by leaving elements out and diluting the language, but on the other hand the text can still be enjoyable to read. The strategies where the eye dialect and phonetic features are translated into equivalent versions of the target language (Cadera: 1, 2 & Morini: 2, 3) could be

considered to be the better options, but they too come with issues, for example the text can be harder to understand or the characters can appear too different from the source text; the hierarchy and social status of the characters can change (Brett 2009: 51).

Having both above strategies as a guide, strategies more fitting for this study are needed. As the translation process is not the main subject of study not a whole lot can be said about it but based on the translation product something can be discussed and that is why the translation strategies are needed. Not only are the non-standard elements important but also the speech variations (dialect, sociolect), and therefore they must be included in the strategies. So, the strategies are as follow:

1. Translating non-standard speech elements and speech variations into ones existing in the target language and culture.
2. Translating non-standard speech elements and speech variations into the standard version of the target language.
3. Omission of non-standard speech elements and speech variations.

The **1st** strategy covers the incidents where all the elements and variations of speech have been translated into ones that are not necessarily similar to the source but exist in the speech of the target language. For example, a Southern dialect (of American English) could be translated into a dialect of Finnish that is spoken in the southern part of the country. The **2nd** strategy includes the incidents where the elements and variations of speech in the source have not been adapted and just translated into a standard language. For example, “*cummon over*” (come on over) would be translated into “*tule tänne*” (come on over) instead of a non-standard “*tuu tänne*”. And the **3rd strategy** is quite self-explanatory; the elements and variations of speech have not been translated into the target language at all. Based on these strategies, it is possible to identify what kind of strategy or strategies the translator has used when translating the dialogue of the two characters from *City of Night*.

4 DISCUSSION

First in this chapter will be an overall look on the translation. Then the following sections will focus on analysing the material with the help of the theories. As mentioned before, the material consists of characters' speech from the novel *City of Night* and its Finnish translation *Kaupunkien yössä*. The characters that are of importance for this study are Miss Destiny and Chuck, as their speech is different from the standard English and would possibly influence how the translation is realized.

The material was collected from two chapters in the novel. The examples given and analysed are marked as the English source text (ST), Finnish target text (TT), and then a back-translation (BT) of the target text (translated by me). The English source language is referred to as SL and Finnish target language as TL. The material is analysed based on the theories and the possible translation strategies will be identified. As a reminder the research questions were: 1) what differences are there in the English source and the Finnish translation of speech, 2) and how do the differences affect how the characters are characterized in the source and target text?

Next in this chapter comes an overview of the translation where the discussion is whether the translation is more equivalent in a dynamic or formal sense, and if it is domesticated or a foreignized. Berman's 12 deformation tendencies which keep a translation from becoming a foreignization are discussed and it is analysed if they are present in the translation. Following the tendencies is an in-depth analysis of the three different translation strategies of non-standard speech elements provided with examples of these strategies taken from the material. A specific analysis is done on frequently recurring instances in Chuck's and Miss Destiny's speech. Afterwards Chuck and Miss Destiny are characterized based on their speech. Lastly, the chapter ends with a short summary of all the important findings.

4.1 Overview of the translation

Considering Nida's two types of equivalency, the formal and dynamic, it is arguable that the dialogue has been translated so that it features more instances of dynamic equivalency rather than a completely formal equivalency. Dynamic equivalency is achieved if the dialogue is translated in a way that it makes sense to the target readers, as it follows the standard of the target language. The message is deemed more important than the way in which it is written and presented by the characters.

The dialogue in *City of Night* is sometimes presented in a stylistic way using em dashes, three dots, brackets, italics and capitalization of letters, which on their own do not inherently mean much, but in the context they are in they tell the reader how the character talks. These stylistic ways can be thought of as being formal in nature and therefore when the translator does not transfer these into the translation, a formal equivalency is not achieved. Similarly, as the dialogue consists of the characters using non-standard speech patterns, not translating them would be a loss in the formal equivalency.

Whether the translation is more of foreignization or domestication, according to Venuti (in Munday, 2012: 218–221), or a trial of the foreign or naturalization, according to Berman (2012: 240–241), is an easy question to answer. The translation has more of a dynamic equivalency to it, which means that the formal aspects are not that visible, which results in the translation losing the foreignity of the source text. The translation considers the target readers, as the speech of the characters has mostly been rendered to fit the target language; this makes the translation a domestication and a naturalization, as the speech is something a target reader could imagine a target culture person speaking. The following subchapter discusses the deformation tendencies which are found in translations that are domestications.

4.2 Deformation tendencies in the translation

The deformation tendencies were the ones that keep a translation from becoming a foreignization or trial of the foreign and as it has been established, the translation of *City of the Night* is more of a domestication or a naturalization. With these deformation tendencies in mind the material, the speech, is analysed and observed how the tendencies appear in the translation and what they do to it. Some tendencies might appear more strongly than others in the translation and some might not appear at all. The twelve deformation tendencies presented by Berman (2012: 244) were listed on page 22. The tendencies will be discussed with examples added from the material.

Rationalization affects the punctuation and sentence structure of the TT, and by observing the material it was not often that it occurred. Below is an example of one of the very few cases where rationalization has happened; the punctuation in the TT has changed and with it the intensity of the line spoken by Miss Destiny.

- 2) ST: “Oh! this! is! too! depressing!” (1963: 130)
 TT: “Voih! Tämä on aivan liian masentavaa!” (2006: 148)
 BT: [Oh! This is far too depressing!]

A related tendency to rationalization is the destruction of rhythms, which refers to the rhythm that can be found in a text for example via punctuation. Therefore, the above can be said to apply this tendency as well.

Clarification refers to the TT explaining words and terms that are present in the ST. Clarification did not occur in the speech of either of two characters, other than how both in the ST and TT Miss Destiny explained the meaning of some longer words that she spoke for Chuck. Related to rationalization and clarification is expansion which refers to the over-lengthening of the TT in comparison to the ST, because of these two tendencies.

Expansion did not occur as the TT was not filled with explanations or significant sentence structure changes; instead the TT sometimes omitted words that were spoken by Chuck and Miss Destiny. This can be seen in the below example of Chuck’s speech where the TT has omitted the ST cultural specific place names New York and Denver:

- 3) ST: “Like for her – her, see, she wants to make it to Heaven... Or, I mean, like, if you wanna make it to New York or Denver-... Or Nowhere, like me...” (1963: 157)

TT: “Niinku toi... toi haluaa päästä taivaaseen... Tai olla menemättä yhtään mihinkään, niin kuin mä...” (2006: 178)

BT: [Like her... She wants to make it to heaven... Or to make it nowhere, like me..]

Omitting ST cultural items is, however, a strong expression of domestication. The TT is translated with the target audience and culture in mind; the ST place names would not signify much to them in this specific case.

Ennoblement refers to the use of the ST for its content and to remove complex structures to produce a TT that is pleasant to read. Instances of ennoblement could be identified in the longer speech lines (spanning over several sentences) of Chuck and Miss Destiny in the TT with the only effect being an easier readability. Nothing was omitted and the content stayed the same between the ST and TT.

Qualitative impoverishment refers to the replacement of ST terms with TT ones that are not as expressive. Recurring ST terms in both Chuck’s and Miss Destiny’s speech are *queen* and *stud*. The term “*queen*”, which is used when referring to drag queens, is translated into “*neiti*” (miss) or “*neitihomo*” (miss gay; a feminine homosexual) which are not that expressive for a TT reader as they do not specifically refer to drag queens. The latter TT term is also a quite stereotypical term that is used to refer to homosexual men that are feminine. The other ST term “*stud*” is translated into a few different terms; “*mies*” (man), “*panomies*” (stud) “*poikahuora*” (boy-hooker) and “*sonni*” (bull; stud). The TT terms are used in different contexts, which explains the different translations but the TT loses its cohesiveness in a sense.

Related to the previous is the quantitative impoverishment which refers to the TT not making use of as many kinds of terms (signifiers) for one object (signified) as the ST does. This tendency is not apparent in the TT. However, as the previous tendency shows, the opposite effect takes place in the TT. Many terms are used in the TT to refer to an object instead of only one which is the case in the ST.

The destruction of underlying networks of signification refers to how in the ST words are linked together to form a chain beneath the surface level and how this word linkage is lost in the TT. The material, speech, was not sufficient and unified enough for this tendency to be observed. The destruction of linguistic patternings which refers to the TT losing the ST's sentence constructions and "style" often due to rationalization, clarification and expansion, could not either be observed in the material. As mentioned previously in the respective paragraphs of the related tendencies, the material did not present many instances of them in the TT; therefore the "style" of the ST can be successfully converted into the TT.

The destruction of vernacular networks or their exoticization refers to how the TT translates a SL vernacular into a TL vernacular, which can be seen as an exoticization the SL. In the material some SL vernacular speech, especially slang-like words, were translated into a TL vernacular. More than often, however, the non-standard SL was translated into standard TL. In the below extract the ST features the slang word *pad* which refers to an apartment which has been omitted from the TT. In the ST Chuck also drops letters from the end of his words; the -d from *and*, *around* and -g from *standing*, which is a phonetical representation him speaking in a dialect. These too are omitted from the TT.

- 4) ST: "Oh, man. Next to Miss Destinee's pad theres this real swell cunt an she walks aroun all day in her brassiere – standin by the window, an she –
" (1963: 120)

TT: "Voi helvetti, Miss Destinyn vastapäätä asu ihan sikaupea daami, joka kävelee kaikki päivät alusvaatteisillaan ja seisoo ikkunan ääressä ja se..."
(2006: 136)

BT: [Oh hell, opposite Miss Destiny lived a really gorgeous dame, who walks all day in lingerie and stands by the window and she...]

In the above extract, however, the TT does feature the word *sikaupea* (lit. pig great; gorgeous) which is often used in vernacular language and especially slang. The TT calls the woman that Chuck is talking about a *sikaupea daami* (gorgeous dame/ madam) whereas the ST calls her a *swell cunt* (a derogatory term; lit. good-looking woman), which could also be interpreted as a reference to female genitals from the context. This leads to

the following tendency, the destruction of expressions and idioms, which refers to the replacement of SL specific expressions into TL specific ones, as the example above could be an indication of changing the expressions. This tendency also relates to cultural expressions for which the below extract is an example:

5) ST: “An take Buddy: he is gonna end up with his picture hangin in a post-office...” (1963: 158)

TT: “Tai sitten Buddy: se tulee päätymään etsintäkuulutettujen listalle...” (2006: 178)

BT: [Or then Buddy: he is going to end up on the wanted-list...]

From the above extract the SL idiom *his picture hangin in a post-office* would not make sense to TL culture readers; someone’s picture in a post-office does not explicitly tell that someone is wanted by the police, since pictures of wanted criminals in a post-office has not been a common custom to practise in the target culture. Therefore the translator has translated it into *etsintäkuulutettujen listalle* (on the wanted-list) which is understandable to the target readers but not an idiom.

The effacement of the superimposition of languages refers to the translation of the ST’s language varieties into a single TL language variety or different TL language varieties. This tendency is the most crucial one for this thesis, as the material is speech which consists of SL varieties. The varieties were presented with non-standard speech elements, such as dialect, and sometimes with a vernacular vocabulary. The translation of the SL varieties resulted in different outcomes; sometimes they were translated into a non-standard TL variation and sometimes into a standard TL. The following subchapter deals more in-depth with the translation of the language varieties and provides examples from the material.

4.3 Translation strategies

The dialogue of the novel is direct discourse (Rimmon-Kenan, 1983: 110); the speech is presented just as the characters were to say it, between quotation marks, or speech marks. Rarely are there “he said - she said” -phrases used when the characters are talking. As the speech is represented directly as coming from the characters mouths, the oddities of non-standard speech and its elements are visible, and the translation of them as well. Therefore, the translation strategies for non-standard elements of speech and phonetical features that the translator might have used can be sought out.

Based on the translation strategies of non-standard elements in speech by Cadera (2012b: 291) and Morini (2006, cited in Brett 2009: 50), as explained in subchapter 3.3.2, a set of strategies were formed that works as a base to make it possible to identify what kind of strategy or strategies the translator has used when translating the speech of the two characters. The different translation strategies could all be identified in the translation of Chuck’s and Miss Destiny’s speech. The findings are discussed in the respective order provided with examples. The strategies were as follows:

1. Translating non-standard speech elements and speech variations into ones existing in the target language and culture.
2. Translating non-standard speech elements and speech variations into the standard version of the target language.
3. Omission of non-standard speech elements and speech variations.

When it comes to Chuck’s speech, 67 units of speech were analysed and in the larger units consisting of multiple sentences only the most frequently used instances were compiled into one. The Image 1 below showcases the appearance of the different strategies.

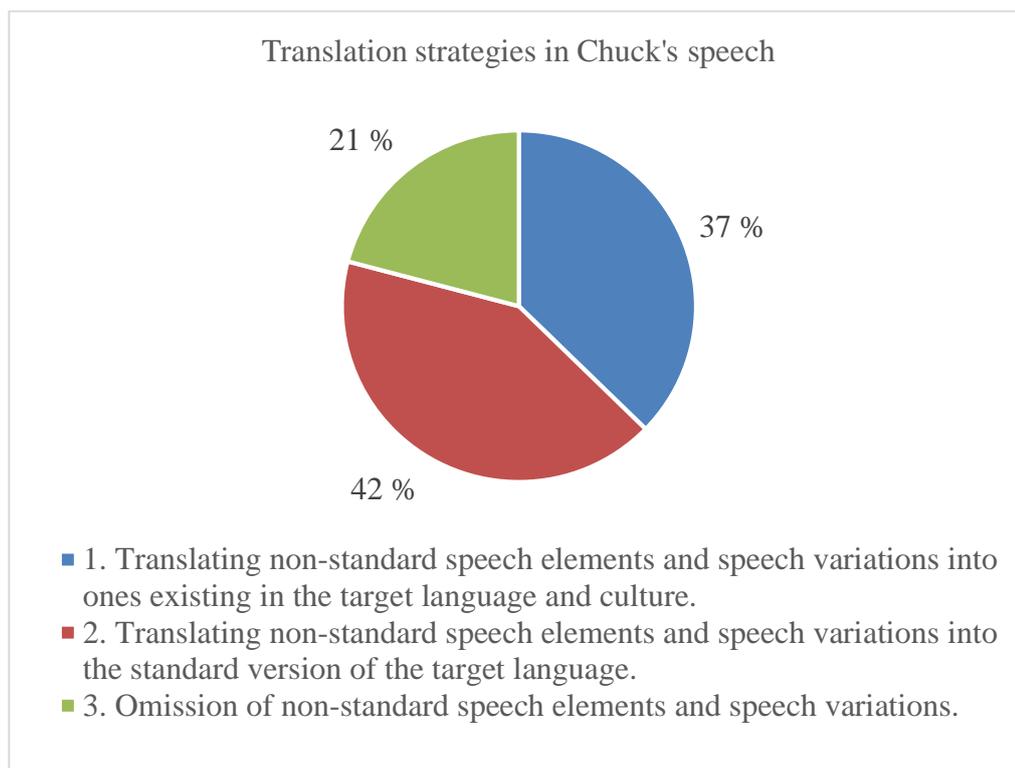


Image 1: Translation strategies identified in the translation of Chuck's speech

The 1st strategy, translating non-standard speech elements and speech variations into ones that exist in the target language, appeared in 37 % of the 67 units. These are the cases where the SL variations in the units, for instance dialect or certain terms, are translated into a TL dialect or slang. Chuck's speech consists of what could be called a dialect or sociolect, and the translator has often translated it into a non-standard TL, consisting of slang. Below is an example of the 1st strategy.

- 6) ST: "Hey, man! – How you makin it?... Cummon over – jine me." (1963: 154)
 TT: "Mitä äijä, kuis panee?... Tuu tänne, liity seuraan." (2006: 174)
 BT: [What's up dude, how you doing? Come here, join me.]

The above ST sentence has more non-standard elements, the standard phrase *come on* has been replaced with a non-standard *cummon*, which in the translation is a change of the standard *tule* (come) into a more non-standard *tuu* (come). What has been omitted from the translation is the odd spelling of *jine me* (lit. join me), as it is translated into a formal

liity seuraan (join me) with no oddities in the spelling. On the other hand, the TT begins with a non-standard *kuis panee* (lit. mitä kuuluu: how are you) which is a very non-standard spoken language way of asking how someone's life / day is going. Here also the SL *man* has been translated into a TL word that slightly resembles dialect; *äijä* (dude, man), instead of a standard *mies* (man). The non-standard elements are in both the ST and TT, just in different places of the sentence. In the above extract the ST has omitted the -g in *making* which is the author's way of graphically representing a dialect and orality in Chuck's speech.

