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“He talks from the gutter!”

Representation of Cockney Dialect and its Effects on Characterization in Lionel Shriver’s *The Post-Birthday World* and its Finnish Translation

Master’s Thesis

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ABSTRACT

Tämä pro gradu –tutkielma käsittelee kielellisen variaation esittämistä käännetyssä kaunokirjallisuudessa. Aineistona käytettiin Lionel Shriverin romaania *The Post Birthday* World (2007) ja romaanin suomennosta, *Syntymäpäivän Jälkeen* (2008, käänt. Inka Parpola). Tutkimuksen kohteena oli sekä kielellinen esitys Cockneyn murteesta että teoksessa kyseistä murretta puhuva hahmo. Tutkimusmateriaali koostui otteista, joissa Cockneyn murre esitettiin joko foneettisella tai tyylillisellä tasolla, ja näiden otteiden käännösvastineista. Lähtötekstissä esiintymiä oli 113, ja käännöksessä 128, koska myös lisäykset otettiin huomioon. Analyysi sisälsi kaksi vaihetta.

Kielellisen analyysin tutkimusmetodi perustui kääntäjän metonymisten valintojen kartoitukseen. Metonymioiden määrittelemiseksi kielivariantin piirteet erotettiin sosiolingvistisen määrittelyn mukaisesti. Kielivariantin kääntämisessä tehdyt ratkaisut jaettiin aggressiivisiin ja assimilatiivisiin esitystapohin paikallisten strategioiden perusteella. Kielellisestä analyysista välituloksena saatiin kielivariantin käännöksessä käytetty globaali strategia, joka oli tyylillisten piirteiden osalta aggressiivinen ja foneettisten piirteiden osalta assimilatiivinen. Oletuksena oli, että välitulos korreloisi murteen osuutta karakterisaatiossa. Karakterisaatioanalyysissä kielivariantti käsitettiin epäsuorana karakterisaation välineenä ja kohdetekstiin tuodun kielivariantin piirteet peilattiin hahmon piirteisiin.

Tutkimuksen tulokset osoittivat, että kielivariantti toimi karakterisaation välineenä eri lailla käännöksessä kuin lähtötekstissä. Foneettiset piirteet esitettiin käännöksessä kertojan hahmolle antamina piirteinä ja toisen hahmon reflektoinnin kautta, mutta ne eivät näkyneet enää hahmon puheessa. Tyylilliset piirteet sen sijaan olivat korostuneet käännöksessä. Niiden kautta kääntäjä oli tuonut hahmon puheeseen työväenluokkaa edustavaan henkilöön stereotyyppisesti liitettyjä piirteitä jopa enemmän kuin lähtötekstissä oli ollut.

KEYWORDS: translation, characterization, literary dialect, Cockney Dialect

1 INTRODUCTION

What is it that engages the reader's imagination in a narrative – the pace of happenings, the inventive milieu or the characters who draw on the reader's emotions? The oldest theoretical work[1] in the history of Western civilization discussing literary theory, Aristotle's *Poetics*, asserts clearly that while the character is an important element in a narrative, the plot is the most profound one (Aristotle 1965: 40). However, as the plot is played out by the characters, there cannot be one without the other. This can be illustrated by referring to another respected figure in the history of Western literary theory, Henry James, who draws a parallel between the character and the plot: "What is character but the determination of incident? What is incident but the illustration of character?" (James 1986: 174) Consequently, it seems that whether one studies a narrative from this point of view or the other, the parts cannot be separated from the whole.

Hence, a character can only be interpreted against the plot and milieu of the narrative, but at the same time, the plot and the milieu of the narrative are defined by the characters. A plot in a novel with realist foundations is basically an array of events taking place in a certain order, which in itself does not necessarily need to be culture-bound in any way. Nevertheless, the locations where those events take place and the characters who either participate in them or are affected by them, cannot be fully understood without connecting them to the cultural framework.

This study focuses on these two elements of a narrative: the language and the character. The present study sets out to examine the connection between the representation of language as a cultural entity and the character who evokes the cultural associations. Before elaborating on the role of language as a cultural entity and as a means of characterization, let us briefly discuss the language of literature and orality within literature in general.

[1] Dating back to ca. 335 BC.

Language is the basic element of every story, were it oral or written. The language of literature, however, differs from both of those variants; from the standard written language and the standard spoken language. There are conventions and stylistic features which are typical for the language of literature and novelistic discourse exclusively. For example, regarding sentence structure, as in "'I know that your relationship with your mother is difficult," said Lawrence, *the train to Heathrow once more stalled between stations*" (Shriver 2007: 346, my emphasis) or time-reference, as in "*Tomorrow she had to* come to a firm decision about him" (Pearse 1993: 299, my emphasis). Literature is the only context within which such linguistic choices are acceptable, or at least, natural.

Even though the language of literature does not correspond to standard literary nor the standard spoken language, the literary dialogue imitates orality. Orality within literature, or fictive orality, reflects the spoken language in the written dialogue by blending the phonic (spoken) and the graphic (written) codes. The transfer of language from the phonic code to the graphic one has been a target of growing scholarly interest during the last decades (Brumme & Espunya 2012: 7). Fictive orality is always connected to the speaker, which in a novel is the character.

When reading a story, the characters' voices are *heard* by the reader. The author employs the graphic code in order to evoke the phonic code (Brumme & Espunya 2012:9). Graphic resources are items of written code which indicate that the written code is meant to be interpreted in phonic terms. The conventions of the use of graphic resources are genre-specific. In a novel, the traditional and the simplest way to use graphic resources for the purpose of evoking the impression of orality are the quotation marks that separate the character's speech from the narrated parts. The extended use of the graphic resources includes, for instance, non-standard spelling imitating the spoken form of the word, which can evoke the impression of dialectal speech; a particular ethnic, social or geographical language variant.

The representation of a character's language variant plays an important role in Lionel Shriver's *The Post-Birthday World* (2007). The characters of the novel have distinguished linguistic identities, which are described in detail by the narrator. Also,

the social status of a character's language variant is recognized by other characters. For instance, Cockney Dialect, a working-class variant spoken by the character Ramsey Acton, evokes the response "He talks from the gutter!" (Shriver 2007: 334) in Ramsey's mother-in-law. For her character, as well as to various others in the novel, Ramsey's dialectal speech is a major factor in how they relate to him. Therefore, language variation is an important tool in the characterization in the novel, and worth a thorough investigation.

Furthermore, as England is a social class society, a native reader is likely to understand the nuances between the standard British English used by the narrator and the working-class dialect spoken by Ramsey Acton. When the narrative is transported into another cultural context through the process of translation, the characterizing function of the dialect creates inevitable problems. Since language variation is a prominent factor in *The Post-Birthday World*, it is a challenge for the translator who has to take this important feature of the source text into account in her target text. This means that the process of translating dialect is much more complex than a mere linguistic operation, and for its complexity, a worthwhile object of research. This study sets out to examine such a translation process from the perspective of translation as well as that of characterization. I want to find out the answer to the following questions: Through what procedures and techniques has the representation of Cockney Dialect been translated into Finnish? How have the translator's choices affected the characterization?

The research is conducted as a case-study on Lionel Shriver's *The Post-Birthday World* (2007) and its Finnish translation, *Syntymäpäivän Jälkeen* (2008), translated by Inka Parpola. The material for the study was gathered from three chapters of the novels, which were chosen against the criteria of getting the densest occurrences of the representations of language variation. The material consists of 113 excerpts from the source text and 128 from the target text. The excerpts represent Cockney Dialect in the phonetic and stylistic levels, which were established as the most prominent levels of representation in the source and target texts.

In order to answer the research questions from the basis of the material, the analysis is conducted in two phases. The first part focuses on the representation of the dialect whereas the second part focuses on the characterization. As a result, also the aim of the study is two-fold. The aim of the linguistic analysis is to establish the global translation strategy through identifying the local translation strategies. In the characterization analysis, the aim is to identify the differences between the character-traits of the source text and target text Ramsey Actons through reflecting the results of the linguistic analysis into the characterization.

Regarding the linguistic analysis, the theoretical and methodological framework is based on Maria Tymoczko's "metonymics of translation" (1999a: 41–61; 1999b: 19–40). The theory of metonymics of translation redefines the linguistic representation of Cockney Dialect as a metonymy for the British working-class society, which again is understood as a cultural entity. The phonetic and the stylistic features are identified as two separate metonymies which refer to the cultural entity in two different levels. Tymoczko's theory labels the translator's choices concerning the representation of the metonymies as either assimilative or aggressive (1999b: 24). Hence, the question of whether the global translation strategy of the representation of Cockney Dialect is aggressive or assimilative is answered by finding out the composition of the local strategies. The local strategies are categorized as either aggressive or assimilative, and the global strategy is established by quantitative means.

The theoretical and methodological framework of the characterization analysis is based on Shlomith Rimmon-Kenan's (2005: 61–72) conception of characterization. The results of the linguistic analysis are reflected into the analysis of character by redefining the target text representation of Cockney Dialect as an element of characterization, namely, the element of *speech*. The character's speech is an indirect method of representing the character's personality (ibid. 65), which means that the character's speech implies certain traits of personality. Therefore, the elements of the translated representation of Cockney Dialect are converted into representations of the character's traits. Finally, the character-traits of the source text and target text characters are compared with each other in order to find out the differences between them.

The introduction proceeds by introducing the material and method of the study. After that, the meaning of linguistic identity in *The Post-Birthday World* (2007) is explored in the third section, and the final section of the introduction consists of a report on the interview I conducted with the translator Inka Parpola. In Chapter two, I introduce the conceptual devices for identifying and discussing language variation and characterization. Chapter three introduces the methodological framework for analyzing non-standard language for the translation studies' point of view. In Chapter four, I discuss the results and introduce the process of the analysis. Finally, Chapter 5 draws the major findings of the thesis together and discusses the limitations and future research possibilities.

1.1 Material

The primary sources, *The Post-Birthday World* (2007) and *Syntymäpäivän Jälkeen* (2008) [After the Birthday], make an interesting object of study because of the extensive amount of descriptions the author has provided on language variation. The descriptions of dialectal language are introduced in connection to a character's speech, and thus they do not only portray the language variant in the real world but also define the character in the fictional novel. The same passages of text can therefore be understood as either depictions of the language variant or the character. As previously mentioned, the present study aims to study the material from both of these perspectives. Therefore, the material is first defined in linguistic terms, and then in the framework of characterization.

The object of study was the representation of Cockney Dialect in *Post-Birthday World* and its Finnish translation. The dialect was spoken by a single character in the novel, Ramsey Acton, and hence the material comprised of his speech and the narrative sections that described his speech. In order to keep the amount of data reasonable, the consistency of the material was delimited from the whole novel into particular sections of the novel. Those sections included three chapters of the book; chapters one, eight and

eleven[2]. The material was chosen against the pragmatic context[3] of the sections of fictive orality. The narrative setting of introducing Ramsey (to the reader or to another character) was established as the pragmatic context in which the marked speech served the most perceptible characterizing purpose. In other words, in the narrative contexts where Ramsey was introduced in some way, Cockney Dialect was represented more densely than in other contexts. Therefore, material was chosen from the chapters of the novel where the densest occurrences of Ramsey's dialectally marked speech were found. At his point, the material consisted of 197 examples from the source text, in which the representation of Cockney dialect was rather fragmental. Through a preliminary analysis, the composition of the material was delimited into a more coherent form. The following figure illustrates the process of limitation. The first phase has been explained above, and the following two will be explained below.

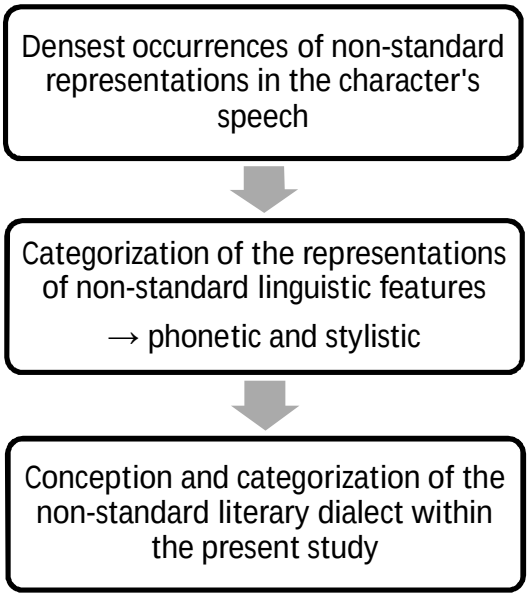

Figure 1. Defining and categorizing the material

[2] In the first chapter, Ramsey Acton is introduced as a character. In chapter 8, he and Irina (his wife) spend the Christmas at Irina's mother, and Ramsey is introduced to Irina's mother, who strongly disapproves him. His personality is therefore reflected on in various situations. In the closing chapter 11, Ramsey has suffered from cancer for some time and is close to his death. His personality is brought to the fore by way of his wife's nostalgic and other reflections on their past.

[3] Pragmatic context refers to the "context of particular actions (In J.L. Austin's terms, context of doing things with words)" (Seung 1980: 82). That is, the background that makes it possible to establish why something is said and what was the effect that was sought after. Pragmatic context refers to the effect as opposed to semantic context, which refers to the meaning (ibid).

After collecting all the occurrences of Ramsey's speech from the chapters where the representations of Cockney Dialect were the densest, the material was categorized and the subject matter defined more specifically. In the preliminary analysis, I compared the novels as wholes, using textual analysis in order to identify the grammatical and possibly other levels in which Cockney Dialect was represented. The categories in which the dialect was represented were the phonetic, morpho-syntactic and stylistic. From those levels I dissected the ones that were prominent levels of representation in the source text as well as in the target text.

As the other aim of the study was to analyze the characterization in the translated novel through a character's traits concerning speech, the absence of those traits in the target-character would have led to self-evident results. Resulting from the preliminary analysis, the morpho-syntactic level[4] of representation was left out from the material. Although it was a prominent grammatical level of representation in the source text, it was a minor one in the translation. However, the preliminary results showed that the phonetic and stylistic dialectal features were largely retained in the translation. Hence, they were chosen for the analysis as they were expected to yield the most interesting and comprehensive results.

Phonetic representations were defined as non-standard spelling varieties of lexical items or narrative descriptions which explained the pronunciation of a word or an expression. The material included representations by graphical markers, reporting utterances, and by a combination of the two. They were located in either the passage of direct speech or in the narrative report. For illustration, the following example (1) employs graphical markers to imply non-standard spelling in the passage of direct speech,

[4] The morpho-syntactic level of representation of Cockney Dialect in the source text included various traits of dialectal speech. Such features were, for instance, the use of *us* as the singular pronoun of first person (Hughes & Trudgill (1979: 20), multiple negation and non-standard subject-verb concord (Trudgill 1994: 5–6). These dialectal traits were mostly standardized in the target text, although passive was on few occasions used in place of active person-defined form. This is a typical structure in colloquial Finnish.

