Translation and Linguistic Hybridity

Constructing World-View

Susanne Klinger

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This volume outlines a new approach to the study of linguistic hybridity and its translation in cross-cultural writing. By building on concepts from narratology, cognitive poetics, stylistics and film studies, it explores how linguistic hybridity contributes to the reader's construction of the textual agents' world-view and how it can be exploited in order to encourage the reader to empathize with one world-view rather than another and, consequently, how translation shifts in linguistic hybridity can affect the world-view that the reader constructs.

Linguistic hybridity is a hallmark of cross-cultural texts such as postcolonial, migrant and travel writing, as source and target language come into contact not only during the process of writing these texts but also often in the (fictional or nonfictional) story-world. Hence, translation is frequently not only the medium but also the object of representation. By focusing on the relation between medium and object of representation, the book complements existing research that so far has neglected this aspect. The book thus not only contributes to current scholarly debates—within and beyond the discipline of translation studies—concerned with cross-cultural writing and linguistic hybridity but also adds to the growing body of translation studies research concerned with questions of voice and point of view.

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Contents

Abbreviations

BT	Back Translation
DC	District Commissioner
DD	Direct Discourse
DS	Direct Speech
DT	Direct Thought
FDD	Free Direct Discourse
FDS	Free Direct Speech
FDT	Free Direct Thought
FID	Free Indirect Discourse
FIS	Free Indirect Speech
FIT	Free Indirect Thought
FLN	Front de Libération Nationale (Algerian National Liberation Front)
ID	Indirect Discourse
IS	Indirect Speech
IT	Indirect Thought
MID	Mimetic Indirect Discourse
MIS	Mimetic Indirect Speech
MIT	Mimetic Indirect Thought
NRDA	Narrative Report of Discourse Act
NRSA	Narrative Report of Speech Act
NRTA	Narrative Report of Thought Act
ST	Source Text
TT	Target Text
WAPE	West African Pidgin English

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Figures and Tables

Figures

Tables

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Acknowledgements

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1 Introduction

If you are coming-in people be, then come in.

(Gabriel Okara, *The Voice*)

Linguistic hybridity is a common feature of texts that are translated across linguistic and cultural borders—be it conventional interlingual translation moving from source text (ST) to target text (TT) or other forms of translation that lack a tangible ST such as migrant, travel or postcolonial writing. In the latter case Kenyan writer Ngũgĩ wa Thiong'o (2009:18) aptly speaks of "a literary act of mental translation". Both types of translation—conventional interlingual translation and cross-cultural writing—aim to reach an audience that extends beyond the language barriers of the source culture. Because of this, source and target language come into contact during the process of writing. Moreover, in the case of cross-cultural writing, source and target language meet not only during the writing process itself, but frequently also in the (fictional or nonfictional) story-world. Often, translation is therefore not only the medium but also the object of representation in cross-cultural writing. The consequence of this is that linguistic hybridity not only contributes to the construction of the implied author's world-view directly in so far as it is a manifestation of his/her attitude towards the languages involved but also in a more subtle and indirect manner as it contributes to the construction of the narrator's and the characters' world-view.

However, research aimed at categorizing creative writing strategies that employ linguistic hybridity (e.g. Ashcroft et al 2002; Bandia 2008; Batchelor 2009; Zabus 2007, to name the most extensive studies) has so far focused on the medium of representation, without systematically taking into account its relation to the object of representation. In other words, existing approaches categorize linguistic hybridity predominantly according to its manifestation on the page rather than its relation to the (fictional or nonfictional) reality of the narrative. Although narratology has provided us with a general distinction between language as object and language as medium, and although Meir Sternberg (1981), building on this distinction, proposed to distinguish between represented translation and representing translation according to

the narrative level on which the translational act occurs—I will discuss both aspects in more detail in Chapter 2—the relationship between medium and object has so far not been awarded a significant role in studies of linguistic hybridity. Gillian Gane, who refers to Sternberg's distinction in her paper "Achebe, Soyinka, and Other-Languagedness" (2003), unfortunately then neglects to make this distinction in her own analysis, which again focuses on the manifestation of linguistic hybridity on the page, as she presumably falls in the trap of not fully grasping that the essential difference between representing and represented translation is due to the fact that they are realized on different narrative levels and not determined by their formal aspects.

As a consequence of this lack of a systematic distinction between language as object and language as medium, the way in which linguistic hybridity contributes to the construction of meaning in the narrative and, hence, how TT shifts in linguistic hybridity can shift the world-view constructed for the narrator and the characters is predominantly overlooked. At the same time, however, linguistic hybridity—as is nonstandard language in general—is a feature that is particularly prone to shifts in interlingual translation.[1] Firstly, translators often erase or dilute linguistic hybridity encountered in the ST. In the context of Europhone African literature, this has been demonstrated for example by Kathryn Batchelor (née Woodham) (see Woodham 2006 and Batchelor 2009). Secondly, as scholars such as Laviosa (1998), Øverås (1998) and Zauberga (2001) have shown and as will be discussed in more detail in Chapter 3, interlingual translation often creates linguistic hybridity—for example through the translator's unconscious calques or through a deliberate attempt at foreignization.

If we therefore assume that the TT erasure or dilution of linguistic hybridity present in the ST as well as the TT addition of linguistic hybridity not present in the ST is a common phenomenon, then the question that arises is whether and how TT shifts in linguistic hybridity can alter the meaning potential of a text. In particular, can TT shifts in linguistic hybridity affect the reader's construction of the narrator's and the characters' world-view and, hence, ultimately also the reader's own world-view, and if so, how?

We can only address this question if we have a fundamental understanding of the way in which translation as representing medium relates to translation as represented object in these cross-cultural texts—both in the ST and in the TT. The present discussion, therefore, by building on insights from narratology and combining them with concepts taken from cognitive poetics, stylistics and film studies, offers an approach to linguistic hybridity that integrates the relation between medium and object, which enables us to investigate whether and how linguistic hybridity potentially has an impact on the mental representations the reader constructs when interacting with the text and, hence, whether and how TT shifts in linguistic hybridity can affect the text's meaning potential. In particular, I will investigate how linguistic hybridity interrelates with (i) the reader's construction of the perspective from which the story events are perceived, (ii) the narrator's attitude

towards the narrated cultures, and (iii) the narrator's and the characters' cultural identity and affiliation. If TT shifts in linguistic hybridity affect the TT reader's mental representations of the narrator and the characters, it follows that these shifts potentially also have an impact on the world-view the reader constructs for the implied author. Moreover, the reader's mental representations either refresh or reinforce the reader's own schemata. Therefore, these shifts can also have an impact on the reader's interpretation of other texts and of the world at large, i.e. the reader's own world-view. As our schemata may have social and practical consequences, TT shifts in world-view such as those discussed in this volume can ultimately have an impact on the world we as a community construct for ourselves and therefore on the way we live our lives.

Chapter 2 will thus develop Sternberg's (1981) distinction between representing and represented translation and will propose a new model of linguistic hybridity, one that is based on the relation between medium and object. This model will then serve as the backbone for developing a theoretical framework that will focus on TT shifts in linguistic hybridity and how they can lead to shifts in the TT reader's construction of the narrator's and the characters' world-view and hence, as I will argue throughout, ultimately also to shifts in the reader's construction of the world-view of the implied author and potentially also in the reader's own world-view. Chapter 3 will focus on investigating how linguistic hybridity interrelates with the perspective from which story events are perceived. Chapter 4, too, discusses perspective, in particular how the story's narration can be filtered through the collective consciousness of a culture and how the absence or presence of linguistic hybridity interrelates with the narrator's identification with and allegiance to one culture rather than another. Chapter 5 investigates the more immediate link between linguistic hybridity and characterization, namely in what way linguistic hybridity in the character's discourse conveys implicit information about the character's cultural identity and world-view. As all of these aspects—perspective, cultural identity, allegiance—are, as I will demonstrate, at least in part actualized on the textual level through the presence or the absence of linguistic hybridity, the TT erasure, dilution or addition of linguistic hybridity can cause shifts in these aspects in comparison to the ST.

Rather than competing with existing approaches to linguistic hybridity, the ideas proposed in this volume thus complement these by extending our conceptual apparatus and adding facets to the ongoing discussion that have hitherto not been studied in a systematic fashion. Moreover, by exploring the question of how linguistic hybridity relates to perspective and how readers can be manipulated into empathizing with one world-view rather than another, this book not only contributes to current debates in translation studies and beyond that are concerned with cross-cultural writing and linguistic hybridity but also to the growing body of translation studies research concerned with questions of voice and perspective that is influenced by narratology and stylistics (e.g. Bosseaux 2007; Taivalkoski-Shilov

2006) and, more broadly, to translation studies research concerned with ideology (e.g. Baker 2006; Munday 2008).

In order to illustrate how the concepts and tools that I will develop in the following chapters can be applied to the analysis of linguistic hybridity in cross-cultural writing and, consequently, of what happens when these texts are translated into another language, I will make reference to Anglophone Nigerian narrative prose and, where relevant, its translations into German.

The reason for the focus on written narrative prose is twofold. Firstly, unlike film and performed drama, written text has only one communication channel at its disposal. Whenever language as object and language as medium are not identical, film and drama have the possibility to present both language as object and language as medium simultaneously, as is for example the case when providing a translation of foreign language dialogue in the form of sur- or subtitles or via a supplementary auditory channel, such as individual headphones.[2] As the language as object remains present, the act of translation itself is present too. This ensures that audiences are more likely to be aware of reading or listening to a translation. Written text, however, has no alternative communication channel, and therefore, if the act of translation is to be represented in the text, it has to be represented in the language as medium. Furthermore, drama and film are not only able to represent both language as medium and language as object at the same time, but they can also have more than one language as medium simultaneously. As performed drama and film introduce actors to represent characters, the representing actor discourse is not to be conflated with the represented character discourse—drama and film thus introduce a further level of mediation not present in narrative prose. Imagine a Greek tragedy performed by an Icelandic theatre company in Icelandic for an English audience. The actors' Icelandic might be surtitled into English for the audience, but in the fictional story-world that is represented on the stage the characters are meant to speak Ancient Greek, not Icelandic. In this sense, both Icelandic and English function as medium of representation, not as represented object.

Secondly, while the distinction between medium and object of representation underlies all narratives, in so far as they "represent temporally organized sequences and thus relate 'stories'" (Hühn et al 2013:§1), there are genre-specific differences. Poetry, for example, "typically features strings of primarily mental or psychological happenings perceived through the consciousness of single speakers and articulated from their position" (Hühn et al 2013:§1). It thus lacks the polyphony and the variety of different perspectives that narrative prose can offer and that—as will be illustrated throughout this volume—can be signalled through linguistic hybridity. Drama, on the other hand, although it features a mediating agency in the form of, for example, "selection, segmentation and arrangement" (Hühn et al 2013:§1), is "typically devoid of any overt [mediating] agency" (2013:§1). Thus, it typically lacks the narrating voice of narrative prose as well as the dual perspective merging the voice of narrator and character

that is possible in written texts, for example in the form of free indirect discourse. This latter aspect is particularly relevant for the discussion in Chapter 4, which looks at the narrator's cultural identification with and allegiance to the narrated culture(s).

The focus on Anglophone Nigerian writing is due to the fact that post-colonial writing particularly well exemplifies that translation is often an object of representation in cross-cultural texts. The postcolonial reality represented in these narratives constitutes an arena of past and on-going translation, both in the metaphorical sense of assimilating the culture and/or language of the (ex-)colonizer—Michael Cronin's "translation-as-assimilation" (2003:142)—and in the more conventional sense of linguistic transfer. The postcolonial world thus contains both the source and the target language as well as hybrid language varieties that fuse source and target language. Secondly, postcolonial writing is also the context in which linguistically hybrid literature has so far been studied most extensively. As a consequence, there is ample research that allows me to contrast previous approaches to linguistic hybridity with my own approach as well as to build on this existing research. Thirdly, the ideological ramifications of linguistic hybridity are arguably most apparent in postcolonial writing where this "abrogation and appropriation" of the colonial language, as Bill Ashcroft, Gareth Griffiths and Helen Tiffin call it, is seen as an overt political act of defiance (2002:37–38).

The specific focus on Nigeria is predominantly a pragmatic one, but it is not entirely arbitrary. West African writers, unlike East Africans, do not have an indigenous *lingua franca* such as Swahili to fall back on. In Nigeria, Africa's most populous state and the home of hundreds of indigenous languages, English is the only national language and therefore the only language that can transcend not only international borders but also the nation's own ethnic boundaries.[3] Nigeria has produced some of Africa's most well-known Anglophone writers, such as Amos Tutuola, Nobel prize winner Wole Soyinka and of course Chinua Achebe, who is often referred to as the Godfather of African literature and whose style has influenced fellow Anglophone African writers such as Nkem Nwankwo, Zaynab Alkali and Flora Nwapa. Gabriel Okara and Ken Saro-Wiwa, whereas perhaps less famous than Tutuola, Soyinka and Achebe, arguably appropriated English more radically than any other Anglophone African writer. Moreover, the themes of these writers' literary output, too, are often political. Achebe famously criticized the appreciation of art for its own sake common in the West as a European luxury Africa can ill afford. "Art for art's sake is just another piece of deodorised dog-shit", as he put it succinctly in his essay "Africa and her writers" (1975a:19; italics omitted). World-view is thus a particularly important aspect of these texts, and therefore, TT shifts in world-view—triggered by TT shifts in linguistic hybridity—are all the more interesting.

I will mainly focus on narrative prose by those writers whose proclaimed aim it was to experiment with the language of their British colonizers and to

subvert it—to fashion out a "new English" as Achebe (1975b:62) put it. The use of English and other European languages in African literature has often been the focus of a heated debate. The Makerere Conference on Anglophone African Literature in 1962, which explicitly excluded writers who work with African languages (see also Ngũgĩ 1986:111), and the subsequent publication of Obi Wali's contentious essay "The dead end of African literature?" (1963) are often seen as the starting point of this debate, which saw the crystallization of three schools of thought: the Neo-Metropolitans, the Evolutionists/Experimenters and the Rejectionists, to borrow Okara's terminology (1991:14).

The latter school, as the name suggests, rejects the use of European languages as the medium of African literature. In their eyes, such a self-translation constitutes a betrayal of Africa, in so far as it contributes to the development of the literatures of the colonial centre at the expense of a development of the continent's own literatures and of a literary language within Africa's indigenous languages (see e.g. Wali 1963:14–15).[4] In order to support his argument, Wali draws comparisons with 16th- and 17th-century England, arguing that writers like Shakespeare, Donne, Milton and Spenser chose to write in English, despite the "cosmopolitan languages" of their time being Latin and Greek, and in doing so advanced both the English language and the development of its literature (1963:14). The second main concern voiced by the Rejectionists is related to audience. Wali's argument that Europhone African literature is inaccessible to the majority of Africans and reaches only an educated elite (1963:13–14) is later famously taken up by Ngũgĩ wa Thiong'o in his book *Decolonizing the Mind* (1986), which set forth his reasons for abandoning English in favour of Gĩkũyũ and Swahili as the language of his fictional writing.

The Neo-Metropolitans and the Evolutionists/Experimenters, on the other hand, embrace colonialism's linguistic heritage in their writing. The difference between these two schools lies in their view of what form this English should take and, more generally, in the attitude towards colonial hegemony that this differing view implies. The Neo-Metropolitans strive for "impeccable English" (Okara 1991:14) and aim to be assimilated into the Western literary canon (see e.g. Buchi Emecheta quoted and commented on in Achebe 2000:71). Assimilation, however, is not on the Evolutionists/ Experimenters' agenda. They recognize and value the subversive potential of writing in English as well as the potential to subvert English.

Writing in English can serve an anticolonial agenda for two reasons. Firstly, English is able to reach a global audience, including the centre of the colonial power, in a way literatures written in minor languages cannot. Needless to say, for texts written in minority languages—or major languages that have currency only on a regional level—to be read globally, translation into a world language is required. However, as Richard Jacquemond (1992) has demonstrated, a hegemonic power is unlikely to translate the creative output of a politically, economically and/or culturally dominated culture,

especially if this output challenges its hegemony over this dominated culture. Being able to circumvent this linguistic barrier by writing in a world language is therefore an important factor in the struggle against colonialism and post-independence self-assertion. Such a self-translation thus can serve to counteract the overall tendency of dominated cultures to be represented by dominating cultures rather than to represent themselves—a tendency most notably observed by Edward Said in *Orientalism* (2003). Postcolonial writing in English is capable of "infiltrating the ranks of the enemy and destroying him from within", as Achebe put it (quoted in VanZanten Gallagher 1997:260).

Secondly, as already pointed out, due to the multitude of indigenous languages in many African states, works written in smaller African languages require translation even in order to be read on a national level. Colonial languages such as English and French, on the other hand, are able to transcend ethnic boundaries within African nations and within the African continent. In his reply to Wali, Ezekiel Mphahlele points out the different political circumstances prevailing in colonial Africa compared to those of Europe during the 16th and 17th centuries: unlike African writers, neither Spenser nor Milton or Shakespeare "need[ed] to organize a variety of tribes speaking different languages against a colonial or fascist power" (1963:8). Given the multitude of ethnicities, English and French can serve as a "unifying force", as a "common language with which to present a nationalist front against white oppressors" (1963:8). These two points are also made by Margreet de Lange (2008) in her study on translation and nation building in post-apartheid South Africa. According to de Lange, the apartheid government encouraged the use of indigenous languages as part of their "divide and rule" tactics (2008:91). By writing in English, black South African writers not only were able to subvert these "divisive ethnic policies of apartheid" but also to make themselves heard by the international community (2008:91).

The Evolutionists/Experimenters' attitude towards colonialism and its post-independence legacy shows both in the political themes of their novels and in the way they shape the language according to their needs and purposes, putting their own distinctive African stamp on the colonial language. This "abrogation and appropriation" of the colonial language (Ashcroft et al 2002:37) manifests itself on the page in a "culturally marked English" (Kehinde 2009:80)—a hybrid English that fuses and juxtaposes European and African elements.[5] The writing of the Evolutionists/Experimenters thus tends to accentuate its translated nature by deliberately letting the source language disrupt the target language. It is the writing of this latter group that I will focus on in this volume.

I intend the term "hybrid English" here to mean an English that has roots in both worlds—the former colonies as well as the former colonial centre in the case of postcolonial writing, the country of origin as well as the destination country in the case of migrant writing and the target audience's culture

as well as the travel destination in the case of travel writing. In the context of postcolonial writing, Ashcroft, Griffiths and Tiffin (2002:8) set up the useful distinction between "english" and "English" (also "metropolitan English"), where the former refers to the several varieties of English ("englishes") that have developed in the former British colonies—including fictional varieties only to be found in postcolonial literature—and the latter to those varieties of English indigenous to the erstwhile colonial centre itself. In the context of postcolonial writing, my term "hybrid English" is therefore synonymous with Ashcroft, Griffiths and Tiffin's coinage "english". Of course, British English, which incorporates influences from languages such as French and Latin into a Germanic language, is itself a hybrid language. Rather than being set in motion by the British Empire, the hybridization of English has thus been "an ongoing phenomenon throughout history" (Ch'ien 2004:4). Hence, an approach that views "english" as linguistically hybrid and at the same time leaves aside the hybrid roots of British English is doubtlessly Eurocentric and vulnerable to criticism.[6] Nevertheless, I have opted for the terms "hybrid English" and, more generally, "linguistic hybridity" as these terms highlight dual heritage—an aspect that is highly relevant for the argument I want to develop in these chapters.

NOTES

1. I will use the term "TT shift" in a broad sense, indicating a difference or a potential difference between a ST segment and what I consider to be its corresponding TT segment, rather than in the sense of J. C. Catford's original definition of "departures from formal correspondence in the process of going from the SL (source language) to TL (target language)" (1965:73; 2000:141). As pointed out by Munday (1998:2), Catford's linguistic definition of translation shifts has been expanded in later studies.

2. Whereas the latter method cancels out the main auditory channel for the individual user, it nevertheless remains available for the user to be accessed whenever s/he chooses to do so.

3. Estimates of how many languages are spoken in Nigeria range between more than 200 to more than 400 languages. World Bank statistics from 1988 (quoted in Zabus 2007:235) for example estimate 350 languages, while David Crystal (1994:267) speaks of circa 400 and Edmund Bamiro (2006:34) of "over 400 local languages". The official webpage of the Nigerian Embassy in the United Kingdom (2012) offers a more conservative estimate—more than 200 languages.

4. I will use the term "indigenous language" rather than the commonly used term "vernacular" throughout. Firstly, there is the latter term's unfortunate etymology as it derives from the Latin "vernaculus" ("domestic, native, indigenous"), which itself derives from "verna" meaning "home-born slave, native" (OED online). Secondly, a distinction between language and vernacular where the former term denotes the languages indigenous to the (ex-)colonial centre (such as English) and the latter the languages indigenous to the (ex-)colonial periphery (such as Igbo) reinforces the myth of Western cultural superiority by implying a hierarchy.

5. These elements need not be authentic. Nigerian writer Nkem Nwankwo for example occasionally creates phrases that do not originate from an authentic Igbo source but have "an air of authenticity" (Zabus 2007:151).

6. Other denominations for "english" include "indigenized" English (Zabus 2007:4), "Africanized" English (Todd 1984:299), "decolonized" English (Salman Rushdie, quoted in Dissanayake 1985:233; Mwangi 2004:67) and "new English" (Achebe 1975b:62). The proliferation of terminology and the problem of finding one term that is value free surely reflects the fact that the very making of a distinction between the "language of the centre" (Ashcroft et al 2002:37) and the "english" of the former colonies is value laden, as it inevitably posits British English as the original and the newer "englishes" as derivatives and thus implies a hierarchy, rather than the parity of all forms of English.

2 Conceptualizing Linguistic Hybridity

As stated in the introduction, translation is not only a medium but often also the object of representation in cross-cultural writing. An awareness of this relation between medium and object allows us an insight into how linguistic hybridity contributes to the construction of meaning in the ST. In particular, it contributes to the construction of the perspective from which the narrated events are perceived, the characters' and the narrator's cultural identity and the narrator's attitude towards the narrated cultures. This insight into the workings of the ST then allows us to analyze how TT shifts in linguistic hybridity—the erasure or dilution of the ST's linguistic hybridity in the TT or also the TT addition of linguistic hybridity not present in the ST—can alter these aspects and therefore the world-view projected by the text. Hence, in order to be able to investigate these TT shifts in perspective, cultural identity and allegiance caused by and related to TT shifts in linguistic hybridity, a framework is necessary that allows us to describe the relation between the languages on the different narrative levels, both in the ST and in the TT.

However, scholarly approaches conceptualizing the linguistic hybridity of cross-cultural writing so far focus predominantly on the medium, without systematically taking into account the object. Thus, the terminology we have at our disposal to describe linguistic hybridity mainly relates to how it manifests itself on the page. It does not, however, allow us to sufficiently describe the relation between the language(s) we read on the page and the language(s) they represent.

In an earlier essay, I have therefore proposed to distinguish between linguistic hybridity "that represent[s] a different language on the story-level" and linguistic hybridity "that reflects 'english' on the story-level" (Klinger 2013:116). In the following I will develop this notion in more detail and propose a new, tripartite typology of linguistic hybridity based on its relation to the reality portrayed in the narrative. For this, I will draw on narratological concepts as follows: (i) the distinction between different narrative levels and (ii) in particular Sternberg's (1981) distinction between translational mimesis and represented self-translation. The typology allows us to describe the relation between the languages on the different narrative levels, both in the

ST and in the TT, and therefore serves as the backbone for the theoretical framework that will be developed in Chapters 3 to 5. This framework will focus on how linguistic hybridity contributes to the projection of meaning and how TT shifts in linguistic hybridity can accordingly lead to TT shifts in meaning potential. In other words, the present chapter focuses on describing linguistic hybridity as a prerequisite of being able to identify and analyze potential TT shifts in perspective, cultural identity and allegiance caused by and related to TT shifts in linguistic hybridity in the following chapters.

After a preliminary discussion of the representational function of linguistic hybridity, I will outline my typology and then compare it with existing descriptive approaches.

2.1 THE REPRESENTATIONAL FUNCTION OF LINGUISTIC HYBRIDITY

The reason why we need a framework that allows us to describe the relation between language as medium and language as object in order to be able to study how linguistic hybridity contributes to the construction of meaning is that medium and object are not necessarily identical. Language exists not only on the page, but it is also part of the world narrated on the page. As Roger Fowler (1977:71) reminds us, prose fiction "is a representational art: it conveys the illusion of a represented 'reality'". Every narrative has two realities: the reality of the world represented—which can be fictional or not—and the reality of the representation of this (fictional) world (see e.g. Fludernik 2009:21). In narratology, these two narrative levels are commonly referred to as the level of story and the level of discourse, respectively (see e.g. Chatman 1986; Prince 1987). Some narratologists, such as Shlomith Rimmon-Kenan (2002), draw on Gérard Genette's (1972:71–76) distinction between *histoire, récit* and *narration* and accordingly subdivide the level of discourse into the level of text and the level of narration. The level of text is the "verbal representation" of the story (Rimmon-Kenan 2002:3). As Rimmon-Kenan puts it, "the text is what we read" (2002:3). Narration, on the other hand, refers to "the act of telling or writing" the story (2002:3). Genette's tripartite distinction has been criticized by Mieke Bal (1977:6), as *histoire* and *récit* (Rimmon-Kenan's story and text) are a product, whereas *narration* is a process, and the three are therefore not ontologically comparable. Other scholars, such as Monika Fludernik (1996:334) and John Pier (2003:82), however, defend Genette's division. For a brief account of the controversy see Wolf Schmid (2008:248–251; 2010:188–190). Schmid himself proposes to distinguish four levels (2008:251–284; 2010:190–215). For the typology developed in this chapter, however, Genette's/Rimmon-Kenan's tripartite distinction will suffice, despite its ontological flaw.

Chronologically, the story happens first, followed by the narration, which in turn results in the text (see Figure 2.1).
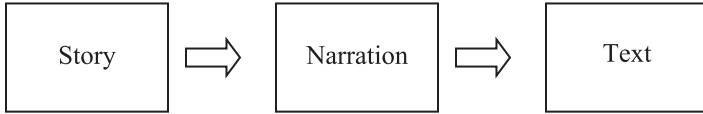
Figure 2.1   The three narrative levels

Of course, this chronological order is an illusion and serves merely as a conceptual tool, as in reality it is the text—and the reader's mental representation of it—that brings into being the story and its narration. This is true even in the case of real events, as every story is nothing but one subjective version of the events.

Language is part of all three levels. Firstly, one or more languages are spoken in the represented story-world. Secondly, on the level of narration the story is communicated through language—for example by being told or written down. Thirdly, the illusion of a represented story-world (as well as the illusion of a narrator telling or writing down a story) is conveyed through the language(s) on the level of text (i.e. the language(s) we read on the page).[1] Language is therefore "both the medium and the object of representation" (Fludernik 2009:64), and while we have direct access to the medium (i.e. the language(s) on the level of text), the latter (i.e. the language(s) on the level of narration and on the level of story) can only be constructed from the former. As pointed out in the introduction, this distinction between language as medium and language as object and the relationship between the two has so far not been awarded a significant role in scholarly writing about the linguistic hybridity typical for cross-cultural writing.