The 2nd strategy, translating non-standard speech elements and speech variations into a standard version in the target language, appeared slightly more frequently in 42 % of the 67 units. In these cases, the source language variations in the units are translated into a standard language in the target language. The dialect and sociolect that Chuck has in the ST, is translated into a formal more standard variation of the TL in the TT. Below is an example of the 2nd strategy.

7) ST: "But I don know where it is so I cain apply." (1963: 128)

TT: "Mutta mä en tiedä missä se on, joten mä en voi hakea sinne duuniin."(2006: 145)

BT: [But I do not know where it is, so I cannot apply there for a job.]

In the above extract there are representations of non-standard speech elements and examples of eye dialect in the ST which are *don* (do not) and *cain* (can/cannot). The translator has translated them into a standard language variant; *mä en tiedä* (I do not know) and *mä en voi* (I cannot). In TL the personal pronoun *mä* (lit. minä, En: I/me) is a non-standard word, however, and in the recent years it has become more acceptable to use it even in some formal situations. The TT has specified that Chuck is applying for work with the added *duuni* (lit. työ, En: job/work) which is a TL slang word, so a little non-standardization is apparent in the TT even if it is not as strongly present as in the ST.

The 3rd strategy, omission of non-standard speech elements and variations in the TT, appeared in 21 % of the 67 units. These are the cases where the translator has completely omitted SL variations and not translated them at all. These omissions were often found in

relation to the SL eye dialect spelling of words, which is almost impossible to convey in the TL. Below is an example of the 3rd strategy.

- 8) ST: “-- – someone tole me about it, she had it out in Hollywood, man, in this real Fine pad, an I heard she akchoolly dressed like a bride, man – she married some studhustler from See-a-dal, and it musta been a real Fine bash, if I re-call Miss Destinee right...” (1963: 145)

TT: ”-- mutta joku kertoi mulle niistä. Ne pidettiin Hollywoodissa jossain tosi upeessa kämpässä ja mä kuulin, että se oli tosiaan pukeutunut morsiuspukuun. Se nai jonkun poikahuoran ja ne oli varmaan tosi hienot kemut, mikäli mä yhtään Miss Destinyä tunsin...” (2006: 164)

BT: [but someone told me about them. They were held in Hollywood in some really awesome apartment and I heard that she was indeed dressed in a wedding dress. She married some boy-hooker and it was probably a really fine party, as far as I knew Miss Destiny at all...]

In the above extract the ST has many elements of non-standard speech and especially how phonetical features can be represented in a graphical manner, for example; tole (told), akchoolly (actually) and musta (must have). These are omitted from the TT and replaced with standard TL variations, such as *tosiaan* (actually) and *oli varmaan* (must have). The TT is otherwise reminiscent of the slightly informal spoken language with words such as *kämpässä* (in ST pad; apartment) and *kemut* (in ST bash; party) to somewhat emulate the non-standard elements of the ST. However, the translator has completely omitted the remark that the *studhustler* (male prostitute, in TT *poikahuora* – boy-hooker) is from *See-a-dal*. Whether the word is written in a non-standard way conveying the pronunciation or if it is actually written like that can only be speculated. Similarly, it can only be speculated if the place could perhaps be Seattle.

Miss Destiny’s speech yielded different results in the appearances of the strategies, as seen in the Image 2 below. Miss Destiny’s speech consisted of 49 units, some one sentence long and other multiple sentences long, but again the strategy used the most in one unit was calculated as one.

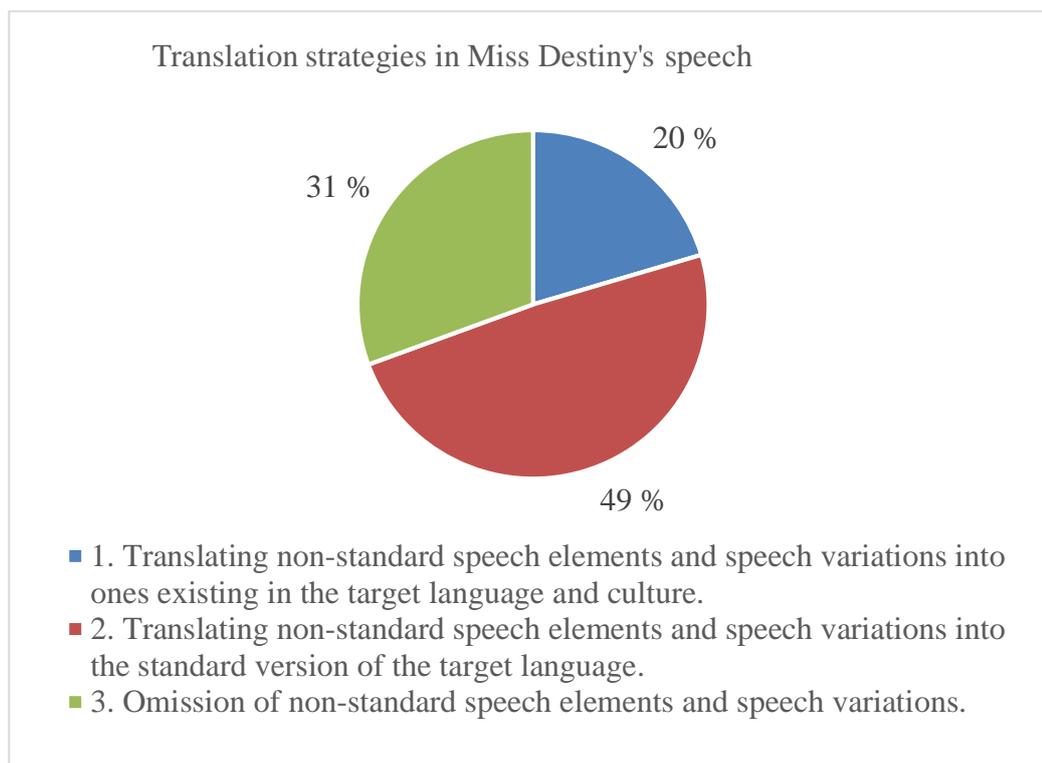


Image 2: Translation strategies identified in the translation of Miss Destiny's speech

In the translation of Miss Destiny's speech, the 1st strategy, translating non-standard speech elements and speech variations into ones that exist in the target language, appeared in 20% of the 49 units. The SL speech variant was more often translated into some variant that exist in the TL. As Miss Destiny's speech consists mostly of a standard SL with some added dialect, these were transferred into a similar TL equivalent. An example of the 1st strategy below:

- 9) ST: "Shake that moneymakuh, honey!" (1963: 121)
 TT: "Heiluta sitä hanuria, kultsi!" (2006: 137)
 BT: [Shake that butt, honey!]

In the above extract there is an example of an eye dialect spelling of the word money-maker which is *moneymakuh*, so it can be established that Miss Destiny drops her r-phonemes from some words. The TT has the word translated as *hanuri* which is a very non-standard word with which to refer to a butt. Together with *kultsi* (lit. kulta, honey),

these two words represent the few cases where the translator has proceeded to translate the non-standard elements of the SL into non-standard elements of the TL.

The 2nd strategy, translating non-standard speech elements and speech variations into a standard version in the target language, appeared in 49 % of the 49 units. These were the cases where a non-standard SL variation was translated into a standard TL variation. This happened often with SL eye dialect. The translator decided most often to change them into a standard TL rather than trying to convey some kind of dialectal traits in the TL. An example below:

10) ST: “Dalling, this is not your young inexperienced sistuh you are talkin to, this is your mothuh, who has been a-round... --“ (1963: 123)

TT: “Kultaseni, tämä ei tullut nyt minkään kokemattoman siskon suusta, vaan äitinne, joka on kiertänyt muutakin kuin tahkoa... --” (2006: 139)

BT: [Darling, this did not now come from an unexperienced sister’s mouth, it is from your mother, who has grinded more than just the grindstone.]

In the above extract the eye dialect spelling in the SL words *dalling* (darling), *sistuh* (sister) and *mothuh* (mother) has been translated into a standard TL. The translator could have converted the words into dialect variations to give the target readers a taste of how the ST Miss Destiny speaks, but the translator chose not to. The translator did however, use a TL idiom, the saying *kiertää tahkoa* (to grind a grindstone) which means that a person is experienced in life and seen a great deal, which can be seen as a representation of dialect. The ST has the idiom *been around* which is almost similar in meaning. The above extract is a good representation of how the TT omits much of the non-standard elements that are present in the ST but still succeeds to convey a little of the non-standard language by other means.

However, most of the eye dialect in SL was simply just omitted, which results in the 3rd strategy appearing in 31% of the 49 units. The 3rd strategy was the omission of non-standard speech elements and variations in the TT, which like with the 2nd strategy were often applied in the translation of SL eye dialect. An example of the 3rd strategy below:

- 11) ST: “But one day, in the most lavish drag youve evuh seen – heels! and gown! and beads! and spangled earrings! – Im going to storm heaven and protest!” (1963: 144)

TT: ”Mutta jonain päivänä aion myrskytä taivaaseen mitä ylenpalttisimmissa drageissä, mitä te olette koskaan nähneet ja protestoida!” (2006: 163)

BT: [But someday I am going to storm into heaven in the most lavish drag that you have ever seen and protest!]

In the above extract the TT has omitted not only some eye dialect, but also the regular words that appear in the ST; *heels*, *gown*, *beads* and *spangled earrings*. There really is no reason for the omission but for some reason the translator has decided to do so probably to make the TT sentence less cluttered than the ST. Of course the words omitted are not really representative of non-standard elements as they are not part of any SL dialect; however, the way the words are written with an exclamation mark after all of them creates a sense of urgency and dynamism that can be associated with orality, which is not present in the TT.

In both Chuck’s and Miss Destiny’s translated speech, the most frequently appearing strategy seems to be the 2nd strategy: translating non-standard speech elements and speech variations into the standard version of the target language.

The following subsections discuss Chuck’s and Miss Destiny’s speech and its translation in more detail and focus on certain recurring aspects: the word *man* for Chuck and eye dialect for Miss Destiny.

4.3.1. Translation of *man*

Man is a word that Chuck frequently uses in his speech. *Oxford English Dictionary* (online) and the *Merriam-Webster Dictionary* (online) state that *man* is an informal interjection (a word with no grammatical meaning) that expresses the intensity of a positive or negative feeling, often used for emphasis (2019). All items of *man* were collected from Chuck’s speech in the source text, but not the ones where it was clear that

the word *man* was referring to an actual male person. In total there were 60 cases where *man* was used as an interjection, and all these 60 cases of *man* were divided into **neutral**, **negative** and **positive**, and for the target text the column **omitted** was added (see table 1).

Table 1: The appearance of *man* in the source text and target text

Man	ST: 60	TT: 60
Neutral	30	4
Negative	17	28
Positive	13	4
Omitted	-	24

Negative uses were far more prevalent in the TT (28) than in the ST (17). Into this belongs the cases where *man* was used as intensifying negative contexts. *Man* was mostly translated as a mild curse word as “hitto” (damn), which has a negative connotation already.

12) ST: “Man, she was a gone queen.” (1963: 145)

TT: ”Hitto soikoon, se oli kyllä toivoton tapaus.” (2006: 164)

BT: [Damn it, she really was a hopeless case.]

In the above extract the ST’s *man* is used to emphasize the negativity, similarly in the TT as it is translated into a curse “hitto soikoon” (damn it). The extract also showcases how differently other people are referred to in English and Finnish; in English it is with the pronouns “he” or “she” (Fin: hän), and in the Finnish spoken language, especially, it is accepted to call other people “se” (it).

However, it is not always such a clear-cut case that a negative use in the ST becomes a negative use in the TT. Often even a neutral use of *man* in the ST is transformed into a negative in the TT.

13) ST: “Oh, man, did you hear about Miss Destinee? –” (1963:147)

TT: ”Hitto, kuulitsä jo mitä Destinylle tapahtui? –” (2006: 166)

BT: [Damn, did you hear already what happened to Destiny?]

In the above extract a neutral “oh, man” is translated to a mild curse word in the TT, changing the tone slightly, with the TT including the word “jo” (already) too. The ST appears as more of a ‘hey have you heard the news’ type of utterance, and the TT on the other hand appears as a rushed, emphasis on need, type of: ‘hey you need to know the news’. On another note the double vowels of “Destinee” in the ST disappear in the TT. This might be explained with not wanting to confuse TT readers by changing character names, and as a domestication, because titles like “Miss” are rarely used in Finnish. However, omitting “Miss” could also be a way to make up for the missing double vowels.

Positive instances of *man* were not so many, 14 in the ST and only 4 in the TT. Positive uses are the ones where *man* was used as an emphazier in positive contexts.

14) ST: “Man, you gotta admire those dam queens like Darlin Dolly an them...” (1963: 164)

TT: “Hitto, on noita neitihomoja kyllä pakko ihaila...” (2006: 185)

BT: [Damn, those queens are got to be admired...]

In this extract *man* has a positive emphasis in both the ST and TT. The mild curse word “hitto” (damn) works in this case in the TT as an intensifier of the admiration, similarly as the *man* and *dam* (damn) in the ST. In the extract, the ST features, as an example of the drag queen Darling Dolly, but the TT does not mention her at all. As a side note, the expression drag queen does exist in the Finnish language as a loan word, but instead of using it the translator has chosen to translate queen as *neitihomo* (lit. miss gay; a feminine homosexual). This could be taken as reinforcing the stereotype of an effeminate homosexual man, which might be a little ignorant and outdated, but, alas, the translation is from 2006 and the terminology has changed.

Lastly, even if the ST would have had a *man* in the speech, the TT would omit it, as is the case in 24 out of 60 uses of *man*. The omission of course is due to the whole nature of the word *man* since it is a mere “filler word”, an interjection with no real meaning or purpose; therefore it is easier to just leave it out from the TT without the readers missing any vital

information. However, omitting a word that seems to be a key word in Chuck's repertoire could potentially influence how he can be characterized as based on his speech. Similarly, how most of the *mans* have been translated as a mild curse word with a negative connotation as a default, they could affect the characterization as well.

4.3.2 Eye dialect

Miss Destiny's speech in the source text is filled with different eye dialect spellings of various words, but the translation does not have any kind of non-conventional spelling of the words. In the extract below, the eye dialect in the ST *puhfawm* (perform) has been translated into a standardized *suorittaa* (perfrom) in the TT.

15) ST: "-- And there will be champagne! cake! a real priest to puhfawm the Ceremony!" (1963: 122)

TT: "-- Ja siellä on samppanjaa! Kakkua! Seremonian suorittaa oikea pappi!... (2006: 139)

BT: [And there is champagne! Cake! The ceremony will be performed by a real priest!...]

The above extract showcases the differences in the graphic style of the ST and TT. The ST keeps everything in lower case to represent the flow of Miss Destiny's speech and her being excited, except for the capital C in *ceremony* perhaps used as an emphasis. The TT on the other hand follows the writing rule of capitalization after an exclamation mark, resulting in a loss of the flow of speech and changing the emphasis on the priest rather than the ceremony.

In another extract, down below, there are two cases of eye dialect in the ST, *muh* (my) and *evuh* (ever). These are not included in the TT. The possessive pronoun, *my* (or *muh*), is not visible in itself in the TT; rather, it is included as a suffix (-*ni*) at the end of drink (*drinkki*). Therefore, the omission of *muh* is easily explained, possessive pronouns are not necessarily needed in Finnish, as different suffixes tell the same information as the pronouns.

- 16) ST: "-- and Im sippin muh cocktail at this party when in walks the most positively gorgeous youngman I have evuh seen." (1963: 132)

TT: " Olin kerran siemailemassa drinkkiäni eräissä juhliissa, kun sisään käveli ehkä upein näkemäni nuori mies." (2006: 150)

BT: [I was once sipping my drink at a party, when in walked maybe the most gorgeous young man I have seen.]

The case is different with *evuh* (ever), however, as it has been omitted altogether from the TT. However, it important for TT readers to know that the man Miss Destiny saw is the most gorgeous even in the present moment or the most gorgeous only at that past moment. Probably not, but it does tell that the man was special to Miss Destiny at some point in time.

In this following extract spoken by Miss Destiny, the eye dialect spelling of the words *muhsel* (myself) and *aftuh* (after) are present in the ST, but not in any shape or form in the TT, they have been replaced with standard language spelling. Here the translator has also omitted the repetition of "missing him" and instead opted for *niin* (so) that emphasizes "missing him" just as much as the repetition would.