(1) “That’s dead sweet as well… I **dunno** why.” (Shriver 2007: 12, my emphasis)

whereas the next example employs a reporting utterance within the narrative report,

(2) “There’s something I need to tell you before I ain’t able to tell you nothing.” **She loved the way he talked** (Shriver 2007: 481)

and finally, the next example is a combination of graphical markers and a reporting utterance which are located in the narrative report:

(3) “I can say the truth.” The *troof*. “I’m a waster, pet.” (Shriver 2007: 482)

The stylistic features were delimited to transgressive expressions and calling names. Expressions were identified as transgressive when the expressions involved taboo-elements, such as swear words, references to death or sexual allusions. Calling names included the lexical items which in the character’s speech were used to refer to people, excluding pronouns and proper names. Both of these stylistic features are typical for Ramsey’s idiolect, and serve as an indicator of the working-class society. This assumption is based on the two factors. Firstly, other characters in the novel do not use calling names when referring to other people, which makes it a feature of Ramsey’s idiolect. Secondly, transgressive expressions are associated with low-education, which again is associated with the working-class[5]. Ramsey is not the only character who uses transgressive expressions; such features can be found from Lawrence Trainer’s speech as well, although not as densely. However, there is a contextual difference between how the transgressive expressions appear in these two characters’ speech. Lawrence employs the transgressive to emphasize intellectual statements, for instance, to fortify his degrading comments concerning someone’s intellectual level. Ramsey, then again, uses idiomatic speech throughout the novel and his use of the transgressive cannot be restricted into one context.

[5] This claim is supported by Victòria Alsina’s (2012: 137–154) results in the study on social variation within novelistic discourse. Alsina’s study is introduced in section 3.2 of the present study.

The material for the second phase, the characterization analysis, was defined by the results of the first phase of the analysis. Hence, the linguistic analysis needed to be concluded before the material for the second phase could be ascertained. The results of the linguistic analysis established the features of the Cockney Dialect which were retained in the translation, and whether the translator's global strategy had been assimilative or aggressive. The primary material for the characterization analysis consisted only of the aggressively translated features.

1.2 Method

In this section I will explain how the analysis was conducted. As was previously mentioned, the analysis contained two phases. I will first explain the methodology of the linguistic analysis and then proceed to the methodology of the analysis of the character.

The linguistic analysis focused on the translation of the linguistic presentation of Cockney Dialect in *The Post-Birthday World* (2007). In order to connect the novel's simplified representation of the dialect with the Cockney Dialect in the real world, I used the theoretical framework of Maria Tymoczko's "metonymics of translation" (1999a: 41–61; 1999b: 19–40). To understand translation as representation of metonymies[6] made it possible to redefine the linguistic representation of Cockney Dialect as an attribute of the British working-class society. In other words, the representation as a whole was metonymic for the larger cultural entity, which again was represented in the text through its attributes, the phonetic and the stylistic features of the dialect.

In the analysis, the phonetic features were identified as 'markers' of Cockney Dialect whereas the stylistic features were studied as 'indicators' of the variant. The categorization divided them hierarchically. 'Markers' are traits of speech which can be traced into one specific language community (Chambers & Trudgill 1998: 72), whereas

[6] *Metonymy* is a figure of speech in which a part represents for the whole (Tymoczko 1999a: 42).

‘indicators’ locate the speaker more vaguely in a particular framework of speakers (Chambers & Trudgill 1998: 75). Accordingly, the phonetic representations were studied as features which marked the character’s speech as Cockney Dialect, whereas the stylistic features reflected the working-class speech in a more general level.

Finally, the local strategies were identified in order to reach the aim of the linguistic analysis. Tymoczko’s theory identifies the representation of a metonymy as either aggressive or assimilative (1999b: 24). To arrive at the result of whether the global translation strategy was aggressive or assimilative, the local strategies were identified and categorized under these two labels. The global strategy was established by using quantitative means. In other words, the number of occurrences in both of the categories was compared.

The characterization analysis focused on the effects on characterization which resulted from the choices made in the process of translation. Only those elements of the representation of Cockney which were retained (that is, translated by using aggressive local strategies) were included in the analysis of the characterization of Ramsey Acton. The dialectal features of Ramsey’s speech were furthermore redefined according to Shlomith Rimmon-Kenan’s (2005: 61–72) conception of characterization, which defined speech as an indirect method of presenting character-traits (ibid. 65). Because speech is an indirect method of characterization, it implies the character’s traits through ‘character-indicators’ (ibid. 66) rather than exposes them. The character-indicators of the speech of the original and translated Ramsey were therefore identified, and the character-traits they implied were established. Finally, the composition and division of the traits of the two versions of Ramsey’s character were compared in order to find out the differences between.

The purpose of the characterization analysis was to illustrate the results of the translation of the linguistic identity of Ramsey Acton in a more in-depth manner than only the linguistic analysis would have provided. The results would, therefore, not only concern the translated text but also the translated character.

1.3 Linguistic Identity in *The Post-Birthday World*

Language variation within a novel can have several functions. The representation of non-standard language in a written work might act as an element of the milieu (Aaltonen 1996: 171), contribute to adding optional voices and perspectives through which the narrative is interpreted (Määttä 2004: 319) or assist in creating the ideology of the fictive world (Cadera 2012: 291). All these functions can be found in *The Post-Birthday World* at some level. These functions are explained and illustrated with examples in order to explain how prominent a role the representations of language variation play in the novel.

In *The Post-Birthday World*, language variation acts in creating the milieu by implicating the otherness which London as a living environment and the British culture as a repertoire of conventions and attitudes represent to the heroine of the story. The heroine, Irina McGovern, is basically an outsider as she has moved to Britain from New York, and hence she inspects her environment through different lenses than the native British people. Her reflections on, for example, the social conventions, politics and language are often reported in the narration. She does not seem to feel like an outsider, however. On the contrary, she is willing to adapt into the community. In the level of language, this can be seen in her way of speaking. She eagerly adopts British expressions and traits of British accent. Language variation in the novel does not convey different perspectives, as the novel is narrated exclusively from Irina's point of view. It does, however, contribute to the polyphonic structure of the novel. This is connected to the construction of the ideology of the novel through language variation. Linguistically, the ideological structure of the novel is built around the friction between the American and the British variants of English.

Characters who speak with a distinctive American accent are depicted as intellectual, straightforward and making decisions based on their reason rather than their emotions. Such characters include, for instance, Irina's best friend Betsy and Irina's long-term boy-friend Lawrence Trainer. Characters who speak with a markedly British accent, then again, are pictured as emotional, enigmatic and making decisions based on their

feelings rather than reason. The most central of such characters is Ramsey Acton, a man Irina falls in love with while she is in a relationship with Lawrence. Irina McGovern is a bilingual and speaks with a hybrid variant combining both accents. Consequently, she is forced to make a decision of whether to follow her reason or her heart in choosing whether to stay with Lawrence Trainer or elope with Ramsey Acton.

In short, the novel plays with the question of 'what if' and tells both tales from Irina's point of view: *what if* she would have stayed with Lawrence and *what if* she would have eloped with Ramsey. After the opening chapter, the story proceeds in a parallel-universe structure until both parallel universes are concluded in the final chapter. The first parallel universe is inhabited by "Bad Irina" and the other by "Good Irina" (O'Grady 2007). Bad Irina chooses 'the other man', Ramsey Acton, who is a world-class snooker player, whereas Good Irina chooses her long-term boyfriend, Lawrence Trainer, who is a researcher in a respected think-tank. Lawrence is pedantic and uncompromising – both as a person and regarding language. Although he has lived in London for seven years like Irina, he refuses to adopt any linguistic influences from the British. This is explained in an early part of the novel:

> "While Lawrence maintained a militantly American vocabulary as a point of pride, Irina appropriated British lingo whimsically, and even, after seven years here, as a matter of right" (Shriver 2007: 62)

To adopt new expressions from another variant would imply experimental spirit which is not connected to Lawrence – he also always has the same dish when eating out – or any other American English speaker in the novel. Retaining the American accent shows control, which is one of the most dominating features of Lawrence, and which is hence also connected to the American variant. Not only is Lawrence controlling over his speech but also over Irina's linguistic choices. In the following excerpt Irina comes home from her visit to the city center, and Lawrence, suspicious that Irina has been somewhere she should not have been (which she has) welcomes her home.

> "What are you wearing that getup for?" […]
> "Felt like it. It's started to bother me that I wear rubbish all the time."
> "Americans," he snarled, "say *trash*."
> "I'm half Russian."
> "Don't pull rank. You have an American accent, an American passport, and a father from *Ohio*. […]
> "What's –" Yet another British expression, *What's got up your nose?* would only rile him further. "What's bothering you?" (Shriver 2007: 90)

Language is hence a tool of rebellion and nonconformity in the novel. To use British accent or British expressions is Irina's way of resisting Lawrence's control, while Lawrence resists change by acting as a language purist for him and Irina.

The other man, Ramsey Acton, speaks Cockney Dialect – a *non-standard* variant – and uses perceptively more British expressions than any other character in the novel. Correspondingly, he is a controversial character – he is loose with money, drinks and smokes too much and has fits of jealousy. Bad Irina chooses rebellion by eloping with a controversial man and the non-standard variant, whereas Good Irina chooses to stay with the uncontroversial Lawrence with whom she nevertheless feels no longer at home.

In the Bad Irina universe, the cracking of Irina's and Lawrence's relationship is portrayed in the level of linguistic choices as well. British English is breaking their American English monogamy. On the night when Bad Irina and Lawrence are to end their relationship, they make a final effort to find any sparkle between them by going out for a dinner in a fancy restaurant. Lawrence is insecure and confused by Irina's transformed character, feeling like he does not know her anymore. He, however, expresses this only by commenting only Irina's language variant when Irina criticizes his choice of outfit for the dinner; something Irina has never done before:

> Irina rolled her eyes. "You make me look like a tosser! Here I am in a skirt and heels, and I walk with a man dressed like a dog's dinner!"
> "Oh, shit-can the Brit-speak, would you?" he grumbled, sambling back to the bedroom. "For one night?" (Shriver 2007: 130)

The dinner turns out to be a disappointment. They come back home and set themselves in front of the television in order to watch broadcasted snooker-tournament. On that night, immediately before Irina tells Lawrence that she has been seeing Ramsey behind

Lawrence's back and now wants to break up, the situation is triggered by a language-related argument. Lawrence and Irina are watching the game from the television, and Irina would like to focus on watching Ramsey Acton (who is playing in that tournament) on the screen. Lawrence, however, keeps on commenting the game and making remarks about the commentators of the snooker-games and Irina gets sick of listening to his voice. The last thing Irina says before the closing line for their relationship, "We need to talk", (Shriver 2007: 139) ends up being a speech of defense for the British pronunciation:

> "It's *snooker*!" she exclaimed. "Not *snucker*!" You've lived here for seven years, it's a British game, and if you're going to be a *snooooker* fan you should at least learn to PRONOUNCE it!" (Shriver 2007: 138)

Lawrence is so appalled by this that he finds no words to say. From the basis of these few examples already it can be seen how prominent a factor language variation is in the novel. The more prominent the role of language variation is, the more obliged the translator feels to represent language variation in the target text (Alsina 2012: 151). To leave this element untranslated and use standard variants throughout the novel instead, would lead into losing the nuances which enforce the elements of the plot. Translation of language variation is generally identified as a highly challenging task. The following section introduces some thoughts of the translator of *The Post-Birthday World* by reporting the results of an interview with her.

1.4 Interview with the Translator

During the course of the research, I consulted the translator of *The Post-Birthday World* (2007), Inka Parpola. After contacting her for a permission to ask her questions about translation of *The Post-Birthday World* and getting a positive response, I sent her a questionnaire[7] by email on 10th March 2014. The questionnaire consisted of eight open questions. She sent her answer by email on 18th March 2014. The questions were related

[7] The questionnaire and the translator's answers were given in Finnish. All the translations in this section are mine. The questionnaire is enclosed as appendix 1.

to her background and experience as a translator, this particular translation assignment and the background of the situation in which the translation was produced.

The first question was related to the translator's educational background and the reasons and conditions which made her become a translator. At the time of the interview, Parpola has worked for 16 years as a translator. She began her studies of English philology at the University of Helsinki in 1992 and received her Master of Arts - diploma in 1999. At those days there was no possibility to major in the translation studies at the University of Helsinki, but the study program incorporated a translation-course from Finnish to English and from English to Finnish in the elementary, intermediate and advanced phases of studying. She embarked upon her career in the translation industry already before graduation. She had hopes for becoming a translator, and when she received an inside-tip that Otava had a place open for a translator for a youth literature series, she sent a translation-sample to the publishing house. There were many translators who wanted the job, but she got it.

Questions 3–5 were related to the translation assignment and the situation behind it. By the time Parpola started translating *The Post-Birthday World*, she had worked as a translator for 10 years and translated approximately 60–70 literary works. The translation assignment came from the publishing house Avain in Helsinki. She says that she got no instructions or guidelines from Avain, and that getting no instructions beforehand is the standard procedure in the industry, according to her experience. She worked with an editor she was already familiar with and whose skills she says she trusted completely. The experience and a trusted editor became very important during the translation process because the schedule was unusually tight.

While Parpola was working on the translation of *The Post-Birthday World*, she was pregnant and had constant waves of nausea. She requested for a postponed deadline due to her condition, but as it happened, Lionel Shriver, the author of the source text had promised to attend the Literature Festival in Turku during the spring of 2008. Therefore, the publishing house requested her to complete the assignment a month *earlier* than they had previously agreed. She accepted this, and got the translation done in time. She

had to leave out the third and fourth read-through of the text and she never saw the editorial changes or the proofs of the final work. She emphasizes that in normal circumstances she checks the translation through four times after the first version and approves the proofs, but now the timeframe was simply too tight. As implied earlier, she read the text through twice before sending it to the publisher. She was not fully satisfied with the arrangement, but the editor was content with the quality of the translation. The editor edited the text swiftly before sending it to the printing house. The first priority at that point was to get the book on the market, and that was achieved.

Questions 6–7 were related to the creation of the translation. The novel's cultural context, that of the English and the urban life of London especially, is described by direct description and rendered through the language throughout the novel. I was interested in finding out how familiar the translator was with the culture that the novel characterizes. Parpola explains that she has always been passionate about the British culture and been a devoted consumer of the British crime fiction novels, rock music and comedy series. She has visited the United Kingdom circa 20 times. Also, she lived her early childhood in the USA and during her years in the university, she went on Erasmus-exchange to Trinity College in Dublin, Ireland.