Differentiating between the language(s) as medium and the language(s) as object becomes necessary, as the relation between medium and object is not one-to-one. The same medium can represent different objects. Two short examples will illustrate this—both extracts are from Chinua Achebe's novel *No Longer at Ease*. Speaker and addressee are identical in both cases:

> (2.1)
> "Look at me," said Joseph, getting up and tying his coverlet as a loin-cloth. He now spoke in English. "You know book, but this is no matter for book. Do you know what an *osu* is? But how can you know?" (Achebe 1994 [1960]:82; italics original)

> (2.2)
> "Call it what you like," said Joseph in Ibo. "You know more book than I, but I am older and wiser. And I can tell you that a man does not challenge his *chi* to a wrestling match". (Achebe 1994 [1960]:46–47; italics original)

Both examples feature the nonstandard collocation "to know book" as well as Igbo lexis.[2] However, on the story level, the speaker uses a different language. In Example 2.1, the narrator informs us that in this scene Joseph is talking in English. The nonstandard collocation therefore represents an African variety of English. I use the expression "African variety of English" here and throughout the book rather loosely, asking the reader to bear in mind that my focus is of a narratological kind and not a sociolinguistic one. The expression "to know book", for example, is used both in West African English and in West African Pidgin English. Throughout the novel, Joseph switches between Nigerian Standard English, Nigerian Pidgin and Igbo. As regards the above-quoted passage, the immediate context gives no clear indication as to whether—in the imagined reality of the story-world—Joseph speaks Nigerian Standard English or Nigerian Pidgin at this point. I am inclined to read it as Pidgin, as Nigerian Standard English is usually not marked in the novel. However, according to some critics, it is questionable whether Nigerian Pidgin can be called an English variety at all; Nigerian Pidgin "has become so idiosyncratic that Nigerian linguists hesitate to call it 'a variety of English' because it depends on the habits of the indigenous language for interpretation" (Zabus 2007:55–56). This notwithstanding, what is relevant for my argument is not determining the exact variety of English, nor whether Nigerian Pidgin English can be considered a variety of English or not, but whether or not the language on the level of text reproduces or at least approximates the language we are to imagine is used on the level of story. In Example 2.1, this criterion is fulfilled. Language as representing medium and language as represented object overlap in a way that is not the case in Example 2.2. In the latter example, we learn that in this scene Joseph speaks Igbo in the story-world. Therefore, in Example 2.2, the hybrid English on the level of text represents a different language on the level of story—in this case Igbo. Thus, in Example 2.2 language as representing medium and language as represented object are not identical in the sense that we are not to imagine that Joseph speaks a marked, non-standard English interspersed with Igbo lexis in the imagined reality of the story-world, but rather that he does not speak English at all in this scene but utters these sentences entirely in Igbo.

As the two examples from *No Longer at Ease* illustrate, the text-level form of "english" itself does not necessarily provide clues about its representational function on the levels of story and narration. Generally, co-text and/or context is needed to establish this representational function. In the two examples above, it is explicitly stated which language the character uses on the level of story. That on the level of text the form of the linguistic hybridity should be so similar in the two examples, despite the fact that on the level of story different languages are uttered, is explained by the fact that in both cases the English is influenced by Igbo—in one case we can image the English to influence the Igbo on the level of story; in the other case we can imagine it to influence the Igbo on the level of narration. Just as an African

speech variety of English transposes features of the local African language into the English language, the Anglophone African writer can transpose features of the language as object into the language as medium in order to represent one language within another. Like a local speech variety, this artificially constructed hybrid language therefore bears traces of the underlying language as object, in this case Igbo. This strategy of fusing ("to know book") and juxtaposing ("chi") the language as object with the language as medium in order to represent the latter in the former are two of four strategies of *translational mimesis* distinguished by Sternberg (1981). As the concept of translational mimesis—a term coined by Sternberg (1981) and not to be confused with interlingual translation in its conventional sense, i.e. what Roman Jakobson called translation proper (2004:139)—is fundamental for the argument I want to develop in this chapter and throughout the book, I will outline it in more detail below.

Unlike translation proper, which takes place between two texts—the ST and the TT—and therefore is intertextual, translational mimesis takes place within one single text, which can be either a ST or a TT (in the conventional sense), and thus is intratextual. Sternberg (1981) differentiates between the represented self-translation of a fictional character on the one hand and translation in the form of narratorial intervention on the other and investigates in detail how the latter can be signalled in a text. Any writer confronted with the task of portraying a language or culture that is foreign to one's audience will have to attend to the question of how to represent this other culture and the other language that goes with it. The possibilities range from complete assimilation, where the existence of linguistic and cultural barriers is concealed, to nontranslation, where the reader is confronted with the limitations of his/her knowledge and understanding. Ngũgĩ wa Thiong'o, for example, decided not to gloss a Gĩkũyũ song in his novel *A Grain of Wheat* (see also Ashford et al 2002:56–58); Ray Ellenwood left chunks of French dialogue untranslated in his English translation of Marie-Claire Blais's novel *Le nuits de l'Underground* (Grutman 2006:36–38). On the continuum between the two extremes of complete assimilation on the one end of the spectrum and nontranslation on the other end ranges translational mimesis: writing strategies that signal that the story-level language is translated by the narrator for the benefit of the narratee.

According to Sternberg (1981), translational mimesis can take the form of the following four strategies: (1) *explicit attribution*, i.e. a direct statement regarding the language being used on the level of story; (2) *selective reproduction*, i.e. the inclusion of scattered words and phrases in the represented foreign language; (3) *verbal transposition*, i.e. the creation of hybrid forms where the "narrator [. . .] deliberately mix[es] the codes of the frame (inhabited by himself and his audience) and the inset (inhabited by the fictive speaker and his addressee)" (1981:228; emphasis omitted) (see for instance the expression "You know more book than I" in Example 2.2 above); (4) *conceptual reflection*, i.e. the retaining of "the underlying

socio-cultural norms, semantic mapping of reality, and distinctive referential range, segmentations and hierarchies" (1981:230) of the represented language in the representing discourse. Predominantly, conceptual reflection produces the effect of one language within another "through culturally typical (or typified) topics, interests, attitudes, realia, forms of address, fields of allusion, or paralinguistic features like gesticulation" (1981:231). One example for conceptual reflection is Achebe's use of the Igbo time measurement of "market weeks", lasting four days: "It took the white man's ship sixteen days—four market weeks—to do the journey" (1994 [1960]:58). Other common examples of conceptual reflection include the use of elements of orality such as, for example, redundancy, which is typical for oral expression (Ong 2002:39–41) and therefore conceptually reflects oral cultures. Another example is the use of archaisms. Archaisms are frequently employed to create a distance in time. According to Johannes Fabian (1983:31 *et passim*), this "denial of coevalness" is one of the key elements of representing the other.

Thus, whereas explicit attribution is a diegetic strategy, the latter three are mimetic strategies, creating text-level hybridity by juxtaposing or fusing the language as object and the language as medium. In the case of conventionalized manifestations of conceptual reflection such as orality and archaisms, this hybridity is created by the juxtaposition of two different codes rather than by a juxtaposition or fusion of two different languages.

Like Lawrence Venuti's (1998; 2008) foreignization, the goal of translational mimesis is not to imitate the other language, but rather to disrupt the illusion of direct access and to highlight the translatorial intervention through the mixing of different codes (see further Boase-Beier 2006:68–69 on Venuti's foreignization and its "virtually non-mimetic view of style"). However, although translational mimesis does not aim to mimic the foreign language (i.e. the language as object), it nevertheless aims to represent the foreign language in the language as medium. In this aim to represent the foreign language (and the culture that is tied to this language) rather than the translational act as such lies a fundamental difference from foreignization. This difference can explain why translational mimesis and foreignization, although sharing many strategies such as the use of archaisms, the selective reproduction of foreign words or the transposing of foreign syntax, do not share others such as for example the use of slang and colloquialisms. Slang and colloquialisms have no conventionalized connotation of representing another ethnicity.

It is important to bear in mind that Sternberg's four categories outlined above describe possible manifestations of translational mimesis. This is not to say that any of these categories are limited to translational mimesis. Quite on the contrary, the hybridizing, mimetic strategies—selective reproduction, verbal transposition and conceptual reflection—can also be found in connection with a character's or a narrator's represented self-translation. This is illustrated by Example 2.1 quoted above, which displays selective

reproduction ("osu") as well as verbal transposition ("You know book, but this is no matter for book"). As already underlined above, form on its own does not necessarily provide us with any indication as to whether an instance of text-level hybridity signals translational mimesis or represented self-translation.

In the next section I will argue how we can distinguish more clearly between (i) represented self-translation, (ii) translational mimesis and (iii) cases of text-level hybridity that signal neither translational mimesis nor a character's or a narrator's represented self-translation. Such a distinction will allow us to describe the relation between the language(s) on the level of text on the one hand and the language(s) on the level of narration and the level of story on the other hand, and, hence, it will allow us to investigate whether and how, when a text featuring linguistic hybridity is translated into another language, TT shifts in this linguistic hybridity can lead to TT shifts in the perspective from which story events are perceived, in the characters' and the narrator's cultural identity, and in the narrator's ideological perspective.

2.2 A TYPOLOGY OF LINGUISTIC HYBRIDITY BASED ON REPRESENTATIONAL FUNCTION

Both examples from *No Longer at Ease* quoted above display hybridity on the level of text. This hybridity can be conceptualized as the product of an act of translation. In Example 2.1, it is the character who performs the act of translation by switching from his native language, Igbo, to English. This self-translation occurs on the level of story and is represented on the level of text. Example 2.2, however, is a case of translational mimesis: it is the narrator who performs the translation of the character's discourse and signals the event of this translation through the use of hybrid language. This act of translation occurs on the level of narration. What both cases have in common is the fact that (i) the translator is a textual agent and (ii) that the translation occurs not on the level of text, but on a deeper narrative level. We can therefore construct the notion of what I will call the *fictional translator*, for want of a better term. This fictional translator inhabits the story-world or the level of narration—both in the ST and, provided no TT shift occurs when the ST is translated into another language, also in the TT. In other words, the fictional translator can be either a narrator or a character.

This notion of a fictional translator is not to be confused with the notion of an "implied translator" postulated by Giuliana Schiavi (1996). Schiavi's implied translator is posited as a counterpart to the implied author. Like the implied author, the implied translator occupies neither the level of story nor the level of narration. That is, the implied translator coincides with neither a character in the story nor a narrator of the story. Furthermore, an implied

translator can be constructed only when reading a TT and not when reading a ST.

In the case of translational mimesis—Example 2.2 above—the fictional translator is the narrator. On the level of story, the character speaks or thinks in his/her language; on the level of narration, the fictional translator translates this language for the narratee to whom this language is foreign. This does not necessarily mean that the narrator addresses the narratee directly. A narratee can nevertheless be constructed due to the presence of translational mimesis, as we have reason to assume that the narrator translates for someone. For some narratologists, such as Rimmon-Kenan (2002:90), a narratee is present in every narrative, as a narrator always, at the very least implicitly, addresses someone. Translational mimesis can thus be conceptualized as the narrator's translation of a character's speech or thought act for the benefit of a narratee. Hence, translational mimesis always represents not only another language but also another's speech or thought act. Therefore, translator and translatee cannot be the same textual agent. In other words, translational mimesis and represented self-translation are mutually exclusive. Furthermore, translator and translatee inhabit different narrative levels. Only a textual agent inhabiting a level of narration can present another textual agent's speech or thought act. Hence, in the case of translational mimesis, the fictional translator has to be a narrator. This can be a heterodiegetic narrator, a homodiegetic narrator or—in the case of embedded narratives—an intradiegetic narrator.

Heterodiegetic narrators are narrators who do not participate in the story as characters (Genette 1972:255–256; 1980:244–245) and are usually, although not necessarily, third-person narrators. Furthermore, they often have access to the characters' consciousness. They can be imagined as having equally unlimited access to their characters' languages; they can move effortlessly between all languages, comprehend them fully and translate them for the narratee. Example 2.2 above features a heterodiegetic narrator as the fictional translator.

Homodiegetic and intradiegetic narrators, on the other hand, are not only narrators but also characters. Homodiegetic narrators, unlike heterodiegetic narrators, take part in the story they narrate—they are a character in their own story (Genette 1972:255–256; 1980:244–245). Intradiegetic narrators "can be either absent from or present in the story they narrate" (Rimmon-Kenan 2002:96). However, although not necessarily taking part in the story they narrate, intradiegetic narrators take part in the higher-level story in which the story they narrate is embedded (2002:95). Therefore, "[w]hile the primary narrator may remain a disembodied voice, all lower-level narrators are characters with respect to the primary one and must therefore be individuated to some degree with respect to verbal, mental, behavioural and physical features", as Uri Margolin puts it (2013:§21). One well-known example for an intradiegetic narrator is Marlow in Joseph Conrad's *Heart of Darkness*, who recounts his African adventures to a group of men aboard

a ship anchored in the Thames Estuary. Homodiegetic and intradiegetic narrators, therefore, always inhabit a level of story as characters and, like most characters, they are more often than not (fictional) beings with human traits and hence, have human limitations: they are limited by their own (fictional) linguistic abilities and cultural knowledge. Within these limits, they can translate themselves as well as translate others—either for the benefit of their audience or to suit their own rhetorical needs.

This said, narratologists disagree whether homo- and intradiegetic narrators are indeed limited in their abilities. Fludernik for example, drawing on Franz K. Stanzel, argues that first-person narrators cannot access the minds of other characters, and therefore their knowledge can only extend to those facts that they learn in the course of the story (2001:621). Others, such as Burkhard Niederhoff, object that readers are generally happy to abandon commonsensical assumptions "when it comes to narrative content" (2013b:§24). He argues that "[i]f we are willing to be entertained by invisibility cloaks, we should not demur at first-person narrators who are omniscient" (2013b:§24). Nevertheless, these "infringements on real-life parameters", as Fludernik calls them (2001:621), constitute the exception rather than the rule.

In the case of represented self-translation, on the other hand, the fictional translator is a character in the story or an embodied narrator: it is the character or the embodied narrator who performs the act of translation. The notion of embodied self was introduced by Stanzel (1984:90–91) in order to denote a narrator "who is described as more than a speaker: the narrator sits, writes, eats, speaks to his housekeeper, and so on" (Fludernik 2009:152). A homodiegetic narrator for example is always an embodied self, as "his corporeality is part of his existence as an experiencing subject" (Stanzel 1984:90). An embodied self can present itself and therefore translate itself. Self-translation, therefore, can occur both on the level of story and on the level of narration. In both cases, the linguistic hybridity on the level of text represents translation as object.

Example 2.1 above has already illustrated the represented self-translation of a character. An example for a self-translating homodiegetic narrator is Sozaboy, the protagonist and first-person narrator of Ken Saro-Wiwa's novel of the same name. Sozaboy, a child soldier ("soza" and "sozaman" are Pidgin expressions for "soldier") recounts his experiences in the Biafran war in a sketchy, idiosyncratic English: "a mixture of Nigerian Pidgin English, broken English and occasional flashes of good, even idiomatic English", as Saro-Wiwa has put it (1994b:n.p.). The following example is an excerpt from the novel:

(2.3)

    Then the san mazor will bring out his *kokobo* and give every porson twenty-four. Like that for seven days. And it is not only marking time and beating with *kokobo*, oh. If na so, I no for talk. But we just dey dig

pit, big pit. Carry sand-sand. All the dirty work in war front. And no food and no drink. One day the san mazor come tie me and Bullet for hand and he beat us as the soza captain tell am till we no fit cry again. I think that he want to kill us sef. God no gree bad thing. I thank God as I did not die in that Kampala. (Saro-Wiwa 1994a:102; italics original)

Of course, linguistic hybridity does not need to reflect translational mimesis nor represented self-translation. Self-translation presupposes a "self". Whereas characters and embodied narrators can translate themselves, heterodiegetic narrators without an embodied self cannot, as they cannot present themselves as objects. If the narrator is disembodied, and the text-level hybridity cannot be attributed to a character—either indirectly in the form of translational mimesis on the level of narration, or directly in the form of the character's self-translation on the level of story—then this text-level hybridity cannot be attributed to a textual agent. In other words, no fictional translator inhabiting the story-world or the level of narration is present. The translation occurs only on the level of text, and thus the act of translation as well as its product (i.e. the text-level hybridity) has to be attributed to the implied author (or the implied translator, in the case of a TT). Text-level hybridity that cannot be linked to the level of narration or to the level of story represents no object within the narrative and therefore has no representational function within the narrative.

Depending on the presence or the absence of a fictional translator in the form of a character or a narrator, we can therefore distinguish between what I propose to call *nonrepresentational* and *representational hybridity* respectively (see Figure 2.2).

Nonrepresentational hybridity, as the term suggests, refers to linguistic hybridity on the level of text that has no representational function within the narrative. In other words, it has no object: it is neither translational mimesis representing another language nor does it represent the self-translation of a character or an embodied narrator. It is characterized by the absence of a fictional translator. If, for example, I were to write a novel in which a disembodied, heterodiegetic narrator recounts a story about Yorkshire miners, creating English dialogues between Yorkshire miners that feature German calques, then these calques would be nonrepresentational if nothing in the narrative indicates that these calques can be attributed to the Yorkshire miners (for example, because they are making fun of Germans) or the disembodied narrator.

The term "representational hybridity", on the other hand, refers to linguistic hybridity on the level of text that is motivated by the narrative; a fictional translator is present in the form of a character or a narrator. Representational hybridity can be further subdivided, depending on whether it has self-translation as its object or another language. I suggest calling the former type *iconic hybridity* and the latter type *symbolic hybridity*.

Symbolic hybridity is the product of translational mimesis—it symbolically represents one language within another. The hybridization occurs on

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                    ┌─────────────────────────┐
                    │   linguistic hybridity   │
                    │    on the level of text  │
                    └─────────────────────────┘
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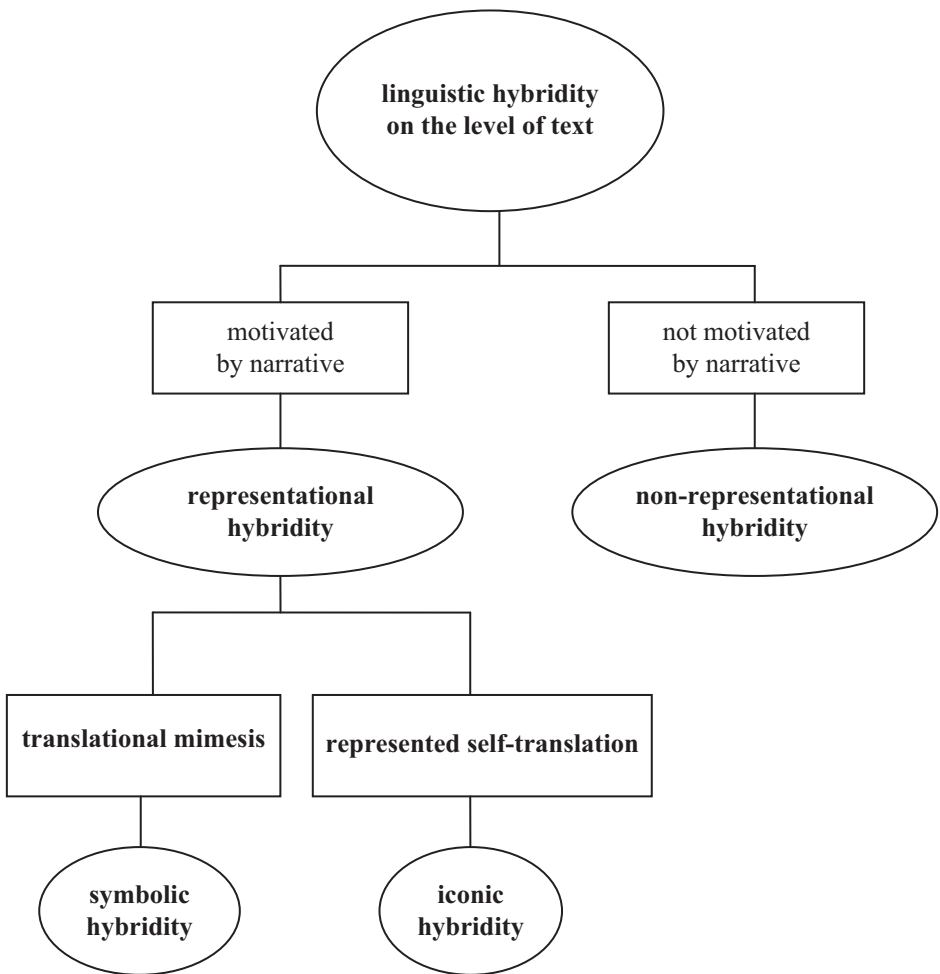
Figure 2.2   Types of linguistic hybridity based on representational function

the level of narration and serves solely as medium: it does not represent hybridity or translation as object. Symbolic hybridity encompasses the writing strategies of selective reproduction, verbal transposition and conceptual reflection distinguished by Sternberg (1981) that I have outlined above. However, besides serving as a convenient umbrella term, symbolic hybridity—unlike Sternberg's categories—is defined by its function of signifying translational mimesis and is hence restricted to it. An example for symbolic hybridity can be found in Example 2.2 above.

Iconic hybridity, on the other hand, is the product of representing the self-translation performed by a character or an embodied narrator and therefore represents hybridity as object. The representation of this self-translation

is immediate, or rather, it purports to be immediate. This verbatim reproduction is of course an illusion, as all speech and thought presentation is mediated by the narrator (see also Fludernik 2009:65). Furthermore, the representation of Pidgin in literature is highly conventionalized rather than an accurate transcription (for a detailed account of this conventionalization see Agheyisi 1984:217). Nevertheless, despite this conventionalized representation, there is a strong link between signifier (the conventionalized representation of Pidgin) and signified (Pidgin as a spoken language). Furthermore—and more importantly for the argument I develop here—in the case of this type of hybridity, we, as the readers, are expected to suspend our disbelief and imagine that these are the actual words spoken or thought by the character or the embodied narrator. Therefore, I propose the term "iconic hybridity" despite the fact that it is not a verbatim reproduction of an actual utterance. Examples 2.1 and 2.3 above feature iconic hybridity.

The typology I have outlined above is not to be understood as a dogmatic prescription of how linguistic hybridity is to be read but rather as a descriptive tool, allowing us to describe the various possibilities of how linguistic hybridity can be read. The reader's own interpretation of the linguistic hybridity on the level of text plays a crucial role, and thus, the model is a dynamic one rather than a static one. The range of plausible interpretations of any instance of linguistic hybridity is circumscribed by the context and the co-text. Our knowledge of the real world allows us to infer what scenarios are realistically feasible in a given situational context. Furthermore, the co-text provides explicit or implicit clues as to how the linguistic hybridity on the level of text can be read, i.e. what type of hybridity it can or cannot plausibly constitute. These contextual and co-textual clues can be more or less ambiguous. The more ambiguous they are, the more they are of course open to interpretation, and what one reader might read as translational mimesis, another might read as the represented self-translation of an embodied textual agent or even as nonrepresentational hybridity and vice versa. In other words, the reading of an instance of linguistic hybridity on the level of text as nonrepresentational hybridity, symbolic hybridity or iconic hybridity is a cognitive construct based on the interaction of linguistic cues in the text on the one hand and our prior knowledge, assumptions and beliefs on the other hand. The less explicit the linguistic cues in the text, the more the reader will fill in this gap by drawing on prior knowledge. I will illustrate this point in more detail.

As is illustrated by Examples 2.1 and 2.2 above, an instance of linguistic hybridity can be accompanied by explicit attribution, stating the nature of the language uttered on the level of story. In the following example from Achebe's third novel *Arrow of God*, which is set during colonialism, explicit attribution is coupled with implicit attribution provided by the co-text and the context. Together, explicit and implicit attribution give clues about the language employed on the level of story and therefore the type of linguistic hybridity on the level of text. John Nwodika, Captain Winterbottom's

second steward, shares his suspicion that the Chief Priest of Umuaro has put a spell on the British District Commissioner with the other servants of the household:

> (2.4)
>   "Did I not say so?" he asked the other servants after their master had been removed to hospital. "Was it for nothing I refused to follow the policemen? I told them that the Chief Priest of Umuaro is not a soup you can lick in a hurry." [. . .] He switched over to English for the benefit of Clarke's steward who came in just then and who did not speak Ibo.
>   "I used to tellam say blackman juju no be something wey man fit take play. But when I tellam na so laugh im de laugh. When he finish laugh he call me John and I say Massa. He say You too talk bush talk. I tellam say O-o, one day go be one day. You no see now?" (Achebe 1989 [1974]:155)

The narrator explicitly states that John speaks Igbo in the first paragraph of this extract, before switching to English in the second paragraph. The linguistic hybridity in the direct speech in the first paragraph (i.e. the literally translated idiomatic expression "the Chief Priest of Umuaro is not a soup you can lick in a hurry") therefore constitutes symbolic hybridity, as the explicit attribution makes it unequivocally clear that the hybrid English on the level of text represents Igbo on the level of story. Hence, no other interpretations are possible. Iconic hybridity is ruled out because the language of story and text are not identical; nonrepresentational hybridity is ruled out because the hybridity on the level of text can be read as translational mimesis, and hence, it can be read as motivated by the narrative.

   As regards the direct speech in the second paragraph, the narrator informs us that John has switched to English. Theoretically, two readings are open: (i) iconic hybridity, if we interpret the text-level hybridity as a representation of John's Pidgin English, or (ii) nonrepresentational hybridity, if we take the explicit attribution literally and imagine that John speaks Standard English. However, the co-text as well as our background knowledge provide further implicit clues. Background knowledge tells us that an Igbo house steward in colonial Africa is more likely to speak Pidgin than British Standard English (or Nigerian Standard English, for that matter). Our background knowledge thus suggests that we should read the linguistic hybridity on the level of text as representing Pidgin on the level of story. Such a reading is further strengthened by the co-text. As nonrepresentational hybridity is by definition not motivated by the narrative itself, it is most likely motivated by the author's and/or the audience's linguistic ability, and therefore, the language is likely to be homogenous. This, however, is not the case in the example above. There is no plausible explanation as to why the author would switch from metropolitan English (in the narrator's voice) and the

only subtly hybridized English in the direct speech of the first paragraph to the marked "english" of the second paragraph if it was not motivated by the narrative. Thus, the co-text and our knowledge about the (fictional) reality often restrict the range of plausible interpretations.

Other examples, however, are less straightforward than those quoted above and therefore more open to interpretation. The linguistic hybridity of Amos Tutuola's Anglophone novels, which reflects his own idiosyncratic English, is a case in point. However, the mere fact that the linguistic hybridity is motivated by the writer's linguistic ability does not preclude that it can simultaneously be read as motivated by the narrative and therefore as representational hybridity rather than nonrepresentational hybridity. This aspect will be taken up again further below, when I will contrast nonrepresentational hybridity with the concept of interlanguage writing.

2.3 A COMPARISON WITH CURRENT DESCRIPTIVE TERMINOLOGY

As outlined in the introduction, the language debate in African literature has revolved predominantly around the creative writer's attitude towards the colonial language and his/her political agenda. It is therefore presumably no surprise that although the innovative language in the texts of Anglophone African writers has been studied by several scholars (most notably Arndt 1998; Ashcroft et al 2002; Zabus 2007; Bandia 2008), this discussion has hitherto mainly focused on how the linguistic hybridity reflects the author's attitude towards metropolitan English and how it manifests itself on the level of text. Discussion of how text-level hybridity relates to the level of story or the level of narration has been sporadic and has usually been limited to characterization. One well-known example is Achebe's essay "The African writer and the English language" in which he argues that the hybridized language of the Chief Priest in *Arrow of God* is in line with the Priest's character (1975b:62).