- 17) ST: "-- – restless and crying muhsel to sleep night aftuh night, missing him – missing him." (1963: 122)

TT: "Itkin itseni uneen ilta toisensa jälkeen, koska kaipasin häntä niin." (2006: 138)

BT: [I cried myself to sleep night after night, because I missed him so.]

Because of the omission of the em dashes, as is visible in the extract above, the TT results in having shorter sentences as they are in some instances replaced with full stops. Of course, punctuation is not used in entirely similar ways in different languages and cultures, and in different times, so the omission of em dashes could just be the translator following the guidelines of the TL writing system. It can also be possible that the translator has omitted them for the sake of clarity, as the ST sentences are quite long, and

could be difficult to understand, so chopping them into smaller sentences makes them easier to follow.

Eye dialect spelling is only present in the ST; the TT has none of it. A simple explanation for this could be that writing English the way it is pronounced, in a phonetic manner, is possible and understandable for readers. The case in Finnish is that there is no difference in the pronunciation, and therefore the phonetical representation of words would be impossible to present in a written format. However, a translator could convey an idea of the eye dialect by using some existing dialect or speech variation of the target language instead of standard language or omission of the eye dialect words.

4.4 Characterization

Characterization through speech can be done by looking at the form, content and style of the speech. The way the characters speak to and of each other can tell a little something of their characterization, too. For clarification the ST and TT versions of the characters are marked with ST Chuck and TT Chuck, similarly as ST Miss Destiny and TT Miss Destiny. Following is a short introduction to both Chuck and Miss Destiny.

As mentioned already, Chuck is an easy-going somewhat lazy young cowboy from Texas (a fantasy of his, later he reveals that he is from Georgia) currently residing in Los Angeles. He is also a hustler which means he performs sexual acts with other men for money, however, he himself expresses sexual interest to women. The main character describes Chuck as being “of course very slow” (Rechy, 1963: 117), implying that Chuck is not the smartest person, further evidence of this is that Chuck left his small hometown as mere teen making him not that educated in terms of attending school. He has a large tattoo on his arm which says; “Death before dishonor”, in capital letters. Chuck had many brothers and were raised by a single mother, who also chose his tattoo for him.

Given that Miss Destiny is a drag queen, a man who dresses and acts like a woman, referred to as she/her. The main character speculates Miss Destiny to be anywhere from

18 to 25 years old, but one thing is clear, Miss Destiny has curly red hair that she calls “rair”. Her speech has a hint of a Southern accent; however, she is not from the Southern part of the country but is currently living in Los Angeles. Other than that Miss Destiny is told to be slightly more educated than others, attended college studying drama (theatre) and making references to Shakespeare’s plays. She was caught by the vice squad and sent to a rehabilitation therapy because of her being a drag queen. Later, other characters tell rumours about Miss Destiny having a fabulous wedding or that she got cured and started acting like a man again and even marrying a woman. Nobody knows what really happened with Miss Destiny, she just disappeared. It can be speculated whether Miss Destiny is simply a man (drag queen) who enjoys performing and acting as a woman, or if she is in fact transgender (a woman born in a man’s body) which in the 1960’s would have been quite unheard of.

4.4.1 Characterization of Chuck

In the ST the character of Chuck comes across as uneducated as he often speaks without proper grammar and uses many simple words and sentence structures. Curiously, however, as Chuck has lied to the other characters that he is a cowboy from Texas, would he perhaps lie about his “slowness” too. The other character, Miss Destiny, explains words for him and corrects his speech, as he tends to leave out the Miss, in Miss Destiny. The TT Chuck does not leave out Miss that often, which lessens the effect of Chuck’s care-free attitude, however he does speak with shorter sentences and with simple structures.

18) ST: “An she was busted, man – for ah mas – mask- “(1963: 119)

TT: “Ja se pidätettiin, ööh...naama...naamio...” (2006: 135)

BT: [And she was arrested for umm... face... mask...]

In the above extract Chuck does not remember the word “masquerading” (in Finnish: naamioituminen) or cannot formulate longer words such as the one. Both ST and TT Chuck struggles with it, however. TT Chuck’s struggle seems as if it came from a

humorous place, as “naama” (face) and “naamio” (mask) are both real words in comparison to “mas” and “mask” where only one is. TT Chuck might in fact try to appear as a fool to the other characters as a joke, instead of being a literal fool.

As mentioned before about *man* being a keyword in Chuck’s speech, in the characterization the translation plays an important part. ST Chuck comes across as a laid-back character who uses *man* to put emphasis on whatever he says. As with the word *man* not inherently having negative connotations, Chuck comes out as a positive character. TT Chuck on the other hand often uses *hitto* (damn) as an emphasizer, and as it is a mild curse word it has a negative connotation that transfers to Chuck and makes him appear as a more negative character. TT Chuck way of speaking a little negatively almost contradicts with his care-free attitude. However, ST Chuck speaks more negatively about women than TT Chuck, as is the case with the differentiation of the word *cunt* – *daami* (dame) that was mentioned earlier in 4.2.

19) ST: “That chick hes with – man, I got the crabs jes standing next to her once.” (1963: 171)

TT: ”Mä kerran melkein tulin housuun, kun mä pelkästään seisoin ton tytön vieressä.” (2006: 192)

BT: [I once almost came into my pants, when I merely stood next to that girl.]

Despite Chuck being a hustler, performing sexual acts with men in exchange for money, he finds women attractive and often makes comments about them and especially their appearance. In the above extract, however, is not clear whether ST Chuck uses *I got the crabs* as a euphemism for him getting pleasure because the woman was good-looking or if he actually means that he got a sexually transmitted disease because he thinks the woman is ugly. Either way, TT Chuck clearly thinks the woman is good-looking.

ST Chuck drops the last letters of words, mainly -g and -d, making him have a little dialect or accent. This emphasizes his laziness and carefreeness, why would he bother with finishing words as it makes him come across the countryside cowboy, he says he is.

20) ST: “An I figure he jes started roaming, like me – an somehow I knowed he was lookin for me.” (1963: 172)

TT: “ Mä ajattelin, että sekin on just ryhtynyt villiksi ja vapaaksi, ihan niin kuin minäkin ja sen vuoksi se on tullut mun luokse.” (2006: 194)

BT: [I thought that he too has just become wild and free, exactly like me and that is why he has come to me.]

In the above extract ST Chuck wrongly conjugates the verb *know* as *knowed*, and the TT has completely omitted it. TT Chuck speaks as a hip young man would speak, using words often associated with slang. It makes him appear as a city boy, leaving cracks in the cowboy image he tries to portray, which makes sense as he admits that he is not a real cowboy. The below extract is Chuck telling that he is not from Texas and not even a real cowboy:

21) ST: “Well, see, I always tell people I am from Texas – cause I was hung up on being a Cowboy – an I akchoolly lived there, too... See, when I was a kid, I used to go to these movies – Westerns- ... Oh, no, man, it was not Texas. It was Georgia all right- ...” (1963: 165)

TT: “No, katsos, mä aina kerron ihmisille, että mä olen Texasista, koska mä tykkään esittää cowboya ja oikeastaan mä olen asunutkin siellä... Sillä silloin kun mä olin pieni, mä kävin katsomassa paljon elokuvia, länkkäreitä... Ei, ei se ollut Texas. Kyllä se oli ihan vaan Georgia...” (2006: 186-187)

BT: [Well, see, I always tell people that I am from Texas, because I like to play as a cowboy and I have actually lived there... Because as I was little, I went to see a lot of films, Westerns... No, it was not Texas. Yes it was just Georgia...]

From the above extract it becomes clear that it was just Chuck’s childhood dream to become a cowboy based on what he saw in Western films. He becomes to realise his dream when he as a teen leaves his home town and hitchhikes to Texas and works on a farm for a while before coming to the realisation that being a cowboy is not like the films portray.

4.4.2 Characterization of Miss Destiny

The character of Miss Destiny in the ST speaks with a lot of eye dialect, which in modern days is tied to a certain ethnolect in the United States, the African American Vernacular English (AAVE). However, as Miss Destiny is presented as a white male gone drag queen, the use of eye dialect, or AAVE, could also be associated to be a part of the drag queen –community, as using the dialect might be a more feminine way of speaking. ST Miss Destiny is hip and cool with flavoursome speech, making her stand out. TT Miss Destiny does not use eye dialect at all, instead she uses standard language words, and as a character she does not really stand out from the masses with her basic speech. Being one of the more educated ones, Miss Destiny speaking in a standard variation is not surprising and fitting, and even more so as women (in this case a drag queen) often speak in a more standard way than men.

22) ST: “- to marry – my new husband and spend my life blissfully (thats very happily, dear) on unemployment with him forever.” (1963: 129)

TT: ”- mennessäni naimisiin uuden mieheni kanssa ja viettää autuaan (se tarkoittaa hyvin onnellista, kultaseni) ja työttömän loppuelämän.” (2006: 147)

BT: [- getting married with my new husband and spending a blissfull (it means very happy, my dear) and unemployed rest of my life.]

In the above extract of Miss Destiny’s speech, it is visible that she speaks with pauses as there is a side note in brackets () which is said to Chuck who is listening to her. The TT also includes these side notes and they are not omitted. These kinds of side notes appear often in Miss Destiny’s speech when she explains the meaning of words to other characters, mainly Chuck. It can be seen as reflecting her education; she knows all these long and complicated words that she believes the other characters do not know. The extract features Miss Destiny’s dream: to get married, which she speaks a lot about.

Miss Destiny makes references to well-known women, and especially women from Shakespeare’s plays, for example Cleopatra and Portia, and even having met “-- a society model, baby, and later she became a Moviestar and married that king- you know -- (1963: 132)” who of course is Grace Kelly. These references are present both in the ST and TT.

An interesting reference that Miss Destiny mentions more than once is Desdemona, from Shakespeare's play *Othello*. She insists that she has studied Shakespeare in college and even quotes the play:

23) ST: "Put out thy own dam lights, as the stunning Desdemona said." (p.138)

TT: "Sammuta vittu omat valos, kuten se ällistyttävä Desdemona sanoi." (p.157)

BT: [Put out your own fucking lights, as the amazing Desdemona said.]

The quote, however, is not spoken by Desdemona at all, but by Othello, which eats away the credibility of Miss Destiny's claims of having read Shakespeare. Desdemona is important to Miss Destiny. She finds a parallel between herself and Desdemona, and she has a meaningful connection with the anonymous young man as he is the only one to know about Shakespeare at all.

One key characteristic of Miss Destiny is her restlessness.

24) ST: "Oh I am, as everyone will tell you, A Very Restless Woman –" (1963: 118)

TT: "Minä nimittäin olen, kuten tulet usein kuulemaan, *hyvin levoton nainen*." (2006: 134)

BT: [I am namely, as you will often hear, a very restless woman.]

ST Miss Destiny's restlessness is visible in the way she speaks as it is not a straight line from subject A to B, but rather she jumps from subject to subject, getting side-tracked and eventually returning to the original subject, like in a stream of consciousness narration. There are also pauses, *ah*'s and *oh*'s in her speech; the latter are interjections which are used to express emotions, for example delight and contempt (Merriam-Webster, 2019). TT Miss Destiny on the other hand speaks more or less just as restlessly.

Exclamation marks are used to represent orality in a graphic code in Miss Destiny's speech to express for example spontaneity, rhythm and emotions. The translator decides to either add or omit the exclamation marks that appear in the ST, however, removing

them can affect the intensity of the lines spoken. The extract below showcases how the exclamation marks add a sense of distress to Miss Destiny's speech. The same effect is present in the TT, too, and even emphasised with the use of the curse word *helvettiä* (hell) which is not found in the ST. This also displays how both ST and TT Miss Destiny comes across as emotional and dramatic.

25) ST: “ - And I! dont! know! what! Iamdoing! here! amongst all this: *tuh-rash!*” (1963: 141)

TT: “ Enkä minä! tiedä! mitähelvettiä minä! tämä saastan keskellä oikein teen!” (2006: 160)

BT: [I do not! know! whatthell I am! doing in the middle of this trash!]

Miss Destiny contradicts herself while speaking about her past. First she tells her parents were abusive and later she tells that she is an orphan who was raised by her Uncle and Aunt who were abusive. There are other instances as well where Miss Destiny tells about her life in great detail but whether her stories are true or not is left for the readers to decide. Whatever the case Miss Destiny appears as quite an imaginative character.

As mentioned in the introduction about the speculation whether Miss Destiny is a drag queen or in fact a transgendered person comes from her own words:

26) ST: “Before I flipped, I was very Innocent, Of course Miss Thing had told me, 'Why how ridiculous! – that petuh between your legs simpuhlee does not belong, dear.’” (1963: 131)

TT: ”Ennen kuin minä flippasin, olin hyvin viaton. Miss Thing oli tietenkin sanonut minulle: ‘Kuinka naurettavaa! Tuo asia joka sinun haarovälissäsi roikkuu, ei yksinkertaisesti kuulu sinne, kultaseni.’” (2006: 149)

BT: [Before I flipped, I was very innocent. Miss Thing had of course told me: ‘How ridiculous! That thing that hangs in your crotch, does not simply belong there, dear.’]

The above extract features Miss Thing who is Miss Destiny's own imaginative fairy or personified conscience. It can be interpreted that Miss Destiny is a woman born in a man's body which explains why male genitals would in her thoughts not belong to her body. The above extract also shows how the eye dialect spelling has been converted into

standard TL spelling but *flipped* is left as an Anglicism *flippasin*, which portrays a little bit of non-standard speech elements in the TT.

4.5 Summary

The translation followed more aspects of the dynamic equivalency and domestication. The translation focused more on making the content clear for the target readers rather than trying to follow the formal aspects that the ST had. The TT was translated more so that it fit the target culture and language conventions, making it domesticated and not foreign.

The 12 deformation tendencies prevent the translation from becoming a foreignization and as the translation was established to be a domestication, some of the tendencies were bound to be found from the translation. The tendencies that were present more strongly were the ones that related to speech, which does not come as a surprise.

The three translation strategies for translating non-standard speech elements all occurred in the translation. In both Chuck's and Miss Destiny's translated speech, the most frequently appearing strategy was the 2nd strategy: translating non-standard speech elements and speech variations into the standard version of the target language. Some of the non-standard elements of speech were simply just omitted, especially the eye dialect.

The translation of the speech affected the characterization; both TT Chuck and TT Miss Destiny were different from their ST counterparts. TT Chuck did not come across as slow as the ST Chuck did, but he did seem more negative instead of just uncaring of the world. TT Miss Destiny appeared just as restless as ST Miss Destiny. However, her speech did not come across as flamboyant which made TT Miss Destiny appear as a regular person rather than a full-fledged drag queen as ST Miss Destiny.

5 CONCLUSIONS

This thesis set out to study the translation of characters' speech and characterization based on their speech in the novel *City of Night* and its Finnish translation *Kaupunkien yössä*. The aim of the thesis was to find out how the Finnish translation of the characters' speech differs from the English source and if it has an effect on the characterization of the characters. The research questions asked were: 1) what differences in speech are there in the English source text and the Finnish translation, 2) and how do the differences affect how the characters are characterized in the source and target text?

The material, the speech, was collected from two chapters focusing on two characters, Chuck and Miss Destiny, and analysed with a qualitative method. Rimmon-Kenan's (1983) research on narrative and characterization was useful too, including the research by Herman and Vervaeck (2005), and Bennet and Royle (2009). The deformation tendencies by Berman were a good starting point for the analysis of the material, followed by Alsina's (2012) and Cadera's (2012) research on translation of fictive dialogue which proved to be extremely useful for this thesis and helped shape out the basis of the analysis.

The differences in the speech in the source text and target text were as follows: the source text held more non-standard elements of speech and speech variations which were more or less omitted from the target text. The target text did in some cases use non-standard elements, such as informal language and slang words which are often used in a spoken language. These differences in the source and target text speech did indeed change the characterization of Chuck and Miss Destiny.

Chuck seemed to appear more negatively in the target text than in the source text. However, his ruse of pretending to be a cowboy was more present in the target text; he did not use any target language dialect that would make him appear to be from the countryside, instead he spoke almost like a city-dweller. The source text Chuck spoke with eye-dialect and appeared more un-educated and slow, which the target text Chuck did not come across as much.

Miss Destiny with her bejewelled speech and restlessness in the source text dwindled into a standard language speaking character. In the source text Miss Destiny's speech was

represented with eye-dialect and other features of orality were represented by different punctuations. The eye-dialect was almost completely omitted, which made the target text Miss Destiny lose some of her uniqueness but as she presents herself as being educated, the standard speech only makes sense for her character. Both source and target text Miss Destiny appeared dramatic and emotional based on her speech.