In question 7, I asked her about the translation strategies she had used in the translation of the dialectal speech of Ramsey. In order to make the question more concrete, she was given an excerpt from the source text and the translation of that passage. The example-pair consisted of a passage of direct speech and its narrative commentary, and the dialectal features were represented in grammatical, lexical and phonetic level. Parpola admits that the translation of a dialect is always extremely complex. She had chosen not to use a Finnish dialect in the translation, but had wanted to bring some expressions of the urban slang in Helsinki. She saw the slang as a natural equivalent for Cockney Dialect. The phonetic features received so much attention in the source text that she had felt obliged to render some elements of the accent in the translation, but some features were impossible to translate.

The last question was open-themed, asking the translator to comment freely. She commented on the intended audiences of the source text and the target text. Her perception was that Lionel Shriver had intended the original work for the British and the American audience both. The didactic overtone of explaining the British culture in favor of a person who is not familiar with it, therefore, was present in the original work already. This made it easier to convey the cultural elements into the translation. Also, as the heroine of the novel is an immigrant describing the British culture from the perspective of an outsider, Parpola felt that it was natural that the heroine's reflections on Ramsey Acton's dialectal speech would function as illustrations of Cockney Dialect in the translation perhaps even more perceptively than in the source text. Therefore she had brought some elements of Cockney Dialect (namely, the glottal stop) into the Finnish translation, although the glottal stop is not naturally used in Finnish standard or non-standard variants.

Parpola says that while translating she had in mind a certain kind of Ramsey Acton – in his fifties, working-class background – who would speak like she made him speak in the translation. She notes that we all have our own ideas of what a character is like, and that if she would translate the book now instead of 2008, there is a good chance that this Ramsey would speak differently to some extent.

In sum, Inka Parpola's answers were more extensive than I had expected to get from the basis of the questionnaire, and her answers had an impact on my expectations of the analysis. From the basis of the interview I could already expect that Ramsey's pronunciation and the working-class variant would be retained to some extent in the translation – they could not be totally standardized – and that the translator had not used any other Finnish dialect but perhaps some elements from "Stadin slangi" [a slang used in the capital of Finland]. I will refer to the results of the interview whenever the process of the analysis has been established from the basis of the interview or when the results of the analysis can be deducted basing even partly on the translator's answers.

2 LITERARY DIALECT AND CHARACTERIZATION

In this chapter I will present and discuss the theoretical background of the research into non-standard language in literature and the novel form in particular, and explain the central concepts used within such research. As the use of non-standard language is seen as an element of characterization in the present study, the complex connection between a character and the language he uses are discussed in the latter section of this chapter. The issues related to translation will be mentioned in this chapter and elaborated upon in the next one.

2.1 Literary representations of Non-Standard Language

The language of literature is different from other written language because of its connection to spoken language and because of its rhetoric function. That is, the function of a written work of literature is not only to convey information but also to tell a story. Simo Määttä, in his article in *Target* (2004: 319–339), defines the language of literature as a dialect in itself. According to him, the literary dialect is a combination of the oral and the written characteristics of language. Although the literary dialect does not necessarily differ largely from standard written language or standard spoken language, it does not fully correspond to those definitions either. Määttä labels the language of literature as a simulation of both of them, and therefore, a dialect. (2004: 320)

The literary dialect can be divided into two different types according to the medium of expression. Määttä distinguishes between **standard** and **non-standard literary dialects**[8]. Standard literary dialect is the norm against which non-standard literary dialect or dialects are reflected in the framework of the written work. According to

[8] Määttä compares his categorization to standard and non-standard literary dialect to Sternberg's classifications **homogenous** and **heterogeneous** (1981: 227–228) mediums of expression. He does not elaborate on the overlapping or differing qualities, but for illustration it might be mentioned that Sternberg's theory discusses the translation of polylingual texts; homogenous medium of expression denotes to monolingual discourse and heterogenous to polylingual discourse. The feature in common for both of the categorizations is distinguishing between marked and non-marked mediums of expression, but they differ in their scope. For Sternberg, the language of literature is a subcategory, whereas Määttä focuses particularly on the language of literature.

Määttä's definition, **standard literary dialect** is the variant used in narration and the majority of the dialogue. It generally does not differ largely from standards of standard written language in other respects but the stylistic features of novelistic discourse[9]. Because the narrator's language defines the standard of the novel, **non-standard literary dialect** appears only in the speech of the characters. Any dialectal features – socio-economical, geographical, ethnical – deviating from the linguistic norm of the novel are interpreted as non-standard. (Määttä 2004: 319–320) Therefore, what makes a literary dialect standard or non-standard is not primarily connected to whether the language variant is a standard or non-standard one in the real world, but to what extent and by whom it is used in the novel.

The use of literary representations of non-standard language has a variety of functions in a novel, and the subject matter has been approached in different ways by scholars in the fields of translation studies and literary studies. In his research, Määttä (2004: 319) discusses the central role of the literary representations of the speech of African Americans in William Faulkner's novel *The Sound and the Fury* (1984). The literary representations play a central role by contributing to the polyphonic structure and the ideological construction of the novel by reflecting focalization. Focalizations are the points of view of the narrative which communicate the ideology of the novel. By representing speech and parts of narration in non-standard language, Faulkner's novel communicates different points of view, and hence tells the story by various voices. Määttä asserts that in some translations of the novel, the representation of language variation has been neglected, and hence the effect has been lost. (ibid) To neglect the rendering of non-standard language may possibly serve as an example of how complex a problem it is for the translator, although the important role of it might have been identified by them.

Määttä's research was an example of how non-standard literary dialect can have an effect for the novel as a whole, but the effect can also be more restricted. Victòria Alsina (2012: 138–154) has studied the Spanish translations of Irvine Welsh's novel

[9] Examples of the special features of novelistic discourse, namely considering the sentence structure and time-reference, were mentioned in the introduction of this study.

Trainspotting (1993) and Frances Hodgson Burnett's *The Secret Garden* (1910). In Alsina's research material, the ideological charge of a non-standard language variant and the alienating effect it creates on the character using it are the main functions (2012: 138). In *The Secret Garden*, the working-class characters using Yorkshire dialect have practical knowledge and health, whereas the middle-class characters using standard speech are prone to "bookish" knowledge and ill-health – at the same pace as the main character adopts features of the non-standard variant, also her health is improved (Alsina 2012: 144). In *Trainspotting*, the working-class Scottish dialect of Edinburgh is used by most of the characters and in most chapters by the narrator (Alsina 148). Consequently, the non-standard language variant becomes the standard literary dialect of the novel, which affects the perspective of the work. The working-class dialect portrays the self-destruction and hopelessness of the world of drugs the characters speaking that dialect feel, and hence the difficulties of fitting into the 'standard society' are emphasized in the linguistic level (ibid 149). In summary, in Burnett's novel non-standard speech can be seen as a means of creating the ideological world of the novel whereas in Welsh's novel, the alienating effect of the standard speech conveys criticism towards the society and provides a 'non-standard perspective' for the reader.

As seen from the examples from previous research, the effect of the non-standard language variant as a literary dialect is created by its connection to reality. The connection to reality is based on the illusion of realist representation of a language variant used by a social, ethnic or otherwise defined group of people with certain kind of social status and ideology. Through the degree the variant is used in the novel, the narrative setting defines whether a non-standard language variant is a non-standard literary dialect or not, as the standard dialect acts as background against which the deviation from it, the non-standard literary dialect, is recognized.

The deviation, thus, is necessarily rendered through the speech of a character. A character's speech within a novel is combination of oral and written features, and the speech is read in a similar manner as the narrator's sections of the novel. Yet, it is not interpreted as impersonally as the narrated sections. According to Michael Gregory's definition, this synthesized **conception** of orality within literature can be described as

’written to be read as if heard’ (Gregory 1967: 193–195). This synthesis is based on the combinations of the written and the phonic code. Jenny Brumme and Anna Espunya (2012: 7–31) assert that Gregory’s definition is useful for the study of fictive orality, as the means of representing a character’s speech are “invitations to an auditory experience” (2012: 9). The invitations to an auditory experience are linguistic means of characterizing the speech of the character within the instance of fictive orality. In literary works, and in the novel form especially, a character’s speech is represented by a passage of text within quotation marks which usually starts on a new line, that is to say, **the speech act**, and the **narrative report** preceding or following the speech act, describing how the character’s speech should be understood or how it should sound like (Määttä 2004: 320; Leech and Short 1981: 323).**Graphical indicators** are used inside the speech act and a **reporting utterance** within the narrative report (Brumme & Espunya 2012: 9). Both of them are tools of guiding the reader’s attention to the essential features of what is being said. The most important element might not be what is said, but how it is said. The following excerpt illustrates this point:

> (4) “You know, longer she stay in UK, Irina change how she talk, *da*? She use expressions I no hear in New York. And even way she say words. Every year, more differences.”
> “Yeah, I know,” Lawrence groaned. “On the plane, she ordered to*mah*to juice.” […]
> “When you grow up bilingual,” said Irina, “language seems less fixed. Besides, I think British lingo is *a bit of all right*.” She managed to deliver the expressions with almost no consonants. (Shriver 2007: 354)

Within the first speech act there is no narrative report, but the talk of the speaker, Irina’s Russian mother, is made to sound like the speech of a Russian American by using graphical indicators. They are used to employ non-standard grammar by omitting the *s*-suffixes from the verbs, as in ‘Irina change how she speak’, where the graphical indicator hence is “incomplete”, that is, non-standard, spelling. Also, the italics in the Russian lexical item ‘*da*’ are a graphical indicator which ‘invites the reader into an auditory experience’ – to pay special attention to the pronunciation of the word. The second speech act by Lawrence is meaningful precisely by way of the graphical indicators – non-standard spelling and italics – used in ‘to*mah*to’. The fact that Irina ordered tomato juice on the plain is not the most important thing, but the way she

pronounced the word when placing her order is. In the last speech act, both the graphical indicators and a reporting utterance are used to focus the reader's attention to how something is said; the reporting utterance invites the reader to repeat '*a bit of all right*' and "hear" it by way of applying the further information, 'with almost no consonants', provided in the reporting utterance.

As illustrated by the example 4, a non-standard language variant is rendered by employing elements which either imitate or emphasize (graphical indicators) or describe (reporting utterances) the lexical, morphosyntactic, phonological or stylistic features of the variant. In other words, they are 'marked' as non-standard. The term **marking** comes from sociolinguistics. According to Jack Chambers and Peter Trudgill (1998: 75), the different elements of a given non-standard variant are characterized by the **markers** and **indicators** which make a variant non-standard. The division between markers and indicators is connected to stereotypes based on speakers' awareness of language variation (Chambers 1995: 214). Markers are such traits in a person's way of speaking which clearly locate the person in a certain language community, for instance, a certain social class (Chambers & Trudgill 1998: 72), whereas indicators are features which might become markers in the course of time if the use of a trait is continuously restricted into a certain language community (Chambers & Trudgill 1998: 75). Correspondingly, markers are non-standard elements which function as emblems of one's origin, whereas indicators are non-standard elements which are identified as non-standard, but do not locate the speaker in any language community unless they are accompanied by markers.

In a novel with realist foundations, the 'world' resembles the one in which the reader lives in but is, however, a simplified and constructed version of it. Similarly, the non-standard language variant transferred into the world of the novel is a simplified and constructed one. Therefore, non-standard language which acts as a non-standard literary dialect in the novel is not supposed to faithfully imitate the dialect spoken by real-life speakers (Määttä 2004: 322). Instead, it is an assorted collection of features of the language variant, simple enough to be coherent within the limited scope of the novel but extensive enough to be recognized as a uniform language variant as opposed to a trait of

the character carrying no further associations. The further associations of language variation in a novel are created by way of the allusions the variant carries in the real world. That is, markers and indicators of social class, ethic or geographical origin (Määttä 2004: 320). After having covered some of the effects and ways of representing language variation in a novel, let us now examine the functions of language variation in connection to the character.

2.2 Language and Character

The character is what brings the story to life in the reader's mind and who the reader identifies with. As a result, what happens in the story is meaningful to the extent of how much the event affects the characters (Bennett and Royle 2009: 63). The reader may identify with characters in any type of a story, be it a fable featuring animals only or a science fiction title with robots and droids. All characters are by rule anthropomorphic to some extent, arguably because they are invented by humans. Nevertheless, even the characters in a realist novel cannot be considered thoroughly human, as they are imagined productions of the author's mind.

The character's connection to humanity is one of the central issues in defining a character. Andrew Bennett and Nicholas Royle (2009: 63–70) posit that realist characterization necessarily comprises a hierarchical relationship between a 'real person' and a 'character', and that in such a relationship it is only possible that the character resembles the 'real person', and not the other way around[10]. Their definition of characterization presumes a 'mimetic' model in which the character mimics the traits of the real person. Jonathan Culpeper (2001: 9) asserts an approach which emphasizes the textual representation of the character instead of the character's connection to the real world. According to Culpeper, a reader interprets the traits of a character in

[10] However, they point out that in reality people are described by the names of characters in fictional works (e.g. "he is such a romeo") and that sometimes characters are mimicked by real people (e.g. young people identifying with and thus acting like Holden Caulfield after the publication of *Catcher in the Rye* (Bennett & Royle 2009: 63, 66). This suggests that it might not be sufficient to define the character as a 'copy' of a real person (ibid. 67–68). However, such vice versa –resemblances presume a reading experience, and hence are not relevant when analyzing a text or character from the textual perspective.

humanizing terms, but he does so only through the impression he has gathered from the fictional text. The above definitions of ‘character’ are seemingly divergent; Bennett and Royle emphasize the realist terms of interpretation and Culpeper the fictional ones. However, they both seem to agree on the starting point of defining a character: the character is a construction in a text and hence the character is defined through the textual depictions that refer to the real world and not vice versa.

The character, as a construction in a text, cannot be understood as a uniform whole. Shlomith Rimmon-Kenan (2005: 61) describes the character as “a network of **character-traits**”. The “network” is created by presenting **character-indicators** in the course of the narrative (ibid.). Character-indicators refer to the happenings or descriptions through which the image of the character’s personality is created by the reader. The process through which the character-indicators are presented is called **characterization**. It is hard to say whether characterization is an attribute of the author, the reader or the story itself, as all of them participate in creating the “complex but unified whole” of the character (Bennett & Royle 2009: 65–66) within the narrative. In the present study, the focus is on the textual perspective, and therefore, the characterization is seen as an element of the story. To delimit the characterization as an attribute of the text facilitates a more stable conception of the material than what would have been necessary if the roles of the author and the reader would have been involved. In a situation where they would have been involved, the material should have been analyzed through the choices made in the writing or reading process. To define a character as a construction in the story makes it possible to analyze characterization from the basis of the textual clues in the context of the text alone.