The remainder of this section will compare the current main descriptive categories we have available for studying linguistic hybridity in cross-cultural writing, both within and beyond the discipline of translation studies, with the typology outlined above. This discussion is not exhaustive but will limit itself mainly to those approaches that bear similarities to my concepts of symbolic, iconic and nonrepresentational hybridity. Text-type approaches such as the one by Moradewun Adejunmobi (1998) as well as approaches that describe writing strategies that bear similarities to Sternberg's four categories—such as Ashcroft, Griffiths and Tiffin's "syntactic fusion" (2002:67–71), which is synonymous with Sternberg's verbal transposition, or their concept of "untranslated words" (2002:63–65), which is identical with Sternberg's selective reproduction—are not discussed here. The aim of the discussion is to illustrate that whereas existing descriptive

terminology has enabled us to relate linguistic hybridity to various aspects such as the author's world-view, the author's intention and his/her linguistic ability, or to describe its authenticity or the power relations between languages on the level of text, it does not allow us to systematically describe its representational function, that is, its relation to the level of narration and to the level of story. Awareness of this relation, however, as I argued above and as will be illustrated in Chapters 3 to 5, is crucial if we want to investigate how linguistic hybridity contributes to the construction of perspective, cultural identity and allegiance. An investigation of this relation is therefore a prerequisite for understanding what happens when we translate cross-cultural writing featuring linguistic hybridity into another language, and how TT shifts in linguistic hybridity can lead to TT shifts in these three aspects.

The following discussion thus serves a double purpose. Firstly, it serves to differentiate the new terminology introduced above from existing concepts that overlap in some aspects but do not fully correspond. Secondly, it will illustrate that existing concepts are unsuitable to describe the relation between language on the level of text on the one hand and the languages on the level of story and narration on the other, and by doing so, it serves to justify the introduction of this new terminology. It is not, however, a criticism of these existing approaches, as they, as will become clear in the discussion, were conceived to serve very different aims.

Iconic Hybridity vs. Pidginization

In her seminal monograph *The African Palimpsest: Indigenization of Language in the West African Europhone Novel*, Zabus distinguishes between a "synchronic" practice of hybridization that "arises out of a need to 'represent' linguistic usage and differentiation as it is found to exist in West Africa", and a "diachronic" practice that "corresponds to an artistic need to forge or create a new literary medium" (2007:16). She terms the former practice pidginization, and the latter practice relexification. Both types of hybridization are defined by their relation to the real world, not the story-world. Nevertheless, there are parallels between pidginization and iconic hybridity on the one hand and between relexification and symbolic hybridity on the other. I will first contrast pidginization with iconic hybridity.

Zabus uses the term "pidginization" both for "the sociolinguistic phenomenon resulting from languages in contact" and in order to refer to "the creative utilization of pidgin in novels" (2007:52).[3] Iconic hybridity differs from Zabus's (2007) concept of pidginization in two aspects.

Firstly, Pidgin is not always an instance of iconic hybridity, but it can also be an instance of nonrepresentational hybridity. Although in Anglophone African writing, the use of Pidgin on the level of text can and often does represent Pidgin on the level of narration or on the level of story—no matter

how approximate this representation may be—this does not necessarily have to be the case. It is feasible that Pidgin is used in a context where it has no representational function—for example in order to be intelligible to the target audience or because the author lacks knowledge of Standard English. Onitsha Market literature—"chapbooks on fictitious or factual subjects" addressed at West Africa's semi-literate postwar class (Zabus 2007:69)—is a case in point. Not only the primary readership of these popular pamphlets but also its authors were not always proficient in Standard Nigerian English (Zabus 2007:56). If the Pidgin is read as motivated by the addressee's and/ or the sender's linguistic abilities but not by the narrative and therefore attributed by the reader to the level of text only, it is not a manifestation of iconic hybridity but of nonrepresentational hybridity. In other words, Pidgin on the level of text can be directly related to the language on the level of narration or to the language on the level of story, but it does not need to be related to either of them. In those cases, where the reader relates the Pidgin either to the level of story or to the level of narration, I regard it as an instance of iconic hybridity. The linguistic ability of audience and author can be an explanation for the reason why a text features linguistic hybridity, but it is by no means a determining factor in the typology I have proposed above.

Thus, the concept of pidginization describes only the level of text but not the level of story and narration, and therefore it is not suited to describe the relation between the language of text on the one hand, and the language(s) on the level of story and narration on the other. Pidginization can happen on all three levels: a character can employ Pidgin on the level of story; a narrator can employ Pidgin on the level of narration; or Pidgin can be nonrepresentational, that is, it is not attributed to the narrator or to a character but solely to the level of text and therefore the implied author. Zabus's concept of pidginization only describes the presence of Pidgin on the level of text, but not on what level the pidginization occurs or whether it has a representational function. By not making a difference between representational text-level Pidgin and nonrepresentational text-level Pidgin, it does not allow us to investigate whether and how, when the text is translated into another language, TT shifts in linguistic hybridity can lead to (i) TT shifts in the perspective from which events are perceived, (ii) TT shifts in the characters' and in the narrator's cultural identity or (iii) TT shifts in the narrator's ideological perspective.

Furthermore, pidginization does not include all manifestations of text-level hybridity that can constitute iconic hybridity and thus does not encompass all instances of hybridization that occur on the level of story or—in the case of an embodied narrator—on the level of narration. Iconic hybridity is not restricted to Pidgin, nor is it restricted to actual speech varieties. As long as the language on the level of text meets the two distinctive criteria of iconic hybridity outlined above—i.e. (i) the hybrid language has a representational

function within the narrative and (ii) representing and represented language correspond—it constitutes iconic hybridity, no matter how idiosyncratic or fictitious this represented language variety might be. Hence, iconic hybridity encompasses all imaginable varieties of "english"—artifactual or not—as long as they fulfil these two criteria. In this respect, iconic hybridity is broader than pidginization. This notwithstanding, however, Zabus's concept of pidginization does not entirely exclude artifactual varieties. Granting that Nigerian Pidgin English is rarely—if ever—accurately transcribed in Nigerian fiction, Zabus (2007) makes a further distinction between Pidgin *in vivo* and Pidgin *in vitro*. The example given by Zabus (2007:193–199) for the latter phenomenon is the "english" of Saro-Wiwa's novel *Sozaboy*, which is not a distinct local variety of Nigerian Pidgin English but his very own variety of "english" (cf. Example 2.3 above).

Iconic Hybridity vs. Vernacular Transcription

Ashcroft, Griffiths and Tiffin's concept of "vernacular transcription" (2002:71–76) is very similar to the concept of iconic hybridity but not quite the same. Ashcroft, Griffiths and Tiffin were among the first scholars to categorize the linguistic hybridity commonly found in postcolonial writing—their seminal work, *The Empire Writes Back*, was first published in 1989. Vernacular transcription is the rendering of dialogue in local varieties of English, often either in contrast to the Standard English of the narrator or also in contrast to other characters who speak Standard English (Ashcroft et al 2002:71–76). Vernacular transcription is therefore defined in relation to the level of story. Furthermore, it excludes translational mimesis.

However, despite these two similarities to iconic hybridity, vernacular transcription is not synonymous with iconic hybridity but differs from it in two aspects. Firstly, vernacular transcription is restricted to the level of story. It refers only to characters and not to embodied narrators. Admittedly, it can be argued that embodied narrators could be seen as having characteristics similar to those of characters—embodied narrators often are homo- or intradiegetic, i.e. they inhabit not only the level of narration but also the level of story (in the form of characters)—and that this difference from iconic hybridity is therefore negligible. Secondly, however—and this aspect is arguably more important in the present context—vernacular transcription is limited to the transcription (however approximate) of language varieties established in the real world, excluding idiosyncratic varieties or entirely fictitious varieties. Hence, although vernacular transcription is defined in relation to the story and therefore allows us to establish the relation between language as medium and language as object, I will not adopt it here, as the concept only applies to specific instances of iconic hybridity, rather than encompassing the whole spectrum of strategies that can be employed to linguistically represent a character's or an embodied narrator's self-translation.

Symbolic Hybridity vs. Relexification

The term "relexification" is closely associated with Zabus's monograph *The African Palimpsest* (2007). Zabus takes the term "relexification" from linguistics, drawing on Loreto Todd's (1984) article "The English language in West Africa". Todd argues that the West African writer has "three choices in selecting the medium in which he creates" (1984:297–298): (i) write in one's mother tongue; (ii) "relexify one's mother tongue, using English vocabulary but indigenous structures and rhythms"; (iii) use English. In Todd's view, Gabriel Okara's novel *The Voice*, with its unusual syntax reflecting the sentence structure of Okara's native language, Ijo, as for example in the sentence "Okolo by a window stood" (Okara 1973 [1964]:9), or its idiosyncratic compounds, as for example "said-things" (1973 [1964]:70) for Ijo "gbàyèmò", represents an example of the second category, whereas writers like Chinua Achebe and Wole Soyinka, who "mold the English language, making it capable of expressing their creative impulse and their cultural associations" (Todd 1984:298) belong to the third category.

In contrast to Todd, Zabus (1990; 2007) describes not only the form of the language on the level of text but also attaches importance to the ideological motive behind the hybridization. Todd applies the term "relexification" to all instances of English that are shaped after the syntax of the African tongue, regardless of whether this hybridization could be considered ideologically motivated or not. She (1984:303) explicitly includes Amos Tutuola's novel *The Palm-Wine Drinkard* in this category. As is commonly accepted (and as has been discussed for example in more detail by Zabus 2007:120–134; see further the discussion on nonrepresentational hybridity vs. interlanguage below), Tutuola's idiosyncratic English is due to his limited linguistic abilities rather than the expression of an ideologically motivated agenda to subvert the metropolitan language. Unlike Todd, Zabus makes a clear distinction between unintentional hybridization (calquing) and deliberate hybridization (relexification):

> Relexification is [. . .] an essentially literary, world-creating, diachronic practice which differs from inadvertent calquing in its ideological intention to simulate the linguistic peculiarities of the repressed palimpsestic original. Intentionality is what distinguishes relexification from loan-translation, an Achebe or an Okara from a Tutuola.
>
> (Zabus 1990:106–107)

Hence relexification, as defined by Zabus, is (i) intentional and (ii) ideologically motivated. In other words, for Zabus, relexification is related to the author's world-view, that is, his/her attitude towards the use of English in African literature.

Secondly, Zabus broadens the term to indicate "what [. . .] happens when a West African writer simulates the African language in the Europhone

narrative" (1990:106). In contrast to Todd, Zabus's definition of relexification therefore includes writers like Chinua Achebe who create a "new English" (Achebe 1975b:62) by reflecting characteristics of the mother tongue in the other tongue—Zabus speaks of "the making of a new register of communication out of an alien lexicon" (2007:112; see also 1990:106).[4]

As pointed out above, Zabus's terms "pidginization" and "relexification" are both explicitly defined by their relation to the real world, not the world of the narrative. This notwithstanding, Zabus seems implicitly—maybe even unconsciously—to view both types of hybridization, at least to some extent, as related to the narrative, as the following statement by her suggests:

> Whereas the method of pidginization grounds the character in his/her supra-national or urban identity, relexification grounds the character in a specific ethnicity.
>
> (Zabus 2007:119)

Although Zabus never explicitly defines the two strategies of pidginization and relexification in relation to the narrative, rather than in relation to the real world, her statement suggests that she nevertheless understands them as being at least to some extent related to the narrative. However, even if both strategies are understood as having a representational function, they are nevertheless not synonymous with iconic and symbolic hybridity respectively. Iconic hybridity is not restricted to characters but can apply also to embodied narrators. Furthermore, pidginization, as pointed out above, is restricted to Pidgin or Pidgin-based varieties such as Sozaboy's idiolect, while iconic hybridity is not restricted to actual speech varieties. Likewise, as the following discussion will illustrate, relexification is more narrowly defined than symbolic hybridity in two aspects.

Firstly, relexification includes neither selective reproduction nor certain manifestations of conceptual reflection such as archaisms, literally translated proverbs or generally devices reflecting the source culture's orality. Hybridization through the conceptual reflection of elements of orality, for example, is seen as an addition to relexification that "identif[ies] the novel in its ethno-linguistic specificity" (Zabus 2007:146), rather than relexification in itself.

Secondly, the concept of relexification is based on authenticity, rather than signalling translational mimesis. Although explicitly setting elements of orality apart from relexification, Zabus nevertheless concedes that these elements are generally relexified (2007:149). However, following Zabus's reasoning, they are only considered to be relexified when they can be traced to an authentic source. One example is the common greeting formula "May the day dawn", which can be traced to the Igbo expression "Kà chí fóo" as well as to Hausa and Dakan (Zabus 2007:149). Thus, for Zabus, suggesting otherness is not sufficient; relexification has to have authentic roots in the underlying indigenous language. This interpretation

of Zabus's definition is supported by the following statement made by Zabus, contrasting relexification with poetic imagination: "While most of the lexico-semantic innovations [in *The Voice*] are attributable to Okara's poetic disposition, connotative innovations result from a sustained, conscious relexification" (2007:139). However, linguistic hybridity can signal otherness—and therefore function as translational mimesis—without having authentic roots. Nkem Nwankwo, for example, is known to have created linguistically hybrid phrases that cannot be related to his native language, Igbo, but nevertheless have "an air of authenticity" (Zabus 2007:151). By alluding to an underlying African language, these phrases can serve to represent the Igbo on the level of text.

Zabus's concept of relexification is therefore more narrowly defined than symbolic hybridity, as it does not encompass the whole spectrum of linguistic hybridity able to signal to the reader that the language represented differs from the language that represents it on the level of text.

Susan Arndt (2007) develops Zabus's concept of relexification further and subdivides relexification into (i) metaphorical transfer and (ii) lexical and grammatical transfer. According to Arndt (2007:161), the latter can manifest itself in the form of:

(1) neologisms;
(2) semantic shifts;[5]
(3) a transfer of the syntactic structures of the underlying African language onto the English language;
(4) a transfer of the morphological characteristics of the underlying African language onto the English language.

By including metaphorical language such as, for example, proverbs—explicitly excluded by Zabus—Arndt broadens Zabus's definition of relexification.

However, at the same time, Arndt narrows the application of the term in other aspects. The following example will illustrate this. Arndt (2007:162–163) discusses a phrase from Flora Nwapa's novel *Efuru*: "So this is your eyes". This is a literal translation of the idiomatic Igbo expression "Ya bun a nke a bu anya gi" (Arndt 2007:162–163). Arndt explains how, by translating the expression literally, Nwapa remains "grammatikalisch, metaphorisch und idiomatisch" [grammatically, metaphorically and idiomatically] close to the Igbo (Arndt 2007:163). The discrepancy between the plural form of the noun and the singular form of the verb reflects the fact that the Igbo language generally does not distinguish between singular and plural noun forms (2007:163). Furthermore, body parts that come in pairs in general only exist in the plural in Igbo (2007:163). It remains further close to the Igbo metaphorically, as "the eyes" are used as a synecdoche for the face and ultimately for the whole person (2007:163). In this sense, the idiomatic expression could be translated as: "Is that you? I haven't seen you for a long time!" (2007:163). Arndt's classification allows for the description

of this grammatical and metaphorical closeness. However, it does not allow for a description of idiomatic closeness. The synecdoche can be interpreted as a form of semantic shift (subcategory 2 above), but not every semantic shift involves reflection of an idiomatic expression, nor is every idiomatic expression limited to semantic shifts. Verbal transposition that does not fall into Arndt's four categories thus is excluded from relexification. Furthermore, like Zabus's definition of relexification, Arndt's interpretation of the term does not include selective reproduction and certain manifestations of conceptual reflection such as archaisms and orature-based devices that do not convey metaphors attributable to the underlying language. Hence, Arndt's—just like Zabus's—concept of relexification is narrower than the concept of symbolic hybridity, as it does not include all manifestations of text-level hybridity that can signal translational mimesis.

Zabus's interest lies primarily with the linguistic mechanics of relexification rather than its representational function. Even more than Zabus, Arndt too seems to be primarily concerned with the linguistic technicalities of relexification on the level of text. Although the examples quoted by Arndt (2007) all refer to instances of translational mimesis, in her conclusion she suggests that "Strategien der [. . .] Relexification" [strategies of [. . .] relexification] might also occur in pidginization (2007:164). Doubtlessly relexification and pidginization can manifest themselves in identical ways on the level of text. This is illustrated by Examples 2.1 and 2.2 from *No Longer at Ease* quoted above. A further example is the use of epizeuxis as comparative, a characteristic of most West African languages (see e.g. Zabus 2007:140) and a regular feature of both pidginization and relexification. What is important, however, is that in Arndt's categorization, Zabus's distinction between relexification as a "diachronic" practice that "corresponds to an artistic need to forge or create a new literary medium" (2007:16) and pidginization as a "synchronic" practice of hybridization that "arises out of a need to 'represent' linguistic usage and differentiation as it is found to exist in West Africa" (2007:16) seems to be revoked. Also revoked is Zabus's implicit—and in the present context crucial—distinction based on representational function, i.e. her argument that "pidginization grounds the character in his/her supra-national or urban identity, [while] relexification grounds the character in a specific ethnicity" (2007:119).

Arndt's concept of relexification, unlike Zabus's concept, thus applies to instances of iconic, symbolic and nonrepresentational hybridity, as it is not related to the linguistic hybridity's representational function. In other words, relexification in Arndt's sense can occur on all three levels—story, narration and text. At the same time, Arndt's concept of relexification allows us only to describe the level of text, without allowing us to establish the relation between the relexification manifest on the level of text and the language(s) as object. Therefore it will not allow us to investigate whether the relexified language represents a character's or a narrator's self-translation, whether it represents translational mimesis or whether it is not motivated by the

narrative at all and, hence, how the relexified language contributes to the aspects of perspective, cultural identity and allegiance, and consequently, whether and how TT shifts in linguistic hybridity can cause TT shifts in these aspects.

Cushioning and Contextualization

Besides relexification and pidginization, Zabus (2007) discusses two further strategies that she views as methods of hybridization: cushioning and contextualization. These categories are then further developed by Arndt (2007), who subdivides cushioning into three distinct categories. As the fundamental characteristics that are relevant for the present argument are the same, I will only discuss Zabus's terminology. With cushioning Zabus refers to the method of "tagging a European-language explanation onto an African word", whereas contextualization allows the reader to infer the meaning by "providing areas of immediate context so as to make the African word intelligible without resorting to translation" (2007:7–8).

In Zabus's view, cushioning and contextualization thus occur in the context of selective reproduction. The inclusion of scattered words and phrases in the foreign language is a common strategy of hybridization in Europhone African writing. Unlike relexification and pidginization, which fuse the source and the target code, selective reproduction juxtaposes the two different codes. Zabus (2007:175) speaks of the "visible trace" of the underlying language, in contrast to the "invisible trace" of relexification; Bandia refers to the strategy of selective reproduction as "interpolation of the vernacular" (2008:109).

Cushioning and contextualization are strategies that serve to render the selectively reproduced words and phrases intelligible for readers who are unfamiliar with the selectively reproduced language. Thus, in my view, the two are strategies of glossing, but not strategies of hybridization. The following discussion will elaborate on this point in more detail.

In Zabus's view, the use of cushioning and contextualization "is in reverse ratio to relexification" (2007:176). For example, "an ostensibly relexified text such as Gabriel Okara's *The Voice* [. . .] is virtually free of African-language words or phrases and, since no Ijo words filter through, there is no need for a glossary of Ijo words for the non-Ijo reader" (2007:176). The selective reproduction of Ijo words no doubt plays only a minor role in *The Voice*. However, the conclusion drawn by Zabus is inaccurate. It is selective reproduction—not cushioning and contextualization—that is in reverse ratio to relexification. Selective reproduction and relexification are necessarily mutually exclusive, as the former method leaves foreign words untranslated, while the latter method is a form of literal translation. Contrary to Zabus's claim, the glossing strategies of cushioning and contextualization, however, accompany not only selective reproduction, but often also relexification. Achebe for example frequently embeds his proverbs relexified

from Igbo in a context that allows the reader to infer their meaning (i.e. he contextualizes the relexified expression) or he adds an explanatory phrase in Standard English (i.e. he cushions the relexified expression), as the following examples will illustrate. In the first example, taken from *Things Fall Apart*, Okoye asks Unoka to return the two hundred cowries he had borrowed from him two years earlier. Unoka shows him the lines of chalk on the wall of his hut, which are arranged in five groups:

(2.5)
   "Each group there represents a debt to someone, and each stroke is a hundred cowries. You see, I owe that man a thousand cowries. But he has not come to wake me up in the morning for it. I shall pay you, but not today. Our elders say that the sun will shine on those who stand before it shines on those who kneel under them. I shall pay my big debts first." (Achebe 2001 [1958]:6)

The relexified proverb ("the sun will shine on those who stand before it shines on those who kneel under them") is followed by an English explanatory phrase ("I shall pay my big debts first"). Furthermore, the introductory phrase "our elders say" alerts the reader to its metaphorical meaning. In the next example, taken from *Arrow of God*, it is the preceding context that allows the reader to infer the meaning of an Igbo proverb:

(2.6)
   "It is praiseworthy to be brave and fearless, my son, but sometimes it is better to be a coward. We often stand in the compound of a coward to point at the ruins where a brave man used to live. The man who has never submitted to anything will soon submit to the burial mat." (Achebe 1989 [1974]:11)

Hence, cushioning and contextualization are not two methods of hybridization. Instead, they are glossing strategies that can accompany strategies of hybridization such as selective reproduction or relexification. Cushioning and contextualization render strategies of hybridization accessible to the monolingual reader but do not themselves constitute strategies of hybridization.

   Furthermore, the strategies of cushioning and contextualization as such do not tell us anything about the representational function of the cushioned or contextualized words or phrases. Cushioning and contextualization can occur on all three narrative levels: a character can cushion or contextualize a word or an expression on the level of story; a narrator can do so on the level of narration; and cushioning and contextualization can also occur on the level of text only, without having a representational function. In the examples from *Things Fall Apart* (Example 2.5) and *Arrow of God* (Example 2.6) quoted above, it is indeed impossible to decide whether the

cushioning and contextualizing occurs on the level of story or the level of narration. Both passages are direct speech, attributable to a character. However, we also know that the fictional translator in both passages is not the character, but the narrator—on the level of story, the characters speak Igbo in both cases. It is therefore imaginable that the narrator added the cushioning and contextualization for the benefit of the narratee. However, it is equally imaginable that the characters amplified their statements for the benefit of their addressee.

Cushioning and contextualization, as descriptive categories as they are employed by Zabus (2007) and Arndt (2007), merely describe the level of text, but not the levels of story and narration, nor the relation between the level of text on the one hand and the levels of narration and story on the other. Thus, these descriptive categories will not allow us to establish the relation between the language as medium and the language(s) as object and therefore will not allow us to investigate whether and how TT shifts in linguistic hybridity can cause TT shifts in the perspective from which events are perceived, in the cultural identity of the textual agents and in the narrator's ideological stance. Secondly, as they are *de facto* not strategies of hybridization, they are unsuitable as categories for the study of how linguistic hybridity contributes to the meaning projected by the text.

Nonrepresentational Hybridity vs. Interlanguage

Ashcroft, Griffiths and Tiffin (2002:65–67) are to my knowledge the first to apply the term "interlanguage" to Anglophone postcolonial writing, in particular to Amos Tutuola, whose stories are well known for their nonstandard English, characterized by calques from his native language Yoruba. Bandia (2008:36) later reinterprets interlanguage as "a felicitous blending of codes and lores to create an in-between language that facilitates the carrying across of the specificities of the literature of a marginalized culture to the dominant language culture" and applies the term to hybrid language in Europhone African writing in general. The notion of "interlanguage" goes back to the linguist Larry Selinker (1969) and originally described the transient linguistic system employed by learners of a foreign language. Tutuola's first novel, *The Palm-Wine Drinkard*, published in 1952, opens as follows:

> (2.7)
> I was a palm-wine drinkard since I was a boy of ten years of age. I had no other work more than to drink palm-wine in my life. In those days we did not know other money, except COWRIES, so that everything was very cheap, and my father was the richest man in our town.
> My father got eight children and I was the eldest among them, all of the rest were hard workers, but I myself was an expert palm-wine drinkard. I was drinking palm-wine from morning till night and from

night till morning. By that time I could not drink ordinary water at all except palm-wine. (Tutuola 1961:7; capitals original)

As various sources (e.g. Afolayan 1975; Zabus 2007) have documented, the linguistic hybridity on the level of text reflects Tutuola's own linguistic competence in English. A detailed discussion of whether Tutuola's English is idiosyncratic or whether it represents "Yoruba English" or a brand of "Nigerian English" can be found in Afolayan 1975. As has been pointed out by Selinker, interlanguage competences can become fossilized for entire groups of individuals, "resulting in the emergence of a new dialect", which then may become the norm (1972:217). How representative Tutuola's English is of the average English of his fellow Nigerians or his fellow Yoruba is, however, irrelevant in the present context.

Ashcroft, Griffiths and Tiffin's application and reinterpretation of the term "interlanguage" is by no means dismissive. They appreciate Tutuola's departures from Standard English for their subversive, decolonizing potential: "the development of a creative language is not a striving for competence in the dominant tongue, but a striving towards appropriation, in which the cultural distinctiveness can be simultaneously overridden-overwritten" (Ashcroft et al 2002:66–67). Yet such an observation is problematic for two reasons.

Firstly, given that Tutuola's hybrid discourse reflects his knowledge of English, it is questionable whether Tutuola was indeed "striving towards appropriation", in other words, whether his use of English is in any form politically motivated. Zabus demonstrates that Tutuola's calques from Yoruba, his mother tongue, are unsystematic (see Zabus 2007:120–134 for a detailed discussion of the formal characteristics of Tutuola's calques). She argues that the inconsistent nature of Tutuola's departures "leave[s] little room for intentionality" and concludes that Tutuola "uses the only English he knows, and his overall incorrectness does not stem from protest or a defiance of the literary establishment" (2007:133). In fact, Afolayan's (1975:155) observation that Tutuola's "english" becomes increasingly less deviant (and hence, less subversive, less "appropriating") in his subsequent novels, indeed suggests that Tutuola's "english" is not rooted in an attempt to subvert the colonizer's language.

Secondly, Ashcroft, Griffiths and Tiffin's notion of interlanguage—just like Selinker's—is based on the understanding that interlanguage indicates the absence of a fully realized native-speaker competence. Stating that interlanguage writing is "not a striving for competence in the dominant tongue" indicates that in their view there is indeed a lack of competence in this dominant tongue on the part of the author. Such a view, although it considers writing in the colonial language as an act of defiance and appropriation, regards the exact nature of the individual norm departures of interlanguage writing as an unintentional side effect of writing in a second language rather than a deliberate stylistic choice.

Intentionality, however, is a problematic concept at the best of times, even in a well-documented case like Tutuola's. Assuming that Tutuola was aware of his limitations, he nevertheless chose to write in English despite these limitations. He could have decided to write in his mother tongue or not to write at all. Further, he could have decided to have his manuscripts corrected. Likewise, the publisher could have decided to intervene and standardize the language. In fact, the publisher made occasional adjustments to the language but refrained from a more radical standardization (an edited manuscript page of *Palm-Wine Drinkard* is reprinted in Zabus 2007:249). Hence, it could be argued that, at least to some extent, Tutuola's "english" is based on intention.

In general, intentionality is even more difficult to ascertain than it is in a well-documented case like Tutuola, and it might often be impossible to know whether a particular instance of linguistic hybridity is the unintentional slip of a bi- or multilingual writer or a deliberate choice. In other words, if we define interlanguage writing as a "striving towards appropriation" and, hence, implicitly as the (at least to some extent) unintentional result of the absence of native-speaker competence—and this is how I understand Ashcroft, Griffiths and Tiffin—then it is very difficult to see how interlanguage can be reliably applied as a category to text-level hybridity, not to mention the fact that the concept implicitly idealizes English and simultaneously demotes "english" to the status of a poor, underdeveloped relative of the former.