Future research on literature translation and fictive dialogue is always welcome, maybe with more research on how different language varieties are translated and giving resources and strategies for a translator to consider when translating speech of different varieties. Another interesting point to research further is whether certain language pairs are more prone to have varieties of speech translated a certain way and what could be the cause of it outside of the languages being of completely different origins. Research on characterization from different aspects has always been popular but a focus solely on the speech appears to have gotten only a little attention; therefore it could be researched more.

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APPENDICES

Appendix 1. Chuck's dialogue excerpts

ST: Oh oh, here comes Miss Destinee (p.117)

TT: Voi ei, tuolta tulee Miss Destiny (p. 133)

ST: Destinee's last husband jes got busted pushing hard stuff, man - an she is hot for a new one, so watch out, man – but if you ain got a pad, you can always make it at Destinee's – it's like a gone mission, man! (p. 117)

TT: Destinyn edellinen aviomies jäi just boseen kovien aineiden diilaamisesta ja se etsii nyt kuumeisesti uutta, joten ole varuillasi. Mutta jos sulla ei ole kämppää, niin Destinylle pääsee aina – se on kuin lähetysasema helvetistä!

ST: An she was busted, man – for ah mas – mask- (p. 119) (masquerading)

TT: Ja se pidätettiin, ööh...naama...naamio... (p.135)

ST: Oh, man. Next to Miss Destinee's pad theres this real swell cunt an she walks around all day in her brassiere – standin by the window, an she – (p. 120)

TT: Voi helveti, Miss Destinyn vastapäätä asu ihan sikaupea daami, joka kävelee kaikki päivät alusvaatteisillaan ja seisoo ikkunan ääressä ja se... (p. 136)

ST: Man, Pauline is this queen thats got more bull than Texas! (p. 121)

TT: Hitto, Pauline on yksi neiti, joka suoltaa enemmän paskaa kuin Texasin kaikki lehmät yhteensä! (p. 137)

ST: They will bust you again for sure if you have that wedding, Miss Destinee (p.122)

TT: Ne pidättää sut taatusti uudestaan, jos sä pidät tollaset häät, Miss Destiny (p.139)

ST: Howdee. (p.127)

TT: Tervehdys. (p.144)

ST: But I don know where it is so I cain apply. (p.128)

TT: Mutta mä en tiedä missä se on, joten mä en voi hakea sinne duuniin. (p.145)

ST: She ain got nothin on you, Destinee! (p.129)

TT: Ei sillä ole mitään sua vastaan, Destiny! (p.147)

ST: Hey, sweetie, you light up with a nickel? (p.130)

TT: Kaunokainen, sytytkö sä viidellä sentillä? (p.148)

ST: I got some sticks, you wanna blast? (p.136)

ST: I don really dig this stuff, man – too much of a hassle to hold any, an I don dig hassling it noway – but somebody turned me on free – so might jes as well... (p.136)

TT: Mä en ihan sikana tästä kamasta diggaa – liikaa säätöä, enkä mä tykkää nykyään säätää – mutta mä sain nämä ilmaiseksi, joten me voidaan ihan hyvin... (p.155)

ST: Hoddawg! (p.140)

TT: Sissus sentään. (p.158)

ST: Man, she was a gone queen. (p.145)

TT: Hitto soikoon, se oli kyllä toivoton tapaus. (p.164)

ST: Oh, sure, man. I did not go though – someone tole me about it, she had it out in Hollywood, man, in this real Fine pad, an I heard she akchoolly dressed like a bride, man – she married some studhustler from See-a-dal, and it musta been a real Fine bash, if I recall Miss Destinee right... (p.145)

TT: Totta hitossa, mä en tosin osallistunut, mutta joku kertoi mulle niistä. Ne pidettiin Hollywoodissa jossain tosi upeessa kämpässä ja mä kuulin, että se oli tosiaan pukeutunut morsiuspukuun. Se nai jonkun poikahuoran ja ne oli varmaan tosi hienot kemut, mikäli mä yhtään Miss Destinyä tunsin... (p.164)

ST: Oh, man, did you hear about Miss Destinee? – you remember her, that far-out queen with the redhair? Well, man, some queen was saying how she got this letter from Destinee. An remember this ah this ah head doctor she was going to, man? – the one she said she would have on the couch next time? Well, he finally cured Miss Destinee, man – Miss Destinee wrote she ain a queen no more, she has honest-to-jesus-gone-Christ turned stud, man! – an that ain all, man! – Miss Destinee wrote she is getting married, man! – to a real woman!... (p.147)

TT: Hitto, kuulitsä jo mitä Destinylle tapahtui? Kyllähän sä sen muistat? Se omalaatuinen neitihomo, jolla oli punaiset hiukset? No, hitto, yks neiti kertoi, että se oli saanut Destinyltä kirjeen. Ja muistatsä sen, sen... sen kallonkutistajan jonka luona se kävi? Sen josta se sanoi, että se kellistäisi sen tohtorin siihen sohvalle? No, se viimein sitten paransi Miss Destinyn, hitto soikoon. Miss Destiny kirjoitti, ettei se ole enää neiti, vaan rehellinen, Jumalaa pelkäävä tosimies. Hitto! Eikä siinä vielä kaikki! Se on nykyään ihan oikean naisen kanssa!... (p.166)

ST: Hey, man! – How you makin it?... Cummon over – jine me. (p.154)

TT: Mitä äijä, kuis panee?... Tuu tänne, liity seuraan. (p.174)

ST: Where you been? (p.154)

TT: Missäs sä oot ollut? (p.174)

ST: Ain that somethin now? Me, too – I been away too. I had this gig justa while ago. It was in this parking lot out in Hollywood. This score I met out here, he got me that job. But, hell, I figure: So I make a few bucks working, I blow them – jes like that! Shoot, I get along jes as good without. Why hassle moren you got to? Theres jes two kindsa people that don gotta work: Those that got all the money, an those that ain got none... An me, I ain got nothin. (p.155)

TT: No jopas jotakin. Mäkin olen ollut poissa. Mulla oli yks keikka vähän aikaa sitten. Se oli yhdellä parkkipaikalla Hollywoodin ulkopuolella. Mä sain sen paikan yhden pokan kautta, jonka mä olin tavannut täällä. Sitten mä kelasin että ei helvetti: mä tienaan siellä muutaman taalan ja sitten mä tein niille oharit – ihan noin vaan! Paskat siitä duunista, mä pärjään yhtä hyvin ilmankin. Miksi nähdä turhaa vaivaa? Maailmassa on kahdenlaisia ihmisiä, joiden ei tarvitse painaa duunista: ne, joilla on sikana rahaa ja ne, joilla sitä ei ole ollenkaan... Ja mä, mulla ei ole mitään. (p.175)

ST: You know what I mean about hassling a gig, don you? I mean, crazy if you dig what youre doing an thats what you want – but jes workin- ! Hell, I would jes as soon hang aroun here... Hell, I made a few bucks in that there parkin lot – an – dig – I bought me these here boots. Tough, huh? I wanted some with Red on em – but they didn have none. (p.156)

TT: Sä varmaan tiedät mitä tarkoitetaan, kun sanotaan että keikka kusee? Tai siis niinku tosi siistiä, jos tykkäät siitä työstä mitä tekee, mutta se, että vaan työskentelee...! Ei saatana, mä hengaan mieluummin täällä... Helvetti sentään, mä tein siellä parkkipaikalla sen verran fyrkkaa että mä sain – kelaas tätä – nää uudet saappaat. Aika siistit, vai mitä? Mä halusin sellaiset, joissa olisi ollut punaista, mutta niillä ei ollut niitä. (p.176)

ST: So: I hang aroun here an make it jes as good. (p.156)

TT: Joten mä hengaan siis täällä ja tienaan aivan yhtä hyvin. (p.176)

ST: When I got this gig, parking cars, I figured theres got to be that malehouse somewhere in Hollywood I heard so much about, an someone'll spot me, sign me up for it. This score, man, he says: 'Chuck, you jes work in my parkin lot an someone's bound to show that knows where it is an you can go there an apply'. But, hell, nothin happened, An I Got Tired. (p.157)

TT: Kun mä sain sen parkkikeikan, niin mä kelasin, että sen miesbordellin, josta mä olin kuullut, on pakko olla jossain Hollywoodissa ja joku huomaa mut ja palkkaa sinne. Hitto soikoon, yks poka sanoi mulle: 'Chuck, sen kuin työskentelet parkkipaikallani, niin tänne ilmestyy varmasti joku, joka tietää missä se bordelli on ja sitten sinä voit mennä sinne hakemaan töitä'. Mutta ei sinne saatana kukaan ilmestynyt ja mä väsyin siihen hommaan. (p.177)

ST: Gettin a tan, an – uh – it makes me – unhh – real – sleepy. (p.157)

TT: Ruskettuminen, on... ööö... saa mut tosi... uniseksi. (p.177)

ST: Yippeee! Man-oh-man! She has made it! – I swear she has made it! Grab Him, lady! You jes grab-im while you got-im – an don let go! (p.157)

TT: Jippiii! Voi pojat! Toi nainen teki sen! Mä vannon että se teki sen! Pidä kiinni siitä ukosta! Pidä kiinni nyt kun siihen on mahdollisuus äläkä päästä irti! (p.178)

ST: The best way to get there, is to take it slow. Wherever... I mean, wherever you wanna go. Like for her – her, see, she wants to make it to Heaven... Or, I mean, like, if you wanna make it to New York or Denver-... Or Nowhere, like me... (p.157)

TT: Sinne pääsee parhaiten, jos ottaa rennosti. Ihan minne vaan... Siis tuota, ihan minne vaan haluaa mennä. Niinku toi... toi haluaa päästä taivaaseen... Tai olla menemättä yhtään mihinkään, niin kuin mä... (p.177-178)

ST: Now you take Skip. That stud, he is gonna bust wide open one of these days – I mean, he is gonna explode! Boom! It's like he has gotta firecracker with a long fuse up his ass – an that fuse gets shorter an shorter – an one day: Baroom!! ... An take Buddy: he is gonna end up with his picture hangin in a post-office... An Tiger – one day he is gonna kill one of them guys he makes it with – he hates everyone, man... An you too, man, hell, you always ack like youre hyped up or comin off: Always movin. Where you think you gonna go so fast? – an what's gonna be there if you get there? ... Me, I'll take it real slow, real cool – easy – I'll last longer. (p.158)

TT: Otetaan vaikka Skip. Se mies tulee pamahtamaan jonain päivänä. Siis räjähtämään! Pam! Ihan niin kuin sen perseeseen olisi tungettu ilotulitusraketti, jossa on pitkä sytytyslanka ja se lanka lyhenee koko ajan ja jonain päivänä kuuluu iso pamaus... Tai sitten Buddy: se tulee päätyämään etsintäkuulutettujen listalle... Ja Tiger tappaa vielä jonain päivänä jonkun niistä tyypeistä, joiden kanssa se makaa – se vihaa kaikkia... Ja sä myös. Hitto soikoon, sä käyttäydyt aina niin kuin sä olisit kamoissa tai kamalaskuissa; sä oot aina menossa jonnekin. Minne sä luulet pääseväsi niin kovaa? Ja mitä siellä on jos sä pääset sinne?... Mä otan vaan iisisti, tosi rauhallisesti, ja niin se kestää pidempään. (p.178)

ST: Now there is one thing I wouldnt mind. I wouldnt mind finding that male whoorhouse I been hearing about. Out in Hollywood. Wouldnt that be a gassy kick? – get signed up workin there? Even hustle chicks for a change. Man, I will tell you something: Usually I don get no real good buzz outta guys swinging on my joint. Most of the time, I fall asleep. When I fall asleep, I ain got no problem. I always sleep with a Hardon... (p.158-159)

TT: On yksi asia, joka mua ei kyllä haittaisi. Nimittäin se, että mä löytäisin sen miesten bordellin, josta mä kuulen yhtenäin. Se, joka on jossain päin Hollywoodia. Eikös olisi aika siistiä päästä sinne duuniin? Välillä vois olla mimmienkin kanssa ihan vain vaihtelun vuoksi. Sanonpahan vaan, että mä en saa yleensä mitään hyviä viboja siitä, että jannut kinnastaa mun heppiä. Useimmiten mä nukahdan. Mutta se ei ole mikään ongelma, koska aina kun mä nukun, niin mulla on stondis... (p.179)

ST: Not that I got anything against anyone swinging on a joint, dig? – if they wanna-. (p.159)

TT: Ei niin että mulla olisi mitään niitä ihmisiä vastaan, jotka tykkää roikkua jonkun kullissa, jos ne kerran itse sitä haluaa... (p.179)

ST: Shoot, unless they really want you for something, we will be back here in jes a few minutes. On weekends, man, this late, they got too many in the joint already... But we are gonna take a little trip to the glasshouse. (p.159)

TT: Jos ne ei oikeasti halua pidättää meitä, me päästään tänne takaisin parissa minuutissa. Nyt on jo myöhä ja viikonloppu, joten niillä on jo joka tapauksessa putkat täynnä... Mutta me taidetaan päästä pikku retkelle selliin. (p.180)

ST: What time you get off, honey? (p.159)

TT: Mihin aikaan sä pääset töistä? (p.180)

ST: Man, dig those birds. Now ain they something? They make it with each other in Broad Daylight, an nobody busts them for in-decent ex-posure... What happened to that guy? (p.160)

TT: Hitto, tsiigaa noita lintuja. Aikamoista. Noi hoitaa hommat keskellä kirkasta päivää eikä kukaan tule ja pidätä niitä siveettömästä käytöksestä... Mitä sille tyyppille oikein tapahtui? (p.181)

ST: Oh, you know, man – the score you was with that time – the one that wanted pod so bad. (p.160)

TT: No, kyllä sä tiedät, sille pokalle jonka kanssa sä olit silloin kun... No se tyyppi, joka halusi kovasti polttaa pilveä. (p.181)

ST: Great, man. An dig: No one got hurt – he got his kicks, same as if he had smoked the real stuff... An what the hell, if it hadda been the real stuff, it wouldda been his luck to get busted or something. Maybe he'dda become a real strong head, even! I even used some of that there men-tholated tobacco. (p. 161)

TT: Hieno homma. Ja kelaa tätä: kukaan ei loukkaantunut. Se sai kiksiä ihan kuin se olisi polttanut aitoa tavaraa... Ja helvetti sentään, jos se olisi ollut oikeaa tavaraa, niin sen tuurilla se olisi varmaan pidätetty tai jotain. Ehkä siitä olisi voinut tulla ihan oikea nisti! Mä laitoin siihen myös ripauksen menthol-tupakkaa. (p.182)

ST: Darlin Dolly, huccome you ain got no makeup on this afternoon? (p.162)

TT: Dolly, miksei sulla ole meikkiä naamassa? (p.182)

ST: That ain new, he disappears all the time. (p.162)

TT: Ei siinä ole mitään uutta. Sehän häipyy yhtenä. (p.183)

ST: Whats he done to you this time?

ST: Again?

ST: Well, I bet he clipped your dragclothes an hocked em. (p.162-163)

TT: Mitäs se nyt on tehny?

TT: Taas?

TT: No, se varmaan nyysi sun drag-vaatteet ja kanitti ne. (p.183)

ST: You really think he went to that drag party like Darlin Dolly said? Man, you gotta admire those dam queens like Darlin Dolly an them... They sure have got guts. They live the way they gotta live... (p.164)

TT: Luuletsä että toi meni oikeasti niihin drag-bileisiin niin kuin Darling Dolly väitti? Hitto, on noita neitihomoja kyllä pakko ihaillla... Niillä on tosiaan pokkaa. Ne elää niin kuin ne haluaa... (p.185)

ST: You notice lately in the park how many guys want you to go with them for free?

ST: Man, I am gettin tired of jes sittin here. (p.164)

TT: Oletko muuten huomannut, että viime aikoina yhä useampi tyyppi haluaa ilmaiseksi?