Characterization can be done either **directly** or **indirectly**. Indirect presentation shows or embodies the character’s traits, whereas direct presentation directly names a trait that belongs to a particular character (Rimmon-Kenan 2005: 62–63). A presentation of traits is direct in style only if it is told by “the most authoritative voice” of the text (ibid 84). Traditionally, the most authoritative voice in a novel is the voice of the narrator (ibid. 103). “Lawrence Trainer was not a pretentious man” (Shriver 2007: 2) characterizes Lawrence Trainer directly since the voice is that of the narrator’s. “Ramsey’s not

stupid" (ibid. 127), on the contrary, characterizes Ramsey Acton indirectly because the voice is that of Irina McGovern, another character's. In sum, direct presentation of a character's traits is to be believed whereas indirect presentation of the character's traits requires interpretation.

The contemporary novel presupposes an active reader. Therefore, the use of direct characterization is favored less than in the earlier phases of literary history (Ewen, cited in Rimmon-Kenan 2005: 63). Indirect presentations are open to interpretation, for which they may appeal the reader adopting an active role more than the perhaps even passifying direct presentations. The openness to interpretation makes room for individual variation among the readers. If two readers pick up the same novel, there is little chance of them creating the same kind of idea of the characters of the story. The textual basis of those interpretations is, however, exactly the same.

The indirect representations of characterization include **language, actions**, **external appearance** and **environment**. Before focusing on 'language', let us briefly cover the other three. The character's actions are of either habitual or of one-time nature (Rimmon-Kenan 2005: 63). That is to say, either correspondent with the character's routine or contrary to it. The character's routine actions define his constant qualities, whereas deviations from it often mark a turning point in the plot (ibid). The external appearance comprises the traits which the character can control, such as 'hair color' and which he cannot, such as 'height' (Rimmon-Kenan 2005: 67–68). The external appearance is often automatically connected to the traits of morally 'good' or 'bad'. This might be connected to the role of external appearance in fairy-tales where there is no ambivalence in characterization, but a clear juxtaposition (Bettelheim [1976]2010: 9). The environment comprises milieu-related features, such as the city the character lives in, and features of the social environment, such as social class (2005: 68). The characterizing effect of the environment is intermedial (Rimmon-Kenan 2005: 68), as the environment itself does not necessarily indicate any character-trait, but the character's response to the environment does.

As mentioned before, the character is a network of character-traits. Therefore, even when focusing on language, other representations can and should be taken into consideration. The network can be complex or consistent, depending on the amount of contradictions between the character's traits. Typically, the traits are contradictory to some extent. Without the appearance of complexity, a character seems 'one-dimensional' (Bennett & Royle 2009: 65) and 'flat' (Forster 1976: 73). E.M. Forster's (1987: 73–81) division between flat and round characters divides them into simple and complex ones depending on whether they can surprise the reader "in a convincing way" (1987: 73). Flat characters include humoristic side-kicks, stock figures (Culpeper 2001: 51–52) and other background characters, which do not necessarily evolve while the narrative progresses. Round characters are identified through comparison: "those who are not flat are round" (Culpeper 2001: 52). While Forster's depiction of the character can be criticized for vagueness, it however enables one to create a conception of a particular character in a particular narrative. This becomes meaningful when analyzing a character's language through the fact that the function of the character's speech needs to be evaluated against the function of the character as a whole.

As all indirect presentations of character-traits, also speech requires interpretation. The interpretation relies, for example, on the reader's competence of reading the particular genre and the reader's ability to identify the different features by comparing them with observations in the real world (Aaltonen: 1996: 171). The interpretation of how the character's language seems to communicate his personality is based on cause and effect relation. For instance, a character using plenty of foreign or sophisticated words might make the impression of a snob (Rimmon-Kenan 2005: 65) Also, a character's importance in one respect or the other can be emphasized by making him speak differently than the majority of characters. The effect of this is as much that of enriching the impression of the character and that of distancing him from the main body of characters[11] (Ives 1971: 147). A character can be distanced from 'standard' characters through any of the methods of characterization. The character could be directly defined

[11] Similarly as in connection to the definition of standard and non-standard literary dialect, the language used by the main body of characters (including and possibly even defined by the narrator) does not necessarily have to be standard language. When the narrator's discourse is dialectal, characters who speak standard language are distanced (Traugott 1981: 312).

to be special in one respect or the other, or the character's actions (to murder), his external appearance (having a physical defect) or environment (living as a recluse) could distance him from the main body of characters. To distance the character through his speech may, however, reflect all the other modes of indirect presentation as the marked way of speaking may imply that also the other features of character are to be evaluated against the controversial setting between the individual character and the majority of characters.

When a group of characters speak the same dialect, the cause and effect relationship in the process of interpretation is focused less on the individual character's traits and more on the ideological setting of the novel. Hence, the traits of an individual character act as collective character-indicators of social or other group of characters where the individual character belongs in. This is the case in William Faulkner's *The Sound and the Fury* (1984) where the speech of the African Americans has an impact on the focalization. In the novel, the 'non-standard' narrative point of view created through the non-standard variant of African Americans participates in creating the ideological framework of the novel (Määttä 2004: 319), which can be seen as taking a stance of happenings in the real world. In *The Sound and the Fury*, the cause and effect relationship is reflected from the level of the characters to the larger framework of the African Americans. When a single character in a novel speaks dialect, it is understood as a part of his idiolect, his "individual linguistic thumbprint" (Culpeper 2001: 166). Thus the cause and effect relationship is reflected from the language community in the real world to the character in the fictional novel. As a result, language variation can be realized in two ways: either the traits of a character denote for the language community (ideology of the novel) or the language community denotes for the traits of the character (idiolect of the character).

3 TRANSLATION OF NON-STANDARD LANGUAGE

This chapter discusses the methodological framework of the study. First, the notion of translation as metonymy is introduced. Then, drawing from the theoretical and conceptual background introduced in section 2.1, the representation of non-standard language is problematized by attaching it into the context of translation, and works of earlier research on the translation of non-standard language within narrative literature is introduced with the aim of justifying the array of local translation strategies placed within the framework of translation as metonymy.

3.1 Translation as Metonymy

Metonymics of translation approaches translation as rewriting. Translation has been understood as rewriting, as opposed to a replica of the original, in the literary studies and translation studies both. Walter Benjamin has described the translation as the "afterlife" of the original work (1968: 71) and André Lefevere has characterized translation as "probably the most radical form of rewriting" because of its impact in shaping the literary evolution (1985: 241). Nevertheless, understanding translation as rewriting, instead of replicating the original work, presumes that the dissimilarities between the original and translated work must be recognized. The theory of metonymics of translation focuses the choices the translator must make when representing culture-bound elements of the source text (ST) in the target text (TT) through varying metonymies.

The idea of metonymy is illustrated briefly before adapting it to the theory. Metonymy denotes a figure of speech in which a part represents for the whole (Tymoczko 1999a: 42). For example, the exclamation *Sail ohoy!* employs metonymy by using an attribute of a ship, *sail*, to represent a ship. The attribute is logically connected to the entity as a whole and the logic is defined by terms of familiarity (1999a: 19). As not merely a figure of speech but an element of literature, metonymy is closely connected to

intertextuality[12]: to the idea that the meaning of a text can only be understood by its connection to other texts (Allen 2011: i). This is to say that one text can be seen as metonymic for all texts: "every telling is a retelling" and "[e]very writing is a rewriting" (Tymoczko 1999a: 41). At the same time, a text can be seen metonymic for the culture it was produced in. Focusing on post-colonial writings of minority cultures, Tymoczko asserts that the author's task is to transpose a culture whereas a translator's task is to transpose a text (1999b: 20–21). The translator who translates a text, therefore, rewrites the representation of the culture by transposing the text, and tries to convey the cultural entities through attributes which the target culture readers can be expected to understand.

Some entities, such as cultural conventions concerning daily habits or language use, might not be understandable in the receiving culture without additional clarification (Tymoczko 1999a: 46–47). There might be different options of making the additional clarifications depending on the conventions of the genre or the intended audience. Paratexts, such as the translator's foreword or footnotes, are more typical in academic texts than those intended for the general public. Therefore, they are rarely used in the novel form. When the text contains a number of culture-specific entities unfamiliar to the receiving audience, the process of translation is bound to involve linguistic or cultural loss and gain (Tymoczko 1999a: 49). Some features might be explained (gain), but some entities must be left out (loss) in order to prevent the style of narration becoming overly explanatory. The translator balances with these two options by making choices along the process of translation. The translator's choices are in key role of the theory (Tymoczko 1999a: 51). The translator's choices concern the metonymies which the translator wants to preserve and which to discard.

In addition to the conventions of the genre and the expectations the receiving audience, the translator's choices are limited by various other aspects. The translator must take into consideration the information load of the text (Tymoczko 1999a: 50), the

[12] The term 'intertextuality' was coined by Julia Kristeva in her seminal article *World, Dialogue, and Novel* (1966), but has since then been modified and re-modified by different scholars to the extent of its meaning becoming polysemic (Allen 2011: 2).

incompatibilities of the linguistic systems of the language pair, and the inevitable changes that result from transposing the obligatory features of the source language into the obligatory features of the target language (Tymoczko 1999b: 23). The translator must make a choice of which cultural entities she wants the translation to be metonymic of. For example, is it more important to explain and illustrate the value structure of the source culture at the expense of standardizing the language or is the language variant of primary importance?

The representation of the metonymies of the source culture, such as culturally marked linguistic elements like dialect or lexical items, can be either **aggressive** or **assimilative**. Aggressive presentation highlights the unfamiliar cultural elements even in situations where this choice could be expected to create problems in the receiving culture. In contrast, the assimilative presentation stresses the universal features of the text and treats the cultural markers of the text as peripheral. (Tymoczko 1999b: 21) Tymoczko asserts these strategies of representation as mutually exclusive definitions which resemble the various other binary schemes of translation, for example, "formal and dynamic equivalence" (Nida 1964), "naturalization and exoticization" (Holmes 1972: 67–80) or "domestication and foreignization" (Venuti 1995).

However, it seems possible that the binary labels of aggressive and assimilative are not supposed to be a polarization between culturally *faithful* and *not-faithful* translation. It is unclear whether Tymoczko proposed the categorization as a polarization at all. This is said owing to the fact that Maria Tymoczko does not suggest "total translation" (Catford 1965:22) as a realistic possibility in any kind of text (1999a: 55) whereas a binary scheme by definition presupposes two extremes. Furthermore, in "Translation in a Postcolonial Context" (1999a: 15–57), Tymoczko mentions 'assimilative' as an inevitable feature of every translation, but the label 'aggressive' is not once mentioned in that article – neither in an adversarial connection nor as an independent term. The terms are, as mentioned before, represented in what seems to resemble a binary setting in her contribution "Post-Colonial Writing and Literary Translation (1999b: 19–40) only.

Therefore, the relationship between aggressive and assimilative in this study is not adopted as a clear polarization. Tymoczko posits, that a perfect homology between ST and TT in any level of language or meaning is not possible (1999b: 23), basing her view on Lawrence Venuti (1995: 61), who concedes that "the translated text is irredeemably partial in its interpretation". Hence it seems rational to recognize the polarization, but not understand it as an absolute juxtaposition. Also, because the necessity of choice-making connected to translation is what makes it metonymic by definition (1999a: 55), the present paper aspires to define the aggressive and assimilative as global strategies of representing language variation by way of the translator's choices, local strategies, which are introduced and discussed in the next section.

3.2 Strategies of Representing Language Variation in Translation

The representations of language variation create inevitable problems for the translator. On the one hand, the problems are ideological. They arise from the culture-specificity of the ideological charge connected to a particular variant (Alsina 2012: 139) or the differences concerning social and geographic stratification between the source and target cultures and the varying tolerance towards written dialect within different language societies (Määttä 2004: 321). On the other hand, the problems are linguistic. The different phonetic, grammatical and morphosyntactic systems of different languages might, to begin with, limit the ways in which it is linguistically possible to express the linguistic elements of language variation (Tymoczko 1999b: 25). Furthermore, a language variant used by a character can be explicitly mentioned by other characters in several passages of the novel (Alsina 2012: 145), which forces the translator into taking language variation into account in some way. The problem of representing language variation in translation has been approached and the subject matter has been delimited in various ways in earlier research. The problems and the translation strategies, with an emphasis on the local strategies, are discussed here by introducing three studies which analyze the translation of fictive orality by focusing on 1) phonetic features, 2) idiomatic expressions, and 3) social variation.

Out of the three elements of fictive orality listed above, the phonetic features are arguably the most distant from the written medium. Pronunciation is clearly an element of spoken language, and hence perhaps the most challenging element to represent in fictive orality (Cadera 2012b: 289). The code of linguistic communication is traditionally seen as either phonic or graphic, and accordingly, the medium as oral or written (Söll 1985: 17–20). However, a work of literature is a specialized form of communication. It is in general "written to be read" (ibid.) and the fictive orality within literature can be conceptualized as "written to be read as if heard" (Gregory 1967: 193). Therefore, the conception of the literary text enables medium-transferability (Oesterreicher 1997: 195). In other words, what is being read can be *heard* as opposed to only *understood*. Also, the written material can be read aloud (Cadera 2012a: 37) and thus the written material can be understood through the phonic code.

Fictive orality consists of a character's speech, and hence it imitates the phonic code most closely. The impression of orality in the written sections representing the character's speech is created by "invitations to auditory experience" (Brumme & Espunya 2012: 9) The invitations to auditory experience include various techniques of creating the impression of authentic speech, in other words, using the resources of the graphic code to mimic[13] the phonic code in order to evoke[14] (Freunek 2007: 28–30) the impression of orality. The techniques are illustrated in connection to the previous studies introduced above.

Phonetic features are one possible element to focus on when creating the invitation to auditory experience. Susanne M. Cadera (2012b: 290) has studied the representation of phonetic features within narrative texts. She has established the following three as the main purposes for the representation:

[13]Translation as mimesis denotes to the idea of a translation being a mimetic representation of the original, and thus translation as an act is finding the linguistic tools to imitate the textual reality of the original (Sternberg 1981: 221–239).

[14] Freunek uses 'evocation' as a term for combining two elements of fictive orality; (1) orality in literature gives the reader the impression of orality and (2) the impression is created by intentionally using certain devices (Freunek 2007: 28–30).