Furthermore, even presumably unintentional linguistic hybridity can be read as having a representational function. The linguistic hybridity in Tutuola's *Palm-Wine Drinkard* for example can be read (i) as symbolic hybridity (the novel is set in Yorubaland, and the linguistic hybridity could symbolize the Yoruba of the characters), (ii) as iconic hybridity (e.g. the Yoruba-influenced English of the first-person narrator, similar to the idiolect of the narrator in Saro-Wiwa's *Sozaboy*) or (iii) due to its lack of systematicity, it could be argued that it constitutes nonrepresentational hybridity. In other words, in the latter case, no narrative function is attributed to the text-level hybridity. The concept of interlanguage, however, relates only to the level of text and cannot describe whether and how the language as medium can be read as relating to the language(s) as object.

The distinction between representational and nonrepresentational hybridity circumvents the thorny issue of intentionality as it is solely defined by the reader's interpretation of the relationship between the text-level hybridity and the narrative. Whenever the linguistic hybridity is read as having a function of fictional representation, then, in my view, it is an instance of representational (symbolic or iconic) hybridity, regardless of whether the linguistic hybridity is intentional or not. However, in cases where the linguistic hybridity is not read as representing the discourse of a character or an embodied narrator, then it does not fulfil any function of fictional representation, and therefore it is an instance of what I call nonrepresentational hybridity.

Code-Switching

The story-world of postcolonial writing often reflects the polylingualism of the (post)colonial world: on the level of story, contact language(s), indigenous language(s) and the colonial language (or even more than one colonial language) are spoken. Furthermore, on the level of narration, an embodied narrator might use a contact language or mix the English with words and phrases from an indigenous tongue. In order to reflect this polylingualism, Anglophone postcolonial writing therefore often features more than one type of linguistic hybridity as well as metropolitan English on the level of text.

Bandia (2008) suggests applying the sociolinguistic concept of code-switching to polylingual African Europhone texts in order to describe the power relations between the various languages or language varieties:

> [. . .] in African Europhone literature, code-switching can be conceived as a catch-all term which aptly describes the various multilingual or polylingual writing strategies [. . .], including the interpolation of the vernacular language items in European-language prose and the sporadic use of hybrid languages such as pidgins and Creoles, broken French, and other hybrid formations that may deviate from metropolitan linguistic norms.
>
> (Bandia 2008:152)

Code-switching is clearly a method of hybridization. If, on the level of text, the author switches between two or more languages, the result is a linguistically hybrid text. Code-switching can occur not only between different languages but also between different varieties of the same language.[6] In Achebe's *Arrow of God*, for example, the character Christopher frequently switches between Igbo, English and Nigerian Pidgin English.

Bandia focuses his analysis on the level of text. However, code-switching on the level of text does not necessarily represent a character's code-switching on the level of story or the code-switching of an embodied narrator on the level of narration. Selective reproduction is a case in point. In the passage quoted above, Bandia (2008:152) explicitly mentions selective reproduction (or "interpolation of the vernacular", as he terms it) as a case of what he considers code-switching. Indeed, in an earlier article (1996:141) he states that selective reproduction is the most common form of code-switching in Europhone African writing. As pointed out above, these foreign-language items are often cushioned or contextualized in order to make them accessible to the reader unfamiliar with the foreign language—Bandia speaks of "in-text translation" (1996:141). This in-text translation results in "a code-switched or code-mixed text" (1996:141). However, although selective reproduction by definition involves a short switch from one language to the other on the level of text, it does not necessarily represent code-switching on the level of

story or the level of narration. Instead, it is often a strategy of translational mimesis. The following example from *Things Fall Apart*, quoted by Bandia as an example of "intrasentential switching", illustrates this point:

> (2.8)
>   [. . .] when Ikemefuna told him that the proper name for a corn-cob with only a few scattered grains was *eze-agadi-nwayi*, or the teeth of an old woman. (Achebe 2001 [1958]:26; quoted and commented on in Bandia 1996:142).

The sentence displays a variety of hybridizing writing techniques: selective reproduction ("eze-agadi-nwayi"), relexification ("the teeth of an old woman"), cushioning or in-text translation, to use Bandia's term, ("the teeth of an old woman") and code-switching (from Standard English to Igbo to relexified English).[7] The code-switching in itself does not indicate whether the represented story-level language here is English or Igbo; context is necessary to provide clues about the nature of the represented language. If the represented language were English, the code-switching on the level of text would indeed represent code-switching on the level of story. In this case, Ikemefuna, the speaker on the level of story, would briefly switch from English to Igbo and back again. However, if the represented story-level language is Igbo, then the various codes on the level of text (Standard English; Igbo; relexified English) signal translational mimesis. This is indeed the case in the example quoted above. The scene is set in pre-colonial Igboland, and the society portrayed is monolingual. Consequently, any code-switching on the level of text represents translational mimesis, not code-switching on the level of story. On the level of story, the sentence is uttered entirely in Igbo—the only language available to Ikemefuna. Generally, whenever selective reproduction is used as a means of translational mimesis, it is part of a hybridized discourse that signals otherness but not a switching between codes.

The mere presence of code-switching on the level of text therefore does not give the reader any indication about the nature of the language that is employed on the level of story or on the level of narration. Thus, the concept of code-switching, when applied merely to the level of text, does not tell us anything about the representational function of the different codes employed on the text level. Again, as has been the case with the other approaches discussed above (with the exception of vernacular transcription), the concept of code-switching does not allow us to describe the relation between language as medium and language(s) as object and therefore does not allow us to investigate how the language on the level of text contributes to the text's meaning potential, in particular with regard to the aspects I want to discuss in this volume—perspective, cultural identity and allegiance—and consequently, whether and how TT shifts in linguistic hybridity can cause TT shifts in these aspects.

2.4 CONCLUDING POINTS

Existing terminology defining the various manifestations of linguistic hybridity in cross-cultural writing focuses on the level of text, describing the form, i.e. how this linguistic hybridity manifests itself on the text level. It does not, however, allow us to sufficiently describe the relation between the language(s) on the level of text on the one hand and the language(s) on the level of narration and on the level of story on the other hand. Being able to describe this relation, however, is necessary if we want to investigate whether and how the presence or absence of linguistic hybridity on the level of text contributes to the construction of the perspective from which the story events are perceived, the textual agents' cultural identity and the narrator's ideological perspective and allegiance. Such an investigation, in turn, is necessary if we want to be able to analyze whether and how, when a text featuring linguistic hybridity is translated into another language, TT shifts in this linguistic hybridity can trigger TT shifts in perspective, cultural identity and allegiance.

The new typology I introduced in this chapter is therefore based on the text-level hybridity's representational function rather than its form. This allows us to relate the language(s) on the level of text to the deeper narrative levels of story and narration. Thus, the proposed typology serves as the foundation for the theoretical framework that I will develop in Chapters 3 to 5 and that will focus on the translation of linguistic hybridity and how it can lead to TT shifts in perspective, cultural identity and allegiance. As the next chapters will illustrate, investigating how for example the TT erasure of text-level hybridity present in the ST can affect these aspects is indeed only possible if we can relate the text-level hybridity present in the ST to the levels of narration and story and thus distinguish between (i) the represented self-translation of a character or an embodied narrator, (ii) translation as narratorial intervention and (iii) nonrepresentational translation that occurs on the level of text only.

NOTES

1. For Seymour Chatman (1986), who makes no distinction between narration and text, narrators are optional, whereas Rimmon-Kenan, for example, is of the view that every narrative has a narrator: "Even when a narrative text presents passages of pure dialogue, manuscript found in a bottle, or forgotten letters and diaries, there is in addition to the speakers or writers of this discourse a 'higher' narratorial authority responsible for 'quoting' the dialogue or 'transcribing' the written words" (2002:89). The following discussion adopts Rimmon-Kenan's view that a narratorial instance—which might be more or less perceptible—is present in every narrative.
2. Both spellings (Ibo/Igbo) are in use. With the exception of direct quotations, I use "Igbo" throughout this volume.

3. As regards languages of contact, see Zabus 2007:52–55 for a brief overview of the history of West African Pidgin English. As far as the representation of Nigerian Pidgin English in literature is concerned, Agheyisi (1984:217) has demonstrated that this representation is approximate and conventionalized. One of the possible reasons for this dilution of Pidgin, as Zabus suggests, is to make "pidgin palatable to metropolitan English consumption" (2007:57). If Nigerian Pidgin were transcribed accurately, it would not always be intelligible to English-native speakers who are not familiar with it (see Agheyisi 1984:217; Zabus 2007:56). However, as Zabus points out, audience is only one possible explanation for the dilution of Pidgin: other reasons are (i) "the author's ignorance of the language", (ii) "the character's alienation from his/her speech community" or (iii) "the gradual assimilation of pidgin to a substandard variety in metropolitan centres such as Lagos" (2007:74). (For a brief history of Pidgin in Europhone West African fiction see Zabus 2007:51–109.)

4. With the term "lexicon", Zabus refers "to the vocabulary and morphemes of a language and, by extension, to word formation" (2007:112). Note that "alien lexicon" refers here to the English lexicon. Zabus's formulation, "the making of a new register of communication out of an alien lexicon" (2007:112), is slightly misleading. Relexification not only subverts the syntactic structures of English while leaving its "lexicon" intact. On the contrary, neologisms, new compounds, collocational and semantic shifts are a common feature of relexification, and most writers seem to prefer subverting the alien lexicon instead of subverting the alien syntax. In fact, Zabus (2007) further subdivides relexification into morpho-syntactic relexification and lexico-semantic relexification and argues that morpho-syntactic relexification is a more radical distortion of the European language than lexico-semantic relexification. Such a view is shared by Kirsten Malmkjær (1999:89–90), who observes that "though variance is warmly welcomed by the sound system, and generously allowed for in the lexis, it seems to be fiercely resisted by grammar".

5. Arndt uses the term "Bedeutungserweiterungen" (2007:161), which literally means "extensions of meaning". Arndt (2007:161) quotes an example from Flora Nwapa's novel *Idu*, where the expression "bring money" is used in the sense of "give me the money" (from Igbo "weta" meaning both "to bring" and "to give"). Arndt's concept of *Bedeutungserweiterungen* thus corresponds to what Bandia (2008:101–108) calls "semantic shifts". Bandia takes the term from Maurice Chishimba, who defines "semantic shift" as "the assignment of features of meaning in the source language of the speaker/hearer to known lexical items in the second language" (1984:217, quoted in Bandia 2008:101).

6. The following discussion will not differentiate between code-mixing and code-switching but will use the latter term to refer to both techniques.

7. Bandia's term "in-text translation" (1996:141) is broader than cushioning and includes Zabus's relexification (see Bandia 2008:153). However, cases like the example cited above, where relexification serves as gloss of the selectively reproduced Igbo term, are rare. Indeed, it is arguable whether this constitutes a case of relexification in Zabus's sense, as (i) it is not to be distinguished from literal translation and (ii) the original source-language item is present in the text, while relexification is usually defined by its absence.

3 Translating Language, Translating Perception

This chapter will investigate how the TT erasure or addition of linguistic hybridity on the level of text can have an impact on the perspective from which the narrated events are perceived and how those TT shifts in perception can affect the TT reader's mental representation of the story events, of the characters and of the narrator. Whereas one isolated microstructural shift (i.e. a TT shift in perspective on the level of phrases, clauses or sentences) is unlikely to cause a macrostructural shift (i.e. a TT shift affecting the reader's mental representation of the story events, the characters and the narrator in a significant manner), the assumption is that any macrostructural shift is the result of an accumulation of microstructural shifts. In this I follow Kitty M. van Leuven-Zwart's (1989:171) premise that a text's macrostructure is made up of its microstructural elements. Every microstructural perspective shift moves the TT further away from the ST.

After a preliminary discussion of the concept of perspective, followed by an illustration of how linguistic hybridity can signal the perspective from which events are perceived, I will discuss in detail how TT shifts in linguistic hybridity can have an impact on perspective and what the possible effects on the reader are.

3.1 THE CONCEPT OF PERSPECTIVE

A story, when narrated, is filtered through a (fictional) centre of consciousness, be it the narrator's own consciousness or that of a character. This centre of consciousness is variously called "reflector" (James 1972:247), "filter" (Chatman 1990:143) or "focalizor" (Bal 2009:152). The latter term builds on Gérard Genette's (1980:189) concept of "focalization". Focalization is often understood as synonymous with perspective, or, as it is more commonly called in Anglo-American criticism, point of view (Niederhoff 2013b:§1). Genette himself described it as a mere "reformulation" of the concept of point of view (1988:65). However, as Niederhoff points out, this "is an underestimation of the conceptual differences between focalization and the traditional terms" (2013a:§2). Genette's tripartite concept describes

the "selection or restriction of narrative information in relation to the experience and knowledge of the narrator, the characters or other, more hypothetical entities in the storyworld" (Niederhoff 2013a:§1). In other words, it describes the degree of access to character consciousness the narrator offers the reader rather than describing from whose perspective the story is told.[1] Nevertheless, in line with common usage, in this and the following chapters the term "focalization" is used interchangeably with the terms "perspective" and "point of view" unless otherwise indicated. In particular, I will adopt Mieke Bal's term "focalizor" to denote the textual agent through whom the narrative is filtered.[2]

The three terms "reflector", "filter" and "focalizer" are not entirely synonymous. Whereas the term "focalizer", as defined by Bal, can refer to characters as well as narrators, Seymour Chatman's term "filter" and Henry James's term "reflector" only refer to characters. Narratologists differ in opinion whether only characters or whether only narrators can be focalizers, or whether both can focalize. The different interpretations of the term "focalization" are certainly at least in part to blame for this controversy. Whereas Genette (1988:72–73) argues that narrators are the only ones who can focalize, as only narrators can narrate from within a character's consciousness, Bal—whose concept of focalization differs from Genette's and is synonymous with perspective—takes the stance that both narrators and characters can be focalizers, in so far as both can serve as mediators between reader and story. The discussion in this and the following chapters adopts Bal's stance and its underlying assumption that a narrative is always focalized, in so far as it is always mediated. In other words, a narrative always adopts a perspective.

Whenever the narrator is the focalizer, Bal speaks of "external focalization"; whenever one of the characters is the focalizer, she speaks of "internal focalization" (2009:152). This distinction by Bal (2009:152) differs from Fowler's (1977:89–90) distinction between external and internal perspective. Whereas Bal's binary opposition is based on the agent of the focalization, Fowler's is based on access to consciousness (despite the fact that the choice of terminology would suggest the opposite to be the case). Due to these terminological pitfalls, I will adopt Wolf Schmid's (2008:137) terms "narratoriale Perspektive" [narratorial perspective] vs. "figurale Perspektive" [figural perspective], despite the fact that these terms are less known in the Anglophone world.[3] The binary opposition of narratorial vs. figural is clearly based on the textual agent, rather than access to consciousness, and by adopting the term perspective there is less risk of the reader conflating it with Genette's concept of focalization. Furthermore, Schmid's (2008; 2010) notions of narratorial vs. figural perspective are applicable to all types of narrators, unlike Paul Simpson's (1993) notions of narratorial mode vs. reflector mode. In Simpson's model, the narratorial and the reflector mode only apply to heterodiegetic narration, or "Category B" narratives as they are called by Simpson. Schmid's terms, on the other hand, apply to both heterodiegetic and homodiegetic narration (2008:139; 2010:106).

Perspective is not fixed throughout a text but can be variable, switching back and forth between different focalizers. In text-world theory terms every switch in perspective leads to a "world-switch" as the reader has to construct a new text-world—a new mental representation of the story—with the new focalizer as deictic centre (Gavins 2007). Furthermore, perspective switches not only invite the reader to create new text-worlds, but the very fact of how we process the incoming information depends to a great extent on who the focalizer is and how we perceive this focalizer—for example how reliable we think s/he might be (Gavins 2007:11). With every switch in perspective the reader alters his/her mental representation of the text. Reading is thus conceptualized as "an act of negotiation in process", as readers continually negotiate "the precise nature of the text-world they are constructing in their minds in order to process and understand the language at hand" (Gavins 2007:20).

TT shifts in perspective (i.e. the TT creation of a perspective switch that is not present in the ST or the TT omission of a perspective switch that is present in the ST) therefore correspond to TT shifts in world-switches (i.e. the TT creation of a world-switch that is not present in the ST or the omission of a world-switch that is present in the ST) and thus result in the TT reader creating different text-worlds than the ST reader. And, if, as Joanna Gavins puts it, "each different type of world will generate a different experiental effect for the discourse participants" (2007:73), it follows that every TT shift in the creation of world-switches will result in the TT generating a different experiental effect than the ST.

Facets of Perspective

Perspective has various facets. In the following discussion I will adopt Schmid's (2008; 2010) model, in particular his notion of a language facet and a perception facet of perspective. The language facet is the facet where the absence or presence of linguistic hybridity can signal perspective, and therefore, it is the facet where TT shifts in linguistic hybridity can lead to TT shifts in perspective. Shifts in the language facet of perspective can then trigger shifts in other facets of perspective such as the facet of perception. The following paragraphs will illustrate the concept of perspective having various facets and in particular the notion of a language facet of perspective in more detail.

Text-world theory argues that it is the "main focaliser" who constitutes the deictic centre around which a text-world is constructed (Gavins 2007:46). However, the concept of a main focalizer is not unproblematic. It oversimplifies the issue by suggesting that every segment of text is predominantly focalized through one single textual agent, that is, either the narrator or a character, but not through both simultaneously (Niederhoff 2013a:§17). To illustrate this point, Niederhoff makes reference to Charles Dickens's *Great Expectations*. In the novel's beginning, "Pip, the first-person narrator,

tells us how, as a little orphan, he visited the graves of his family and drew some highly imaginative conclusions about his relatives from the shape of their tombstones" (Niederhoff 2013a:§17). Nevertheless, Pip-the-child (or better, Pip-the-character) cannot be said to be the sole focalizer of this text segment. Although the "passage focuses on the thoughts and perceptions" of Pip-the-character, "it also communicates the knowledge and the attitude of [Pip,] the adult narrator" (2013a:§17). In such instances, rather than attempting to establish one main focalizer, it seems "more appropriate to analyze focalization as a more abstract and variable feature of the text" (2013a:§17).

Narratologists have therefore long argued that any text segment can have multiple facets of perspective and therefore multiple focalizers. Boris Uspensky (1973), for example, who was the first to introduce the concept of multiple facets or parameters in perspective theory, distinguishes between four different planes of perspective: the ideological plane, the phraseological plane, the spatio-temporal plane and the plane of psychology. Jaap Lintvelt (1981) similarly has four planes: the plane of perception/psychology, a temporal plane, a spatial plane and a verbal plane. Simpson (1993), too, distinguishes between spatial, temporal, psychological and ideological perspective, but unlike Uspensky and Lintvelt does not treat language as a separate facet. Rimmon-Kenan (2002:78ff.) distinguishes between the perceptual facet (comprising space and time), the psychological facet (with a cognitive component and an emotive component) and the ideological facet, and accordingly, between perceptual, psychological and ideological focalizers. Language is seen by Rimmon-Kenan as merely a verbal indicator of focalization (2002:84–86). Schmid (2008:123–137; 2010:95–105), who builds on both Uspensky and Rimmon-Kenan, includes language as a separate facet (like Uspensky and Lintvelt) and also differentiates between time and space (like Simpson), discerning thus the following five facets: space, time, ideology, language, perception. To return to our example from *Great Expectations*, and adopting Schmid's model and terminology, we can therefore argue that the facets of ideology and language in this text segment are narratorial, but the facet of perception is figural.

Perspective—just "like everything else in the text"—is realized through language on the level of text (Rimmon-Kenan 2002:84), and therefore obviously all facets of perspective are necessarily conveyed through language. Hence, they cannot entirely be separated from it. Fowler (1982:226), for example, argues that Uspensky's facet of phraseology is inextricably tied up with his other three planes of perspective and hence cannot be treated as a separate facet (see also Niederhoff 2013b:§26). As Fowler puts it, "[b]y separating off 'phraseology', the theorist simply expresses nostalgia for the text as decorative form" (1982:226). Schmid (2008:123ff.; 2010:95ff.), too, is critical of Uspensky's concept of point of view on the phraseological plane, as it overlaps with his notions of point of view on the planes of psychology and ideology.

However, whether we count language as a separate facet, as do Schmid, Uspensky and Lintvelt, or whether we see language merely as a verbal indicator of focalization, as Rimmon-Kenan does, the point the narratologists as well as Fowler, Simpson and other stylisticians such as Geoffrey Leech and Mick Short (2007) seem to agree on is the fact that we can make a distinction as to whether the language on the level of text represents the discourse of a character (for example in direct discourse) or that of the narrator (for example in narrative comment) or a mixture of both (for example in free indirect discourse).[4] If we understand the facet of language in this sense—the representation of narratorial vs. figural discourse—as Schmid (2008; 2010) proposes, then we can indeed argue that the language facet can be separated from the other facets of perspective.[5]

> The narrator can render the events in his or her own language or also in the language of one of the characters. This alternative also applies to [homo]diegetic narrators. They have the choice between their present and past language.
>
> (Schmid 2010:115; see also 2008:149)

In other words, in *Great Expectations*, the language on the level of text reflects Pip's discourse at the time of narrating, not his discourse at the time of the story.[6] By making a distinction between narratorial and figural discourse, Schmid's model thus allows the notion of speech- and thought-presentation categories to be integrated into the concept of perspective, rather than treating them as separate phenomena (as do for example Rimmon-Kenan 2002 and Leech and Short 2007).

Often, the language facet of perspective belongs to the same textual agent as the perception facet and the facet of ideology (Schmid 2008:137; 2010:105). However, this does not need to be the case (2008:137; 2010:105). The example from *Great Expectations* has demonstrated that perception and language can belong to two different textual agents, namely character and narrator. But also the facets of language and ideology can belong to two different textual agents. For example, every time we quote someone mockingly, the language facet is to be attributed to the quoted person (i.e. the reportee or character), but the facet of ideology is to be attributed to us (i.e. the reporter or narrator). Figural language can therefore also be employed to convey the narrator's ironic distance from the character. In Kingsley Amis's *Take a Girl Like You*, for example, as Fowler (1977:101–103) illustrates, the protagonist's limited vocabulary and the "incongruous patchwork of scraps of phrases culled from women's magazines, teenage culture and banal sayings of her father's" (1977:103) allows the narrator to "condemn" (1977:103) her by exposing her language and thus implicitly exposing her ignorance. Hence, as Rimmon-Kenan points out, the different facets of perspective may not only belong to different focalizers but even to clashing focalizers (2002:83).

As the discussion in this chapter is predominantly concerned with TT shifts in representational hybridity, and as representational hybridity is linked to its speaker, that is, it is defined by its quality of representing the language of a character or—in the case of iconic hybridity—also an embodied narrator, it makes sense to postulate a separate language facet, as this is the facet where the absence or presence of linguistic hybridity can signal perspective, as long as we keep in mind (i) that the language facet does not necessarily belong to the same textual agent as the other facets of perspective and (ii) that TT shifts in the language facet can trigger TT shifts in other facets too. For example, as we will see below, whenever the facets of language and perception belong to the same textual agent, a TT shift in the facet of language—i.e. putting the words of a character into the mouth of the narrator or vice versa—will normally also cause a shift in the facet of perception, and this shift in perception can in turn trigger a shift in the facet of ideology.

The question of how cognitive approaches to perspective such as deictic shift theory can accommodate multiple focalizers is tackled by Dan McIntyre (2006) and will be discussed in the next chapter, which deals with the narrator's stance towards his/her filter characters in text segments with figural language. In other words, it discusses how figural language can signal the narrator's ideological perspective. The present chapter, however, will focus on cases where the facets of language and perception belong to the same textual agent and, accordingly, where TT shifts in linguistic hybridity potentially cause TT shifts both in the facet of language and the facet of perception. Hence, in the present chapter, I will adopt the simplified notion of a single main focalizer, in order to avoid making the discussion unnecessarily complex, bearing also in mind that the focus of my discussion is on how linguistic hybridity interrelates with perspective both in the ST and the TT and, hence, on how TT shifts in linguistic hybridity can affect perspective, rather than discussing perspective theory or cognitive approaches to perspective as such.

3.2 PERSPECTIVE AND REPRESENTATIONAL HYBRIDITY

As has been shown in the previous chapter, representational hybridity is motivated by the narrative, indicating either translational mimesis or a textual agent's self-translation. Owing to this representational quality, it has deictic properties in so far as it can point towards a specific speaker. In the following section I will argue that due to these deictic properties, representational hybridity is one way of realizing perspective on the level of text, in particular the language facet of perspective, as it allows a distinction between narratorial and figural discourse to be made. Consequently, TT shifts in representational hybridity can lead to TT shifts in the language facet of perspective, which in turn can trigger TT shifts in other facets.

The notion that linguistic hybridity can signal perspective goes back to Uspensky and the introduction of his concept of facets of perspective. In his *Poetics of Composition*, Uspensky argues that phraseological features serve not only to convey "the world-view of a character" but may also "indicate concretely whose point of view the author has adopted for his narration" (1973:15). One basic device to realize point of view on the level of phraseology is "[t]he inclusion of elements of someone else's speech" (1973:32). Uspensky (1973) illustrates this notion with extracts from Leo Tolstoy's novel *War and Peace* that intersperse the Russian with French elements, both to indicate represented self-translation (e.g. when a French character speaks Russian or also when a Russian character speaks French) or translational mimesis (e.g. when the text signals that on the level of story a discourse act occurred in French, although it is represented in Russian on the level of text).

Of course, signalling perspective through language variation is not restricted to polylingual story environments; possibly more common is the phenomenon of indicating perspective through the use of dialect. Fludernik notes that "[t]he opposition between dialect and standard forms of the language has regularly been exploited in novels from the eighteenth century to the present in order to distinguish the educated language used by the narrator from the various levels of language used by her/his characters" (2009:70). Dialect was often used to depict the undereducated classes in a condescending way (2009:71). This changed in the twentieth century when narrators increasingly tended to make more use of dialect (often in the form of slang), "which meant that once again it was not possible to distinguish between the language of the characters and that of the narrator" (2009:71). Indeed, Uspensky argues that "[i]n many cases the plane of phraseology (or the plane of speech characteristics) may be the only plane in the work on which we can detect changes in the authorial position" (1973:17). Changes in discourse characteristics thus can signal changes in focalization. "In general, the use of register, idiolect and dialect is a surface-structure strategy which, at a deeper level, allows us to differentiate between the narrator's and the characters' discourse", as Fludernik (2009:71) puts it.

Likewise, as this chapter will demonstrate, representational hybridity is a surface-structure strategy that points towards a specific speaker or a specific linguistic community and therefore allows us to differentiate between the discourse of the narrator and the discourse of characters. Moreover, in a polylingual postcolonial text, not only representational hybridity but also metropolitan English can point towards a specific speaker or a specific linguistic community. Besides being able to point towards a disembodied narrator, metropolitan English can also point towards the figural language of a specific character in so far as it sets the speaker apart from speakers of other languages or other language varieties. This latter point will be taken up in the next chapter. TT shifts in this linguistic surface structure can therefore result in TT shifts in the language facet of perspective, by attributing

character discourse to the narrator or vice versa. Furthermore, by relocating a speech or thought act to a different narrative level, an accompanying TT shift in the facet of perception and potentially also a TT shift in the facet of ideology occurs. Of course, TT shifts in the facets of space and time are possible too. However, as my focus is on TT shifts that affect world-view, I will not discuss TT shifts in space and time as such. TT shifts in space and time only then affect world-view when they trigger TT shifts in perception and ideology.