TT: Hitto , alkaa kyllästyttää tää kyykkiminen. (p.185-186)

ST: You know, I never could stay in school without cutting. Man, I used to look out that window an then jes run out – an that old teacher, man, she even throwed a rock at me once. (p.165)

TT: Kun mä olin koulussa, mä en voinut olla lintsaamatta. Mä katsoin ulos ikkunasta ja pinkaisin matkoihini ja se vanha opettaja heitti mua kerran kivellä. (p.186)

ST: Yeah, a lot of guys you think are scores – they wanna get you for free. (p.165)

TT: Niinpä. Monia tyyppejä luulee pokiksi, mutta ne haluaakin saada ilmaiseksi. (p.186)

ST: My old lady, she akchoolly went with me when I had this here Tattoo put on me. Ma, she says: ‘It’s kinda sweet, having somethin like “Mom” on your arm’ – but I guess, she figures – well – Did I ever tell you that story? (p.165)

TT: Mun äiti oli itse asiassa mun kanssa silloin kun mä otin tän tatuoinnin. Äidin mielestä ’se on aika herttaista, jos kädessä lukee ”äiti” tai sen sellaista’, mutta mä luulen, no... Kerroinko mä koskaan sulle sitä juttua? (p.186)

ST: See, when I got this Tattoo, it was back in Georgia where I was born... Well, see, I always tell people I am from Texas – cause I was hung up on being a Cowboy – an I akchoolly lived there, too... See, when I was a kid, I used to go to these movies – Westerns- ... Oh, no, man, it was not Texas. It was Georgia all right- ... (p.165)

TT: Nimittäin silloin kun mä hankin tän tatuoinnin, mä asuin vielä Georgiassa, mun synnyinkaupungissa... No, katsos, mä aina kerron ihmisille, että mä olen Texasista, koska mä tykkään esittää cowboyta ja oikeastaan mä olen asunutkin siellä... Sillä silloin kun mä olin pieni, mä kävin katsomassa paljon elokuvia, länkkäreitä... Ei, ei se ollut Texas. Kyllä se oli ihan vaan Georgia... (p.186-187)

ST: I was gonna tell you about Ma an this Tattoo. See, I was, oh, just a kid – an one day, Christ, when I was 15, that little town in Georgia, well, I jes got tired of it... I mean, it

wasnt bugging me or nothing – I jes knew it was time to split. Like something calling you. My old man, he died long ago. There was five of us – all brothers – an Ma. She took care of us, on a kind of farm like, outside that town, see? So I tole her one day, I am gonna split that town – go somewhere else. Man, she was cool, my Ma. She did not say: ‘Dont go’, ‘Wait’ – or nothin. She jes looks at me an nods, understanding like. Then she asks me when am I leaving. Tomorrow, I tells her. An, man, she says – dig this – she says: ‘Well, we are gonna go into town, you an me.’ (p.166)

TT: Mun piti kertoa sulle äidistä ja tästä tatuoinnista. Mä olin nimittäin ihan lapsi silloin ja, ööö, yhtenä päivänä – mä olin silloin viisitoista – no, mä vaan kyllästyin siihen pieneen georgialaiseen kaupunkiin... Mä siis tarkoitan, ettei se ottanut mua mitenkään kaaliin, mutta mä vaan tiesin, että oli aika häipyä. Ihan niin kuin joku olisi kutsunut. Mun isä kuoli aikoja sitten. Meitä oli viisi – kaikki poikia – ja äiti. Se piti meistä huolta sellaisella maatilalla tapaisella sen kaupungin laitamilla. Joten mä sanoin sille eräänä päivänä, että mä aion häipyä täältä ja lähteä jonnekin. Hitto soikoon, äiti otti sen tosi hyvin. Se ei sanonut että ‘älä mee, odota’, tai jotain sellaista. Se vaan katsoi mua ja nyökkäsi hyväksyvästi. Sitten se kysyi, että koska mä aion lähteä ja mä sanoin että ‘huomenna’. Ja helvetti sentään, kelaa tätä, se sanoi mulle: ‘No, me menemme huomenna kaupunkiin.’ (p.187)

ST: We had this old Ford, I remember it real good – an I remember her drivin it into that ole town like she was on a hotrod! Yippee!... (p.166)

TT: Meillä oli sellainen vanha Ford. Mä muistan sen tosi hyvin ja mä muistan kun äiti ajoi sinne kaupunkiin ihan niin kuin se olisi ollut joku hot-rod! Jippii!... (p.188)

ST: So we go to this bar, an she orders beer. ‘Beer’, she says to the bartender, ‘for a boy that is gonna be a man!’ Hell, man, I wasnt even old enough to be in that place. But everyone knowed Ma, an they did not care. She says we are gonna have one good Drunk. because, she figures, if my Old Man was aroun, he’dda taken me out, but he ain, so it’s up to her... Shoot, I had juice before. Me an my brothers, we used to really get juiced up. (p.166)

TT: Joten me mention yhteen baariin, ja äiti tilaa olutta. ‘Olutta’. ‘Olutta pojalle, josta tulee mies!’ Hitto soikoon, mulla ei ollut edes ikää olla siinä paikassa. Mutta kaikki tunsivat äidin eikä ne välittäneet. Se sanoo, että nyt me vedetään kannit, koska se oli päätelty, että jos isä olisi elänyt, niin se olisi tehnyt mulle saman, mutta koska se ei elä, niin sen täytyy tehdä se sen puolesta... Olin mä ryypännyt ennenkin. Meillä oli tapana vetää broidien kanssa hirveet perseet. (p.188)

ST: Once, man, we got so fuckin drunk – man – me an my older brother – we jes started throwin rocks at the sky! Throwin rocks at the sky, man! Crazy! Not mad or nothing – you know – but jes like, you know, to make sure it’s there... Throwin rocks at the sky. ST: But those rocks, man, they jes kep comin right back at us. Didnt reach the Sky... I guess- I guess we wasnt throwin them hard enough. (p.167)

TT: Kerran me vedettiin niin vitunmoiset perseet mun isoveljen kanssa, että me vaan alettiin kivittää taivasta! Hitto, kivitettiin taivasta! Ihan pimeetä! Ei me oltu vihaisia tai mitään, kyllä sä tiedät, me vaan niinku haluttiin varmistaa että se on siellä... Kivitettiin

taivasta. Mutta eikös ne helvetin kivet aina tippuneet takaisin meidän päälle. Ei ne lentäneet taivaaseen asti... Me ei varmaan, me ei varmaan heitetty niitä tarpeeksi kovaa. (p.188)

ST: That is a cool score, man – I know him. You wanna score off im (I am feelin too tired myself) – or you wanna hear the rest of the story? (p.167)

TT: Hitto soikoon, toi on siisti poka. Mä tunnen sen. Halutsä pokan (mä oon itse liian väsynyt) vai haluatsä kuulla tän jutun loppuun? (p.188)

ST: An we're in that bar jes drinkin up that beer, an Ma keeps sayin, 'This is what your Pa wouldda done – an dammit to hell I aim to do it for him an do it right!'... We split that bar, an the sun was going down – all red an crazy an everything – like it gets in the South. (p.167)

TT: Me ollaan siellä baarissa juomassa olutta, ja äiti hokee koko ajan: 'Näin sinun isäsi olisi tehnyt ja helvetti sentään, minä aion hoitaa tämän homman kunnolla hänen puolestaan!'... Me häivyttiin sieltä baarista auringonlaskun aikaan – taivas oli ihan punainen ja niin edelleen, millainen se nyt siellä etelässä onkaan. (p.189)

ST: An then – get this – then Ma points to this house, an she says: 'Cat-house.' Thats what she said, an she says: 'Thats where you are gonna go next, youngman.' Hell, man, I'd been there before with my brother. I fuck - - but Ma didn know this – there was this real cute whoor there – she wasnt no young chick, exactly, but she looked real nice in bed – an man, she throwed a mean screw. She said she would not charge me nothin – cause I was bettern a truck-driver. An thats what she said, man – an that is the truth. She said, 'Them others, they are work; you are dayoff!' (p.167-168)

TT: Sitten – kelaa tätä – äiti osoitti yhtä taloa ja sanoi: 'Porttola.' Niin se sanoi ja jatkoi: 'Nuorimies, sinne sinä menet seuraavaksi'. Helvetti, mä olin ollut siellä aikaisemmin mun veljen kanssa, mutta äiti ei tiennyt siitä. Siellä oli itse asiassa yksi tosi söpö huora. Se ei ollut mitenkään kauhean nuori, mutta se näytti tosi hyvältä sängyssä – ja hitto soikoon se osasi panna. Se sanoi, ettei se velota multa mitään, koska mä olin niin kova panomies. Niin se sanoi, ihan oikeasti. Se sanoi, että ne muut käy työstä ja mä vapaapäivästä. (p.189)

ST: So, when I come outta that house, Ma's waitin on me. She says: 'okay?' I said: 'Fine, Ma, fine'... (p.168)

TT: Kun mä palasin sieltä takaisin, niin äiti odotti mua. Se kysyi: 'Kaikki okei?' ja mä sanoin: 'Oikein hyvä äiti, oikein hyvä'... (p.189)

ST: Oh, yeah, The Tattoo. So we go get more juice. 'Im gonna teach you right,' she keeps tellin me. We're wobblin aroun the town like a couple of drunk buddies – but Ma, like I say, she knowed everyone, an everyone figures we're je cuttin up some. (p.168)

TT: Ai niin, tää tatuointi... Sitten me jatkettiin ryyppäämistä ja äiti hoki, että se aikoo kouluttaa mut kunnolla. Me hoiputtiin ympäri kaupunkia kuin kaksi kännistä kaverusta, mutta kuten mä jo sanoin, kaikki tuntee äidin ja kaikki luulee, että me pidetään vaan hauskaa. (p.189)

ST: Ma fall in a ditch, starts cussin up a mammy-screwin storm! - - an she says shes gonna sue the city, she sprained her ankle or somethin – she says gotta rest till the pain goes... But I knowed she is jes high, that is all. (p.168)

TT: Sitten äiti putosi kuoppaan, sai raivarit ja kirosi kaikki alimpaan helvettiin! --- Se sanoi, että se aikoo haastaa kaupungin oikeuteen, koska se nyrjäytti nilkkansa tai jotain. Sitten se sanoi, että sen täytyy olla paikoillaan kunnes kipu hellittää.. Muta mä tiesin, että se on vaan kännissä, eikä siinä sen kummempaa. (p.189)

ST: So Ma spots this tattoo place, an she says lets go there an rest, plops down on a chair. Man, I can almost see her now – she is almost passed out: ‘Whew!’ she keeps sayin. An she keeps sayin how she is gonna sue the city! An all them tattoos starin her right in the bloodshot eye!... Well, for a while she falls asleep – dozes – an when she woke up, all them angels and flowers is starin her in the face, an she says: ‘Hallelujah it’s like Heaven!’ Thats what she akchoolly said – God’s Truth!... I said: Ma, Im gonna get me a tattoo an remember you with when Im gone’. An I have spotted this one of this chick with great big boobs, you know, nekkid – an she says: ‘Youngman, you better not remember me when you look at that!’... Well, the man there says he can put ‘Mom’ right on my arm, an thatll do it. But Ma – dig this – she says: ‘Sure, that will be real nice an everything, but I want something Prettier on my son’s arm – something pretty to remember his Ma by – something like flowers an leaves – the works! – an it’s gonna say something sweet, so it says it for me all the time when he is away.’ She sees this real mean picture there of a tattoo – an it says DEATH BE-FORE DIS-HONOR. (p.168-169)

TT: Sitten mutsi huomasi vieressä olevan tatuointipaikan ja sanoi, että mennään sinne levähtämään ja rojahtaa tuolille. Hitto, mä melkein näen sen tilanteen nytkin edessäni: se on melkein sammunut ja hokee vaan että ‘vau!’ ja toistelee miten se aikoo haastaa kaupungin oikeuteen! Ja kaikki ne tatuoiijat tuijottaa sen verestäviä silmiä!.. No, jonkin ajan päästä se sitten nukahti ja kun se heräsi, niin kaikki ne seinillä olevat enkelien ja kukkien kuvat tuijotti sitä ja se sanoi: ‘Halleluja, tähän on kuin taivaassa!’ Niin se oikeasti sanoi, ihan oikeasti!.. Mä sanoin siihen, että ‘Äiti, mä aion ottaa tatuoinnin, josta mä muistan sut sitten kun mä olen häipynyt’. Mä olin huomannut siellä sellaisen isotissisen alastoman mimmin ja mä ajattelin ottaa sen. Sitten mutsi huomasi mun aikeet ja sanoi: ‘Nuori mies, on kyllä parasta etten minä tule tuosta kuvasta mieleen!’ Sitten tatuoiija sanoi, että se voi hakata mun käteen sanan ‘äiti’ ja homma on sillä selvä. Mutta kelaas tätä: mun mutsi sanoi, että ‘totta kai, sehän olisi mukavaa, mutta haluan poikani käteen kyllä jotain nätimpää, josta se muistaa äitinsä. Vaikka kukkia ja lehtiä – koko roskan! Ja siinä täytyy lukea jotain kaunista, jotta muistan hänet kun hän on poissa’. Sitten se näki tosi tylyn kuvan seinällä, jossa luki KUOLEMA ENNEN HÄPEÄÄ. (p.190)

ST: This here one... (p.169)

TT: Tämä näin... (p.190)

ST: So Ma choose this one – an that is how I got it. Ma said it is gonna keep me outta trouble. An it has. I ain never been busted-... Well- - well, once – but jes once – for stealing a horse – get that, man! – stealing a horse! – but I been to the glasshouse lots, I wouldnt shuck you about that... Even Sergeant Morgan, you know what he said to me, man, after the first time he took me downstairs when I landed in this here park – when he

took me to that toolhut downstairs – you know-?.. Well, he says:’ Youre too lazy to do any bad in the park.’ An he don bug me since... Hey! Did I tell you about this queen from somewhere like Chicago? (p.169)

TT: Joten mutsi valitsi tämä ja se hakattiin mun käteen. Mutsi sanoi, että se pitää mut poissa hankaluuksista. Ja niin se on pitänytkin. Mua ei ole koskaan pidätetty... Paitsi... paitsi kerran, mutta vaan kerran. Hevosvarkaudesta. Kelaa! Hevosvarkaudesta! Putkassa mä olen ollut sen sijaan monta kertaa, en mä sulle siitä valehtelisi... Tiedätsä mitä ylikonstaapeli Morgan sanoi mulle, kun se oli vienyt mut ekaa kertaa sinne alakerran työkaluvajaan sen jälkeen kun mä olin alkanut hengaamaan tässä puistossa? .. No, se sanoi: ’Sinä olet liian laiska tehdäksesi tässä puistossa mitään pahaa.’ Ja sen jälkeen se on jättänyt mut rauhaan... Hei! Kerroinko mä jo sulle siitä neitihomosta, joka oli kotoisin Chicagosta tai jostain? (p.190-191)

ST: Man, you know what she does? She spots some stud she digs, an she says she’ll lay some bread on im if he’ll make it with her. Well, man, when she has gone down on the stud, she says nothin doin, she ain payin cause the stud wasnt no dam good. So, then, see? the stud, he gets real bugged like, an he starts beatin on her ass – an, dig, that is what she really digs: she digs getting beat on, an she is getting her real kicks free!... She sure didnt get there with me, though. Hell, beating on her, thats too much sweat. I jes split. Then I find out about her scene. Isnt that a kick in the pants – I mean, like ain it?... Some people sure like to do it funny... An that reminds me of something else – a real funny story... When I was in Frisco once, this guy gave me a ride. You wouldnt believe it unless you saw it, man. Man, that guy, he was dressed up in boots with silver chains wrapped aroun them an a hat with these silver studs, an black gloves – an, dig, he even carried a gunbelt with all kindsa things danglin from it. An all those silver studpins all over everything. Dig this: At his pad he gives me tea! An I don mean pod, either; I mean real tea! Then he shows me his collection hes got – all kindsa weird costumes. An boots! boots an costumes up the ass. You know what the guy done then? He dresses me up in chaps, boots, everything, an then he goes down on my boots, jes squirmin up a storm on the floor, lickin them cowboy boots an leather chaps, rubbin his face on em. Man, I... Hey! Theres Buddy. (p.169-170)