> 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 fictional dialogue.
> 3) To **create idiolect** with the aim of characterizing a specific character. (ibid. my emphases)

These purposes are not mutually exclusive, as the author may aim to combine all of them (ibid). The three categories seem to reflect the relation between the real world and the representation in an ascending scale. The first category is the most clearly bound to the realist foundations of the text because the representation of dialects and other language variants used by a specific language community presuppose prior knowledge of the variant's social or other status. The second category is bound to the real world in a more abstract level. Basically, it presupposes merely that the reader has an experience of the spontaneous everyday speech. The third category may not be connected to the real world at all, as a character's idiolect, represented in the phonetic level, does not necessarily have to be based on realist speech at all. The hierarchical relation to reality is also implied by the use of verbs; *to reflect* dialect or everyday speech presupposes a stronger relation to the reality than *to create* idiolect.

Although the connection to reality does not correlate with the essentiality of the phonetic features as narrative elements, it affects the translator's choices by limiting the translation solutions. Cadera's material consists of Latin American narrative works and their translations to English or German or both. She concludes that in the extracts she studied, the translators had in general aspired to evoke a similar effect in the TT as had the phonetic representations had created in the ST. The effect was created either by using the graphic resources of the TT to convey the phonetic features in the target language system (see the list below) or by compensating the loss of phonetic features by transferring a loan word from the ST into the TT (2012b: 302). However, she does not mention the translation lastly mentioned procedure of transposing the phonetic features

into another linguistic level in her list. She might have omitted this procedure[15] as it does not involve representation of phonetic features in the TT. In this discussion, it is nevertheless recognized as a translation procedure of phonetic elements. Hence, the procedures of translating the phonetic features represented in the ST by retaining the phonetic level in the translations are (Cadera 2012b: 291):

1) **Transposing** the phonetic features expressing non-standard varieties of language as spelling varieties found in the target language
2) **Transferring** the phonetic features expressing spoken language to equivalent features in the target language
3) Using standard spelling and **not representing** the phonetic features (my emphases)

In other words, the local strategies used were transposition, transference and omission. The difference between 'transposition' and 'transference' is not immediately obvious. Transference as a local strategy in general, not in the specific context of fictive orality, is used of a procedure in which a word is transferred as such from ST to the TT (Newmark 1988: 81). The results of Cadera's study do not assert that any phonetic features would have been transferred to the TT as such, however. She seems to have used 'transference' in a sense which is specially applied for the study of written orality. The material from the basis of which she deducted the local strategy of transference consisted of onomatopoetic expressions, which were not *transferred* in the sense of copying them into the TT, but in the sense that some of the source language elements in the onomatopoetic expressions were adapted into the target language equivalents, (Cadera 2012: 295–297) resulting into 'hybrid' expressions combining features of the onomatopoetic conventions of both the languages. Transference is hence clearly distinguished from transposition: Cadera defines 'transposition' in general as transposing the oral code into the written one in phonetic level (2012: 289–290), and in particular as representing the speech of a specific language community in the phonetic level in order to facilitate the identification to the speakers of the variant (2012: 292).

[15] The concepts 'procedure' and 'local strategy' are sometimes used interchangeably in translation studies. In this study, procedure is used to refer to the solution of a specific translation problem and local strategy is used as a term for categorizing the procedures into groups and labeling the local strategy by the basis of an existing translation theory. Hence, 'procedure' can be used of a single occurrence of a translation problem and its solution, but 'local strategy' is used only when a pattern in the procedures for solving a certain re-occuring translation problem can be recognized.

Cadera emphasizes the effect of the phonetic representation – the effects of non-standard variants are, as mentioned before in this paper, highly culture-specific – thus prioritizing the social allusions of the chosen variant over the linguistic structure or representation of any specific phonetic features (2012: 292–294). When the subject of study is extended from the specific scope of the phonetic features, there is no reason to leave out the transposition from grammatical level to another contrary to the omission of the transposition to word level from the possible local strategies of representing the phonetic features in translation.

Phrasemes, or idiomatic expressions, form a challenge for the translator of orality within literature. According to Jenny Brumme (2012: 269–288), who has studied the translation of phrasemes in Spanish fictional narratives and their translations into English and German, phrasemes can be divided into set pharases and formulaic units. The difference between them is related to how established the meaning of the expression is; for a phraseme, there can possibly be a recognized translation (Newmark 1988:89), but the translation of formulaic units can vary. Phrasemes are by nature connected to orality (Brumme 2012: 269). After also the formulaic units were included into the study-field of phraseology, the oral character has been stressed in research (Koch & Oesterreicher 1985: 25).

Especially the formulaic units, which occur commonly within spoken language, but have (not yet) been standardized in written language, are of interest when studying phraseology within fictive orality. Phrasemes can have various functions within texts. Therefore, in order to convey the function in the translation, the function needs to be identified. The function might be dependent upon the linguistic structure or the linguistic meaning, in other words, the form or the content. Phrasemes also appear in various forms in texts which aspire for the evocation of orality. (Brumme 2012: 276–279) For the translator, the task is to evaluate which type of equivalence is possible to be retained in the translation. In earlier research on the interlingual relationships between the phrasemes and their translations, the categorization for the equivalence is three-fold (Brumme 2012: 272):

1) full or total equivalence
2) partial or approximate equivalence
3) zero equivalence or compensation

Full equivalence is possible and even typical when the object of reference is international rather than culture-specific; biblical allusions are an example of a reference familiar to a majority of cultures. Zero equivalence occurs when there is no phraseological equivalent in the target language, and the translator must result to explaining, describing or inventing an equivalent in order to convey the meaning and possibly, the function. (Brumme 2012: 272) Brumme does not explain "partial or approximate equivalence" (ibid.), but it can possibly be understood as something in between the two extreme categories; a situation where an equivalent with some of the same connotations or a partial function is available. Brumme asserts that when phrasemes are rendered in the character's speech, the priority in the translation is to find an equivalent with diamedial marks in order to evoke the oral impression. She also stresses the importance of phrasemes in the character's speech as a resourse in characterization (2012: 283–284) As a result, it seems that in the translation of phrasemes in fictive orality, the primary analysis is done between the importance of the content or the form in relation to conveying the function, and that the suitability to spoken language needs to be taken into consideration during the analysis and when choosing the equivalent.

The representation of social variation in narrative context was introduced in Chapter 2, but so far only as an element of the literary dialect and characterization. In the context of translation, social variation is difficult to represent in a character’s speech because of the fundamental culture-specificity connected to a particular variant. Victòria Alsina (2012: 137–154) has studied the Spanish translations of the English novels *Secret Garden* (1910) and *Trainspotting* (1993). The working class dialects in these two novels are the socio-regional dialects of Yorkshire and Edinburgh. The social and regional elements are typically difficult or even impossible to distinguish with. In fact, according to G. L. Brook (1973: 29), “there are regional variations in every class dialect and class variations in every regional dialect”. Consequently, social variants are culture-bound in

two levels, as they represent the social stratification and the regional variation in the source culture.

This might prove to be a major problem for the translator, especially, if the target culture is not a class-society. Moreover, the precisely because the source culture is a class-society, the social variant might be a seminal factor in the narrative. The more prominent a factor language variation is in the novel, the more obliged the translator feels to retain it in the translation (Alsina 2012: 151). As a result of her research, Alsina (2012: 149) describes the translation of social variation in the Spanish translation of *Trainspotting* as functionally appropriate. The translator had not used a non-standard variant available in Spanish but used various markers. Alsina describes the translated variant as "geographically and even socially non-marked, but from a literary point of view it is non-standard in that it is pronouncedly colloquial and uses a great number of taboo expressions […] not incompatible with the world of drugs" (ibid). The informal overtone and the use of taboo words hence denote the functions that a working-class dialect would have. Drawing from the analyses of *Trainspotting* and *Secret Garden*, Alsina reports that the linguistic features of the translated working-class dialect were the use of shortened words, eye-dialect[16], colloquial forms of words, and features of a socially marked variant of the target language. Also, the non-standard words were marked with italics (2012: 146) All in all, the translation procedures succeeded in reflecting not only the linguistic form by using non-standard structures but also the content by using instances of socially marked language.

To conclude, it seems that there is no strategy 'better' than the other for representing non-standard language in translation. Previous studies have not established a consensus concerning this question (Määttä 2004: 321), although proposals about the parameters to be used in evaluation have been made. Those proposals include, for instance, function as in the effect of a specific variant (Hatim & Mason 1997: 97–109) or similar effect than that of the ST (Wekker & Wekker 1991, quoted in Määttä 2004: 321). Both

[16] 'Eye-dialect' refers to a procedure where the spelling of a word is modified to resemble the pronunciation. The pronunciation of the word is hence same as if it would have been spelled according to the standard, but the written form gives the impression of orality. (Määttä 2004: 320; Bowdre 1964: 1; Walpole 1974: 196)

of these proposals are based on the maxim according to which “[t]ranslation ideally has the same effect as the source text does” (ibid). Furthermore, there is no consensus as to whether the effect should be created with an existing variant of the target language, if possible, or whether it is better to create a fictional language variant that combines various non-standard features available in the target language.

4 REPRESENTATIONS OF LITERARY DIALECT

This chapter discusses the results of the two-part analysis. The first part of the analysis was linguistic. The material included a collection of instances of fictive orality which rendered Cockney Dialect through the phonetic and stylistic features. The phonetic features denoted for the working-class culture in South-London and the stylistic features were understood as denotations of the working-class on a more general level. The aim of the linguistic analysis was to find out the local strategies used in the translation and to find out whether the global translation strategy was assimilative or aggressive. The second part of the analysis focused on characterization. Here, the changes that were made in the linguistic representation of language variation were reflected into the characterization of the translated novel. The aim was to find out the differences between the characters in the source and target texts. The results are presented using quantitative and qualitative methods, with an emphasis on the qualitative ones.

4.1 Representing the Dialect

From the basis of the consultation with the translator of the novel, it was expected that the representation of the non-standard literary dialect would not have been, at least, *clearly* assimilative. The translator Inka Parpola (2014) explained that she had paid special attention to bringing forth the variant as a part of Ramsey Acton's speech, using even such forms which are not found in the Finnish language system. She presupposed that the intended audience of the translated novel would have sufficient prior knowledge in order to understand such translation equivalents by reflecting them to the cultural framework of the ST. Parpola also mentioned that while Irina McGovern, the main character of the novel, describes the British culture in various ways and from the point of view of an outsider, it was a natural choice for the translator to explain the dialectal features of Ramsey's speech within the narrative reports that focused on Irina's reflections on Ramsey's speech. Therefore, it was expected that the language variant would be retained in the translation, and that the variant would be represented in both

direct speech and narrative reports. The following diagram shows the division between the amount of phonetic and stylistic representations in the ST and the TT:

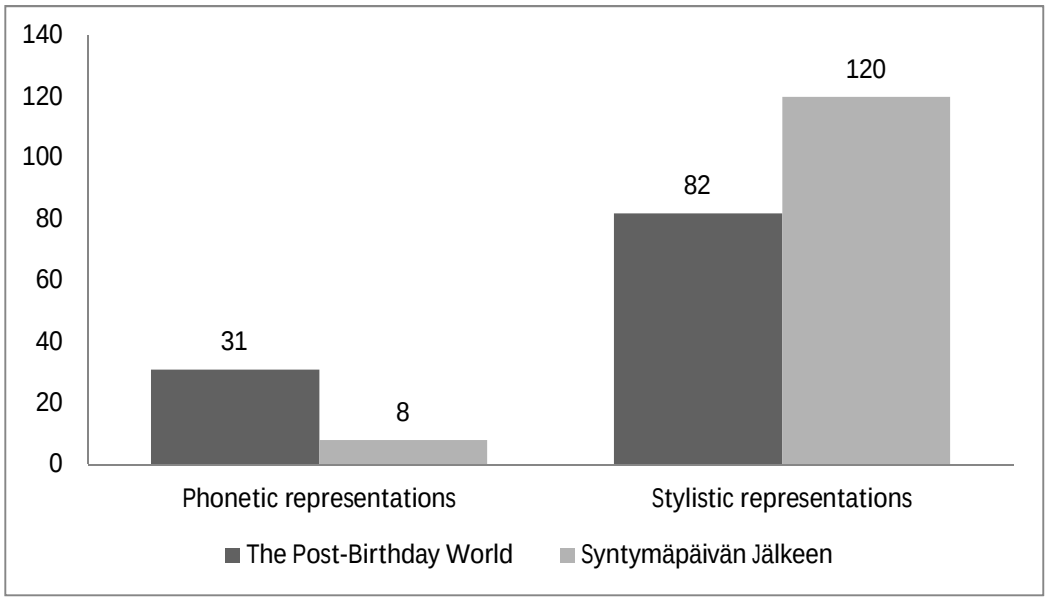

Diagram 1. Representations of Cockney dialect

As can be seen from the diagram, the stylistic representations were more frequent than the phonetic ones in both the ST and the TT. The diagram also implies that while the majority of the phonetic representations of the dialect were not conveyed into the translation, this was compensated with the stylistic features. The division between the phonetic and the stylistic representations in Ramsey's speech can be seen from the diagram below. Quantitatively, it can hence be deducted that the representation of the non-standard literary dialect was aggressive, and consequently, Cockney Dialect as a metonymy for the British culture in general and the working-class of South-London in particular was aggressively presented in the target text.

Based on the results of the quantitative analysis, the majority of the representations were not assimilated. Hence, the representation of the dialect was aggressive. However, because it was not aggressive regarding the phonetic representations, the TT-

representation was concluded to be an *indicator* rather than a *marker* of the cultural entity it represents. Hence, the TT-representation did not bind the character speaking it to the area of Cockney in South-London. Nevertheless, the representation of the language variant in the TT is socially marked because the stylistic representations were not assimilated. As a result, the non-standard dialect in *Syntymäpäivän Jälkeen* (SJ) is an attribute of the working-class society in a more general level than in *The Post-Birthday World* (PB). The analysis which led to this result is next explained in more detail.

4.1.1 Assimilative representations

The assimilative representations were identified by establishing the procedures in which phonetic or stylistic features were assimilated towards the standard literary dialect. The assimilative procedures were categorized into two local strategies according to what kinds of changes were performed in the representation of Cockney Dialect as the non-standard literary dialect. The assimilative local strategies[17] were **transposition**[18] and **omission**. By definition, all the assimilative strategies involved some type of omission. The following table summarizes the translation procedures which comprised the assimilative local strategies:

[17] The selection and adaptation of the local strategies into the global strategies based on Maria Tymoczko's theory was done by me, based on my observations concerning the material. The combination of the categories as a part of the method is not, to my knowledge, based on any existing method. Some of the individual categories are based on earlier research, and when so, a reference to the source is mentioned.