Symbolic hybridity in particular allows us to differentiate between narratorial and figural discourse. As we have seen in the previous chapter, translational mimesis can only occur when a character thinks or speaks in a foreign language and when the narrator translates this speech or thought act for the narratee and signals the narratorial intervention through translational mimesis. This implies that translational mimesis is restricted to speech and thought presentation. Symbolic hybridity, due to its mimetic quality, is further restricted to figural language and, therefore, to specific categories of speech and thought presentation. The following passage from Chinua Achebe's novel *Arrow of God*, in which a shift from unmarked English to symbolic hybridity conveys how the narration shifts from narratorial to figural language, illustrates this idea.

> (3.1)
> His log fire was smouldering. He reached for a few sticks of firewood stacked in the corner, set them carefully on the fire and placed the yam, like a sacrifice, on top.
> As he waited for it to roast he planned the coming event in his mind. It was Oye. Tomorrow would be Afo and the next day Nkwo, the day of the great market. The festival of the Pumpkin Leaves would fall on the third Nkwo from that day. Tomorrow he would send for his assistants and tell them to announce the day to the six villages of Umuaro.
> Whenever Ezeulu considered the immensity of his power over the year and the crops and, therefore, over the people he wondered if it was real. It was true he named the day for the feast of the Pumpkin Leaves and for the New Yam feast; but he did not choose it. He was merely a watchman. His power was no more than the power of a child over a goat that was said to be his. As long as the goat was alive it could be his; he would find it food and take care of it. (Achebe 1989 [1974]:3)

The first paragraph of the passage quoted above is the narrator's description of the story events. As it is narrated from the disembodied narrator's perspective, the language is unmarked. As pointed out in the previous chapter, the voice of a disembodied narrator can feature representational hybridity only when s/he reports the words of a character. Unlike the first paragraph, however, the following two paragraphs feature symbolic hybridity. When the story is perceived through the consciousness of a character whose native

language is different from the language of narration—or better, through the consciousness of a character who can be presumed to think and speak in a different language—then translational mimesis can underscore this figural perception by signalling a figural language facet. In other words, symbolic hybridity signals that the narrative presents the discourse of a character rather than that of the narrator, and this figural language facet can in turn signal figural perspective in other facets. In the example quoted above, the last two paragraphs are focalized through the consciousness of Ezeulu, presenting his thoughts. The first sentence in both paragraphs features the narrator's report of Ezeulu's thought action: although the facet of perception is to be attributed to Ezeulu, the language still reflects that this is the discourse of the narrator and is therefore unmarked. However, in both paragraphs there is a switch to free indirect thought from the second sentence onwards and with the switch to free indirect thought, the language changes, now bearing traces of the character's language: it is now marked by symbolic hybridity. In the second paragraph, the symbolic hybridity manifests itself mainly in the Igbo naming of the days of the week ("Oye"; "Afo"; "Nkwo"). In the third paragraph, the symbolic hybridity manifests itself in the Igbo proverbs. Besides this use of symbolic hybridity, the figural perspective in the second and third paragraphs is further signalled through linguistic markers such as the verbs of cognition ("planned"; "considered") and the temporal deixis ("tomorrow"), indicating the character's temporal facet of perspective.

   The example illustrates not only that symbolic hybridity can signal perspective—both the language facet of perspective and, indirectly, the perception facet of perspective—but also that symbolic hybridity can only feature in specific discourse categories, namely those categories that can contain elements of the character's discourse and thus have a mimetic quality. TT shifts in linguistic hybridity can therefore lead to TT shifts in discourse category and these discourse-category shifts in turn can trigger TT shifts in the language facet of perspective. The following discussion will illustrate this in more detail. For this, I will draw on Leech and Short's (2007) as well as Brian McHale's (1978) classification of speech and thought presentation. Leech and Short (2007:255ff.) distinguish the following five speech-presentation categories:

   i.   Narrative Report of Speech Act (NRSA)
   ii. Indirect Speech (IS)
   iii. Free Indirect Speech (FIS)
   iv. Direct Speech (DS)
   v.   Free Direct Speech (FDS)

For a detailed discussion of these five speech-presentation categories see Leech and Short 2007:255–270. McHale (1978:258–259) further subdivides indirect discourse into (i) "indirect content paraphrase" and (ii) "indirect

discourse, mimetic to some degree". Building on McHale, I will therefore distinguish between (i) indirect speech (IS) and (ii) mimetic indirect speech (MIS). Short (1996:293) refers to NRSA as "Narrative Representation of Speech Acts" rather than "Narrative Report of Speech Act" and adds another category, that of "Narrator's Representation of Speech (NRS)". NRS is the most minimalist form of speech presentation, as it "merely tells us that speech occurred" without "specify[ing] the speech act(s) involved" (1996:293). An example for NRS is the sentence "We talked for hours" (1996:293). However, as TT shifts in linguistic hybridity cannot cause a TT shift from NRSA to NRS or vice versa, I will not adopt Short's (1996) distinction between these two diegetic categories here.

NRSA represents the narratorial pole of the speech-presentation continuum; on the other end of the continuum, we find FDS. The speech-presentation cline therefore looks as follows:

NRSA   IS   MIS   FIS   DS   FDS

The speech-presentation cline moves progressively from the purely diegetic (the narrator's pole of the cline) to the purely mimetic (the character's pole of the cline). NRSA and IS, on the left-hand end of the scale, present the narrator's discourse but not the character's. DS and FDS, on the right-hand end of the scale, present the discourse of the character but not that of the narrator (naturally, with the exception of the reporting clause). MIS and FIS, the centre of the continuum, merge the character's and the narrator's discourse—with the difference that MIS features a reporting clause, while FIS does not.

The following examples, featuring symbolic hybridity in those categories that allow for the character's discourse to be presented, illustrate their differences in more detail:

  i. Narrative Report of Speech Act (NRSA)

      Joseph compared their level of education.

  ii. Indirect Speech (IS)

      Joseph said that he was less educated than his friend.

  iii. Mimetic Indirect Speech (MIS)

      Joseph said that his friend knew more book than he.

  iv. Free Indirect Speech (FIS)

      His friend knew more book than he.

  v. Direct Speech (DS)

      Joseph said, "You know more book than I."

vi. Free Direct Speech (FDS)[7]

Joseph said, you know more book than I.
"You know more book than I."
You know more book than I.

In comparison, narrative report (NR) of the same event could take the following forms:

Joseph's friend was better educated.
Joseph's friend had received more formal education.

In narrative report, the narrator makes no reference to a speech or thought act but offers a summary of the speech or thought act's content.

In analogy with speech presentation, the following types of thought presentation can be distinguished:

    i. Narrative Report of Thought Act (NRTA)
   ii. Indirect Thought (IT)
  iii. Mimetic Indirect Thought (MIT)
  iv. Free Indirect Thought (FIT)
   v. Direct Thought (DT)
  vi. Free Direct Thought (FDT)

For a detailed discussion of FDT, DT, FIT, IT and NRTA, see Leech and Short 2007:270–281. The distinction between MIT and FIT again follows McHale (1978). The continuum of thought presentation, with narrator-dominated presentation on the left, and character-focused presentation on the right, follows the same pattern as the continuum for speech presentation:

   NRTA IT MIT FIT DT FDT

As is the case with speech presentation, NRTA and IT can present only the narrator's discourse, DT and FDT can only present the character's discourse and MIT and FIT merge the discourse of the narrator with that of the character. As the categories describing the presentation of thought are formally the same as those for describing the presentation of speech, they can be subsumed into discourse-presentation categories as follows: narrative report of discourse act (NRDA), indirect discourse (ID), mimetic indirect discourse (MID), free indirect discourse (FID), direct discourse (DD) and free direct discourse (FDD).

Revisiting Example 3.1 from *Arrow of God* quoted above, we can now say that the first paragraph of the passage, featuring unmarked language, is narrative report (NR). The first sentence of each of the following two paragraphs that are focalized through the consciousness of Ezeulu represent

NRTA. Accordingly, they feature the discourse of the narrator and, therefore, the language is unmarked. However, as both paragraphs switch to FIT from the second sentence onwards, the language on the level of text mimetically reflects the character's discourse and is therefore marked by symbolic hybridity.

As regards the distribution of representational hybridity over the speech- and thought-presentation categories (see Table 3.1), iconic hybridity behaves in the same manner as other linguistic variations such as dialect. In embodied narration, it can feature in all categories of discourse presentation, as both the discourse of embodied narrators and that of characters can be represented by employing iconic hybridity. As regards disembodied narration, it can feature only in those categories that render some of the mimetic quality of the character's language. As discussed in Chapter 2, disembodied narrators cannot self-translate, and therefore their discourse cannot be represented by employing iconic hybridity. For a discussion of how shifts in the translation of dialect affect perspective, see for example Simo Määttä (2004).

Symbolic hybridity, on the other hand, can only ever reflect a character's discourse. By being strictly limited to character discourse, symbolic hybridity behaves differently from other types of linguistic variation. As symbolic hybridity thus constitutes a special case that has hitherto not been studied, the discussion in this and the following chapter will focus primarily on symbolic hybridity.

The four discourse-presentation categories on the character end of the scale can feature symbolic hybridity, in so far as they purport to quote, to varying degrees, the words of the character—or at least we as readers are meant to believe that these are the character's own words. I say "purport to quote" not only because ultimately the words are obviously the invention of the author put into the mouth of his/her characters but also because translational mimesis by definition cannot quote verbatim—it is a translation and therefore always a report of someone else's words rather than a quotation.

Table 3.1 Discourse-presentation categories featuring representational hybridity

Discourse category	Symbolic hybridity	Iconic hybridity (disembodied narration)	Iconic hybridity (embodied narration)
NRDA	No	No	Yes
ID	No	No	Yes
MID	Yes	Yes	Yes
FID	Yes	Yes	Yes
DD	Yes	Yes	Yes
FDD	Yes	Yes	Yes

This is true both in nonfiction, where translational mimesis reports words actually uttered in the real world, and in fiction, where the words that are reported by the narrator only exist in the fictional story-world. Nevertheless, I would argue that we as readers are to imagine translated utterances that take the form of quotations (i.e. FDD, DD and to some extent also FID and MID) as a verbatim account of the presented words. This holds true for fiction and nonfiction—newspaper articles for example often create the illusion of quoting someone verbatim in a language the quoted person does not speak or could not possibly have used in the given situation.

What are the implications of this when texts featuring linguistic hybridity are translated into another language? For one thing, there is the risk that the linguistic hybridity of the ST is diluted or completely erased in the TT. As Table 3.1 illustrates, symbolic hybridity can feature only in MID, FID, DD and FDD. Because of this restriction to certain discourse categories, symbolic hybridity can serve as a discourse-category marker. Therefore, if the linguistic hybridity is erased or diluted, a TT shift of discourse category towards the narrator pole can occur. This will be the focus of discussion in the next two sections. At the same time, however, translation can create linguistic hybridity in the form of source-language interference. This source-language interference might be deliberate (e.g. to convey the foreignness of the ST) or not (e.g. unconscious calquing). If the translator adds linguistic hybridity in the TT, a diegetic discourse-presentation category (i.e. ID or NRDA) or also narrative report (NR) might be transformed into a mimetic discourse-presentation category (i.e. MID, FID, DD, or FDD). This scenario will be discussed in the final section of this chapter.

3.3 LANGUAGE, PERCEPTION AND TT NORMALIZATION OF SYMBOLIC HYBRIDITY

In Chapter 1, I voiced the assumption that nonstandard language is prone to normalization in interlingual translation. Firstly, as Antoine Berman pointed out, nonstandard language such as dialect "clings tightly to its soil" (2004:286). Iconic hybridity is similarly rooted in its geographical context and its translation therefore poses challenges to the translator that are similar to those posed by dialect. In fact, one could argue that—in an Anglophone text—iconic hybridity represents a specific dialect group of English, (i) in so far as it represents either a regional, sociolectal or idiolectal variety of "english" and (ii) in so far as "english" is a regional variety of English. According to Berman, preserving the nonstandardness of vernaculars, "turn[ing] the foreign from abroad into the foreign at home[,] winds up merely ridiculing the original" (2004:286). A translator who subscribes to this view and who accordingly wants to avoid this type of exoticization, will therefore tend to normalize iconic hybridity in the TT. Gerhard Grotjahn-Pape, who translated *Sozaboy* into German, for example argues

Natürlich kann man diese "Sprache im Umbruch" [the "english" of the homodiegetic narrator] mit ihren verschiedenen Ebenen nicht wörtlich übersetzen. Das Ergebnis einer wortgenauen Übertragung wäre sperrig, beinahe unverständlich geworden, und hätte damit dem Original, das sehr flüssig und leicht zu lesen ist, überhaupt nicht mehr entsprochen. Das liegt natürlich daran, daß es eine Entsprechung, ein Pidgin-Deutsch etwa, nicht gibt. Natürlich gibt es im Deutschen Dialekte, aber kann ein junger Ogoni berlinern? Oder Ausländerdeutsch—aber wo ist da das Innovative, Kreative?

Ich habe mich daher für ein Deutsch entschieden, das der nigerianischen Alltäglichkeit des "kaputten Englisch" entspricht: Mene [the narrator] redet, wie eben ein junger, nicht besonders gebildeter junger Mann so redet. *Ganz normal*.

<div align="right">(Grotjahn-Pape 2004:267; emphasis added)</div>

Of course it is impossible to translate this "language in transition" [the "english" of the homodiegetic narrator] with its various layers faithfully. An accurate translation would have resulted in a text which would have been not only wooden and nearly incomprehensible, but also unfaithful to the original which is very fluent and easy to read. The reason for this is of course that German lacks an equivalent variety, for example a Pidgin German. Of course, German has dialects, but can a young Ogoni man speak in Berlin dialect? Or the [stereotypical] broken German of immigrants—how could this possibly convey the innovative, creative element [of the narrator's language]?

Therefore, I decided to opt for a German which is as ordinary as "rotten English" is ordinary in Nigeria: Mene [the narrator] talks just like any young man who is not particularly educated. *Entirely normal*.

<div align="right">(Grotjahn-Pape 2004:267; my translation; emphasis added)</div>

Secondly—and this aspect is also relevant to the translation of symbolic hybridity—translational norms in the target culture can lead to a standardization of the language of translations (see for example Venuti 2008 on domestication and also Batchelor 2009 for a discussion of translational norms in the context of translating Europhone African literature in particular). Such translational norms can lead to a normalization of both iconic and symbolic hybridity in the TT. E.A. Levenston and Gabriela Sonnenschein's claim that the "distortion of literary values [. . .] probably occurs most frequently when the norms of translation in the literary culture of the target language differ from the norms of creative writing in the source language" (1986:52) seems particularly apt in the context of translating cross-cultural writing that experiments with linguistic hybridity into another language.

As pointed out above, the TT normalization of symbolic hybridity can give rise to TT shifts from a figural to a narratorial language facet of perspective, as it can cause a TT shift in discourse category. However, although symbolic hybridity can feature in MID, FID, DD and FDD, the potential TT

erasure of any symbolic hybridity potentially present in these categories in the ST nevertheless does not affect all four of these discourse-presentation categories equally.

DD is marked by inverted commas and a reporting clause.[8] Hence, an erasure of linguistic hybridity alone will not result in a shift of discourse category: the inverted commas clearly prevent a shift upwards, towards the narrator pole of the discourse-presentation cline, and the combination of inverted commas together with a reporting clause prevents a downward shift to FDD. The following two examples demonstrate this—BT stands for "back translation":

(3.2)
   ST: "You will probably eat it [= bribe money] all", said the secretary cynically. (Nwankwo 1976 [1975]:107)
   TT: "Wahrscheinlich wirst du dir alles unter den Nagel reißen", sagte der Sekretär zynisch. (Böttner 1978:181; Böttner 1979:169–170; Böttner 1982:130)
   BT: "You'll probably make off with all of it," said the secretary cynically.

(3.3)
   ST: "God in heaven, small one, you scared my insides," he exclaimed [. . .]. (Alkali 1989 [1984]:21)
   TT: "Du lieber Himmel, Kleine, du hast mich zutiefst erschreckt!" rief er aus [. . .]. (Seidensticker-Brikay 1991:29)
   BT: "Good heavens, my dear, you really gave me a scare!" he exclaimed [. . .].

In Example 3.2 above—taken from Nkem Nwankwo's novel *My Mercedes Is Bigger than Yours*—the linguistic hybridity of the ST has been erased by translating the ST expression "to eat bribe" with an idiomatic German expression in the TT. Likewise, in Example 3.3—from Zaynab Alkali's novel *The Stillborn*—the linguistic hybridity of "scared my insides" has been erased by translating it with an unmarked German expression. Nevertheless, in both cases the TT maintains the discourse category by maintaining the typographical markers and the reporting clause, and by doing so, it marks the language of the reported clause unambiguously as figural. Therefore, despite the erasure of the symbolic hybridity, no TT shift in the language facet of perspective occurs. Similarly to DD, FDD is usually marked by indicators such as first-person pronouns or the present tense or also either inverted commas or a reporting clause. Again, an erasure of linguistic hybridity alone will not usually result in a shift of discourse category.

FID and MID, on the other hand, are potentially subject to a discourse-category shift when the linguistic hybridity of the ST is normalized in the TT (see Table 3.2).

Table 3.2 TT normalization of symbolic hybridity: Shifts towards narratorial language[1]

Discourse category	Reporting clause	Symbolic hybridity
Narrative report	No	No
NRDA	Yes	No
ID	Yes	No
MID	Yes	Yes
FID	No	Yes
DD	Yes	Yes
FDD	Potentially	Yes

[1] NRDA has a reporting clause in so far as it explicitly makes reference to a discourse act (unlike NR).

As regards MID, the presence of a reporting clause ensures that MID cannot be transformed into NR. The erasure of the symbolic hybridity, i.e. the erasure of the mimetic quality, therefore results in a shift to ID. As pointed out above, the language facet of DD and FDD is to be attributed to the character: that of NRDA and ID to the narrator and that of MID and FID to both character and narrator. A shift from MID towards ID therefore involves a shift towards the purely diegetic end of the scale, attributing the language facet clearly to the narrator. However, as I pointed out earlier, Leech and Short (2007) for example do not distinguish between MID and ID: hence, for some scholars, a shift from MID to ID does not constitute a shift in discourse category at all. In fact, although a shift from MID to ID involves a shift in the language facet, it nevertheless attributes the discourse act to the same source, that is, the character. Therefore, a shift from MID to ID does not trigger a shift in the facet of perception.

While MID cannot be shifted further up towards the narrator pole than ID, FID, however, can potentially be transformed into NR, if the symbolic hybridity is erased. This will happen whenever the symbolic hybridity is the only discourse-category marker. This is a significant perspective shift in both the language and the perception facet, as a shift from FID to NR means that speech and thought acts that are attributed to the character in the ST are attributed to the narrator in the TT. Such a TT shift in perception can directly affect the meaning, as it leads to the creation of different text-worlds by either introducing a world-switch not present in the ST or also erasing a world-switch that is present in the ST.

I will illustrate the former case using an extract from Achebe's *No Longer at Ease* (sentences are numbered for ease of reference):

(3.4)
(1) At that moment Obi's father rang his little bell to summon the family to morning prayers. (2) He was surprised when he came in with

the lamp and saw Obi already there. (3) Eunice came in wrapped in her loincloth. (4) She was the last of the children and the only one at home. (5) That was what the world had come to. (6) Children left their old parents at home and scattered in all directions in search of money. (7) It was hard on an old woman with eight children. (8) It was like having a river and yet washing one's hands with spittle. (Achebe 1994 [1960]:153)

The passage is perceived through the father. One indicator for figural perception is the *verbum sentiendi* "surprised" in sentence (2). While sentences (1) to (4) feature the discourse of the narrator, sentences (5) to (8) are mimetic, featuring the discourse of the character. In sentence (8), the father's discourse is clearly signalled by the symbolic hybridity. Although sentences (5) to (7) are more ambiguous, they are likely to be interpreted as FIT by association: the effect of the symbolic hybridity of sentence (8) extends to the previous sentences. By marking the evaluative comment as that of the character, the narrator distances himself from this judgment—it represents the view of the father, a view that the narrator does not necessarily share. If, however, sentence (8) did not feature symbolic hybridity and was not otherwise marked as reflecting the father's discourse, sentences (5) to (8) could be interpreted as a comment by the narrator and therefore as reflecting the narrator's view. As Schmid (2008:138; 2010:106) points out, narratorial perspective is the default, i.e. unless perspective is marked as figural, it is assumed to be narratorial. If the linguistic hybridity were erased when translating Example 3.4 into another language, then the TT reader would be likely to attribute the facets of language, perception and ideology of sentences (5) to (8) to the narrator, thus actualizing a world-switch from sentence (5) onwards, with the narrator as deictic centre—a world-switch not present in the ST.

Erasing the linguistic hybridity can, therefore, by shifting the perspective from figural to narratorial, lead to the actualization of different text-worlds around different deictic centres. These TT shifts in the actualization of text-worlds in turn can affect the TT reader's empathy with the characters as well as the perceived reliability of the text segment in question. Furthermore, TT shifts in text-world actualization can create or erase irony. The following three subsections will illustrate these aspects in more detail.

Reliability

Firstly, TT shifts in the perception facet of perspective have an impact on the (perceived) reliability of what is said. As Margolin points out, "a basic literary convention endows the claims of an impersonal omniscient narrating voice with truth by fiat, while all claims from other sources are fallible" (2007:76). Text-world theory, too, argues that readers are more readily prepared to invest trust in the narrator than in any character. Although both

narrators and characters are merely textual constructs, readers have a tendency to behave as if the former were real discourse-world participants. Due to "the split nature of the discourse-world of literary prose fiction" and the resulting absence of a real discourse co-participant in the reader's immediate environment, "readers construct a re-creation of a face-to-face communicative situation at the text-world level" with the narrator as substitute discourse co-participant (Gavins 2007:129). Furthermore, text-world theory argues that readers tend to map their knowledge of the real author onto the narrator (2007:129). This identification formed between the narrator, a textual construct, and the author, a real human being, "leads readers to process the narration as if it were fully participant-accessible" (2007:130). In text-world theory terms, participant-accessible text-worlds are all those that are created by discourse participants. They are thus "open to verification by other entities who exist at the same ontological level" (Gavins 2007:77). Because of this (perceived) openness to verification, the information provided by participant-accessible text-worlds "is perceived as reliable and its source is as trustworthy as any [. . .] discourse-world participant would be" (2007:130). Even in cases where "the reader does not, or cannot project his or her knowledge of the real-world author" (2007:130), as is for example the case with embodied narrators who are clearly fictional and/or are at odds with the reader's knowledge of the real author, "the reader must accept and increment all the information [the narrator] provides if a mental representation of the text is to be produced at all" (2007:130–131). Literary communication can only be successful when the worlds created by the narrator of the text are granted participant-accessibility (2007:131). As a consequence, the reader trusts the narrator and feels close to him or her, despite the fact that "the reliability of their [world's] contents cannot, strictly speaking, be verified by the participants in the discourse-world" (2007:130).

The rules readers apply to worlds created by characters, however, are different. Whenever the perspective of a character is given and hence, the focalizer or deictic centre of a text-world is not a narrator but a character, "the reader's position shifts from the text-world occupied by the narrator to an epistemic modal-world" containing the thoughts of the character (Gavins 2007:131). Epistemic modal-worlds are worlds of knowledge and belief allowing the enunciating subject "to express varying degrees of confidence in the truth" of the enunciated (2007:110). Unlike the worlds created by narrators, which are processed as participant-accessible text-worlds, although strictly speaking they are epistemic modal-worlds, the worlds created by characters are processed as such epistemic modal-worlds (2007:131). The reader grants a character's account of events less reliability than that of the narrator, despite the fact that both narrator and character are textual constructs and thus have the same ontological status (2007:131).

The different status in reliability readers ascribe to narrators compared to characters implies that TT shifts from figural to narratorial perception result in increased reliability and vice versa. The same statement, originating

on different narrative levels, can therefore be perceived—by the reader—to have a different truth value. Furthermore, as the narrator is granted more trustworthiness than a character, the narrator's attitude towards his or her characters potentially has an impact on the reader's attitude towards these characters. Consequently, TT shifts in the perception facet of perspective potentially have an impact on the reader's trust in the information provided and on the reader's mental construction of the narrated characters.

The following example from *Arrow of God* illustrates this point (sentences are numbered and main points of discussion highlighted in bold for ease of reference):

> (3.5 ST)
>
> (1) Mr. Wright's irritation mounted dangerously. (2) He clutched the whip in his right hand more firmly and planted the other hand menacingly on his hip. (3) His white helmet made him look even more squat than he was. (4) Moses Unachukwu was talking excitedly to him, but he did not **seem** to be listening. (5) He stared unwaveringly at the two approaching late-comers and his eyes **seemed** to Moses to get smaller and smaller. (6) The others **wondered** what was going to happen. (7) Although the **white man** always carried a whip he had rarely used it; and when he had done he had **appeared** to be half joking. (8) But this morning he **must** have got **out of bed from the left side**. (9) His face smoked with anger. (Achebe 1989 [1974]:82)

Initially, nothing in the passage indicates a figural perspective and therefore the passage suggests that the events are presented as they are perceived by the narrator. In sentence (5), however, the facet of perception is clearly that of Moses ("his eyes seemed to Moses to get smaller and smaller"), although it continues to feature the discourse of the narrator. The fact that in sentence (5) Mr Wright's reaction is clearly narrated as it is perceived through Moses makes it likely that also the second clause of sentence (4) is narrated through Moses's perception. In other words, the clearly marked figural perception of sentence (5) extends to the previous clause. The verb of cognition ("to wonder") in sentence (6) further underlines that we have access to the characters' consciousness and, hence, to their perception of the events. From sentence (7) onwards, there is a switch from presenting the narrator's discourse towards presenting the discourse of the Igbo villagers. The schema-oriented expression "white man" in sentence (7) indicates an Igbo point of view. Schema-oriented expressions can indicate perspective for example "through the kind of vocabulary typically used by different people in the same situation" (Short 1996:265).[9] In sentence (8), the figural language facet becomes more salient due to the nonstandard expression "to get out of bed from the left side" (in British English, the standard expression would be "to get out of bed on the wrong side"). Whether the nonstandard expression is meant to reflect an Igbo idiom, or whether its nonstandardness is an authorial slip

rather than an intentional deviation (given the similarity with the standard British idiom) is irrelevant. Being nonstandard, the expression is likely to be read as reflecting the language of the characters, rather than that of the narrator. Therefore, sentences (7) to (9) can be read as FIT, reporting the events through the perception of the villagers and featuring their language.

The figural perception facet of perspective underlines the subjectivity of this perception. Rather than reporting facts, the narrative here offers the impressions and assumptions of the villagers. Hence, there is an uncertainty about Mr Wright's intentions and his mood—the information we as readers have at our judgment are the villagers' assumptions, rather than the factual knowledge (or better, the illusion of factual knowledge) only an omniscient narrator can provide.