TT: Hitto, arvaa mitä sillä on tapana tehdä? Kun se löytää jonkun miehen josta se diggaa, se sanoo, että se maksaa siitä, jos se saa ottaa siltä äijältä poskeen. No, sitten kun se on lyönyt lumpiot lattialle se sanookin ettei se käykään päinsä: se ei aio maksaa pennin hyrrää, koska siitä kundista ei ole ollut mihinkään. No, se kundi vetää tietysti herneen nenään ja alkaa pieksemään sitä – ja kela: siitähän se neitihomo sitten oikeasti tykkääkin! Se tykkää, että sitä läiskitään ja nyt se saa sitä mitä halusikin ja ilmaiseksi vielä!.. Se ei kyllä tosiaankaan päässyt mun kanssa niin pitkälle, - että pitäisi vielä lyödä? Se menee jo överiksi. Mä vaan häivyin paikalta. Mä sain myöhemmin tietää mistä siinä kaikessa oli kyse. Sehän on kuin potku munille, eiks niin? Jotkut tosiaan tykkää oudoista jutuista... Ja siitä tuleekin mieleeni yksi toinen juttu, tää on tosi hauska.. Kun mä olin kerran San Franciscossa, niin mä sain yhdeltä kundilta kyydin. Tätä on vaikea uskoa, jos ei ole itse nähnyt: se tyyppi oli pukeutunut saappaisiin, jonka ympärillä oli hopeisia ketjuja, hattuan, jossa oli sellaisia hopeisia koristenappeja ja mustiin hanskoihin – ja kela: sillä oli vyötäröllään asevyö, josta roikkui kaikenlaista kamaa. Niitä hopeisia koristenappeja oli tungettu ihan joka paikkaan. Ja kela: tätä: me mentiin sen luokse ja se tarjosi mulle teetä,

ihan oikeeta teetä! Sitten se esitteli vaatekokoelmaansa, jossa oli ihan ihmeellisiä releitä. Ja saappaita! Niitä oli ihan vitusti. Arvaa mitä se sitten teki? Se puki mulle, chapsit saappaat ja kaikki, ja meni sitten kontalleen ja alkoi nuolla niitä saappaita ja chapsejä ja hieroi naamaansa niihin! Hitto, mä... Hei! Tuolla on Buddy. (p.191)

ST: Hes lookin out for ole Darlin Dolly. (p.170)

TT: Buddy etsii Darling Dollya. (p.191)

ST: Not me, - Too much hassle. (p.170)

TT: Ei oo mun juttu . Liikaa säätöä. (p.192)

ST: That chick hes with – man, I got the crabs jes standing next to her once. (p.171)

TT: Mä kerran melkein tulin housuun, kun mä pelkästään seisoin ton tytön vieressä. (p.192)

ST: She sure looks tired. (p.171)

TT: Toi näyttää kyllä tosi väsyneeltä. (p.193)

ST: Me? Uh – well -... Hell, yeah, man. I am always tired. Thats huccome I jes sit aroun... But you wanna know somethin-? I sure wouldda dug being a cowboy... An I was – once. (p.171)

TT: Mäkö? No, tuota... Totta helvetissä väsyn. Mä oon aina väsynyt. Siksi mä vaan istun... Mutta arvaas mitä? Olisi ihan hiton siistiä olla cowboy... Ja mä olin sitä – kerran. (p.193)

ST: Oh, no, man – thats where I was born... But I always used to see those Western flix – an, man, those cowboys, they seemed to be having a ball all the time. Thats for me, I thought. Cause, see, I didnt wanna hassle it – I jes wanted to let whatever’s gonna come, come easy an jes the way it should. I figure a ranch is the best place to let it happen. I would imagine sitting there on a fence – an ridin on a horse, looking out at the miles of sand an sky, an nothin is gonna fuck it up. You jes wait – an that way nothin happens. Easy an slow. An then I figure: I’ll get me a horse, when I wanna cut up, an jes ride away, man, like that – you know... Like – yeah – like you got Heaven roped by the neck. (p.171)

TT: Ei, ei. Siellä mä synnyin... Mutta mulla oli usein tapana mennä katsomaan lännenelokuvia ja hitto soikoon, niillä cowboyllä tuntui olevan koko ajan ihan helvetin hauskaa. Mä kelasin, että sehän sopii mulle. Mä en halunnut kiirehtiä minkään kanssa, mä ajattelin tulkoon eteen mitä tulee ja sillä selvä. Mä päättelin, että joku karjatila on paras paikka antaa sen tapahtua. Mä kuvittelin miten mä istuisin siellä aidalla tai ratsastaisin hevosella ja katselisin silmäkantamattomiin ulottuvaa aavikkoa, eikä mikään voisi ryssiä sitä. Kun ottaa rennosti, niin mitään ei pääse sattumaan. Hitaasti ja varmasti. Ja sitten mä päättelin, että kun mä haluan häipyä, mä hankin itselleni hevosen ja sitten mä vaan ratsastan pois, ihan noin vain, kyllä sä tiedät... Niin kuin... niin kuin sä olisit kietonut köyden taivaan kaulaan. (p.193)

ST: See, I hitchhiked West the day after Ma an me went into town. This guy who gives me a ride, he says: 'Where to, sonny?' I says, 'West!'.. An thats where I went! (p.172)

TT: Mä nimittäin liftasin länteen päivää sen jälkeen kun oltiin äidin kanssa menty kaupunkiin. Se tyyppi, joka tarjosi mulle kyydin, kysyi. 'Minnes mennään, poika?' Mä sanoin: 'Länteen!' ... Ja sinne mä sitten menin! (p.193)

ST: This cat, he says hes gonna go to Houston or Dallas – some place like that, I forget... An we jes drive along. An then there it is, jes like in the movies: Man, jes miles an miles of plains an sky an more sky. Then I see these horses out the window. I tell the man, 'Heres where I am goin' - He says, 'It's the middle of nowhere, sonny'. 'Nowhere', I tole him, 'thats where I wanna go'... An I got outta that car, an I jes started running like I was crazy, hooting and howling... An this one horse, hes left the others an hes comin straight at me. Straight at me! An I climbed that fence, an there he is, that horse, jes starin me in the eye, an me starin back at him. An, man, I tell you; that horse, he smiled at me – crooked, you know – but smiling. An I figure he jes started roaming, like me – an somehow I knowed he was lookin for me. See, we're in the same spot – both beginning. An I smiled back... An, man, that horse understood! He nods hid heas, saying yes. Yes! So I jumped on him, an I rode away... Along them beautiful plains, those crazy clouds – ooo-ee! – man, I couldda been going to Heaven an I wouldnuh been any Happier... But then these three mean studs ride up to me on horses – an they say Im stealing this here guy's horse. Stealing it, man! If anything, we stole each other... So I figure, hell, they are gonna lynch me, like I seen in the flix... But I was jes a kid an that man they took me to, the owner, he was kinda nice. He understands, an he offers me a gig... But it was not like I figgered. I jes worked aroun the place, doing, you know, odd things. It was not that I minded it or nothin. It was jes this: I never got to be near that horse no more – except when I got drunk. (p. 172-173)

ST: Tää jannu sanoi, että se on menossa joko Houstoniin tai Dallasiin, tai jonnekin sinne, emmä muista enää... Sitten me vaan lähdettiin ajamaan. Ja siellä se sitten oli, ihan niin kuin leffoissa: kilometritolkulla pelkkää tasankoa ja taivasta. Sitten mä näin ikkunasta hevosta ja mä sanoin sille tyyppille: 'Mä oon menossa just tänne'. Se sanoi mulle, että 'ei täällä ole kuule yhtään mitään, poika'. No, just sellaiseen paikkaan mä olen menossakin'... Ja mä nousen pois autosta ja alan juosta ja kiljua kuin hullu... Yksi niistä hevosista oli jättänyt laumansa ja se tuli suoraan mua kohti. Suoraan mua kohti! Mä kiipesin aidan yli ja siellä se hevonen oli; tuijotti mua suoraan silmiin ja mä tuijotin takaisin. Ja helvetti sentään, eikös se hevonen hymyile mulle sellaista kieroa hymyä, mutta hymyä kuitenkin. Mä ajattelin, että sekin on just ryhtynyt villiksi ja vapaaksi, ihan niin kuin minäkin ja sen vuoksi se on tullut mun luokse. Me ollaan samassa tilanteessa – molemmat jonkin uuden alussa. Ja mä hymyilin takaisin... Hitto soikoon, se hevonen ymmärsi! Se nyökytti päätään hyväksyvästi. Hyväksyvästi! Joten mä hyppäsin sen selkään ja ratsastin pois... Pitkin niitä kauniita tasankoja ja hulluja pilviä, jippii! Mä en ole koskaan ollut niin onnellinen... Mutta sitten mun viereen ratsasti kolme ilkeännäköistä äijää ja ne sanoi, että mä oon varastanut niiden hevosen. Varastanut, hitto! Jos siinä jotain sellaista oli tapahtunut, niin me oltiin varastettu toinen toisemme... Sitten mä kelasin, että ne aikoo lynkata mut niin kuin leffoissa... Mutta mä olin pelkkä pentu ja kun ne vei mut omistajan luokse, niin se oli ihan kiva. Se ymmärsi ja tarjosi mulle keikkaa... Mutta se ei ollut sellainen keikka kuin mä luulin. Mä vaan työskentelin sen tilalla ja tein outoja

juttuja. Ei niin, että mä olisin välittänyt tai jotain, mutta mä en koskaan päässyt enää sen hevosen lähelle – paitsi kännissä. (p. 194)

ST: Then I would go an find him – an he would be waiting there for me, his neck up straight, waiting. An we'd take off again. It happen over an over. I jes couldnt keep away from that Horse... Then, one time, the owner, he says he hates to do it but hes gonna get me busted to teach me a lesson if I do it again. Well, it happen again. I got high, an I rode that horse into them hills – and this time I got busted, jes like the man said. The cop said I was a menance... So I left that place... An what bugs me: I never said goodbye to my Horse... And when I left, I think: Well, hell, it ain like in the movies. (p.173)

TT: Silloin mä menin etsimään sitä ja se odotti mua aina kaula suorana. Ja me lähdettiin aina matkoihimme. Sitä tapahtui jatkuvasti. Mä en vaan voinut olla erossa siitä hevosesta... Sitten omistaja sanoi mulle kerran, ettei se haluaisi tehdä sitä, mutta sen pakko pidätyttää mut jos mä vielä teen niin, jotta mä ottaisin opikseni. No, niinhän siinä sitten kävi. Mä vedin perseet ja ratsastin kukkuloille – ja mut pidätettiin ihan niin kuin se oli sanonutkin. Kytä sanoi, että mä olen varsinainen kiusankappale... Joten mä päätin häipyä sieltä... Ja mua ottaa vieläkin pannuun, etten mä jättänyt sille hevoselle hyvästejä... Kun mä lähdin, mä ajattelin että 'helvetti, ei tämä ole samanlaista kuin elokuvissa'. (p.194-195)

ST: I figure then my saddle days is over – thumbing days beginning. Yahoo!... An this guy gives me a ride – an that was the first guy ever put the make on me. See – you wone believe it, but it is the truth – when we got to this motel, he says we will stay there overnight. An I was deadass tired, so I say sure... In the morning, that man, hes comin on hes sorry – sorry for what happened, says it's the first time an everything – an hes sorry. I didnt know what he was talking about. But he keeps going on until I knowed what was buggin him: he'd swung on my joint – an, man, he didn know I been asleep all the time... So he lays some bread on me – an I come on to L.A. an land in this here park... Sergeant Morgan, hes the one that tole me what goes on. He took me downstairs, warns me about all the hustling goin on an everything. An while hes talkin an Im saying to him: 'Nope, not for me' – Im figurin: Hell, I don know how to do nothin – an I ain never gonna have that Horse – so, hell, I'll stick aroun... An here I am. (p.173)

TT: Mä kelasin, että nyt mun satulapäivät on ohi ja peukalopäivät alkaa. Jppii... Mä pääsin yhden tyyppin kyytiin ja se oli ensimmäinen mies, joka oli koskaan lähennellyt mua. Mä tiedän ettet sä usko mua, mutta se on totta. Kun me päästiin yhdelle motellille, se sanoi että ollaan siellä yön yli. Mä olin kuolemanväsynyt ja sanoin, että mikä ettei... Aamulla se mies tuli pahoittelemaan. Se sanoi että se oli ensimmäinen kerta, se oli pahoillaan tapahtuneesta, eikä se tule toistumaan. Mä en tiennyt että mistä ihmeestä se höpisi. Mutta se vaan jatkoi, kunnes mä tajusin mikä sitä vaivasi: se oli ottanut multa poskeen, eikä se ollut tajunnut, että mä olin nukkunut koko ajan... Joten se antoi mulle rahaa ja mä päädyin Los Angelesiin ja tähän puistoon tässä... Ylikonstaapeli Morgan kertoi mulle missä mennään. Se vei mut alakertaan ja varoitti mua kaikenlaisista vedätyksistä. Ja samalla kun se puhui ja mä sanoin sille, että mä en sellaisiin syyllisty, niin mä kelasin, että enhän mä osaa tehdä mitään, enkä mä näe sitä hevosta enää ikinä, joten mä voin helvetti sentään jäädä aivan hyvin tänne... Ja tässä sitä ollaan. (p.195)

ST: An here I am. (p.174)

ST: Huh.

ST: Man -

ST: Well, man -

ST: Hoddawg?

ST: Dig the smart little butt on that chick, man! (p.175)

ST: Hoddawg! (p. 176)

TT: Ja tässä sitä ollaan. (p.196)

TT: Häh?

TT: Hitto...

TT: No, hitto... (p.197)

TT: Sissus sentään

TT: Tsiigaa mikä perse!

TT: Sissus sentään! (p.198)

Appendix 2. Miss Destiny's dialogue excerpts

ST: Hello, darling, I love you – I love you too, dear – so very much – ummmm! (p. 117)

TT: Heippa, kultsi, rakastan sinua! Ja sinua myös, ihanuus. *Niin* paljon, mmmm! (p.133)

ST: What oh what did Chuck say to you, darling? (p. 117)

TT: Ai mitä Chuck sanoi sinulle, kultaseni? (p. 133)

ST: You must understand right here and now that Chuck still loves me, like all my exhusbands (youre new in town, dear, oh I would certainly have seen you before, and you do have a place to stay? – I live on Spring Street and there is a ‘Welcome!’ mat at the door) – oh they *nevuh!* can forget me – of course I loved Chuck once too – such a butch cowboy look at him – but havent I loved every new hustler in town? – but oh this restlessness in me! – and are you married, dear? – oh, the lady doth indeed protest Too Much. *I adore* Married men - as long as they are Faithful to me, you understand, of course –and I must warn you right here and now about Pauline, who is the most evil people in this city and you must stay away from her when she tries to make out with all kinds of – Ah Beg To Tell You – untrue promises as some – people – have – found – out -. Oh I am, as everyone will tell you, A Very Restless Woman – (p. 117-118)

TT: Sinun on tajuttava heti kättelyssä, että Chuck rakastaa minua yhä, niin kuin kaikki entiset aviomieheni (sinä taidat olla uusi, sillä olisin taatusti nähnyt sinut aiemmin. Onko sinulla paikkaa mihin mennä? Minä asun Spring Streetillä ja eteismatossa lukee: Tervetuloa!) Voi, he eivät koskaan *unohda* minua – ja tietenkin minäkin rakastin Chuckia ennen ... niin miehekäs cowboy, katso nyt sitä! Mutta enkös minä ole rakastanut jokaista uutta pelimiestä, joka tähän kaupunkiin tulee? Voi tätä sisälläni vellovaa levottomuutta! Oletko naimisissa, kultaseni? Lady tosiaan protestoi liikaa. Jumaloin ukkomiehiä, kunhan he vaan ovat uskollisia. Minun on heti paikalla varoitettava sinua Paulinesta, joka on yksi tämän kaupungin ilkeimmistä ihmisistä. Sinun on parasta pysyä kaukana hänestä, koska hän tekee katteettomia lupauksia, niin kuin tietyt piirit ovat jo huomanneet. Minä nimittäin olen, kuten tulet usein kuulemaan, *hyvin levoton nainen*. (p. 133-134)

ST: Have you been ‘interviewed’ yet by Miss Lorelei? – I mean Officer Morgan, dear – we call her Miss Lorelei. And dont let her scare you, dear – and Im sure you wont – why, Miss Lorelei - I mean, Sergeant Morgan – is as much a lady as I am: I saw her in the mensroom one time, and she ran everybody out – except this cute young boy - and-... (p. 118)

TT: Onko Miss Lorelei ‘haastatellut’ sinua jo? Tai siis konstaapeli Morgan, kultaseni, me kaikki kutsumme häntä Miss Loreleiksi. Äläkä anna hänen pelotella sinua, kultsi, ja minä kyllä tiedän ettet sinä anna, sillä Miss Lorelei, tarkoitan siis konstaapeli Morgan, on yhtä hieno nainen kuin minäkin:: näin hänet kerran miesten vessassa ja Lorelei ajoi ulos kaikki muut, paitsi yhden söpön pojan, ja... (p. 134)