[18] Transposition from phonetic level to lexical level was identified as a procedure in translation of the phonetic features in fictive orality by Susanne M. Cadera (2012: 289–302). She did not, however, see this type of transposition as proper translation strategy for phonetic features. I included it into the categorization of the present study because, in my opinion, such translation procedure is a valid one for phonetic features: when the markedness cannot be expressed in the phonetic level, they are transposed in the upper grammatical level. Although it is an assimilative local strategy, it is not a translation procedure for any other feature of the ST than that of the phonetic features. The study in question is introduced in section 3.2.

Table 1. Conception of the assimilative local strategies[19]

	Transposition	**Omission**
Phonetic representations	Phonetic representation omitted → compensated in another level 1) lexical level or 2) sentence level	Phonetic representation omitted by 1) using standard spelling or 2) omitting the passage of text
Stylistic representations	Transgressive effect omitted → compensated by using general spoken language instead	Stylistic representation omitted by 1) using non-marked language or 2) omitting the passage of text

In the category of phonetic features, transposition involved the procedures in which the phonetic representations of non-standard literary dialect were omitted and the effect was expressed in the lexical level as a stylistically marked lexical item or in the sentence level as a descriptive reporting utterance. Omission was defined as omitting all the phonetic features representing non-standard pronunciation and using standard spelling instead or omitting the passage of text entirely. In the category of stylistic features, transposition involved the procedures in which the transgressive features of the stylistically marked passage were omitted and expressed as neutrally colloquial instead. Omission included, as with phonetic features, both omission as omitting the passage of text or omitting all marked features from it and using standard language instead.

The following diagram represents the division between the assimilative local strategies in the translation of phonetic and stylistic representations of Cockney Dialect:

[19] The table as well as the categorization are created by me.

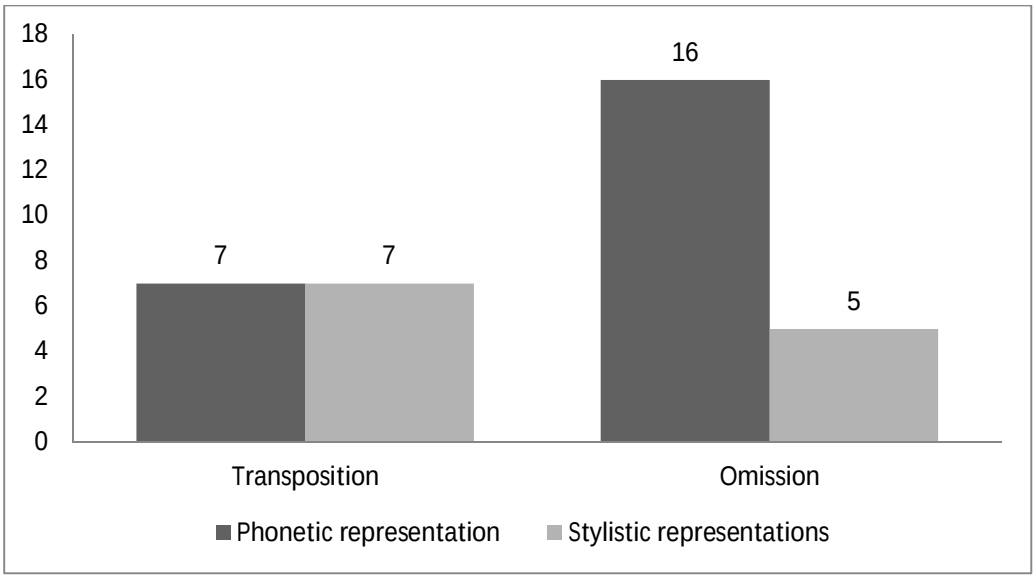

Diagram 2. Local strategies of the assimilative representations

As the diagram shows, the phonetic features of the representations were most heavily assimilated, as 23 out of 31 were assimilated. The vast majority of phonetic representations was transposed into another linguistic level, translated by using standard spelling or omitted from the text entirely. As of the stylistic features, only 13 out of 82 were assimilated.

The result reflects the challenge that phonetic features create for the translator; not only are there linguistic limitations because of the differences between the language systems but also differences between the socio-geographical stratification of the source and target cultures. As mentioned before, pronunciation is an element of spoken language which connects the speaker strongly into a certain language community. This makes the translator's task more difficult in the respect that if she would be willing to use a non-standard language variant available in the target language, the language of the translation would locate the character in a specific language community in the target culture. Moreover, as social dialects are non-existent in Finnish, the translation would rather locate the character in a specific geographical area in Finland. As mentioned in 3.2, language societies have different tolerances towards the use of a localized dialect in a translation (Määttä 2004: 321). This was also commented on by Parpola (2014) when I asked about the general guidelines she had adopted in the process of translation. She

mentioned that she had once obtained a rule of thumb from the editors of Aku Ankka [Donald Duck], according to which Finnish people often react negatively to the use of Finnish dialects in translation and therefore the use of colloquial Finnish works better. It was, therefore, expected that Ramsey would not use any distinctive Finnish dialect.

The assimilative translation solutions are next covered by giving examples of each of the categories introduced in Table 1 and drawing together the most high-occurring procedures within the local strategies. It was of interest to find out what kind of representations had led into assimilations, as they could arguably form also the linguistic features which were the most challenging to translate.

The following example (5) represents the phonetic features in the narrative report, which employs a combination of a reporting utterance and graphical markers (italics and non-standard spelling in *wew*). The non-standard spelling in *wew* is used to express the typical Cockney pronunciation of the final[20] /l/; when preceded by a vowel, the /l/ as well is pronounced as a wovel, as in [weʊ] (Hughes & Trudgill 1979: 40). In the translation, the graphical markers have been omitted and transposed into a reporting utterance describing the phonetic features in a sentence level:

(5) "Them pictures was top drawer, love. I were well impressed." (That was, *wew* impressed. Especially since his voice was soft, the thick South London accent took some getting used to. (PB: 6)

"Ne kuvat oli huippuja, kulta. Olin ihan äimänä." (Tai jotain sinne päin. Hänen äänensä oli niin pehmeä, että paksua Etelä-Lontoon murretta oli entistä vaikeampi ymmärtää. (SJ: 15)

[Those pictures were of top-quality, honey. I was overcome. (Or something to that effect. His voice was so soft that it made the thick South-London dialect even more difficult to understand.][21]

[20] *Final* as in occurring as the last sound unit in the pronunciation of the word (Hughes & Trudgill 1979: 40).
[21] This and all the following back-translations are my own.

The omission of the phonetic features of Ramsey's dialect is reflected in the reporting utterance by translating 'accent' as 'murre' [dialect]. 'Accent' would refer to the differences in pronunciation solely, whereas 'dialect' encompasses the differences of grammar, vocabulary and pronunciation (Trudgill 2000: 5). Moreover, although the link between the speech act and the narrative report is retained in the translation, it is loosened by the omission of the graphical indicators.

The following example (6), the non-standard pronunciation is implied by graphical markers, that is, the non-standard spelling. The passage of text describing the non-standard pronunciation is a narrative report located between the passages of direct speech. The non-standard spelling in *burfday* is used to express the feature of Cockney accent where the contrast between /θ/ and /f/ is lost (Hughes & Trudgill 1979: 39). The translation omits the phonetic representation entirely by omitting the passage of text:

(6) "Back when I first took you to Omen on my birthday" –burfday– "I ought to have paid the bill and drove you home." (PB: 481)

"Silloin kun vein sinut Omeniin syntymäpäivänäni, minun olisi pitänyt maksaa lasku ja viedä sinut kotiin." (SJ: 590)

[Back when I took you to Omen on my birthday, I should have paid the bill and driven you home]

The omission of the narrative report makes the passage of speech in a way more fluent as the comment on pronunciation does not cut the passage of direct speech. However, it results into losing the dialectal effect entirely. Perhaps the following notion is of no theoretical vigor, but the reason for this omission might result from the fact that the translator had to work within a tight time-frame. Most of the other representations that followed a similar pattern to the present example were retained in the translation to some extent, and this excerpt is drawn from the final pages of the novel. Therefore, the reason for this omission might not be the level of difficulty, but the lack of time.

Regarding the phonetic representations, it might still be mentioned that all instances of eye-dialect were omitted in the translation. In the source-text, eye-dialect was used only

in the character's speech acts, and the pronunciation was never reported in the narrative context when Ramsey's speech was distanced eye-dialect inclusively. Eye-dialect was created by alluding to the pronunciation of the lexical items in colloquial phrasal verbs and weak forms, as in "innit" (PB: 24) or "dunno" (PB: 12). These were translated in stardard, non-marked Finnish into, respectively, "vai mitä?" (SJ: 38) and "[e]n tiedä" (SJ: 21). Although eye-dialect is not strictly speaking a non-standard marker, it was seen as a part of the representation of the non-standard literary dialect regarding the fact that Ramsey's character was the only one whose speech consisted instances of eye-dialect. So, basically, eye-dialect cannot be used to represent non-standard pronunciation because it corresponds to standard spelling (Bowdre 1964: 1). However, when used in a character's speech, it creates the impression of distancing (Walpole, quoted in Määttä 2004: 320). Finnish literature does not have a tradition of using eye-dialect, arguably because the Finnish pronunciation and spelling correspond to each other almost by rule.

Stylistic features were rarely assimilated in relation to the total amount of them, but there were some instances in which the non-standard markers were either transposed or omitted. In the following example (7), the transgressive effect expressed by *some punter's* was omitted and translated by using a non-marked expression:

(7) "[…] your proper celebrity never ponces round some punter's sitting room and declares how bleeding *famous* he is." (PB: 330)

"[…] oikea julkkis ei ikinä toitottaisi jonkun olohuoneessa, miten perkeleen *kuuluisa* on." (SJ: 407)

[a real celebrity would never ponce round someone's living room declaring how bleeding famous he is.]

The stylistic effect of the passage as a whole is not lost, however, as it contains two other stylistic instances (*ponces round → toitottaisi, bleeding → perkeleen*) which were retained in the translation.

Most of the omissions of stylistic features were connected to calling names, and in particular, to the word *mate*. Within the instances where the translator had translated the word, the equivalent used was either *kaveri* [friend] or *kamu* [buddy], which would have worked also in the contexts in which it was omitted. The following example (8) exemplifies such a context. As the following, the contexts were neutral in the sense that the word *mate* was not emphasized by another character commenting on it nor was it marked in italics:

(8) "No problem, mate." (PB: 23)

"Ilman muuta." (SJ: 37)

[No problem.]

In Finland, calling names such as the ones provided for *mate* are associated with high degree of rapport. Therefore, they are used mainly among close friends or when the status of the participants is derived. The context of the instances where *mate* was omitted did not correspond to that setting. Otherwise, no other possible reason for the stylistic omissions was found, as the contexts they appeared in were not complex.

4.1.2 Aggressive representations

Aggressive representations of the non-standard literary dialect were identified as translation procedures in which the non-standard representation was either retained or in which such representation was added. The aggressive local strategies were **transference**[22] and **addition**. The local strategies and their conception are summarized in the following table:

[22] In the present study, transference was understood in the same sense as in Susanne M. Cadera's (2012: 289–304) study. Against the general definition, transference as a procedure was not seen as transferring a a word as a calque (loan) to the TT, but rather that the **non-standard element** (effect) was transferred to the TT in the same manner as a loaned word would. This is further justified by the notion, that the target of translation in the present study and in Cadera's study was not the content of the word but the form of it as a signifier of non-standard language. Hence, the effect must be valued over the meaning.

Table 2. Conception of the aggressive local strategies[23]

	Transference	**Addition**
Phonetic representations	Non-standard effect retained → pronunciation marked by 1) graphical markers 2) reporting utterance	Non-standard effect added → pronunciation marked in a context where the language was not marked in the ST
Stylistic representations	Non-standard effect retained → expression stylistically marked 1) transgressive expression 2) stylistically marked calling name	Non-standard effect added →expression stylistically marked in a context where the language was not marked in the ST

Transference was understood as transferring the **effect** of the non-standard element. In the category of phonetic features, this meant that the graphical indicators, reporting utterance or the combination of them were used in order to signify non-standard pronunciation. In the category of stylistic features, transference was understood as conveying the transgressive element by using a socially marked, transgressive structure or using a stylistically marked calling name.

There was no gradation between *how marked* a certain equivalent was compared to the source language or to the other equivalents that appeared in the translation. If a marked structure was translated by using a marked equivalent, it was seen as transference. As several items of previous research have asserted, the translation of non-standard features is highly problematic for the translator, and the translation scholars have not reached a consensus over 'approved' procedures to translate such features with. Therefore, it was concluded as useless to artificially create a gradation any more specific than the one used in the study, as there is no scientific results to show that any procedure of marking the language would function 'better' than another.

After having covered the assimilative local strategies, it is hardly surprising that the stylistic representations were mostly retained in the translation. In comparison, few of the phonetic representations were found in the translation. The phonetic representations

[23] The table as well as the categorization is created by me.

that were retained followed a distinctive pattern. Before elaborating on the consistency of the aggressive categories the quantitative division between them is introduced. The diagram below shows the division between the aggressive local strategies of addition and transference:

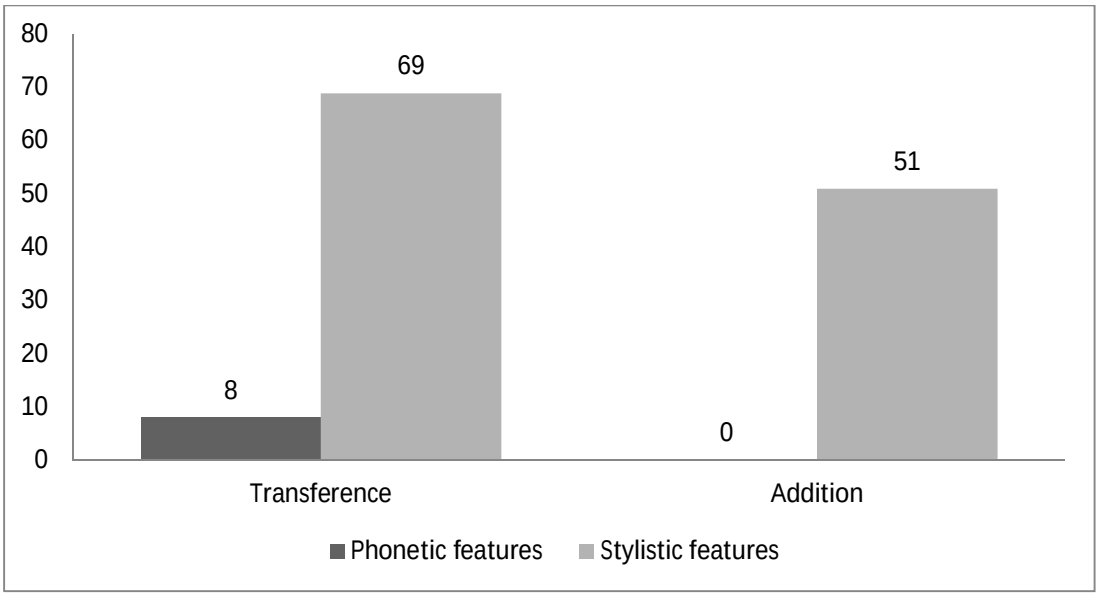

Diagram3. Local strategies of the aggressive representations

As the diagram shows, the majority of the stylistic representations were retained whereas most of the phonetic features were not. Out of the 31 phonetic representations only 8 were translated by aggressive strategies. In comparison, out of the 82 stylistic representations 69 were transferred and 51 of them were added into the translation. In a sense, the various additions could be seen as a compensative translation strategy in which the stylistic representations compensate the phonetic ones. However, as the quantities of the categories were disproportionate and there was no apparent link between the phonetic and the stylistic representations, they were studied as separate groups.