Uncertainty, however, is not only created through figural perspective but also through epistemic modality. Epistemic modality is concerned with "the speaker's confidence or lack of confidence in the truth of a proposition expressed" (Bosseaux 2007:37; see also Simpson 1993:47ff.). It thus creates what Simpson (1993:58) calls a "negative shading", a feeling of uncertainty. Negative shading can occur both in figural perspective and in narratorial perspective. Example 3.5 above features epistemic modality in sentences (4), (5), (7) and (8): "seem", "seemed", "appeared", "must". The fact that the instances of epistemic modality are limited to those sentences that either clearly feature a figural perception facet—sentences (5), (7) and (8)—or at least potentially feature a figural perception facet—sentence (4)—suggests that in this extract the epistemic modality is connected to the characters. In other words, the epistemic modality conveys the characters' uncertainty about the mood and the intentions of Mr Wright rather than the narrator's uncertainty. In such a reading, the switch from the narrator's perception to Moses's perception already occurs in the second clause of sentence (4), if not earlier. Arguably, the figural perspective of the lower half of the passage could be interpreted as extending retrospectively to the first half. Put differently, the perspective in the initial sentences, in particular in sentence (3), is ambiguous, as it could communicate either the narrator's perception or the perception of the characters. The difficulty to draw a clear delineation between the narrator's perception and that of the characters suggests a converging of their voices on the facet of perception and ideology: rather than clashing, their views are concordant. This idea of concordant vs. discordant ideological perspective will be taken up again in Chapter 4.

The German translation by Maria von Schweinitz erases the linguistic hybridity:

(3.5 TT1)
(1) Wrights Gereiztheit nahm gefährlich zu. (2) Er packte die Peitsche in seiner Rechten fester und stemmte die Linke drohend in die Hüfte. (3) Sein weißer Helm ließ ihn noch gedrungener erscheinen, als er ohnedies war. (4) Moses Unachukwu sprach aufgeregt auf ihn ein, aber

anscheinend hörte er nicht einmal zu. (5) Er starrte unbeweglich auf die beiden sich nähernden Nachzügler. (6) Die anderen **warteten gespannt,** was nun geschehen würde. (7) Obwohl der **weiße Mann** immer eine Peitsche trug, hatte er sie nur selten gebraucht, und wenn, dann **war** es mehr im Scherz gewesen. (8) Aber diesen Morgen **mußte** er **mit dem linken Fuß zuerst aufgestanden sein**. (9) Sein Gesicht war dunkel vor Ärger. (Schweinitz 1965:109; Schweinitz 1975:120; emphasis added)

(3.5 BT1)
   (1) Mr. Wright's irritation mounted dangerously. (2) He clutched the whip in his right hand more firmly and planted the left hand menacingly on his hip. (3) His white helmet gave him a more stocky appearance than usual. (4) Moses Unachukwu was talking excitedly to him, but apparently he was not even listening. (5) He stared motionless at the two approaching late-comers. (6) The others awaited anxiously what was going to happen. (7) Although the white man always carried a whip he had rarely used it, and when he had done, it was only in a joking manner. (8) But this morning he must have got out of bed on the wrong side. (9) His face smoked with anger.

The nonstandard idiom in sentence (8) has been rendered with a Standard German idiom ("mit dem linken Fuß zuerst aufstehen", literally: "to get up with the left foot first"). The language is therefore not marked as figural in sentence (8), and this has an impact also on the preceding sentence (7), as the reader of TT1 is less likely to interpret the expression "weiße Mann" ("white man") as an indicator for the characters' discourse than the ST reader is. Furthermore, the passage features other TT shifts that compound this TT perspective shift, which is potentially triggered by the TT shift in representational hybridity. Most importantly, the clause "and his eyes seemed to Moses to get smaller and smaller" (sentence 5), the clearest indicator for figural perception in this text segment, has been omitted in TT1. The verb of cognition in sentence (6) has been replaced with the expression "gespannt warten" ("waiting with rapt attention"): while "to wonder" presupposes access to the consciousness of the characters, "rapt attention" is arguably an external manifestation that can be observed without having access to the characters' consciousness. Furthermore, sentence (3) features a more formal register in TT1 than it does in the ST and is therefore less likely to be read as figural. In a case study of the Galician translation of James Joyce's short story "The Dead", for example, Carmen Millán-Varela notes how the "preference for written over spoken language" (2004:51) leads to an increase in narratorial perspective in the TT. Of course, perspective is constructed through various verbal indicators, not only linguistic hybridity. TT shifts in linguistic hybridity often occur in a context of a variety of other TT shifts, which, too, have the potential to affect perspective. Depending on the direction of the potential perspective shift, these TT shifts can either

compound each other or also cancel each other out as far as perspective is concerned.

In the absence of clear indicators for figural perspective, the passage must be read entirely as perceived through the narrator's perspective. This has an impact on reliability, as readers will process the information as participant-accessible. Unlike in the ST, where we can only assume that Mr Wright so far only used his whip in a joking rather than a threatening manner—and this might very well be the wishful thinking of the villagers rather than a (fictional) fact—in the TT we are now assured by an omniscient narrator that this is indeed the case.

However, by shifting the passage entirely towards narratorial perception, the epistemic modality can now no longer be attributed to the characters but must be attributed to the narrator. This affects how reliable we perceive the narrator to be.

Two instances of epistemic modality have been omitted in TT1: first, the epistemic modality in the omitted clause in sentence (5), and secondly, the verb of perception ("appeared") in sentence (7). The latter has been substituted with "war", the past tense of "sein" ("to be"), a verb indicating the certainty of knowledge instead of the uncertainty of perception. By erasing the epistemic modality in these two instances, the translation not only erases the feel of uncertainty associated with epistemic modality but also further reinforces the narratorial perception of TT1, as opposed to the figural perception of the ST. Certainty hints at an omniscient narrator rather than at a character with limited knowledge. Apart from Mr Wright himself, only a narrator who has access to Mr Wright's mind can know whether he used his whip in a joking manner or not.

However, as the passage in TT1 is likely to be read as perceived through the narrator, the remaining two instances of epistemic modality— "anscheinend" ("apparently") in sentence (4) and "mußte" ("must have") in sentence (8)—have to be attributed to the narrator, that is, they have to be interpreted as conveying a narratorial uncertainty, rather than a figural uncertainty as was the case in the ST. Therefore, in TT1 the narrator's knowledge is inconsistent—in sentence (7) he shows no sign of uncertainty and clearly seems to have unhindered access to Mr Wright's consciousness, while in sentences (4) and (8) he seems to lack this access. The uncertainty of (4) and (8) also calls into question the reliability of the narrator's statement in sentence (7). Therefore, the TT perception shift from figural to narratorial also has an impact on the type of narrator we construct from the text, that is, how omniscient and also how reliable we perceive the narrator to be.

Likewise, the more recent edition of Schweinitz's translation, revised by Gudrun Honke, does not convey the linguistic hybridity in sentence (8):

(3.5 TT2)
(1) Mr. Wrights Verärgerung nahm gefährlich zu. (2) Er packte die Peitsche in seiner rechten Hand fester und stemmte die linke drohend in

die Hüfte. (3) Sein weißer Helm ließ ihn noch gedrungener erscheinen, als er ohnehin schon war. (4) Moses Unachukwu sprach aufgeregt auf ihn ein, aber er **schien** nicht einmal zuzuhören. (5) Er starrte unbeweglich auf die beiden sich nähernden Nachzügler, und Moses **kam es vor,** als würden seine Augen kleiner und kleiner. (6) Die anderen **warteten gespannt,** was nun passierte. (7) Obwohl der **weiße Mann** immer eine Peitsche trug, hatte er sie nur selten gebraucht, und wenn, dann war es **wohl** mehr im Scherz gewesen. (8) Aber diesen Morgen **mußte** er **mit dem linken Fuß zuerst aufgestanden sein**. (9) Sein Gesicht war dunkel vor Ärger. (Schweinitz 2003 [1994]:102; emphasis added)

(3.5 BT2)

   (1) Mr. Wright's irritation mounted dangerously. (2) He clutched the whip in his right hand more firmly and planted the left hand menacingly on his hip. (3) His white helmet made him look even more stocky than he was. (4) Moses Unachukwu was talking excitedly to him, but he did not seem to be listening. (5) He stared motionless at the two approaching late-comers, and to Moses it seemed as if his eyes would get smaller and smaller. (6) The others awaited anxiously what was going to happen. (7) Although the white man always carried a whip he had rarely used it, and when he had done, it was probably done in a joking manner. (8) But this morning he must have got out of bed on the wrong side. (9) His face smoked with anger.

Unlike TT1, TT2 does not omit the second clause of sentence (5), which clearly indicates figural perception. However, like TT1, it renders the non-standard ST collocation in sentence (8) with a Standard German idiom and replaces the verb of cognition in sentence (6) with the expression "gespannt warten" ("waiting with rapt attention"), and therefore loses these linguistic indicators of figural perspective. As a consequence, the perspective of sentence (7) is ambiguous—the reader of TT2 might attribute the schema-oriented expression to the villagers, but, as there are no other indicators of the villagers' discourse, this seems questionable. The register in sentence (3) is lower in TT2 than it was in TT1; the perspective of this sentence is therefore more ambiguous in TT2 than it was in TT1. Hence, although TT2 retains some of the figural perspective, it is still less marked than it is in the ST, mainly due to the TT erasure of the linguistic hybridity. As a consequence the TT2 reader is likely to read the entire passage as NR—with the exception of the IT in sentence (5)—as the opening sentences of the paragraph feature narratorial perspective and there is no clear indication for a switch towards figural perspective. As already pointed out above, narratorial perspective is the default: the absence of indicators for figural perspective automatically implies narratorial perspective (see Schmid 2008:138; 2010:106). In particular, in the absence of a clear indicator for figural language, sentences (7) to (9) are unlikely to be read as FIT, but will be rather read as NR.

Unlike TT1, TT2 renders all four instances of epistemic modality. However, as the passage is likely to be read as predominantly featuring narratorial perception—with the exception of the IT in sentence (5)—the uncertainty of the epistemic modality in sentences (4), (7) and (8) will have to be to be attributed to the narrator, not the characters. As already seen in the case of TT1, this will have an impact on how omniscient and also how reliable TT2 readers perceive the narrator to be.

As the figural perception of the ST is shifted to narratorial perception in the two TTs—or likely to be read as shifted from figural to narratorial in the case of TT2—readers of these TTs will read the passage as perceived through the narrator. In other words, they will not create an epistemic modal-world with the characters as the deictic centre. Thus, the degree of reliability of the information provided increases as narratorial perception, unlike figural perception, bestows an air of objectivity on the description. As pointed out above, in text-world theory terms, worlds created by narrators are participant-accessible and therefore perceived as more reliable by the reader than those created by characters (Gavins 2007:130). By attributing the characters' thoughts to the narrator and therefore transforming an enactor-accessible text-world into a participant-accessible one, both TTs add a degree of reliability to the description of events not present in the ST. On the other hand, however, by attributing the epistemic modality to the narrator rather than to the characters, as is the case in Example 3.5, the narrator of the TTs becomes less omniscient—and therefore less reliable—than the narrator of the ST.

As far as the narrator's reliability is concerned, Rimmon-Kenan argues further for a distinction based on the type of narrator. Two of the main sources of unreliability she mentions are the "limited knowledge" and the "personal involvement" of the narrator (2002:101). Only embodied narrators can be personally involved with a story. Limited knowledge, too, is more commonly associated with embodied narrators rather than disembodied ones. Characters are by definition involved with the story and are usually subject to limited knowledge. From this it follows that representational hybridity generally has a degree of unreliability attached to it. Just as symbolic hybridity always refers to the story-world, as it can only represent a character (or a group of characters) inhabiting this story-world, iconic hybridity, too, more often than not is linked to the story-world. As demonstrated in Chapter 2 above, iconic hybridity either represents the discourse of a character or an embodied narrator. Embodied narrators are often homodiegetic, inhabiting not only the level of narration but also the level of story. Furthermore, being embodied (rather than omniscient abstractions), they are usually subject to human (or, in genres such as science fiction, anthropomorphic) limitations.

On the other hand, however, as pointed out above, text-world theory argues that narrators—including homodiegetic narrators—are processed as discourse-world beings by readers. However, this cannot imply that readers will perceive homodiegetic narrators as reliable no matter what. Just as

we can discern subjectivity in real discourse-world participants—i.e. participants in an *actual* face-to-face communication rather than a pretend face-to-face communication with a fictional narrator—readers will similarly make judgments about the truth content of statements by embodied narrators. If constructing a narrator as unreliable requires constructing an implied author who distances him- or herself from the narrator, constructing an embodied narrator by definition implies such a distance (unless of course the narrative is autobiographical—or purports to be autobiographical—and the author constructs an homodiegetic narrator that is supposed to represent him or her): readers will not conflate for example the homodiegetic narrator Sozaboy with the implied author Ken Saro-Wiwa, let alone the real author. The distance thus created between implied author and narrator attaches a degree of unreliability to the latter.

In other words, representational hybridity is inevitably linked to subjectivity in so far as it always represents the perception of an embodied being: either a character inhabiting the story-world or an embodied narrator. However, representational hybridity does not cause this unreliability but merely accompanies it in so far as it accompanies focalization through embodied textual agents. An erasure of representational hybridity in the TT will therefore only result in a perceived increase in reliability if this goes hand in hand with a TT shift from figural perception to narratorial perception or from embodied narratorial perception to disembodied narratorial perception. Furthermore, in the case of embodied narration, a TT erasure of iconic hybridity can potentially draw the TT reader's attention away from the embodiment of the narrator and therefore away from the subjectivity of the narrator.

Empathy

Due to the TT shift—or likely shift, in the case of TT2—from figural to narratorial perception in Example 3.5 quoted in the previous section, TT readers are unlikely to create text-worlds with the characters as the deictic centre. Hence, they are unlikely to project their origo—their zero reference point of subjectivity—onto the characters' deictic centre and thus experience the events from their point of view. This potentially has an impact on the TT readers' empathy with the characters.

As any narrative is focalized through the consciousness of at least one textual agent—either the narrator or one of the characters—this implies that any narrative confronts readers with a perspective other than their own. In written or otherwise recorded narratives, there is usually a discrepancy between the spatio-temporal parameters of the world inhabited by the focalizer and the real world inhabited by the reader, viewer or listener. Cognitive approaches to perspective argue that in order to overcome this discrepancy and immerse themselves in the narrative, readers (or viewers or listeners) must "conceptualise a new deictic structure in which the origo has

shifted away from their sense of here and now" (Gavins 2007:40; emphasis omitted).

> Rather than using their own real-world perspective to understand the language being used, the listening or reading participant in the discourse-world must project their notion of a zero reference point onto someone or something else in the text-world.
>
> (Gavins 2007:40)

This projection—the adoption of someone else's point of view—is the reason "[r]eaders and listeners often report a sense of being completely immersed in a particular text-world, a phenomenon which is particularly common in literary discourses" (Gavins 2007:40). Deictic shift theory places this notion of deictic projection at the centre of its theoretical framework (Stockwell 2002:46). In deictic shift theory terms, by projecting his/her origo onto the deictic centre of the text, the reader performs "a deictic shift which allows the reader to understand projected deictic expressions relative to the [text's] deictic centre" (Stockwell 2002:46–47; emphasis omitted). This deictic shift enables the reader to "see things virtually from the perspective of the character or narrator inside the text-world, and construct a rich context by resolving deictic expression from that viewpoint" (Stockwell 2002:47).

As the focalizer is "the deictic centre of the text-world" (Gavins 2007:46), perspective therefore triggers and directs projection. Consequently, perspective has a crucial impact on our immersion into a text-world and hence, on our reading experience. Cognitive-psychological experiments have indeed shown that readers "project their sense of an origo to the main focaliser of a text, immersing themselves in the perspective through which the events of a narrative are portrayed", and that this projection appears to be unaffected by factors on the level of narration such as the type of narrator (Gavins 2007:46; emphasis omitted). This challenges the view hitherto held in literary criticism that heterodiegetic narration "offer[s] a less intimate relationship between reader and character" than a homodiegetic narration might allow (2007:46).

In Example 3.5 quoted above, the narratorial perception ensures that TT readers remain detached observers, rather than experiencing subjects. Deictic projection here goes hand in hand with focalization in Genette's sense, i.e. access to consciousness. In the ST, we as readers are put in the same situation as the characters. Like the characters, we have no access to Mr Wright's consciousness and are therefore left to guess Mr Wright's mood and motives. Guessing the colonizer's state of mind and intentions is crucial for the colonized: anticipating the colonizer's next move vitally increases the colonized's chances of survival. This need to guess, together with the lack of real knowledge, underlines the impotence of the colonized, how they are at the mercy of the colonizer's whim. As in the ST we not only perceive the events through their perspective, but by doing so, also share their

lack of access to Mr Wright's consciousness, the villagers' need to know and their anxiety in view of the potential threat becomes palpable. In fact, Fludernik argues that presenting the perspective of the colonized "in order to enhance the reader's empathy and understanding for the native hero or heroine" is of crucial importance in narratives that are critical of colonialism (2007:269–270). In the TTs, however, we perceive the events through the detached perspective of an outsider who merely observes the unfolding of the events. In TT1, in particular, not only do we not project our origo onto the characters, but furthermore we have no access to their consciousness and therefore no access to their anxiety. The TT reader's empathy with the characters is thus considerably diminished.

Irony

Perspective can also affect irony. This is illustrated by the following example taken from *No Longer at Ease* featuring the presentation of the speech and thought of a set of participants as well as NR. Clauses are numbered for ease of reference:

> (3.6 ST)
> (1) Needless to say, this address was repeatedly interrupted by cheers and the clapping of hands. (2) What a sharp young man their secretary was, all said. (3) He deserved to go to England himself. (4) He wrote the kind of English they admired if not understood: (5) the kind that filled the mouth, like the proverbial dry meat. (Achebe 1994 [1960]:36–37)

Clause (1) features NRSA. Clause (2) can be classified as MIS, marked by the DS features such as the intensifier ("what") and the word order, as well as the fact that the reporting clause features at the end of the sentence rather than at the beginning as is more usual for IS. A possible IS version of this sentence would read as follows: "All said that their secretary was a sharp young man." Clause (3) is more ambiguous and could be either the narrator's comment or—more likely—a continuation of the preceding clause's speech presentation and therefore FIS, due to the lack of a reporting clause. The past tense rules out the possibility of FDS. Clause (4), however, is more likely to be the narrator commenting on the linguistic abilities of the villagers rather than a presentation of the villagers' thought: the evaluative judgment would require a certain amount of self-reflexivity. Clause (5) is ambiguous and could be either a narratorial comment (and therefore present the narrator's view) or FID (and therefore present the perception—and the discourse—of the villagers). The transition from metropolitan English to hybrid English can be read as a transition from the unmarked discourse of a disembodied narrator, presenting the narrator's perspective, in clause (4), to translational mimesis (and hence, symbolic hybridity) presenting the perception of the villagers in clause (5). Indeed, I would argue that everything

speaks for such a reading. If clause (5) were NR rather than FID, the hybridity could neither be interpreted as translational mimesis, nor as representing the characters or the narrator's self-translation, and therefore would be nonrepresentational in so far as it would not be motivated by the narrative. Such a merely exoticizing use of hybridity, devoid of any representational function, would be at odds with Achebe's otherwise very systematic, discerning use of linguistic hybridity. This is especially true in the case of *No Longer at Ease*, as linguistic hybridity is employed relatively infrequently in this novel, compared to Achebe's other two novels, *Things Fall Apart* and *Arrow of God,* that make up his *African Trilogy*. In other words, considering Achebe's use of linguistic hybridity on other occasions and particularly within the novel, I take it that this particular instance of linguistic hybridity is more than merely ornamental and look for its relevance, that is, I read the linguistic hybridity as what Ernst August Gutt calls a "communicative clue" (2000:134) and look for a narratological justification of its presence in the text.

In any case, what can be said with certainty is that the ST allows for clause (5) to be read as FID. While the earlier German translation by Josef Tichy retains this possible reading, the later translation by Susanne Koehler precludes it:

(3.6 TT)
(1) Es versteht sich von selbst, daß diese Rede wiederholt von Zurufen und Klatschen unterbrochen wurde. (2) Was für ein gescheiter Mann ihr Geschäftsführer doch sei, hieß es allenthalben. (3) Er habe es eigentlich verdient, selbst nach England zu gehen. (4) Alle bewunderten sein Englisch, auch wenn sie es nicht verstanden—(5) ein Englisch, das einem zu beißen gab, so wie das zähe Fleisch im Sprichwort. (Koehler 2002:45)

(3.6 BT)
(1) It goes without saying that this speech was repeatedly interrupted by shouts and clapping. (2) What a clever man their secretary was, everyone said. (3) In fact, he would have deserved to go to England himself. (4) All admired his English, even if they did not understand it—(5) an English, that gave you something to chew/to chew over, just like the stringy meat in the proverb.

As is the case in the ST, clause (1) features NRSA. The subjunctive ("sei") clearly marks clause (2) as reported discourse. Like in the ST, clause (2) can be read as either IS or as MIS due to the intensifier, the word order and the positioning of the reporting clause at the end. Clause (3), too, is unmistakably marked as reported discourse due to the subjunctive ("habe"). It can be either read as IS or, due to the colloquial language, as MIS. Clause (4) has to be interpreted as NR: nothing indicates that clause (4) could present anything but the discourse of the narrator. Likewise, clause (5) can only be

interpreted as a continuation of the narrator's comment as the linguistic hybridity—the only signal for a potential switch in perspective in the ST—is deleted or at least diluted. Although the TT retains the ST simile comparing language to meat, its foreignness is far less obvious: "that filled the mouth" has been domesticated by rendering it with an idiomatic German expression ("einem zu beißen geben"; literally: "to give someone [sth.] to bite/ to chew"; figuratively: "to give someone something to chew over"). Furthermore, if clause (5) were reported discourse, the verb would need to be in the subjunctive. The reference to a proverb ("so wie das zähe Fleisch im Sprichwort"; literally: "just like the stringy meat in the proverb") presumably will be read either as a reference to a German proverb the reader is not aware of (as it does not exist) or a reference to an Igbo proverb. In the latter case, clause (5) could be interpreted as an ironic comment on the part of the narrator regarding the attitudes of the villagers. Overall, the shift towards narratorial perspective in the TT indicates the narrator's distance from the villagers' point of view. As pointed out above, figural perspective allows us to project our origo onto the character(s) and therefore to feel empathy. In the TT, however, we are presented with the narrator's perspective instead. This in itself creates distance between readers and characters. Moreover, in the TT, the reference to an Igbo proverb (if it is read as such and not as a reference to a German proverb) creates ironic distance between the characters and the narrator and therefore increases the distance between characters and reader even further, rather than diminishing it. This observation further illustrates that the "decolonizing" quality of a translation cannot be simply measured quantitatively by establishing how many cultural references, foreign words and instances of hybridity are maintained—other considerations need to be taken into account too.

3.4 PERSPECTIVE AND THE TRANSLATOR'S DISLIKE OF THE AMBIGUOUS

As the discussion above has shown, the TT normalization of symbolic hybridity can only cause a shift towards narratorial perspective, never in the opposite direction. As translation proper often normalizes linguistic ST hybridity, one would expect the type of TT shifts discussed above to be a common occurrence. However, the TT normalization of linguistic hybridity can co-occur with other TT shifts, and another type of TT standardization of ST hybridity partly counteracts the trend observed above.

As illustrated above, the discourse-presentation category most affected by a TT normalization of symbolic hybridity is FID. However, as the present section will illustrate, FID is particularly prone to a TT disambiguation of perspective, as translators tend to anchor hybrid ST voices clearly to either the level of story or the level of narration in the TT. This type of TT standardization therefore can cause TT shifts in both directions: towards

narratorial or also towards figural perspective. Hence, in the latter case, it can counteract the upward shift triggered by the deletion or dilution of symbolic hybridity; FID can be shifted further towards the character pole in translation proper, despite a normalization of the linguistic hybridity. The following paragraphs will discuss this in more detail.

In her case studies of Russian writing translated into English, Rachel May (1994) observes that boundaries between voices tend to be clearly drawn in the TTs. In other words, ambiguities in perspective are avoided. May sees the reason for this in the translator's insecurity vis-à-vis an alien text. This insecurity, argues May, frequently causes translators to assert their ownership over the text by establishing firm "boundaries between voices and replacing a fluid narrating voice with one more authoritative" (1994:4–5). According to May, when disambiguating perspective, translators thus tend to favour narratorial perspective at the expense of figural perspective.

The disambiguation of voices is arguably a form of explicitation and, in general, explicitation presumably tends to favour narratorial perspective. Jean Boase-Beier (2013:197) for example discusses how rendering a ST metaphor with a simile in the TT—a common explicitation strategy—can shift thought to speech in the TT and thus potentially also shift the perspective. A shift from thought to speech will presumably more often than not result in a shift towards narratorial rather than towards figural perspective, provided, of course, that a perspective shift occurs. Further research will certainly be needed to study how and to what extent certain forms of explicitation affect perspective and to confirm—or disprove—this hypothesis that explicitation favours narratorial perspective.

Other scholars have observed a general tendency to favour narratorial perspective in translation proper. In their case study on literary translations from Romanian into English, Ian Mason and Adriana Şerban (2003) notice a consistent "distancing trend": whereas the deictic centre is frequently anchored to the level of story in the STs, the TTs often shift the anchorage of the deictic centre from the level of story to the level of narration. As a consequence of these deictic shifts, the distance between reader and characters increases. Unlike the STs, the English TTs of their study do not—or only to a lesser extent—invite readers to project their origo onto the characters and thus, they diminish the potential for empathy. As Mason and Şerban put it, the English TTs "projec[t] a reader role which invites less involvement than that projected by the STs" (2003:290). Götz Wienold (1990), too, observes a shift towards narratorial perspective in his analysis of Japanese fiction and its German translations. As a result, the German TTs feel "more objective" than their Japanese STs (1990:192). In other words, they feel more reliable, but at the same time they invite less empathy. While May (1994:84) argues that the deictic shifts observed in her study cannot be explained by linguistic constraints, Wienold, on the other hand, is of the view that the shifts observed in his study are mainly "connected to the typological differences

and structural distance between German and Japanese" (1990:192). As already pointed out above, other translation tendencies such as the preference for a more formal register (as observed by Millán-Varela 2004), too, can lead to an increase in narratorial perspective in the TT.

This presumed tendency of translation proper to favour narratorial perspective at the expense of figural perspective has been called into question by Goethals (2007) and Goethals and De Wilde (2009). Patrick Goethals's (2007) case study of demonstratives in Spanish and Dutch parallel texts was unable to confirm the hypothesis of a general distancing trend in translation proper, but rather "revealed that the proximal-distal alteration varies considerably between different samples of the same translation direction" (Goethals et al 2009:774). In a further study on the Spanish translation of Cees Nooteboom's *Het Volgende Verhaal* (*The Following Story*), which showed a clear approximating trend in the earlier study (2009:774), Patrick Goethals and July De Wilde notice that "in comparison with the ST, in the TT the deictic center is more frequently anchored to the main narrated situation [. . .], except when the narrating situation is explicitly referred to" (2009:791). They conclude that rather than showing a tendency towards anchoring the deictic centre to the level of narration, translators tend "to emphasize the *most secure vantage point*" (2009:792; emphasis original). Goethals and De Wilde are of the opinion that "the translational shifts are traces of the translator's cognitive deictic center shift, i.e., the interpreter's effort of adopting the vantage point of the [. . .] voice(s) in the text" (2009:791). Whether the translator is oriented more towards the vantage point of a character or that of the narrator "is text-dependent" (2009:792). Hence, whether TTs can be expected to favour narratorial perspective (as is the case in Mason and Şerban 2003; May 1994; Millán-Varela 2004; Wienold 1990) or figural perspective (as in Goethals et al 2009), will depend on the narratological characteristics of the ST. The translator will favour the more obvious narrative level. In other words, the findings by Goethals and De Wilde confirm May's hypothesis that translators tend to draw clear boundaries between voices, avoiding ambiguities in perspective, but they challenge her hypothesis that translators generally tend to favour narratorial perspective at the expense of figural perspective.