ST: Oh my dear! Here I am talking all about my Sex life, and we have not been Properly Introduced!... Im Miss Destiny, dear –and let me hasten to tell you before you hear it wrong from othuh sources that I am famous even in Los gay Angeles- why, I went to this

straight party in High Drag (and I mean *High*, honey – gown, stockings, ostrich plumes in my flaming rair), and- (p. 119)

TT: Voi kultsi! Tässä mina vain jaarittelen seksielämästäni, eikä meitä ole vielä edes esitelty!... Miss Destiny, kultaseni, ja kiiruhdanpa kertomaan ennen kuin ehdit kuulla sen muualta, että olen kuuluisa hahmo täällä Los homo Angelesissa.. No, menin kerran eräisiin heterobileisiin kunnan drageissä (ja tarkoitan tosiaan kunnan, kultaseni: minulla oli iltapuku, nailonsukat ja strutsin sulkia hiuksissa) ja.. (p. 135)

ST: Masquerading, dear... But how was I to know the repressed queer was the vice squad-tell me? (p. 119)

TT: Naamioitumisesta, kultaseni... Mutta mistä olisin voinut tietää, että se ahdistunut neiti oli siveyspoliisi?... (p. 135)

ST: Now, honey, I can see them bustin me for Impersonating a man – but a woman! – *really!*... But nevuuh mind, I learned things in the countyfawm I didnt know before – like how to make eyeshadow out of spit and bluejeans – and oh my dear the kites I flew! – I mean to say, no one can say I didnt send my share of invitations out!... Of course I *do* have to go regularly to the county psychiatrist (thats a mind doctor, dears) - to be (would you believe it? this is what they actually told me:) ‘cured’! Well! One more session with him, and I’ll have *him* on the couch! – but now- (p. 120)

TT: Kultaseni, voisin ymmärtää jos he pidättäisivät minut siitä, että esittäisin miestä! Siis oikeesti... Mutta ei sillä niin väliä. Opin vankiloissa asioita, joista en tiennyt ennen tuon taivaallista. Opin esimerkiksi tekemään luomiväriä syljestä ja farkuista... Ja ne leijat, joita minä lennätin! ... Totta kai minun täytyy käydä säännöllisesti psykiatrin (se hoitaa pääkoppaa, kultsi) vastaanotolla, jotta minut voitaisiin (eikös olekin tajutonta? Näin he oikeasti minulle sanoivat) ‘parantaa’! No! Vielä yksikin tapaaminen, niin minä kellistän sen *tohtorin* sille sohvalle! Mutta siis... (p.135-136)

ST: Didnt I tell you all my exhusbands are jealous of me? Chuck lived with me, dear, as just about every other studhustler has at one time or another, I must add modestly. But, baby, it was a turbulent marriage (that means very stormy, dear). Why, I couldnt drag Chuck from the window -he – (p. 120)

TT: Kerroinko jo, että kaikki entiset aviomieheni ovat kateellisia minusta? Chuck asui kanssani ja minun on vaatimattomasti lisättävä, että näin tekee joka toinen sonni jossain vaiheessa elämäänsä. Mutta beibi, se oli turbulentti liitto (se tarkoittaa hyvin myrskyistä, kultaseni). En nimittäin saanut Chuckia pois ikkunasta, sillä hän... (p. 136)

ST: But I fixed that! I nailed the damn windowshades so no one can look out at that cunt anymore!.. Oh! those day were trying days. Chuck’s a good hustler – but hes too lazy even to try to score sometimes. And, honey, my unemployment check went just so far; You see, I took a job just long enough to qualify for unemployment, and then I turned up all madeup and they let me go – and everytime they call me up for a job, why I turn up in drag and they wont have me!... But anyway-... (p. 120)

TT: Mutta minäpä tein asialle jotain! Minä naulasin verhot kiinni, joten kukaan ei voi katsoa sitä naista enää! ... Oih! Se oli koeaikaa. Chuck on hyvä myymään itseään, mutta

liian laiska, että edes yrittäisi joskus hoitaa itselleen poka. Ja kultaseni, minun työttömyyskorvaukseni ei enää riittänyt. Menin nimittäin töihin juuri niin pitkäksi aikaa, että pääsin työttömyyskassaan, ja sitten menin työpaikalle pynttäytyneenä ja he irtisanoivat minut. Aina kun he pyytävät minua töihin, menen paikalle drageissa, eivätkä he huoli minua!... Mutta joka tapauksessa.. (p. 136-137)

ST: Yes, those were stormy times with Chuck – and then, being from cowcountry, God bless him, Chuck believes every Big story: like when Pauline told him she'd really set him up- (p. 121)

TT: Kyllä, ne olivat myrskyisiä aikoja, mutta Jumala häntä siunatkoon, sillä Chuck on maalta ja uskoo kaiken. Niin kuin silloin, kun Pauline sanoi hänelle, että on järjestänyt... (p. 137)

ST: Can you imagine? She offered him a Cadillac! Pauline! Who hasnt even got enough to keep her drag-clothes in proper shape!... But nevuhsind, let him be gullible (thats someone who believes untrue stories). And, besides I flipped over Sandy, a bad new stud... But Chuck's still jealous of me – he knows Im looking for a new husband – now that poor Sandy (my most recent ex, dear) got busted, and I know he didnt have any hard narcotics on him like they say he did – they planted them in his car - ... Shake that moneymakuh, honey! – and I still love my Sandy – did the best I could, tried to bail him out, hire a good attuhnee, but it was no good – they laughed when I said he was my husband. The quality of muhcee is mighty strained indeed – as the dear Portia said (from Shakespeare, my dears – a very Great writer who wrote ladies' roles for dragqueens in his time). And it breaks my heart to think of my poor Sandy in the joint away from women all that time, him so redhot he might turn queer, but oh no not my Sandy, hes all stud. If I know him, he'll come out of the joint rich, hustling the guards... And I tried to be faithful – but the years will be so long – and what can a girl do, and restless the way I am? – restless and crying muhsel to sleep night aftuh night, missing him – missing him. But my dears, I will realize I Will Have To Go On - he would want it that way. Well, queens have died eaten by the ah worm of ah the love, as the Lovely Cleopatra said – she was The Queen of Ancient Egypt – (p. 121-122)

TT: Voitko kuvitella? Hän tarjosi Chuckille Cadillacia! Pauline! Jolla ei ole tarpeeksi rahaa pitääkseen drag-vaatteitaan kunnollisessa kuosissa!... Mutta väliäkö sillä, olkoon herkkäuskoinen (siis sellainen, joka uskoo myös valheisin) jos haluaa. Ja sitä paitsi, olin ihan hulluna Sandyyyn, joka oli tuore kasvo ja melkoinen panomies... Mutta Chuck on edelleen mustasukkainen, koska tietää että etsin uutta aviomiestä. Voi Sandy-parkaa (minun viimeisin aviomieheni, kultaseni). Hänet pidätettiin ja minä tiedän, ettei hänellä ollut mukanaan kovia huumeita, kuten he väittivät, vaan he piilottivat ne hänen autoonsa... Heiluta sitä hanuria, kultsi!... Rakastan edelleen omaa pikku Sandyani. Tein kaikkeani ja yritin saada hänet takuuta vastaan vapaalle ja palkata hyvän asianajajan, mutta mikään ei auttanut. He purskahtivat nauruun, kuin kerroin olevani hänen vaimonsa. Armo on hyvin joustava käsite, kuten Portia sanoi (se oli Shakespearea, kullannuppuni, joka oli suuri kynäniekka, joka kirjoitti naisten rooleja aikansa drag-queeneille). Ja sydämeni särkyi, kun ajattelen linnassa istuvaa Sandy-parkaa ilman naista. Hän käy niin kuumana, että voisi lirvahtaa hintiksi. Mutta ei minun Sandyni sitä tee, sillä hän on hillitön sonni. Jos yhtään tunnen häntä, niin hän vapautuu linnasta taskut täynnä rahaa, koska hän

on vedättänyt vartijoita... Minä yritin olla uskollinen, mutta niistä vuosista olisi tullut niin pitkiä ja minkäs tyttö sille mahtaa, jos on niin levoton kuin minä? Itkin itseni uneen ilta toisensa jälkeen, koska kaipasini häntä niin. Mutta kullannuppuni, sitten minä tajusin, että minun on jatkettava elämääni. Sandykin tahtoi niin. No kuningattaria on ennenkin kuollut, koska rakkauden mato on heitä kalvanut, kuten ihastuttava Kleopatra sanoi. Hän on muinaisen Egyptin kuningatar... (p. 137-138)

ST: Then Miss Thing said to me (Miss Thing is a fairy perched on my back like some people have a monkey or a conscience), well, Miss Thing said to me, 'Miss Destiny dear, dont be a fool, fix your lovely rair and find you a new husband – make it permanent this time by really getting Married – and even if you have to stretch your unemployment, dont allow him to push or hustle' (which breaks up marriage) – and Miss Thing said, 'Miss Destiny dear, have a real wedding this time'.. A real wedding, Like every young girl should have at least once... And when it happens oh it will be the most simpuhlee Fabulous wedding the Westcoast has evuh seen! with oh the most beautiful queens as bridesmaids! and the handsomest studs as ushers! (and you will absolutely have to remove those boots, Chuck) – and *Me!* ... Me ... in virgin-white ... coming down a winding staircase ... carrying a white bouquet! ... and my family will be crying for joy... And there will be champagne! cake! a real priest to puhfawm the Ceremony! (p. 122)

TT: Sitten Miss Thing sanoi minulle (Miss Thing on muuan niskassani roikkuva hintti) Miss Thing sanoi siis minulle: 'Miss Destiny, kultaseni, älä ole hölmö, vaan parsi sukkasi, etsi uusi aviomies ja tee järjestelystä tällä kertaa pysyvä ja mene oikeasti naimisiin. Vaikka sinun täytyisikin venyttää penniä, älä päästä uutta miestäsi diilaamaan tai vedättämään' (se rikkoo avioliiton), ja Miss Thing sanoi: 'Miss Destiny, vietä tällä kertaa oikeat häät.'... Oikeat häät. Niin kuin jokaisen oikean tytön pitäisi ainakin kerran elämässään viettää... Ja kun niin tapahtuu, niin niistä tulee yksinkertaisesti upeimmat häät mitä länsirannikolla on kuunaan nähty! Kauneimmat neitihomot toimivat morsiusneitoina! Ja airueina toimivat komeimmat miehet (ja sinun on aivan ehdottomasti riisuttava nuo saappaat, Chuck)! Minä! ... Minä ... olen luonnonvalkoisessa hääpuvussa ... laskeudun alas portaita ... valkoinen kukkakimppu sylissäni! ... ja minun perheeni itkee ilosta ... Ja siellä on samppanjaa! Kakkua! Seremonian suorittaa oikea pappi!... (p. 138-139)

ST: It would be worth it ... Oh, it would be worth it. (p.122)

TT: Se olisi sen arvoista ... Se olisi totisesti sen arvoista (p.139)

ST: So darlings, I will leave you to him and him to whomevuh eenie-meenie-miney he wants. But let me tell you, my dear - that when they dress that elegantly around here, why, they will make all kinds of promises and give you oh two bucks (p.123)

TT: Joten jätän teidät hänelle, ja hänet kumman tahansa hän entten-tentten teistä haluaa. Mutta haluanpahan vain sanoa, kultaseni – että jos täällä tapaa noin elegantisti pukeutuneen miehen, niin hän todennäköisesti lupaa kaikkea maan ja taivaan väliltä, mutta antaa lopulta vain muutaman taalan (p.139)

ST: Dalling, this is not your young inexperienced sistuh you are talkin to, this is your mothuh, who has been a-round... Why, Miss Thing told me about this sweet stud kid

going for a dollar!-... Ah, well, as my beloved sweet Juliet said, Parting is: such-sweet-sorrow-... (p.123)

TT: Kultaseni, tämä ei tullut nyt minkään kokemattoman siskon suusta, vaan äitinne, joka on kiertänyt muutakin kuin tahkoa... Miss Thing kertoi minulle eräästä suloisesta nuoresta kundista, joka tekee temput dollarilla!... No, kuten rakas ihana Julia tapasi sanoa: eroaminen on niin katkeran suloista... (p.139-140)

ST: There will be other times, my dear - when you are not Working. (p.123)

TT: Tulee muitakin hetkiä, kultaseni, jolloin et ole töissä. (p.140)

ST: Good evening, Miss Saint Moses, dear-... Too Much! I love you too, dear, ummmm, so much.... (p.123)

TT: Hyvää iltaa neiti Holy Moses... No huh huh! Niin minäkin rakastan sinua, kultaseni, mmmm, niin paljon... (p.140)

ST: Oooee... I *wondered* where you were, baby, and I have thought about you – and thought, why hes gone already – *Escaped!* – and oh Im so glad youre not, and come here, I want you to meet my dear sistuhs and their boyfriends- (p.125)

TT: Uuuujee... Ihmettelinkin missä olet, beibi, sillä olen ajatellut sinua ja pohtinut, miksi olet jo lähtenyt – paennut! – ja voi, olen niin iloinen, että olinkin väärässä. Tules tänne, haluan esitellä sinulle rakkaat siskoni ja heidän poikaystävänsä... (p.142)

ST: This is Trudi. And this is Skipper. He used to be a physique model, baby, and he became quite famous in Hollywood once – hes even hustled Officer Morgan – and that's the truth – but hell tell you all about that, Im sure
And my dear, Dear sistuh Lola
And you have of course already met Mistuh Chuck.
And this is Tiguh.
And Darling Dolly – *Miss* Destiny, Darling Dolly Dane, dear.
And Buddy (p.126-127)

TT: Tässä on Trudi.
Ja tässä on Skipper. Skipper on entinen malli, joka oli melko tunnettu Hollywoodissa. Hän on duunannut jopa konstaapeli Morganiakin – ihan oikeasti – mutta hän varmaankin kertoo sinulle tästä ihan itse...
Ja minulle niin kovin kovin rakas siskoni, Lola.
Ja olet tietenkin jo tavannut herra Chuckin.
Ja tämä tässä on Tiger.
Ja Darling Dolly. *Miss* Destiny, Darling Dolly Dane, kultaseni.
Ja Buddy. (p.143-144)

ST: Chuck, my dear, you are just too lazy to get ahead - remember the \$15 score I got you and you fell asleep?.. (p.128)

TT: Chuck kultaseni, sinä olet aivan liian laiska tuollaiseen. Muistatko sen viidentoista dollarin pokan jonka hankin sinulle ja sitten sinä nukahdit?.. (p.145-146)

ST: -- keeping Trudi for ages – and keeps Skipper, too, sometimes – but indirectly.. -- after being Really Big in Hollywood once (p.128)

TT: -- pitänyt Trudia iät ja ajat, ja pitää Skipperiäkin joskus, mutta vain epäsuorasti -- koska on kerran ollut todella kova tekijä Hollywoodissa (p.146)

ST: Well, lordee, Tara is saved tonight. (p.129)

TT: No niin, Tara on turvassa tänä yönä. (p.146)

ST: Oh, Im *really* depressed now! (p.129)

TT: Voi, olen niin kovin masentunut! (p.146)

ST: Pauline ... is a lowlife ... prostitute.
A *cocksucker!* (p.129)

TT: Pauline... on alhainen ... prostituoitu.
Munanimijä! (p.147)

ST: - to marry – my new husband and spend my life blissfully (thats very happily, dear) on unemployment with him forever. (p.129)

TT: - mennessäni naimisiin uuden mieheni kanssa ja viettää autuaan (se tarkoittaa hyvin onnellista, kultaseni) ja työttömän loppuelämän. (p.147)

ST: To marry you. (p.130)

TT: Mennä naimisiin. (p.147)

ST: I dont have my husband picked out yet, That part isnt too important yet – I'll wait until I fall in love again (dont look at Pauline, shes looking over here) – the important thing now is the Winding Staircase. (p.130)

TT: En ole vielä valinnut itselleni aviomiestä, Se ei ole vielä niin tärkeää. Odotan siihen asti, että rakastun uudelleen (älkää katsoko Paulinea, hän katselee tännepäin). Tällä hetkellä tärkeintä ovat kaarevat portaat. (p.147)

ST: Oh! this! is! too! depressing! – really, my dears, you talk like common thieves and muggers – and what am I doing here?... Now as I was saying – what? – oh, yes - ... (p.130)

TT: Voi! Tämä on aivan liian masentavaa! Ihan oikeasti kultani, teidän puhutte kuin mitkään rikolliset – mitä minä oikein teen täällä?.. Kuten olin sanomassa – mitä? – ai niin, aivan... (p.148)