The present section proceeds by presenting examples of each of the categories in Table 2 and describing the general conclusions of the results. Whereas the assimilative strategies were presupposed to hold in the translation contexts that were possibly the

most challenging for the translator, the aggressive local strategies were expected to contain the less complex ones and also those, in which the translator had come up with an inventive way of representing language variation. It was of interest to find out whether the results would imply which features of the variant the translator had expected to be familiar for the readers. In other words, it was of interest to establish the metonymies which the translator had presupposed would be familiar enough to be logically connected to the working-class speech as a cultural entity.

As mentioned above, the phonetic features which were transferred into the TT followed a pattern. In fact, they shared a similar narrative context. The graphical presentation in this re-occurring narrative context involved a combination of graphical indicators and a reporting utterance within the narrative report. In the following example (9), the non-standard spelling of *summat* indicates the general softness of pronunciation in Cockney accent, and perhaps also Ramsey's soft voice. This was described by Irina in the beginning of the novel; "Especially since his voice was soft, the thick South London accent took some getting used to" (Shriver 2007: 6). The translation presents an inventive way of bringing the glottal stop /ʔ/ into Finish. Glottal stop is "extremely common" in Cockney Dialect (Hughes & Trudgill 1979: 39). The narrative reports also contained, by rule, Irina's reflections on Ramsey's accent.

(9) "But you can tell us something," he said; *summat*, even his pronunciation made her ache." (PB: 468)

"Mutta kai te jotain voitte kertoa", Ramsey sanoi. *Jo'ain*. Jopa miehen ääntämys särki Irinan sydämen.

[But surely you can tell something, Ramsey said. *Sum'ing*. Even the man's pronunciation broke Irina's heart.]

The fact that another character comments on the pronunciation most likely has effect on the translator's choice to retain the representation in these contexts. The more prominent the role of language variation is, the more obliged the translator feels to represent language variation in the target text (Alsina 2012: 151). As mentioned before, Inka Parpola (2014) had felt that representations of language variation were so numerous in

the source text that they could not be left out from the target text altogether. In her opinion, bringing the glottal stop into Finnish worked well, and she wished that it brought out Ramsey's accent a little bit. All in all, the most interesting result concerning the phonetic features was the representation of glottal stop. This would, perhaps, be seen as an attribute of the Cockney Dialect which the readers might logically connect to it.

There were no phonetic additions in the material. Therefore, another example of phonetic transference is introduced. In the following example (10), the non-standard spelling in *stah-id* implies the glottal stop /ʔ/, a highly typical feature in Cockney Dialect (Hughes & Trudgill 1979: 39). Similarly to other instances in which the representation of the phonetic features was retained, also the present example includes a reporting utterance and graphical markers within the narrative report. Also, the narrative report reflects Irina's thoughts:

> (10) "Oi, the party's just getting started!" cried Ramsey, laying on the South London with a trowel; *started* came out *stah-id*. (PB: 311)
>
> "Äh, vastahan pirskeet alkavat!" Ramsey ulvaisi ja liioitteli Etelä-Lontoon korostustaan oikein kunnolla. Konsonantit putoilivat kuin päät."
>
> [Nah, the party is just getting started!" Ramsey growled and over-acted his South-London accent properly. Consonants were dropping off like heads."]

Language variation serves a complex purpose in example (10), and the translator has retained the description of the phonetic features. Therefore, it was not analyzed as transposition: the reference to accent was not transposed into being a reference to the variant in another level. This is the difference between this example and example (5). In the narrative context, Irina asks Ramsey to come to bed with her already, as Ramsey is getting drunk while they are visiting Irina's mother. Ramsey and Irina's mother are not in good terms, and Irina's mother states it clearly that she cannot stand the way Ramsey speaks: "And that voice of his. The way he talks. So low-class. I don't know how you can stand it." (PB: 334). For response, Ramsey "lay[s] on the South London with a trowel" (PB: 311). The present example illustrates the function of the marked speech

effectively. It is a part of the character's idiolect which distances him from the other characters, and to use the non-standard variant shows resistance towards 'the standard' in a larger scale than only towards standard language.

To imply transgressive language use, the translator had often used Finnish swear words instead of other taboo elements. As there was, however, no need to provide a gradation between the different transgressive elements, they were all seen as transference. In the following example (11), the transgressive expression of "scared my bollocks off" is translated by using a swear word *perkeleesti* [like hell] instead of using an idiomatic transgressive expression:

(11) "But only in hindsight. In them days, girls scared my bollocks off." (PB: 28)

"Mutta vain näin jälkeenpäin miettien. Niihin aikoihin pelkäsin tyttöjä perkeleesti." (SJ: 52)

[But only when thinking about it in retrospect. In those days girls scared the hell out of me.]

This was a typical translation procedure in the category of transference. Swear words were also the most used non-standard element of the additions. In the following example (12), the transgressive sense is added to an idiom by adding a swear word to a non-transgressive colloquial idiom:

(12) "And at eight-to-one, I'd have *made a packet*." (PB: 461)

"Ja kertoimeni oli 8:1. Olisin voittanut *aika perkeleesti*." (SJ: 566)

[And my factor was 8 to 1. I would have won a hell of a lot.]

In addition to adding the swear words in order to create a stylistically marked expressions, the translator had also added another feature which was not, in fact, not present in the source text at all. Ramsey's idiolect contains various calling names in the form of pet names, and euphemisms, which were mostly retained in the translation. These will be explained in more detail in connection to characterization analysis, as

their primary function is more closely connected to Ramsey's characterization as working-class person than the language variant. However, a dialectal feature was added to the way Ramsey refers to himself. In the source text, Ramsey refers to himself by the standard pronouns. The following example (13) illustrates this. The translator had added *meikäläinen* [yours truly] as a stylistic feature. The meaning of *meikäläinen* is more colloquial in Finnish than the possible translation *yours truly* is in English, and hence fits well into a working-class style of speaking:

(13) "Mm. I sense you're having a laugh." (PB: 12)

"Mm. Vaistoan, että pilkkaat meikäläistä." (SJ: 23)

[Mm. I sense that you are making fun of yours truly.]

The translation procedures of the stylistic features simplified the variant to some extent. This resulted from the extended use of swear words which replaced some of the idiomatic expressions. In its entirety, the translated variant included quantitatively more stylistically marked expressions than the source text variant. Therefore, the emphasis between the stylistic representations and the phonetic representations was changed as a result of stressing the stylistic features.

4.2 Representing the Character

The results of the linguistic analysis showed that language variation is a prominent factor in the translation. Therefore, the non-standard representations of Ramsey Acton's speech characterize him as indirectly as a character also in the translation. This is, however, true only regarding the stylistic features. The phonetic features were retained in the narrative reports exclusively, and therefore their characterizing function was changed. The present section introduces the results of the characterization analysis by first covering the changed role of the phonetic features and then discussing the consistency of the stylistic features.

The phonetic features of the representation of Cockney Dialect were retained only in those narrative contexts where they were commented on by Irina, Ramsey's wife. The phonetic features are thus rendered through Irina's emotions towards Ramsey, and hence become rather a feature of Ramsey's **actions** in the novel. To exemplify this by the cause-effect relation mentioned in section 2.2: Irina loves Ramsey's way of pronouncing → Ramsey is charming. Thus, there was a clear pattern in the translation. Because the pattern included another character whose thoughts were voiced by the narrator of the novel, the phonetic features were not seen as a part of the indirect representation of Ramsey's speech. However, these descriptions participate in defining Ramsey's speech as distanced from the main body of characters.

The fact that the phonetic features were no longer available in Ramsey's direct speech and that they were heavily assimilated have an effect on the credibility of the character. The transposition in the following example (14) illustrates how the translated representation of the phonetic features requires rather belief than interpretation from the reader:

(14) Especially since his voice was soft, the thick South London accent took some getting used to. *Ramsey apologized that the fish mousse was awfoow*, pressed Irina to accept more wine because on his *burfday* she needn't *beehive hersewf*, and demurred that he *dint fancy a pud neevah*. (PB: 6)

Hänen äänensä oli niin pehmeä, että paksua Etelä-Lontoon murretta oli entistä vaikeampi ymmärtää. Ramsey pyyteli anteeksi, että kalamousse oli *kaameeta*, painosti Irinaa ottamaan lisää viiniä, koska Ramseyn synttäreillä ei tarvinnut olla ihmisiksi ja väitti, ettei *jälkkäri hotsittanut*. (SJ: 59)

[His voice was so soft that the thick South London dialect was even harder to understand. Ramsey apologized that the fish mousse was *awful*, pressed Irina to accept more wine because on Ramsey's birthday one needed not to behave themselves and claimed that he *didn't feel like dessert*.]

The characterizing function of the phonetic representations is hence closer to direct presentation in which the character's features are named rather than implied. Therefore, comments on Ramsey's accent, such as the remark made by Irina's sister in the following example, might feel unwarranted: "I think he's wonderful. Dashing, exuberant, funny. I'm infatuated with his **accent**. He sounds just like Michael Caine!" (PB: 338, my emphasis). Similarly to dramatic texts, where "we automatically imagine that dramatic figures speak their mother tongue or the language of the particular geographical setting of the play" (Aaltonen 1996: 171), the reader's imagination is in the key role of creating the credibility of the translated Ramsey Acton when it comes to the accent. It cannot be said that the need for illusion would be absent in the original text. However, the TT representation relies on the illusion more than the ST one. The essential feature of Irina's sister's comment and the like is that there is something in Ramsey's way of speaking which divides opinions. This feature was created in the translation by emphasizing the stylistic features.

The characterization analysis focused on the stylistic representations. While the phonetic representations characterized Ramsey through other means of characterization, the stylistic features are the ones which characterized Ramsey through his speech. The stylistic features were divided into four categories which represented the character-indicators of the stylistic features of Ramsey's speech. Those categories were:

1) Idiomatic expressions (colloquial phrasemes)
2) Swear words (cursing words or words which were used in the act of swearing)
3) Casual calling names (neutral or warm euphemisms for people)
4) Derogative calling names (pejorative or hostile euphemisms for people)

The categorization is based on the results of the linguistic analysis. In the linguistic analysis, the representation of the language variant was studied by identifying the transgressive expressions and calling names. The categories of the present analysis is basically a further specified version of that, as categories 1 – 2 represent the transgressive expressions and categories 3 – 4 represent the two types of calling names.

For the characterization analysis, the character-traits which the character-indicators implied needed to be established. As was mentioned before, the character's speech is an indirect way of presenting the traits, and hence it requires interpretation (Rimmon-Kenan 2005: 63). The connection between an indicator and the trait it indicates is established by analyzing the cause and effect relation between them (ibid. 65). Therefore, multiple relations could be established, depending on the person interpreting the character. In the present study, the interpretation was partly based on the results of previous research. The results of the previous research provided guidelines for defining the framework of the traits. Victòria Alsina's (2012: 137–154) study on social variation within novelistic discourse posed that the transgressive expressions could be associated with low education, and that low level of education was associated with the working-class. The further interpretation was based on my reading experience, with focus on the fact that Ramsey's speech distanced him from other characters.

The casual calling names, such as *mate* or *pet*, were neutral or warm in their tenor. Casual calling names were not used by any of the other characters. This distanced Ramsey as less fixed in his attitude as opposed to the majority of the characters. Therefore, the casual calling names were interpreted as indicative for an **unaffected** person. The derogative calling names, such as *tosspot*, were seen as indicators of uncivilized behavior, as opposed to a civilized person behaving according to the rules of society which the majority of the characters favored. Therefore, the derogative calling names were established as indicators of **hostile** personality. Swear words were also, in a way, a hostile trait, but they were not used as a hostile language-act exclusively. Therefore, they were seen as another trait communicating low level of education, and interpreted as indicators of an **uncivilized** person. Finally, the idiomatic expressions contained highly colloquial expressions in which the tenor varied. By rule, they however contributed in creating a commonplace overtone to what the character said. Therefore, they were identified as indicators of an **unpretentious** person.

In sum, the characterization of Ramsey Acton, based on the indirect presentation of speech, was identified as a combination of unaffected, hostile, uncivilized and unpretentious traits of character. The description is rather uncomplimentary in the

regarding the traits of hostility and uncivility, which are generally interpreted as negative. As previously mentioned, these traits were indicated by the harsh or foul elements of language which were found in Ramsey's idiolect. In fact, this feature of Ramsey's speech was noted in a book-review in *Guardian* by Carrie O'Grady (2007):

> The Londoner Ramsey, however, gets some lines that would make the Mitchell brothers[24] blush. […] Inadequate editing may be more to blame than anything else, but whenever Ramsey opens his mouth, it snaps a disbelief that is already thinly suspended.