If there is an overall tendency in translation proper to draw clear boundaries between voices, then it follows that translators will tend to avoid reproducing FID and that they will instead attribute the language facet either clearly to the narrator or clearly to the character. As May (1994:90) illustrates, translators, when confronted with fluid boundaries, do not shy away from intervening in the text. She attributes the TT shifts away from FID that she observes to this desire for clear boundaries (1994:90). This tendency to disambiguate FID in translation proper is also observed by several other studies (e.g. Gallagher 2001; Guillemin-Flescher 1981; Poncharal 1998; Rouhiainen 2000; Taivalkoski-Shilov 2003; all quoted in Bosseaux 2007:60–65; further Alsina 2011; Gharaei et al 2012; Zaro 2006).

The tendency to render spoken language with written language observed by Millán-Varela in the Galician translation of Joyce's story "The Dead", likewise particularly affects FID, shifting it towards ID or further up the narrator's cline (2004:50–52). Charlotte Bosseaux, in her analysis of the French translations of Virginia Woolf's novel *To the Lighthouse*, finds that Maurice Lanoire's translation (published in 1929) is "more homogenous than [. . .] the original, as the boundary between the voices of the characters and the narrator is more clearly marked than in the original" (2007:227). This would confirm the hypothesis of a tendency to disambiguate hybrid voices. The later translations by Magali Merle (published in 1993) and Françoise Pellan (published in 1996), however, "reproduce more closely the hybridity of the FID" (Bosseaux 2007:158) and in only a few instances are the characters' voices suppressed and the FID "less emphasised" (2007:157). Indeed, May notices a trend towards more openness to FID in recent translations and attributes this trend to an increased awareness of the narratological function of this discourse-presentation category. She states that "[i]n those cases (especially in recent translations that owe a conceptual debt to Bakhtin and narratology) where editors and publishers have allowed translators to exercise more freedom, more true authority, voices within the translated novels have found more free play as well" (1994:5). Such a trend is also observed by Juan Jesús Zaro (2006; quoted in Alsina 2011:6) who finds that the trend to disambiguate FID is more marked in earlier Spanish translations than in newer ones. Similarly, Ida Klitgård observes that Mogens Boisens's Danish translation of James Joyce's *Ulysses* from 1970 "demonstrates generally a greater awareness of how the character's focalization blends into the narrative voice" than does his previous translation from 1949 (2004:342). This notwithstanding, according to May, more often than not, "the imposition of authority from without does away with internal ambiguities" (1994:5).

If translators continue to have a tendency to anchor FID more firmly to either the story level or the level of narration, then the translation of FID will often be characterized by other TT shifts of linguistic indicators of perspective, besides possible TT shifts in linguistic hybridity. In the following example from *No Longer at Ease*, the TT anchors the FID of the ST more firmly to the narrator's level by joining it up with the previous sentence:

> (3.7 ST)
> (1) Mr. Okonkwo told him that (2) to believe such a thing was to chew the cud of foolishness. (3) It was putting one's head into a cooking pot. (Achebe 1994 [1960]:56)

Clauses (2) and (3) feature the discourse of the character Mr Okonkwo, marked by the symbolic hybridity in form of the Igbo idiomatic expressions ("to chew the cud of foolishness"; "putting one's head into a cooking pot"). The first sentence can be classified as MIS, due to the reporting clause and its mimetic quality. Clause (3), on the other hand, is FIS. It lacks a reporting

clause, but it is clearly marked as a continuation of the speech presentation begun in the previous sentence in two ways: (i) the semantic repetition of sentence (2) and (ii) the symbolic hybridity. Susanne Koehler translates the extract as follows:

> (3.7 TT)
>   (1) Mr. Okonkwo gab ihm zurück, (2) wer so etwas glaube, der habe die Dummheit doppelt gefressen, (3) der gleiche dem Mann, der den eigenen Kopf in den Kochtopf steckt. (Koehler 2002:60)

> (3.7 BT)
>   (1) Mr. Okonkwo replied to him that (2) anybody who would believe such a thing has devoured stupidity twice, (3) and would resemble the man who puts his own head in the cooking pot.

In the TT, the foreign idiom of clause (2) is domesticated as it is rendered with a colloquial German expression; the linguistic hybridity is thus erased. Nevertheless, the colloquial expression marks the clause as MIS. Hence, no TT shift of discourse category has occurred, although arguably the mimetic quality of the clause has decreased by substituting the translated Igbo expression with a colloquial German expression. The symbolic hybridity of clause (3), however, has been retained. Nevertheless, a TT shift of discourse category has occurred: by linking the two sentences in the TT, the reporting clause now spans (2) and (3), and as a consequence, clause (3) is shifted from FIS to MIS. Even if the hybrid expression of (3) would have been normalized, as it has been the case in (2), clause (3) would nevertheless be either MIS or IS, but not NR. This example shows how other linguistic indicators, such as reporting clauses, often overrule TT shifts in more subtle linguistic indicators of perspective such as language variance: the linguistic hybridity in clause (3) is maintained, but a TT shift of discourse category has occurred nevertheless, while the linguistic hybridity in clause (2) is erased, but no TT shift of discourse category has occurred.

Levenston and Sonnenschein's argument that "any translation which fails to convey the movement between *varieties* also fails to convey the shifts in focalization" (1986:51; emphasis original) therefore does not hold true. As the discussion so far has shown, movement between differing perspectives can also be signalled by typographical means such as the quotation marks in direct speech, or other unambiguous indicators such as reporting clauses. Furthermore, translators can invoke other linguistic means (such as spatio-temporal deixis or verbs of cognition) to indicate figural perspective, compensating thus for nontranslated linguistic hybridity in this respect. The latter scenario, however, implies that (i) either translators are aware of the risk of shifting the perspective by erasing the linguistic hybridity and therefore compensate by introducing indicators of perspective not present in the

ST or (ii) the ST already contains indicators of perspective other than the linguistic hybridity and these are preserved in the TT.

The translator's dislike of the ambiguous can also offer a further explanation as to why translators tend to erase symbolic hybridity. Symbolic hybridity confronts the translator not only with linguistic hybridity but also with a hybrid voice. As has been shown in Chapter 2, symbolic hybridity can never signify the "self", but only the "other". This "other" is always located on the level of story and mediated by a narrator on the level of narration. Therefore, the occurrence of symbolic hybridity implies (i) the presence of the voice of a character and (ii) the co-presence of the voice of a narrator. In this respect, symbolic hybridity itself bears similarities to FID. Just as FID involves "a breaking down of normal boundaries between voices" (May 1994:90), so does symbolic hybridity involve a breaking down of these boundaries. Given the translators' apparent dislike for the fluidity of voices and their tendency to disambiguate, this raises the question as to whether translators feel equally uncomfortable with the dual-voice quality of symbolic hybridity. Translation proper is always a merging of two voices: the voice of the TT writer and the voice of the ST writer. Foreignization aims to make this hybrid voice visible, while domestication tends to conceal this merging of voices, creating the illusion of transparency and unmediated access to the ST author's voice (see e.g. Venuti 2008). If domestication is the prevalent translational norm in the target culture, then it is easy to see why symbolic hybridity, which, like foreignization, flaunts its dual voice, might make translators feel uncomfortable. Adding to this the TT tendency to standardize hybrid language (another form of domestication), it should then come as no surprise if translators tend to delete or dilute symbolic hybridity in the TTs. Any TT erasure of symbolic hybridity reestablishes the boundaries between voices that has been broken down by the translational mimesis.

3.5 PERSPECTIVE AND INTERFERENCE, COMPENSATION, FOREIGNIZATION

As I have illustrated above, the TT normalization of linguistic hybridity present in the ST can cause TT shifts from figural to narratorial perspective. However, sometimes, linguistic hybridity is added in the TT in places where it is not present in the ST. As translations "embrace features both of the source and the target language/culture" (Zauberga 2001:265), hybridity is an inherent feature of translated texts. Gideon Toury (1995:28) for example argues that translation can never be fully "acceptable", i.e. target-culture oriented, as it will always introduce foreign elements into the domestic system. Maria Tymoczko claims that "translations very often have a different lexical texture" (1999:25) as not only does the foreign language get translated but also the foreign culture. Other scholars have pointed to the

linguistic hybridity of translated texts resulting from the contact of two languages: Alan Duff speaks of a "third language" (1981:122), William Frawley of a "third code which arises out of the bilateral consideration of the matrix and target codes: it is, in a sense, a sub-code of each of the codes involved" (Frawley 1984:168; 2000:257). Attempting to pin down in which ways the language of translations differs from that of nontranslated texts in the same target language is the focus of corpus-based descriptive studies such as Jarle Ebeling 1998, Sara Laviosa 1998 and Linn Øverås 1998.

As Toury points out, besides reflecting source-language features that violate target-language rules, more subtle deviations can be observed. These subtle deviations

> do not necessarily [. . .] manifest themselves in odd forms with regard to TL [target language] of the "non-existing" type (i.e., in deviations from the code proper), but [. . .] in odd forms of the "unusual" type, which are deviations from the *norm* of usage.
>
> (Toury 1979:226; emphasis original)

Josef Schmied and Hildegard Schäffler therefore propose making a distinction between what can be considered a "deviation from the target system" (1996:45) on the one hand, i.e. instances of linguistic hybridity that violate target-language rules, and what can be considered a "deviation from the target norm" (1996:45–46) on the other hand, i.e. instances of linguistic hybridity that deviate from target-language norms, without, however, breaking grammatical rules. An instance of a deviation from a target norm would be for example the translation of an English nominalization with a German verbal structure, "if we assume that German, as a norm, has greater tendency towards nominalisations than English" (Schmied et al 1996:46).

According to Ieva Zauberga, the three major factors that contribute to the creation of TT hybridity are the following:

- ideological background, i.e. power and prestige accorded to the source culture in relation to the target culture;
- translator's in/competence, i.e. the translator's in/ability to rationalize translation process and choose an adequate translation strategy;
- specific function of the text, i.e. hybrid features are deliberately imposed upon the translation to enable the text to serve a given purpose.

(Zauberga 2001:268).

The second factor obviously depends on the competence of the individual translator—as well as the specific conditions under which the translator is working such as time constraints—and therefore can span all text types and all language combinations. The first and the third aspect, however, are more specific to certain language combinations and certain text types.

As regards the first aspect, various studies have shown that dominant literatures tend to domesticate STs from minority literatures, while minority literatures tend to maintain more of the foreignness of STs from hegemonic cultures, thus incorporating elements of these literatures into their own (see Jacquemond 1992; Tymoczko 1999; Venuti 1998; 2008; Zauberga 2001; see also Even-Zohar 2004). Zauberga for example points out that "[t]ranslations serve as a major channel of import" for Western culture into post-Communist Latvia (2001:270). In order to fulfil this role, translations must preserve the Western foreignness of the ST.

At first sight, this aspect—the comparatively higher power and prestige of the source culture—might seem to have little importance in the context of translating Anglophone African literature (or, more generally, any writing about cultures commanding little economic and/or political power on an international level) into a major European language or other major languages such as Japanese, Chinese or Arabic. However, the issue is less straightforward than it might seem at first. Although the source culture might have little prestige, the same cannot be said about the source language in the case of Anglophone writing. Arguably, English currently commands more prestige than any other language in the world. German, for example, while being undoubtedly a major, hegemonic language, has certainly less prestige nowadays than British or American English. This power asymmetry is manifest in the influence English has on contemporary German, illustrated by the many Anglicisms in the German language, as well as pseudo-Anglicisms like "Handy" (mobile phone) or "Twen" (anybody in their twenties) or hybrid compounds such as "Back-Shop" for bakery (the German word for the verb "to bake" is "backen"). Similar phenomena are to be observed in other major European languages: the Italian "tessera sanitaria" for example, the national health insurance card, is often referred to as "sanity card" in colloquial usage and in the media; the "Ministero del Lavoro e delle Politiche Sociali", the Italian Department for Work and Pensions, is often called the "Ministero del Welfare". To what extent the prestige of the source language ultimately influences the individual translator confronted with the task of translating an Anglophone African narrative text into another language—or the individual editor or publisher of the TT—will certainly depend to a great extent on his/her individual stance regarding the incorporation of Anglicisms into the domestic language and on whether s/he is prepared to grant the English of an African writer the same prestige as that of a British or American writer.

The third factor—imposing hybridity to enable the text to fulfil a specific function—presumably plays a considerable role in translating Anglophone African literature or cross-cultural writing in general into another language. Firstly, the translator might deliberately foreignize the TT in Venuti's (2008) sense in an attempt to avoid the ethnocentricity of domesticating translation. Secondly, when translating experimental, polylingual texts such as those of

the Evolutionists/Experimenters, linguistic hybridity might be added to the TT in an attempt to compensate for nontranslated linguistic hybridity in other text segments and thus, to preserve the text type. In the latter case, TT addition of linguistic hybridity of the third type interrelates with that of the second type—(in)competence—as, depending on how the linguistic hybridity is employed, it points to the translator's (un)awareness of the representational function the linguistic hybridity fulfils within narrative.

Due to the common occurrence of linguistic hybridity in translation proper, Leuven-Zwart (1989, 1990) views calques as an example of stylistic modulations of text-specific elements. Text-specific elements provide information about the text type and, in her view, calques mark a text as translation (1989:163). This may certainly be true for translations of conventional, monolingual STs that do not experiment with linguistic hybridity: in these cases, linguistic hybridity manifest in the TT signals the TT's translated nature. It is also true for experimental postcolonial writing such as that of the Evolutionists/Experimenters. The linguistic hybridity, which is a hallmark of this text type, marks these texts as translations, i.e. the linguistic hybridity signals that the author has translated his/her culture into another language. A similar argument can be made for travel and migrant writing: any potential linguistic hybridity present in the text can be for example a deliberate defamiliarization or exoticization, the visible trace of the process of bridging different languages and cultures. Indeed, Cronin (2003:159) points out that "the use of lexical exoticism in the narrative, including isolated words or expressions from the foreign language in the text" is a common strategy in travel writing.

However, when translating cross-cultural texts that are characterized by the translated nature of their language such as those of the Evolutionists/Experimenters (e.g. texts featuring translational mimesis) into another language, something else is bound to happen. For example, (involuntary) calques in the TT are less likely to be read as such. In other words, rather than being attributed to the translator of the TT, TT calques can be (mis)read as a reflection of the linguistic hybridity of the ST and can therefore be perceived as having a representational function in the narrative. The nature of this specific text type makes it impossible for the TT reader to distinguish between linguistic hybridity that reflects the ST's linguistic hybridity, and linguistic hybridity that is solely present in the TT and potentially caused by unconscious source-language interference. This (mis)reading of TT calques may lead to TT shifts towards the character pole of the discourse-presentation cline. Likewise, compensation, i.e. the addition of linguistic hybridity in the TT where it is not present in the ST in an attempt to make up for an instance of nontranslated ST hybridity in another part of the text, can also lead to a TT shift from narratorial to figural perspective. Likewise, instances of deliberate foreignization can be misread as a reflection of ST hybridity and thus lead to a TT shift in perspective.

As was the case with the TT normalization of linguistic hybridity discussed above, the TT addition of linguistic hybridity does not affect all discourse categories in an equal manner (see Table 3.3).

Firstly, it can only affect diegetic categories, that is, those categories that cannot feature figural language (i.e. NR, NRDA and ID). Secondly, other discourse markers can prevent (or limit) a discourse-category shift. ID can be shifted downwards to MID. Due to the reporting clause, however, it cannot become FID and due to the lack of inverted commas, it cannot become DD. Furthermore, third-person pronouns and the past tense will usually prevent a shift to FDD. Although a shift from ID to MID constitutes a shift towards figural language, the reported clause is nevertheless attributed to the character in both cases and therefore, no TT shift in perception occurs. NR, however, can become FID. Again, this is a significant shift as it attributes the narrator's discourse act to a character and therefore shifts the perception from narratorial to figural.

The following example from *Arrow of God* illustrates how the TT addition of linguistic hybridity can lead to a TT shift towards figural perception. While TT shifts from figural to narratorial perception can result in diminished empathy and increased reliability as the discussion above has shown, shifts from narratorial to figural perception have the opposite effect, potentially increasing empathy and diminishing reliability. Depending on context, both types of perspective shifts can create or also erase ironic distance.

(3.8 ST)
(1) Meanwhile the policemen arrived at Ezeulu's hut. (2) They were then no longer in the mood for playing. (3) They spoke sharply, baring all their weapons at once.
[. . .] (4) This last sentence was directed to his companion who immediately produced the handcuffs from his pocket.
(5) In the eyes of the villager handcuffs or *iga* were the most deadly of the white man's weapons. (Achebe 1989 [1974]:152–153; emphasis original)

Table 3.3   TT addition of linguistic hybridity: Shifts towards figural language

Discourse category	Reporting clause	Symbolic hybridity
Narrative report	No	No
NRDA	Yes	No
ID	Yes	No
MID	Yes	Yes
FID	No	Yes
DD	Yes	Yes
FDD	Potentially	Yes

In this extract, sentences (1) to (4) are focalized through the perception of the disembodied narrator and, accordingly, the discourse is unmarked. (The dialogue of this scene has been omitted for greater clarity.) The narrative report creates an illusion of neutrality: we have no reason to believe that this is not an objective description of events. In sentence (5) a switch from the perception of the narrator to the perception of the villagers occurs. This perspective switch towards presenting the beliefs of the villagers' is indicated through (i) the narrator's explicit statement ("in the eyes of the villager") and (ii) the selective reproduction of the villagers' language ("iga"). By attributing the last sentence to the characters' perception, the narrator distances him- or herself from the content. Switching the perspective from narratorial to figural always has a "foregrounding effect" (Niederhoff 2013b:§29). As already pointed out above, Schmid (2008:138; 2010:106) argues that figural perspective is marked, while narratorial perspective is the default. Therefore, "[w]hen a narrator adopts a character's perspective, the latter's view will be contextualized and qualified by the mere fact of the narrator's presence: it will appear not as *the* view, but as one view" (Niederhoff 2013b:§29; emphasis original). By drawing attention to the subjectivity of the perspective, the narrator thus signals his/her distance to this perspective.

The first German edition, translated by Maria von Schweinitz, renders the extract as follows:

> (3.8 TT1)
> (1) Inzwischen langten die Polizisten bei Ezeulus Hütte an. (2) Sie hatten keine Lust mehr zu irgendwelchen Scherzen. (3) Sie sprachen scharf und zeigten alle ihre Machtmittel auf einmal.
> [. . .] (4) Die letzten Worte waren an seinen Gefährten gerichtet, der sogleich die Handschellen aus der Tasche zog.
> (5) In den Augen der Dörfler waren die Handschellen oder *iga* die tödlichste Waffe des weißen Mannes. (Schweinitz 1965:198–199)

> (3.8 Gloss of TT1)
> Meanwhile reached the policemen at Ezeulu's hut [*particle*]. (2) They had no mood anymore [*preposition*] any jokes. (3) They spoke sharply and showed all their instruments-of-power at once.
> [. . .] (4) The last words were to his companion directed, who immediately the handcuffs from the pocket pulled.
> (5) In the eyes of-the villagers were the handcuffs or *iga* the most-deadly weapon of-the white man.

TT1 keeps the linguistic hybridity of the ST, i.e. the selective reproduction ("iga") in the last sentence. However, it also introduces marked language not present in the ST. The construction in sentence (1) is unusual ("anlangen" in the sense of arriving is mostly used in the construction of "to be" + past participle: "waren angelangt" instead of "langten an"). Sentence (2) is

grammatically incorrect in German: the correct preposition would be "auf", not "zu"; the case accordingly needs to be altered from dative to accusative. The first clause of sentence (3) is translated literally. The collocation "scharf sprechen" ("to speak sharply") is unusual in German and, hence, more marked than in the English. In other words, sentence (2) displays what Schmied and Schäffler call a "deviation from the target system" (1996:45), whereas sentences (1) and (3) display a "deviation from the target norm" (1996:45–46).

   Due to their nonstandardness, sentences (1), (2) and (3) in TT1 are likely to be read as translational mimesis and therefore as focalized through the villagers' consciousness. In other words, these sentences can be read as FID. Hence, due to the calques from English, sentences (1) and (2) and—to a greater degree—(3) of TT1 shift the perception from narrator to villagers.

   Due to the TT shift to figural perception, the reliability of the statement diminishes. While the reader of the ST is likely to accept the claim that the policemen behaved in a threatening manner as a given truth, the shift towards figural perception in the TT adds an air of uncertainty as to what is actually happening in the scene. This uncertainty is not present in the ST. As stated above, in text-world theory terms, "all forms of thought representation [. . .] can be seen to construct an epistemic modal-world" (Gavins 2007:128). Furthermore, as the epistemic modal-world of TT1 is created by characters and represents their thoughts, it is only enactor-accessible and therefore less trustworthy than the participant-accessible worlds created by the narrator. In other words, in the ST, the narrator gives an objective description of the situation, whereas TT1 offers the characters' perspective, presenting the situation as it is perceived by the villagers. The last sentence of the extract, both in the ST and in TT1, presents the characters as fallible—handcuffs are obviously not the most fatal weapon of the British. However, as in TT1 the narrator has already distanced him- or herself from the villagers' judgment of the situation in the previous sentences, the irony of the narrator's comment in sentence (5) is far more accentuated in TT1 than it is in the ST. In the ST, the narrator clearly shares the view that the British behaved in a threatening manner. In TT1, the villagers are increasingly constructed as being irrational.

   TT1 thus risks reconfirming Western stereotypes that associate Africa with irrationality, as opposed to Europeans who are viewed as rational. The vagueness of the term "Machtmittel" ("instruments of power") as opposed to "weapons" further adds to this impression of a lack of sophistication, as the term can be misread as hinting at the villagers' unfamiliarity with technological advances such as guns.[10] I say misread, as earlier in the novel Winterbottom, the British District Commissioner, relates how he confiscated the firearms that were in the possession of the locals—an act that gave him the nickname "Otiji-Egbe" or "Breaker of Guns" (Achebe 1989 [1974]:36).

   TT1 thus illustrates how in a polylingual text source-language interferences such as the one in sentences (1), (2) and (3) can influence perspective

and therefore have an impact on the meaning potential of the text. Consequently, what could at first be regarded as a "decolonizing" translation approach in Batchelor's (2009) sense, as it violates norms and rules of the target language, at a closer inspection can turn out (as is arguably the case in TT1) to reinforce Western stereotypes.

The latest German edition, revised by Gudrun Honke, renders the passage as follows:

(3.8 TT2)
(1) Inzwischen langten die Polizisten bei Ezeulus Haus an. (2) Sie waren nicht mehr zu irgendwelchen Scherzen aufgelegt. (3) Sie sprachen in einem scharfen Ton und zeigten unmissverständlich alle ihre Waffen. [. . .] (4) Die letzten Worte waren an seinen Gefährten gerichtet, der sogleich die Handschellen aus der Tasche zog.
(5) In den Augen der Dörfler galten Handschellen oder *iga* als die tödlichste Waffe des weißen Mannes. (Schweinitz 2003 [1994]:185–186)

(3.8 Gloss of TT2)
Meanwhile reached the policemen at Ezeulu's house [*particle*]. (2) They were no longer for any jokes in-the-mood. (3) They spoke in a sharp tone and showed bluntly all their weapons. [. . .] (4) The last words were to his companion directed, who immediately the handcuffs from the pocket pulled.
(5) In the eyes of-the villagers were-considered handcuffs or *iga* as the most-deadly weapon of-the white man.

TT2 smoothes out the source-language interferences in sentences (2) and (3). On its own, the unusual construction in sentence (1) is unlikely to result in sentences (1) to (3) being read as focalized through a figural perspective rather than the narratorial perspective. "Weapons", which was rendered with the vague term "Machtmittel" ("instruments of power") in TT1, is now rendered with "Waffen" ("weapons"). "Hut" has been domesticated to "Haus" (house)—a translation choice that further strengthens the narratorial perspective of this passage. As was the case in TT1, the linguistic hybridity of the last sentence, however, has been retained. With respect to perspective, TT2 is therefore more source-text oriented than TT1. TT2 keeps the neutral credibility of the narrator's account in the first sentences, and, equally, it maintains the world-switch to figural perception in the last sentence, allowing the narrator to distance himself from the villagers' naïve view.

Thus, a TT that normalizes ST hybridity, but on the other hand does not introduce TT hybridity in text segments that originally featured narratorial perspective, might comply less with Western stereotypes than a TT that violates target-language rules and norms and thus only translates the author's subversion of the colonial language but not the narrative function that the

absence or presence of linguistic hybridity plays in the ST. This aspect has so far been overlooked by studies promoting a decolonizing translation approach (e.g. Batchelor 2009). On the other hand, studies such as that by Goretti López Heredia (2003), which warn that Venuti's (2008) visibility might result in unwanted exoticization when translating postcolonial texts, equally do not take into account the narrative function of representational hybridity and therefore, one has to conclude, would reject linguistic hybridity in the TT as exoticizing, regardless of its representational function within the narrative.

3.6 CONCLUDING POINTS

The aim of this chapter was to show that the TT erasure or dilution of linguistic hybridity present in the ST can result in a TT shift from figural perception to narratorial perception. Furthermore, in a cross-cultural text, the TT addition of linguistic hybridity or marked language not present in the ST can result in a TT shift from narratorial to figural perception.

Why does this matter? As illustrated above, perspective affects how we read a text. Shifts from figural to narratorial perception or vice versa have an impact on the (perceived) reliability of the information presented, the reader's deictic projection, that is, the reader's empathy with the characters, and the construction of ironic distance. Shifts in perception thus affect the reader's construction of the narrator's attitude towards the characters and events presented—in other words, the narrator's ideological perspective. A narrative inevitably communicates the narrator's attitude towards the events and characters narrated. Narratorial perception communicates the narrator's world-view directly to the reader in so far as the reader experiences the fictional world and the characters who inhabit it directly through the narrator's perception. Figural perception, on the other hand, communicates the narrator's world-view in a more indirect manner. It is the narrator who selects what to represent and how to represent it, and therefore the story events and characters are ultimately evaluated by the reader through the lens of the narrator even in narratives or stretches of narrative featuring figural perception. The difference in narratorial attitude in text segments with narratorial perception on the one hand and text segments with figural perception on the other hand thus lies in the manner in which the narrator's attitude is communicated, and not in the absence or presence of a narratorial attitude *per se*.

That the objectivity of narratorial perspective amounts to nothing more than an illusion has been famously pointed out by Wayne C. Booth (1961) in his seminal work *Rhetoric of Fiction*, stating that every tale has a "teller". This "teller" inescapably has to take a stance—in other words, present his/her subjective view of events. As Fowler puts it, "inescapably, a narrative text implies through its wording a narrating voice, the tone of an implicit

speaker taking a line on his subject and adopting a stance towards his readers" (1977:75). Language "does not allow us to 'say something' without conveying an attitude to that something" (1977:76). This attitudinal colouring might be conscious or subconscious, but in both cases, it is available to the reader or the hearer (1977:76).

As the facet of perception contributes to communicating the narrator's attitude towards the characters represented in the narrative, it also contributes to characterization. TT shifts in perception can therefore lead to TT shifts in characterization (see e.g. Example 3.8 above where TT1 constructs the characters as irrational). Short (1996:316) further argues that readers have a tendency to sympathize with the narrator's world-view. Thus, the narrator's attitude towards the characters is likely to affect the reader's attitude towards the characters. This aspect will be dealt with in more detail in the next chapter.