ST: Baby, dont you think I look *real*? Oh, but you should have seen me when I first came out. (p.130-131)

TT: Beibi. Näytänkö minä sinun mielestäsi *aidolta*? Voi, sinun olisi pitänyt nähdä minut, kun tulin ensimmäistä kertaa ulos. (p. 148)

ST: Before I flipped, I was very Innocent, Of course Miss Thing had told me, 'Why how ridiculous! – that petuh between your legs simpuhlee does not belong, dear.' And oh, once, when I was a kid, I asked my father for *paperdolls*, and he brought me some Superman *comicbooks* instead – and then, oh! I asked him for *Superman paperdolls*... And they were always so ashamed of me when I wanted to dress up – and my father threw me out - on a cold night, too – and I took my doll with me that I slept with since I was little – and I had to quit college (where I studied Dramatics, dear, but not for long, because they wouldnt let me play the girl's part), and I went to Philadelphia. And the first thing I did, why, I bought myself a flaming-red dress and higheeled sequined shoes and everyone thought I was Real, and Miss Thing said, 'Hurray, honey! youve done it – stick to it', and I met a rich daddy, who thought I was Real, and he flipped over me and took me to a straight cocktail party... (p. 131-132)

TT: Ennen kuin minä flippasin, olin hyvin viaton. Miss Thing oli tietenkin sanonut minulle: 'Kuinka naurettavaa! Tuo asia joka sinun haarovälissäsi roikkuu, ei yksinkertaisesti kuulu sinne, kultaseni.' Ai niin, ja kerran lapsena pyysin isältäni *paperinukkeja* ja niiden sijaan hän toi minulle *Teräsmies-sarjakuvia*, ja sitten, voih, pyysin häneltä *Teräsmies*-paperinuken... Ja vanhempani häpesivät minua niin kovin kun halusin pynttäytyä, ja isäni heitti minut ulos – silloin oli hyvin kylmä – ja otin mukaan nukkeni, jonka kanssa olin nukkunut pienestä saakka, ja lopetin pakon edessä collegen (jossa opiskelin teatteria, kultaseni, mutta en kovin pitkään, koska he eivät antaneet minulle naisrooleja) ja menin Philadelphiaan. Ensimmäiseksi ostin itselleni kirkaanpunaisen mekon ja kirjaillut korkokengät ja kaikki pitivät minua aitona ja Miss Thing sanoi: 'Hurraa, kulta! Sinä teit sen, pidä tuosta kiinni', ja sitten tapasin rikkaan daddyn, joka luuli minua niin ikään aidoksi ja hän meni minusta aivan sekaisin ja otti minut suoraan mukaansa cocktailkutsuille... (p.149)

ST: Naturally I got into the Finest circles. Philadelphia society and all that – and Im sippin muh cocktail at this party when in walks the most positively gorgeous youngman I have evuh seen. And he stares at me! Walked away from the hostess – who was a real lady (a society model, baby, and later she became a Moviestar and married that king- you know) – and this gorgeous youngman, why, he comes to me and says – just like that – 'You Are My Destiny!' and I thought he said, 'You Are *Miss* Destiny', mistaking me you know for some other girl, and when the hostess says Im the most beautiful fish shes evuh seen, what is my name, Im terrified the gorgeous youngman will drop me if Im not who I think he thinks I am, so I say. 'I am *Miss* Destiny', and he thinks I said, I am *his* destiny' (he told me later), and he says, 'Yes oh yes she is', and from then on I am Miss Destiny- (p.132)

TT: Pääsin luonnollisesti hienoimpiin ympyröihin, Philadelphian piireihin ja sen sellaisiin. Olin kerran siemailemassa drinkkiäni eräissä juhlissa, kun sisään käveli ehkä upein näkemäni nuori mies. Ja hän tuijotti minua! Sitten hän käveli pois emännän luota – joka oli oikea leidi (sosietee-tyyppi, kultaseni. Myöhemmin hänestä tuli filmitähti ja hän nai sen kuninkaan, kyllä sinä tiedät kenestä puhun)... ja tämä upea nuorukainen tulee luokseni ja sanoo: 'You are my destiny!' ja minä kuulin että hän sanoi 'You are *Miss* Destiny', ja että hän luuli minua joksikin toiseksi. Sitten emäntä tulee luokseni ja sanoo minulle, että olen kaunein nainen mitä hän on koskaan nähnyt ja tiedusteleo nimeäni, ja minä olen kauhusta kankeana, koska pelkään että se upea nuorukainen hylkää minut jos

en ole se miksi hän minua luulee, joten vastaan: 'Olen *Miss Destiny*', ja nyt se komistus taas luulee, että sanoin olevani *hänen* kohtalonsa (*his destiny*, hän kertoi tämän minulle myöhemmin), ja hän sanoo: 'Kyllä, juuri näin', ja siitä lähtien olen ollut *Miss Destiny*... (p.150)

ST: His name was Duke, and when I met him, oh I remember, they were playing *La Varsouviana* (thats 'Put Your Little Foot', dear) – you see, although it was a cocktail party, it was so Elegant that they had an orchestra – and how I loved him, and I know thats a strange name – Duke – but it was his real name, not a nickname – but he would be a wild rose by any other name and smell as sweet!... Being aristocrats, all his family had strange names: his mother's name was ah Alexandria, just like the ah queen of ah ancient Sparta who killed the ah emperor in Greek mythology (those are very old stories, dear) – (p.133)

TT: Hänen nimensä oli Duke. Orkesteri soitti *La Varsouviana*a (se on polka, kultaseni), kun kohtasimme, sillä vaikka ne olivat cocktailpirskeet, ne olivat niin elegantit, että niissä oli orkesteri – ja miten häntä rakastinkaan, ja tiedän kyllä että Duke on outo nimi, mutta se oli hänen oikea nimensä, eikä mikään lempinimi... Koska hänen perheensä oli aatelinen, niin heillä kaikilla oli oudot nimet: hänen äitinsä nimi oli Alexandria, sama kuin muinaisen Spartan kuningattarella, joka tappoi keisarin kreikkalaisen mytologian mukaan (ne ovat hyvin vanhoja tarinoita, rakkaani)... (p.150-151)

ST: Without pants? And why my pad? why not yours? Miss Thing says dont give you the key, but then Miss Thing aint nevh been busted – so here – (p.133)

TT: Ilman housujaan? Miksi minun kämppääni? Mikset mene omaasi? Miss Thing neuvo minua olemaan antamatta avainta, mutta Miss Thing ei ole koskaan ollutkaan pidätettynä, joten tässä... (p.151)

ST: And then, before I knew it, Duke was dead... He was a truck-driver, and sometimes we were so poor we couldnt even make it: I had to hustle in drag in order to keep us going – of course, he didnt know this – Well, you see his family disinherited him, they couldnt *stand* me. Well, you see they *loved* me at first, until they Found Out – (p.134)

TT: Ja sitten, ennen kuin huomasinkaan, Duke oli kuollut... Hän oli rekkakuski ja olimme välillä toimeentulon rajamailla. Minun oli tehtävä vedätyksiäni drageissa, jotta pystyisimme jatkamaan – Duke ei tietenkään tiennyt siitä... No, siis, hänen perheensä teki hänet perinnöttömäksi, koska he eivät voineet *sietää* minua. No, siis, he *rakastivat* minua aluksi, mutta sitten he saivat selville... (p.152)

ST: You see I was an orphan, I had lived with my aunt and uncle and called them my father and mother – and it was my uncle who threw me out, the same uncle who Raped me when I was eight years old and I screamed it hurt so and my aunt said forget it, it would go away (she was a degenerate)... And each time I close my eyes, I see those goddam wheels going round, round, round – and I hear that tune they were playing when I met him. ('Put your little foot'). And it won't stop until I hear the *crash!*... Oh! (p.134)

ST: Olin näet orpo. Olin asunut tätini ja setäni kanssa ja kutsuin heitä isäksi ja äidiksi ja se oli siis setäni, joka heitti minut ulos, se sama setä, joka raiskasi minut kun olin

kahdeksan ja minä kiljuin että sattuu ja tätini sanoi, että unohda koko homma, se menee kyllä ohi (hän oli degeneroitunut)... Ja aina kun suljen silmäni, näen ne helvetin pyörivät pyörät ja kuulen sen kappaleen, jota orkesteri tavatessamme soitti. ('Put Your Little Foot') Ja se loppuu siihen ku[u]n kuulen sen *rusahduksen!*... *Voi!* (p.152)

ST: And I became what you see now: a wild restless woman with countless of exhusbands. But do you know, baby, that I have never been Really Married? I mean in White, coming down a Winding Staircase... And I *will!* I will fall in love again soon – I can feel it- and when I do, I will have my Fabulous Wedding, in a pearlwhite gown. (p.135)

TT: Sitten minusta tuli tällainen: villi, levoton nainen, jolla on lukematon määrä entisiä aviomiehiä. Mutta tiedätkös, kultaseni, että en ole koskaan ollut *oikeasti* naimisissa? Siis pukeutunut valkoisiin ja laskeutunut kaarevia portaita... Mutta joku päivä minä menen! Rakastun pian uudestaan – tunnen sen – ja kun niin tapahtuu, pidän upeat häät helmenvalkoisessa puvussa... (p.153)

ST: Goddam queer. (p.135)

TT: Vitun hintti. (p.153)

ST: You know whats the crazy matter with you, all of you? youre so dam gone on your own damselves you have to hang around queens to prove youre such fine dam studs, and the first dam cunt that shows, you go lapping after her like hot dam dawgs! (p.137)

TT: Tiedättekö te mikä teitä kaikkia oikein vaivaa? Te olette niin täynnä itseänne, kun saatte hengaila neitihomojen kanssa ja voitte todistaa olevanne oikeita sonneja, mutta heti kun joku vittu ilmestyy paikalle, niin te lähdette kuolaten perään! (p.155)

ST: Yoohoo, girls! (p.137)

TT: Huhuu, tytöt! (p.156)

ST: Put out thy own dam lights, as the stunning Desdemona said. (p.138)

TT: Sammuta vittu omat valos, kuten se ällistyttävä Desdemona sanoi. (p.157)

ST: It's that psycho bitch! (p.139)

TT: Se on se hullu narttu! (p.158)

ST: Come on over, dear, come on over. (p.139-140)

TT: Tule tänne kultaseni, tule käymään täällä. (p.158)

ST: Miss Thing, what are we doing here? - Darling Dolly Dane is a common whore! - and all of you! especially you! are just bums! nogood lowlife hobos! who will end up! on Thunderbird! or worse than hobos: hypes! hopelessly hung up and cant get it! - And I! dont! know! what! Iamdoing! here! amongst all this: *tuh-rash!* I! Went! To College!!! And Read Shakespeare!!!! - Next youll be the Prince of Wales - Then-tell-me: if you read Shakespeare, Who Is Desdemona? (p.140-141)

TT: Voi ei, Miss Thing, mitä me oikein teemme täällä? - Darling Dolly Dane on kapinen huora! - ja kaikki te! aivan erityisesti sinä! olette pummeja! surkeita alhaisia kulkureita! tulette päätyämään Thunderbirdiin! Tai itse asiassa te olette pahempia kuin pummit: te olette luusereita! te haluatte pakkomielleisesti jotain, jota te ette tule ikinä saamaan! - Enkä minä! tiedä” mitähelvettiä minä! tämä saastan keskellä oikein teen! Minä! kävin collegen! ja luin Shakespearea!!!! - Seuraavaksi te tahdotte Walesin prinssiksi - Joten sanohan: jos olet kerran lukenut Shakespearea, niin kuka oli Desdemona? (p.159-160)

ST: You dizzy silly cunt! you brought him here didnt you?

Go give him his pants!

Miss Destiny!

Here! Throw them through the transom!

Silly bitch.

You *do* know who Desdemona is! (p.141-142)

TT: Senkin tymä lutka! Taisit tuoda hänet sittenkin tänne?

Vie hänelle hänen housunsa!

Miss Destiny.

Tässä! Heitä ne ikkunasta!

Tyhmä narttu.

Sinä tosiaan *tiesit* kuka Desdemona oli! (p.160-161)

ST: *Oh, God!*... Sometimes when Im very high and sitting maybe at the 1-2-3, I imagine that an angel suddenly appears and stands on the balcony where the band is going – or maybe Im on Main Street or in Pershing Square – and the angel says, 'All right, boys and girls, this is it, the world is ending, and Heaven or Hell will be to spend eternity just as you are now, in the same place among the same people – *Forever!*' And hearing this, Im terrified and I know suddenly what that means – and I start to run but I cant run fast enough for the evil angel, he sees me and stops me and Im caught... (p.142-143)

TT: *Herran tähden!*... Joskus kun olen pilvessä ja istun vaikkapa 1-2-3:ssa, niin kuvittelen, että paikalle ilmestyy yhtäkkiä enkeli, joka seisoo orkesteriaitiassa – tai sitten olen Main Streetillä tai Pershing Squarella – ja se sanoo: 'No niin pojat ja tytöt, tässä se nyt oli, maailmanloppu tulee ja te joudutte helvettiin ja taivaaseen näiltä sijoiltanne ja joudutte viettämään niissä ikuisuuden tässä samassa paikassa näiden samojen ihmisten kanssa – *ikuisuuden!*' Ja tämän kuultuani olen aivan kauhuissani ja tajuan yhtäkkiä, mitä se merkitsee ja alan juosta, mutta paha enkeli on nopeampi ja se huomaa minut ja nappaa kiinni... (p.161-162)

ST: And I know it sounds crazy but I came here believing – no, not really Believing – but hoping maybe, maybe somehow crazily *hoping!* – that some producer would see me, think I was Real – Discover me! – make me a Big Star! and I would go to the dazzling premieres and Louella Hopper would interview me and we would stand in the spotlights and no one would ever know I wasnt Real—(p.143)

TT: Tiedän että se kuulostaa hullulta, mutta tulin tänne koska uskoin – ei, ei sitä voi oikeastaan kutsua uskoksi - siis toivoin, siis toivoin jotenkin sokeasti, että jokin tuottaja huomaisi minut, pitäisi minua aitona ja löytäisi minut! Tekisi minusta suuren tähden! Ja

menisin loistokkaiisiin ensi-iltoihin ja Louella Hopper haastattelisi minua ja seisaisin valokeilassa, eikä kukaan saisi koskaan selville etten ole aito... (p.162)

ST: And at night in bed drowning in the dark, I think tomorrow will be just like today – but I'll be older – or I come unexpectedly on myself in mirror or a reflection in a window, and it takes my breath: *Me!*... And I think about my wedding and how Fabulous I'll be – but I want to fly out of my skin! jump out! be someone else! so I can leave Miss Destiny far, far behind... (p.143)

TT: Ja ajattelen öisin sängyssä, että huominen on ihan samanlainen kuin tämäkin päivä, mutta sillä erotuksella, että olen vanhempi. Tai näen itseni sattumalta peilistä tai ikkunasta ja henkeni salpautuu: Minä!... Ja ajattelen häitäni ja miten upea minä tulen olemaan ja samanaikaisesti haluan irtautua ruumiistani! hypätä pois! olla joku toinen, jotta voisoin jättää Miss Destinyn jonnekin kauas taakse... (p.162)

ST: All this is going on, and when tomorrow someone will maybe ask us, What did you do last night? – we'll answer, Nothing... And, oh, do you believe in God? Oh, yes, my dear, there *is* a God, and He is one hell of a joker. Just – look – *Trapped!*... But one day, in the most lavish drag you've ever seen – heels! and gown! and beads! and spangled earrings! – I'm going to storm heaven and protest! *Here I am!!!!* I'll yell – and I'll shake my beads at Him....And God will cringe! (p.144)

TT: Täällä tapahtuu kaikkea tällaista, ja kun joku ehkä huomenna kysyy meiltä, että mitä me teimme eilisiltana, me vastaamme: 'Emme mitään..' Ai niin, uskotko sinä Jumalaan? Voi kultaseni, Jumala *on* olemassa, ja Hän on yksi hitonmoinen pilailija. Sen kuin katsot... Loukussa!... Mutta jonain päivänä aion myrskytää taivaaseen mitä ylenpalttisimmista drageissa, mitä te olette koskaan nähneet ja protestoida! *Tässä minä nyt olen!!!!* Ja helistelen Hänelle helyjäni... Ja Jumala tulee matelemaan edessäni! (p.163)

ST: *Marry me please, dear!* (p.144)

TT: *Ole kiltti ja mene kanssani naimisiin!* (p.163)