By inadequate editing O'Grady seems to refer to the various instances of even vulgar language Ramsey's speech encompasses. However vulgar his speech may be, the collection of traits indicated by the elements of his idiolect is in line with the character's function in the novel. He embodies the resistance that "Bad Irina" (O'Grady 2007) wants in her life. A composition of the stylistic features for each character, the ST and the TT Ramsey, is presented in the following diagrams:

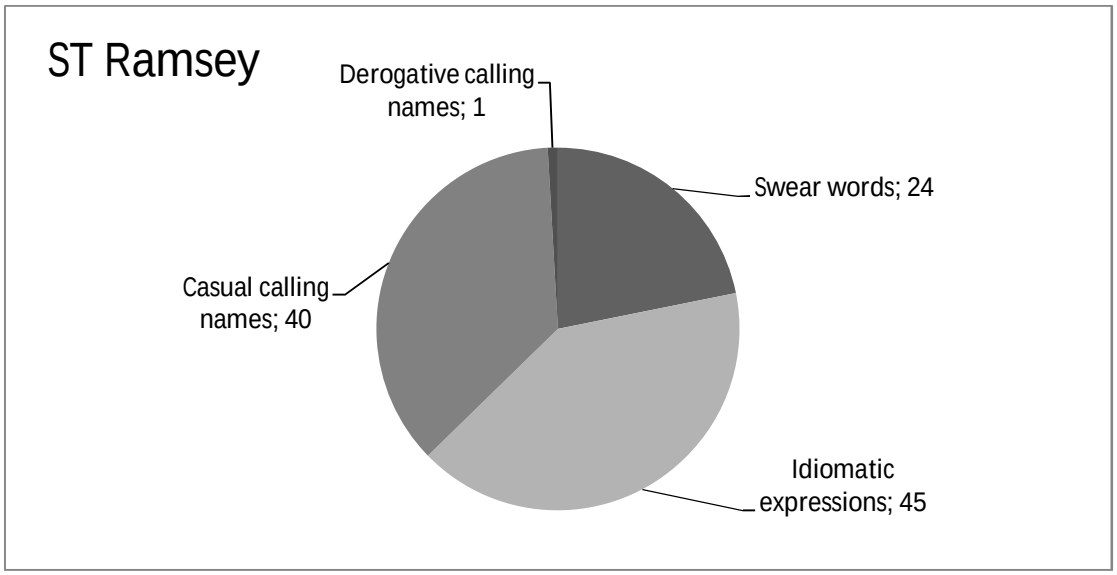

Diagram 4. The character-indicators of the ST Ramsey Acton

[24] Presumably, O'Grady refers to the American Mitchell Brothers from San Francisco, who were pioneers in the porn industry until late 90's (Schwartz 2013).

The diagram illustrates the composition of ST Ramsey's character. In the ST, Ramsey's speech did not contain more than one instance of a derogative calling name, 24 expressions which contained a swear word, 40 casual calling names and 45 idiomatic expressions. As a template to which the translated character was compared, the ST Ramsey was identified as **unaffected** and **unpretentious** character, who is **not hostile** but yet to some extent **uncivilized**. The next diagram shows the composition of the TT Ramsey.

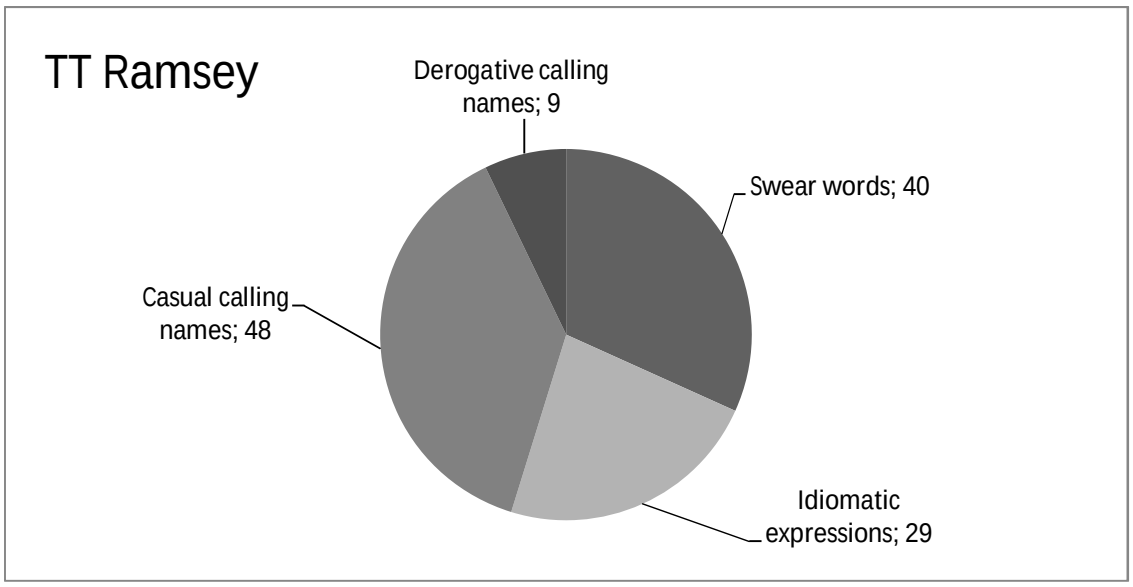

Diagram 5. The character-indicators of the TT Ramsey Acton

As the diagram shows, the division between the character-indicators differed from the ST character. The speech of the translated character contained more (9) derogative calling names, more swear words (40), nearly a similar amount of casual calling names (48) and perceptively less idiomatic expressions (29). In comparison to the ST Ramsey, the translated character was **as unaffected** but **less unpretentious** character, and also **more hostile** and **more uncivilized**. The reasons for the difference can be traced into the linguistic analysis. In short, the changed characterization did not seem to depend on extensive changes.

The indicators of unaffectedness, the casual calling names, were equally effective regarding both characters. The translator had retained the vast majority of such

expressions, for instance, *bird → mimmi* [chick], *pet → muru* [sweetie] and *love → kulta, rakas* [honey, darling]. Also, the translator had added some casual calling names into the translation, such as *I → meikäläinen* [yours truly]. Despite the additions, the number of the casual calling names was close to equal in both versions. This resulted from the fact that some of the neutral calling names were translated as derogative. Such translations of calling names included, for example, *bird → eukko* [old lady] or *bird → ämmä* [bitch]. Also, the translator had transformed some of the neutral expressions into derogative calling names, for example, *she → ämmä* [bitch], *tuo likka* [that gal[25]]. These changes added to the hostility of the character.

The indicators of unpretentiousness, the idiomatic expressions, did not play as important a role in the TT Ramsey as they did in the ST character. The translator had retained some of the idiomatic expressions by using an idiomatic expression available in the target language, such as *Don't get your nose in a sling → Älä vedä hernettä nenään* [Do not pull a pea in your nose] or *that's a fair cop → kutakuinkin niin* [that's quite so][26]. One third of all the idiomatic expressions in the material were, however, translated by either adding a swear word to a non-idiomatic expression or using an idiomatic expression which depended on the swear word for its idiomacy. Such translation procedures included, for instance, *I don't give a monkey's how she treats me → meikäläinen ei piittaa paskaakaan, miten hän kohtelee minua* and *he was dead sound → hän oli perkeleen kunnollinen*. These were seen to lessen the unpretentiousness and add to the uncivilized impression instead. Ramsey's speech was made more uncivilized, for instance, by replacing a majority of the *Oi!* exclamations by *hemmetti* [damn] or sometimes by even a harsher swear word, *vittu* [fuck]. As a swear word, *vittu* [fuck] is arguably the most uncivilized of all the swear words the Finnish language contains. It was used as a translation equivalent for various source language swear words, such as *Fucking hell→ vittu* [fuck], *bloody → vitun* [fucking], *fucking hell! → vittujen kevät* [fucking spring[27]]. These features were seen as factors which added the uncivilized impression of Ramsey's character.

[25] The Finnish equivalent is more pejorative than the back-translation implies.
[26] The Finnish expression is more colloquial than the back-translation implies.
[27] The Finnish idiomatic expression relies on the swear word for its idiomatic meaning, and does not, in fact, have any semantic meaning outside the collocation of these words.

5 CONCLUSIONS

In the present study, I set out to examine the representations of Cockney Dialect in *The Post-Birthday World* (2007) and its Finnish translation. The aim of my thesis was to make a contribution to studies that focus on the complex processes of translating orality within literature and translating non-standard language especially. The representations of Cockney Dialect in the source and target texts were examined from two perspectives with separate aims. Firstly, they were studied linguistically as metonymies of the British working-class society according to the theoretical framework of translation as metonymy. Here, the aim was to find out whether the representation of the metonymy was aggressive or assimilative. Secondly, they were studied as indirect elements of characterization, with the aim of finding out how the choices made in the process of translation had affected the characterization.

The results of the linguistic analysis showed that the representation of Cockney Dialect in the translation was aggressive, but that the composition had been changed. This resulted from the translator's choices of fortifying the effect of stylistic presentations and assimilating the majority of the phonetic features. The assimilation of the phonetic representations was hardly surprising, as they represented features which are not found in the Finnish phonetic system nor could they, arguably, be transferred into it. In the characterization analysis, these changes were reflected on the source and target text characters by redefining the elements of the stylistic representations as character-indicators which implied the character-traits. As the translator had succeeded in translating the character's speech as socially marked, in general the speech of the character in the target text indicated similar character-traits the source text character's speech. Nevertheless, the different emphasis of the character-indicators resulted to different representations of the character's traits. The most influential differences resulted from replacing idiomatic expressions with swear word expressions and replacing neutral calling names by derogative ones. These were seen as making the character more uncivilized and hostile.

Although this might sound like a negative result in one way or another, it was not. The purpose of the study was not to evaluate the translation in any way. However, in conclusion the following notion might be added. The speech of the character is one of the many ways of presenting a character within a narrative. While it is an important one because the reader identifies with the character, it does not overpower the effect of the plot. Although a character's speech might sound uncivilized or hostile, the character is not interpreted as an uncivilized or hostile if the plot makes him appear as something else. The role of the indirect representations of character is to enrich the network of character-traits. For instance, in the Finnish translation of *The Post-Birthday World*, the added hostility and uncivilized style function well in the plot-function Ramsey's character embodies for the leading character, Irina McGovern. She craves for a radical change in her life, and sees that radicalness in Ramsey. In the source text the radical and changing element can be traced to the non-standard variant of Cockney Dialect, and a similar function has been created in the translation by making the speech sound stylistically more controversial.

As asserted in the introduction, the process of translating dialect is much more complex than a mere linguistic operation. The translator of *The Post-Birthday*, Inka Parpola (2014), explained that she had a certain type of Ramsey in her head while she was translating, and that Ramsey spoke in a certain type of way. This undoubtedly played a part in creating a working-class character into a culture where there is no class-stratification nor does the language contain the necessary linguistic elements in order to portray his language. Therefore, a translator of fiction is not just an interlingual translator but the author of the translated work, much like an artist. If Ramsey Acton's dialectal speech would not have been rendered into the target text, various fundamental elements of the narrative would have been at risk. Not only do the other characters comment on his way of speaking with varying emotional charge, but the credibility of the plot – the love story of Irina and Ramsey – also relies upon Ramsey's characterization.

As this thesis was limited to only one character in one book and its translation, no large-scale conclusions can be made. Instead, more research is needed. The conventions of the

representation of orality are different within specific genres and text types of literature. The novel form, although very popular, is only one of the text types in which translation of written orality could be studied. Furthermore, the possibilities to imply language variation in written language depend to a large extent on the linguistic features of the language system. Consequently, another limitation of this research is inevitably the fact that it only includes one language pair.

By attempting to combine the examination of translation solutions regarding both language variation and characterization and then analyzing the effects of these choices, I hope to have encouraged others to do similar research. The translation of language variation is challenging, and there are few conventions on how to do it. This study offers a combination of tools from translation studies and literary studies as a method for analyzing the results of the translator's choices. The findings of the study also imply that a feasible translation strategy for language variation does not necessarily need to be retained on the linguistic level, but that it can also be reflected on characterization.

Possibilities for future research on translation of language variation and its effects on characterization are extensive, as the subject matter is far from exhausted. Profitable results could yield from studying a translation project where the direction of translation would be from a minority language towards a dominant one. In such case, the source culture would not be familiar for the target culture readers, which would have an effect on the translator's choices. Also, research on the regularities in the translation of language variation is needed in order to establish conventions of translation procedures. The possible re-occurrences could be studied by focusing on a specific dialectal feature and charting the translation procedures by which it has been translated. Such study should, however, be conducted by using an extensive corpus of texts. To compile the material for such research would possibly be a long-term project, but it should provide clear and generalizable results.

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APPENDIX 1. Questionnaire with open questions to Inka Parpola

Kysymykset Inka Parpolalle [Questions for Inka Parpola]

1. **Missä olet opiskellut kääntämistä ja kuinka päädyit käännösalalle?** [Where have you studied translation and how did you end up working in the translation industry?]

2. **Kuinka kauan olit ollut käännösalalla aloittaessasi kääntämään *The Post-Birthday World* -teosta (julk. 2008)?** [How long had you worked in the translation industry before translating *The Post-Birthday World* (publ. 2008?)]

3. **Käänsit teoksen Avain-kustantamolle. Voitko kertoa jotain kustantamolta saamastasi ohjeistuksesta, jonka sait työtarjouksen tai työn vastaanottamisen yhteydessä?** [You translated the work for the publishing house Avain. Can you tell something about the instructions you got, either when you offered or accepted the assignment?]

4. **Ketkä kommentoivat käännöstä sen eri vaiheissa? Voitko kertoa jotain kommenteista, joita sait?** [Who commented on the translation in the different phases of the process? Can you tell something about the comments you received?]

5. **Paljonko aikaa sinulla oli käännöksen laatimiseen? Oliko aikataulu mielestäsi tiukka vai riittävä?** [How much time did you have for the translation assignment? In your opinion, was the timeframe tight or sufficient?]

6. **Teos kuvailee brittien tapoja ja brittikulttuuria monessa kohdin. Oletko itse koskaan käynyt Isossa-Britanniassa (erit. Englannissa)?** [The novel describes the British conventions and the British culture in various connections. Have you ever been to the Great Britain (especially, in England?)]

7. **Voitko kertoa jotain siitä, miksi päädyit alla olevassa lähtö- ja kohdetekstiparissa käytettyihin käännösratkaisuihin?** [Can you tell something about how you ended up with the translation solutions found in the following pair of source and target text?]

”Them pictures was top drawer, love. I were well impressed.” (That was, *wew* impressed. Especially since his voice was soft, the thick South London accent took some getting used to. *Ramsey apologized that the fish mousse was awfoow*, pressed Irina to accept more wine because on his *burfday* she needn’t *beehive hersewf*, and demurred that he *dint fancy a pud neevah*. “Think things through” came out *fink fings froo*; a word like “motivated” was full of tiny silences, like a faulty digital recording: *mo’i’va’i*.) (Shriver 2007: 6)

Hän kommentoi Irinan piirroksia Juden uuteen lastenkirjaan ja hehkutti: "Ne kuvat oli huippuja, kulta. Olin ihan äimänä." (Tai jotain sinne päin. Hänen äänensä oli niin pehmeä, että paksua Etelä-Lontoon murretta oli entistä vaikeampi ymmärtää. Ramsey pyyteli anteeksi, että kalamousse oli *kaameeta*, painosti Irinaa ottamaan lisää viiniä, koska Ramseyn synttäreillä ei tarvinnut olla ihmisiksi ja väitti, ettei *jälkkäri hotsittanut*. Äänteet pehmenivät ja sanat olivat usein täynnä pieniä katkoja kuin kehnossa digitaaliäänityksessä: motivaatio muuttui muotoon m'o'i'v'a'io. (Shriver/Parpola 2008: 15)

8) **Muita kommentteja?** [Other comments?]