Moreover, by communicating the ideological stance of its narrator, a narrative also communicates that of its (implied) author. As stated above, text-world theory argues that readers have a tendency to map their knowledge of the author onto the narrator (Gavins 2007:129). This association between narrator and author also implies that readers will map the narrator's attitudes and beliefs onto the author—unless the text contains clues that the author distances him- or herself from the narrator, thus signalling that s/he does not share the narrator's world-view. This distance can be achieved by constructing narrators as either unreliable or as what Dorrit Cohn (2000) terms "discordant". In Cohn's terminological distinction unreliable narration refers to "a factual kind of unreliability that is attributed to a mis- or disinformed narrator, unwilling or unable to tell what 'actually' happened", while discordant narration refers to a narration in which the author signals to the reader that s/he "intends his or her work to be understood differently from the way the narrator understands it" (2000:307). The discordant narrator's ideology clashes with that of the implied author (2000:307).

Unless the author distances him- or herself from the narrator, readers will therefore read the narrator's world-view as reflecting the author's world-view. However, even in cases where the author distances him- or herself from the narrator, the reader can make assumptions about the world-view of the author. For example, we can only realize that a narrator's ideology clashes with that of the implied author if we have constructed a world-view for the implied author. As Booth (1961:20) points out, "the author's judgment is always present, always evident to anyone who knows how to look for it".

Drawing on Booth, Jeremy Munday (2008:14) argues that "[i]f the author's judgment is always present, then in translation so is the translator's". However, unless this presence of the translator is clearly marked as a translatorial intervention such as translator footnotes and prefaces—in other words, unless "the presence of an enunciating subject other than the Narrator becomes discernible *in the translated text itself*" (Hermans

1996:33; emphasis original)—it is most likely to "be read in isolation and judged as the unmediated words of the ST author" (Munday 2008:14). As Theo Hermans puts it, "given the dominant conception of transparent translation in modern fiction, the reader's awareness of reading a translation lies dormant" (1996:33).

As perspective plays a crucial role in constructing the narrator's (and hence, the implied author's) world-view from the text, TT shifts in perspective will result in a TT shift in the world-view that can be constructed from the text. As readers tend to read translations as originals, the TT reader will tend to attribute the world-view discernible in the TT to the ST author. In other words, the TT will construct an image of the world-view of the ST author that differs from that of the ST. Moreover, the TT reader's construction of the ST author's world-view might have an influence on the world-view s/he constructs for him- or herself. TT shifts in perception are therefore particularly problematic in narratives of conflict, and even more so in those narratives that aim to present the perspective of the "other"— as is usually the case in postcolonial literature—as such TT shifts can foster domestic stereotypes rather than challenge them. This last point—the impact TT shifts in linguistic hybridity can potentially have on the reader's own world-view—will be discussed in more detail in Chapter 5.

NOTES

1. Genette's concept of focalization will be explained in more detail in Chapter 4.
2. Various spellings (focalizor/focalizer/focaliser) are in use. With the exception of direct quotes, the spelling "focalizer" will be adopted throughout.
3. The English edition uses the terms "narratorial point of view" and "figural point of view" (Schmid 2010:105).
4. Rimmon-Kenan's discussion of speech-presentation categories (2002:107ff.) implies that she recognizes that such a distinction can be made.
5. Schmid's facet of language differs from Uspensky's notion of point of view on the phraseological plane, which is primarily based on deixis. Schmid also differs here from Lintvelt, who relegates the distinction between narratorial vs. figural discourse to the plane of perception/psychology.
6. Rimmon-Kenan, who does not postulate a separate facet for language, in principle makes the same distinction when she argues that Pip-the-child is the focalizer, while Pip-the-adult is the narrator (2002:74).
7. I follow here Leech and Short's (2007) definition of FDS. Where to draw the dividing line between DS and FDS—in other words, whether presented speech introduced by a reporting clause but not enclosed in inverted commas and vice versa is to be regarded as DS or FDS—is of course open to debate. For the present discussion, however, drawing a distinction between DS and FDS is of minor importance—the two categories could just as well be subsumed into one, as for example is done by Short (1996).
8. That DD is marked by inverted commas is true for the language of the STs—English—and the language of the TTs I draw my examples from—German. Of course this point might not be valid for all languages. However, the fact that typographical marking for DD can be found in languages that are not

Indo-European and scripts that are not Latin—Japanese for example encloses the reported clause of DD in typographical markers called *kagikakko* (Itsuko Miyata, personal communication, 17/09/2011)—suggests that this feature is widespread. Likewise, the categorization into discourse categories adopted by me might not be applicable in all languages, and the TT erasure of the ST's linguistic hybridity might not affect the language facet of perspective in the same way. Understanding how linguistic hybridity can serve as a discourse-category marker in the English ST, however, is of interest for the translator of this text type regardless of the target language as well as it is for the translation scholar who analyzes such translations.

9. For schema-oriented language see Short 1996:264–265.

10. Note that "Waffe" ("weapon") in sentence (5) of TT1 reflects the lexis of the narrator, not that of the characters.

4   Constructing the Target-Text Reader's Allegiance

In his analysis of Gillo Pontecorvo's film *The Battle of Algiers* (*La battaglia di Algeria*, Algeria-Italy, 1966), Murray Smith (2005) distinguishes three levels of engagement and illustrates their role in forging a sympathetic allegiance between the audience and the Algerian liberationists. The first level, which he terms *recognition*, "concerns the way in which we individuate and reidentify characters—that is, perceive them as unique and distinct from other characters, and as continuous across the narrative" (2005:97). *Alignment*, the second level of engagement, "describes the way in which our access to the thoughts, feelings, and actions of characters is controlled and organized" (2005:97). The third and highest level of engagement, *allegiance*, "describes an emotional reaction that arises out of the moral structuring of the film, that is, the way the film invites us to respond with regard to characters morally" (2005:97). In other words, "[w]hile alignment denotes our knowledge of a character's actions, feelings, and states of mind, allegiance refers to our evaluation of and emotional response to such actions, feelings, and states of mind" (2005:97). Our responses on the level of allegiance can range between "the wholly sympathetic (love, admiration)" and "the intensely antipathetic (hatred, revulsion)" (2005:97). Recognition, alignment and allegiance thus are instruments that enable the manipulation of the audience's response to the narrative, its siding with certain characters rather than others and ultimately also the audience's own world-view.

In my view, Smith's three levels of audience engagement can also be usefully applied to the analysis of written narrative. Thought and speech presentation, for example, are strategies of alignment, as they grant us access to a character's feelings and states of mind. Besides the presentation of verbalized thought and speech, alignment in Smith's (2005) sense can be achieved by granting access to a character's thoughts and emotions through the portrayal of facial expression, gestures and so on. In written narratives, this visual aspect of course is, too, actualized verbally on the level of text, namely in the form of narrative report (NR). It is, however, the verbalized presentation of thought and speech, and not the visual aspect, where alignment interrelates with linguistic hybridity. This is due to the fact that, as we have seen in Chapter 3, the absence or presence of linguistic hybridity can

signal whether the language facet of perspective is figural or narratorial and, accordingly, whether the perception facet is figural or narratorial. Hence, linguistic hybridity can signal alignment. As, on the level of allegiance, readers respond to the narrative's alignment, it follows that in written narratives the absence or presence of linguistic hybridity is one way to construct the readers' response to the characters and indirectly also their response to the narrator and the implied author.

This construction of the reader's response through the absence or presence of linguistic hybridity in combination with other indicators of alignment and allegiance and the implications this has for translation proper is what this chapter will investigate. In particular, I will argue that the reader's response on the level of allegiance is influenced by the following two main factors:

(i) the reader's own world-view;
(ii) the reader's construction of the implied author's stance.

Provided the narrator is not perceived to be unreliable or discordant by the reader, the reader's construction of the implied author's stance will mirror his/her construction of the narrator's stance (see Chapter 3). The latter will depend on

(a) the reader's personal and cultural knowledge (and hence the schemata available to the reader);
(b) the reader's mapping of the author onto the narrator;
(c) the verbal actualization of the narrator's stance (i.e. the absence or presence of indicators of alignment and their explicitness as well as the explicitness of other linguistic indicators of the narrator's stance).

The reader's mental representation of the text—and therefore also the reader's construction of the narrator's stance—results from the interaction between the language of the text (i.e. the verbal actualization of the narrative on the level of text) and the reader. Cognitive approaches to literature—such as text-world theory (e.g. Gavins 2007; Werth 1999) or schema-theory based approaches such as the one proposed by Elena Semino (1997)—view the discourse-world as containing not only the discourse participants themselves (e.g. reader and author) but also the personal and cultural knowledge of the discourse participants. From a schema-theory perspective, the reader's mental representation of the text "corresponds to the configuration of schemata that are instantiated by the reader during the processing of a text" (Semino 1997:161). As Semino points out, the text's "linguistic choices and patterns" (i.e. the narrative's verbal actualization on the level of text) play a decisive role "in the activation, instantiation and potential modification of schemata" (1997:161). Which schemata the reader will activate and instantiate and potentially modify during the reading process, however, depends

of course also on the range of schemata that are potentially available to the reader, that is, it depends on the reader's personal and cultural knowledge. Finally, as mentioned in Chapter 3, readers tend to map the author onto the narrator. This mapping process, too, has an impact on the reader's construction of the narrator's stance as the discussion on allegiance and the narrator's cultural identity below will illustrate.

All of these factors are subject to shifts in translation proper. Firstly, the range of available schemata certainly varies between individual readers, but schemata are also culturally shaped and hence they will vary from culture to culture (see also Semino 1997:124). Shifts in the construction of the narrator's stance can therefore occur simply because the TT is read by a different audience than the ST. The greater the cultural distance between the ST and the TT audience, the greater the difference in available schemata and therefore the greater the likelihood that such a shift on the level of allegiance occurs. If for example a postcolonial text addressing an international audience—and often this means that its audience includes the former colonizer, i.e. a Western audience—is translated into another Western language, this difference in cultural makeup between ST audience and TT audience might seem negligible or even nonexistent. However, even within the West, readers' schemata regarding (post)colonial issues will vary depending on the culture's own involvement with colonialism, its public narratives about and collective awareness of colonialism and its collective attitude towards colonialism. Likewise, the readers' schemata regarding the particular ST author will vary according to the culture's collective notions about the ST author and his/her world-view. Secondly, the mapping process is subject to shifts in translation in so far as the TT originates from two sources—the writer of the ST and the writer of the TT. Hence, the TT reader's awareness of reading a mediated version of the ST and consequently his/her awareness of the translator's presence in the discourse-world will affect the mapping process, which, in turn, will affect the TT reader's construction of the narrator's identity. Finally, the verbal actualization of the narrator's stance in the ST is subject to shifts in translation, as every single translation choice will affect how the narrator's stance is actualized verbally in the TT, compared to the ST.

All three aspects will be discussed in more detail throughout the chapter. However, the discussion will focus mainly on the last point—the verbal actualization of the narrator's stance—as this is the aspect where linguistic hybridity comes into play and also because this is the aspect that the TT translator can directly manipulate. This notwithstanding, the nonlinguistic aspects will be taken into account, as they can affect the TT reader's mental representation of the narrator's world-view and therefore can have an impact on the kind of response the TT reader forms on the level of allegiance. Indeed, a translator who takes into account these nonlinguistic aspects can compensate for potential shifts in these aspects through appropriate translation decisions on the level of text, for example by making the narrator's stance linguistically more explicit in the TT than it is in the ST.

After a preliminary discussion of the interrelation between alignment on the one hand and the narrator's stance on the level of allegiance on the other hand, and how both alignment and allegiance impact on the reader's attitude towards the narrated characters, cultures and events, I will illustrate how linguistic hybridity can serve to construct alignment with and allegiance to a culture and how the TT erasure or dilution of linguistic hybridity can affect both alignment and allegiance. In a next step, I will analyze how the reader's perception of the narrator's cultural identity affects his/her construction of the narrator's identification with or distance to the aligned culture and thus affects the reader's construction of the narrator's stance on the level of allegiance, before proceeding to investigate what implications this has for translation proper. Finally, in the last section of this chapter I will discuss how cross-cultural narratives of conflict can manipulate the levels of recognition, alignment and allegiance in order to encourage readers to form a sympathetic allegiance with the "other" at the expense of a sympathetic allegiance with their own culture and what this means for translation proper.

4.1 ALIGNMENT, ALLEGIANCE AND THE READER

In the following I will firstly discuss why I am of the opinion that the reader's available schemata, together with the absence or presence of indicators of alignment and their explicitness as well as the explicitness of other linguistic indicators of the narrator's stance, influence the reader's construction of the narrator's stance. Secondly, I will discuss why I think that, besides the reader's own world-view, the reader's construction of the narrator's stance is a decisive factor in determining the type of response the reader forms on the level of allegiance. The theoretical framework built up in this section will then serve as the basis for the analysis, in the subsequent sections, of TT shifts on the level of allegiance.

Discourse Mode and the Degree of Alignment

As Smith (2005:97) points out, alignment can trigger both sympathetic and antipathetic responses on the level of allegiance. Indeed, free indirect discourse (FID)—which like all thought and speech presentation is a strategy of alignment in Smith's (2005) sense in so far as it grants access to a character's beliefs, thoughts and feelings, either indirectly (i.e. speech presentation) or directly (i.e. thought presentation)—is often seen as a means to convey either irony or empathy. Michael Toolan, for example, argues that FID can "be used for purposes of irony, empathy, as a vehicle for stream-of-consciousness or the clashing of two voices, or whatever" (2001:135). If the reader is aware of the double perspective, "then the function [. . .] is worked out by the reader" (2001:135).[1] Some stylisticians, however, such as Leech and Short (2007), argue that whether FID solicits sympathy or antipathy

often depends on whether it presents speech or thought. In their view, the former tends to convey irony, while the latter tends to promote empathy (2007:276). This view is reiterated by Alsina in her discussion of the translation of FID in two Spanish versions of Jane Austen's novel *Persuasion* (2011:6). The underlying—and in my opinion erroneous—assumption of this view, as I will demonstrate below, is that the intensity of alignment on the language facet of perspective affects allegiance.

According to Leech and Short (2007), the functional difference between free indirect speech (FIS) and free indirect thought (FIT) is due to the fact that the norm for speech presentation is direct speech (DS), while the norm for thought presentation is indirect thought (IT) (see Figure 4.1). FIS is closer to the narrator pole of the speech-presentation cline than DS. Hence, if DS is considered to be the norm in speech presentation, then a move from DS to FIS constitutes a move towards a more narratorial perspective than would be the norm. In other words, on the language facet of perspective the degree of alignment decreases. FIT on the other hand is closer to the character pole than IT. Hence, if IT is considered to be the norm, then a move from IT to FIT constitutes a move towards a more figural perspective than would be the norm. In other words, on the language facet of perspective the alignment intensifies.

Hence, the underlying assumption of Leech and Short's claim seems to be that empathy increases with the degree of alignment on the language facet of perspective, whereas it decreases when the alignment is less pronounced. In other words, where the reader positions him- or herself on the continuum of sympathetic vs. antipathetic reader response would depend on where the text positions the reader on the continuum of alignment on the language facet of perspective (Figure 4.2).

Such a view, however, does not take into account the degree of alignment on the facet of perception, or, possibly, it equates the language facet with the perception facet of perspective. The language facet, however, only describes how immediate our insight into the character's feelings and states of mind is, not the extent of this insight. Furthermore, this view takes into account neither the context nor the reader. As Smith (2005) has shown, recognition and alignment are a prerequisite for constructing a sympathetic response on the level of allegiance—and this is true both for the reader's and the narrator's
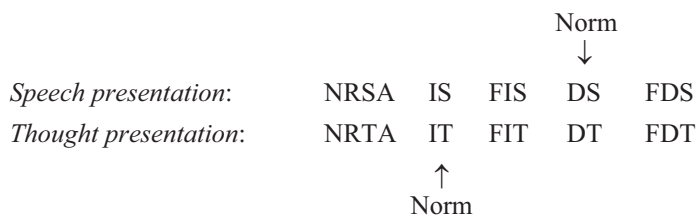
			Norm ↓		
Speech presentation:	NRSA	IS	FIS	DS	FDS
Thought presentation:	NRTA	IT	FIT	DT	FDT
		↑			
	Norm				

Figure 4.1   The norms of discourse presentation *(Leech and Short 2007:276)*

Discourse-presentation category

Narrative Report of Discourse Act (NRDA)
Indirect Discourse (ID)
Mimetic Indirect Discourse (MID)
Free Indirect Discourse (FID)
Direct Discourse (DD)
Free Direct Discourse (FDD)

Figure 4.2   Continuum of alignment on the language facet of perspective

response—but they do not guarantee such a sympathetic response. Firstly, as the statement by Toolan quoted above suggests, the function of FID is context dependent, and the mere fact that in FID the boundaries between the voice of narrator and character become blurred does not automatically mean that the two textual agents share a common view. Secondly, it is reader dependent, as it is the reader who works out the function of FID. In other words, the function is a cognitive construct. Thirdly, the reader's own world-view and therefore his/her predisposition to side with one particular view rather than another comes into play too. Indeed, it is my contention that the reader's construction of the narrator's stance—which is both context dependent and reader dependent—as well as the reader's own world-view—which is of course reader dependent—have a more decisive impact on the reader's response than the text-dependent degree of alignment on the language facet of perspective (i.e. the discourse mode). I thus take Smith's view that alignment can lead to sympathetic as well as antipathetic responses on the level of allegiance and anything in between. I will argue for this point in the following three subsections. The implication for translation proper is that text-dependent TT shifts on the level of allegiance—i.e. TT shifts in the verbal actualization of the allegiance—will depend not on TT shifts in the degree of alignment on the language facet of perspective (i.e. TT shifts in discourse category) but on whether the alignment is erased in the TT, for example by shifting the language facet from figural to narratorial, or whether indicators of allegiance are erased or altered in the TT.

The Narrator's Stance: Discordant vs. Concordant Alignment

Rather than associating irony with FIS and empathy with FIT, the two polarized effects can be understood as opposite ends of a continuum of possible reader responses to FID and other strategies of alignment.

    As pointed out above, one of the main factors that potentially influence the reader's response on the level of allegiance is the type of allegiance the
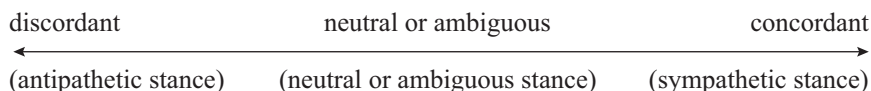
discordant	neutral or ambiguous	concordant
(antipathetic stance)	(neutral or ambiguous stance)	(sympathetic stance)

Figure 4.3   Continuum of discordant/concordant alignment

reader constructs for the narrator. Just as the reader's response to the characters can range from wholly antipathetic to wholly sympathetic, so can the narrator's response. On one end of the spectrum, we find a high level of discordancy between the narrator's and the filter character's point of view, and on the other end, a high level of concordancy between the two point of views (see Figure 4.3). When the narrator's and the filter's point of view discord, I will speak of *discordant alignment*, and when they concord, I will speak of *concordant alignment*.

My contrasting terms *discordant alignment* and *concordant alignment* build on Cohn's (2000) term *discordant narration*. In Cohn's terminology, discordant narration refers to a narration in which the author signals to the reader that s/he "intends his or her work to be understood differently from the way the narrator understands it" (2000:307). The ideology of the discordant narrator clashes with that of the implied author (2000:307). In the same way as the author can distance him- or herself from the narrator, the narrator can distance him- or herself from the world-view of the filter character. In this case, we usually speak of an "unreliable filter" or also a "fallible filter" (Chatman 1990:150). Of course, just as the narrator's ideology can clash with that of the author, the character's ideology can clearly be at odds with that of the narrator. Accordingly, I would argue that alignment can be discordant or concordant (or anything in between), depending on whether and to what extent narrator and filter share the same world-view. Postulating such a distinction between discordant and concordant point of view seems particularly apt in narratives of cross-cultural conflict such as postcolonial texts pitching the (ex-)colonizer against the (ex-)colonized. Characters as well as the narrator (and ultimately also the reader) will tend to side with one world-view rather than another.

Deictic Shifts: The Reading Process

Alignment combines a figural and a narratorial perspective. This is true even for those discourse-presentation categories that feature only the character's language (i.e. DD and FDD), in so far as the narrator's ideological perspective is always present, either implicitly or explicitly. A shift towards the narrator pole of the discourse-presentation continuum is often regarded as a shift towards increased narratorial control and vice versa (see e.g. Taivalkoski-Shilov 2006:53, quoted and commented on in Hermans 2007:72–74). This is of course an illusion; the narrator always chooses

and selects what to present and how to present it. Hence, if seen from this angle, FDD is no less under narratorial control than NRDA. The narrator is constantly present—either explicitly through his/her comments or implicitly through his/her choice. Hence, the narrator's world-view is always present, and this world-view can concord but also discord with the filter's world-view, regardless of the type of discourse category.

It is because of this double perspective that alignment can produce such different reactions as empathy and irony. In order to appreciate irony, as Peter Stockwell (2002:47) points out, readers need to perform a deictic shift from the story-level to a higher level (what deictic shift theory calls a pop—a shift upwards). Empathy, on the other hand, is promoted through a figural perspective, prompting readers to perform a deictic shift into the story-world (cf. Chapter 3). Empathy and irony are therefore realized on different narrative levels and require different deictic shifts.

According to deictic shift theory and text-world theory, readers project their own origo onto the deictic centre of a given text unit in order to make sense of it (cf. Chapter 3). The deictic centre is the main focalizer (Gavins 2007:46). This is unproblematic in the case of unaligned text units, as they are focalized exclusively through the narrator. However, in the case of aligned text segments, establishing who is the main focalizer—the deictic centre onto which the reader is presumed to project his/her origo—is less straightforward than deictic shift theory and text-world theory make it seem. If, as I said above, aligned text units by definition combine a figural and a narratorial perspective, then onto which narrative level do readers actually project their origo in aligned text segments?

This issue has been glossed over by both deictic shift theory and text-world theory. Although Sara Whiteley (2011) argues for the integration of the notion of multiple focalization into text-world theory, as of yet she offers no framework that would enable us to do so. Furthermore, Whiteley focuses predominantly on the notion that perspective is variable—i.e., the notion that a text is not necessarily narrated from the same perspective throughout its entire length—rather than the notion of facets of perspective—i.e., the notion that any given text segment can simultaneously be focalized through more than one textual agent. However, one solution to the challenge of how multiple focalizers can be accommodated is offered by McIntyre (2006) in *Point of View in Plays: A Cognitive-Stylistic Approach to Viewpoint in Drama*. McIntyre modifies deictic shift theory by drawing on contextual frame theory, in particular Catherine Emmott's (1997) notions of *priming* and *binding*, in order to explain how readers can accommodate more than one deictic field at a time. If readers can accommodate multiple deictic centres simultaneously, then the issue of establishing a single main focalizer no longer arises. As I adopt McIntyre's approach in this chapter, I will outline it in more detail in the following paragraphs.

Emmott introduces the notions of binding and priming in order to explain how readers manage contextual information during the reading process. As

we read, we retain (at least for a certain stretch of time) information regarding more than one context in order to build up the overall story. However, although readers are able to hold information about more than one context at any one time, they usually concentrate on one context in particular. The concept of binding explains the dynamic nature of contextual frames, i.e. the "mental store[s] of information about the current context, built up [by the reader] from the text itself and from inferences made from the text" (Emmott 1997:121): when characters and locations are linked to a specific context, they become *bound* to the relevant contextual frame. The concept of priming, on the other hand, describes "the process by which one particular contextual frame becomes the main focus of attention for the reader" (1997:123). Only one particular contextual frame can be primed at any one time; all other contextual frames are therefore unprimed, i.e. they are not at the forefront of the reader's attention.

McIntyre (2006) integrates the concepts of binding and priming into Mary Galbraith's (1995) and Erwin Segal's (1995a, 1995b) work on deictic shifts in order to explain how readers navigate deictic fields. In his view, priming and binding can "better describe the processes by which readers become aware of, and shift between, such deictic fields, as well as accounting for how readers can be aware of more than one deictic field simultaneously" than do deictic shift theory's concepts of pushes (i.e. deictic shifts into deeper narrative levels, e.g. from the level of narration downwards to the level of story) and pops (McIntyre 2006:114).

As McIntyre (2006:114) points out, our default deictic field is our own, that is, we are the deictic centre of our default deictic field. Therefore, "in real-life, for most of the time our default deictic centre is at the forefront of our minds and is therefore *primed*" (2006:114; emphasis original). Furthermore, "[i]n day-to-day conversation [. . .] our default deictic centre is bound into our real-world context" (2006:114). However, when we read fiction, this real-world context disappears from the forefront of our minds and is replaced by the fictional context. In other words, while reading, "our immediate context is not being monitored (i.e. it is *unprimed*), and our deictic field becomes unbound from that context and is instead bound into a new context—that of the fictional world" (McIntyre 2006:114; emphasis original).

Whereas only one deictic field will be primed at a time, more than one deictic field can be bound at any one time. McIntyre points out how for example in conversation not only our own deictic field, but also "our interlocutor's deictic field will [. . .] be bound into the context, just as they themselves are" (2006:114). Which of the bound deictic fields will be primed will shift according to who is speaking: if it is us, the primed deictic field will be ours, and if it is our interlocutor, the primed deictic field will be his/hers (2006:114). Hence, contrary to conventional deictic shift theory, where readers are described as popping up from the story-world to the level of narration, popping out of the narrative into the real world or pushing

into the deeper story level, but can never occupy more than one level at a time, McIntyre's modified approach offers a model to describe how readers might be able to keep track of (i.e. bind) various deictic fields simultaneously, including deictic fields that are situated on different narrative levels.

McIntyre's approach seems therefore well suited to offering a way of conceptualizing the readers' navigation of the double perspective and therefore the double deictic centre of alignment:

> In a situation where we are aware of, say, two deictic fields simultaneously, one of the fields would be primed and the other unprimed, but both would be bound. The reader would flit rapidly between the two deictic fields, and the longer he or she stayed within one particular field, the more prominent that field would become, and the greater the chance that the other deictic field would become unbound, as it gradually decayed.
>
> (McIntyre 2006:115–116)

In other words, when a reader is confronted with alignment and recognizes the double perspective or at least considers the possibility of a double perspective, then this reader will flit between the narratorial and the figural perspective, alternately priming and unpriming them rapidly, while remaining aware of both, and potentially in the end settling for one perspective rather than another and hence, not only unpriming the other perspective, but potentially also unbinding it.

The next section will elucidate in more detail what reading scenarios are possible when the reader is confronted with alignment—and accordingly, with the narrator's response to this alignment on the level of allegiance, which can range from concordant to discordant—and how this will affect the reader's own response on the level of allegiance.

Deictic Shifts and the Narrator's Stance: The Impact on the Reader

Above I claimed that the reader's response to alignment will depend on the reader's personal and cultural knowledge as well as his/her world-view on the one hand, and the extent to which the narrator shares the filter's view and the extent to which this is made explicit on the other hand. In 1987, Kathleen McCormick and Gary Waller introduced the notion of *repertoires*, which is later picked up by Semino (1997). Repertoire refers to "the text's particular appropriation of ideology" (McCormick et al 1987:194) and is further divided into two kinds. Firstly, there is the text's literary repertoire, which "refers to literary matters" and includes "such aspects of the text as its literary form, plot, characterization, metrical pattern, etc." (1987:194). Secondly, there is the text's *general repertoire*, which "includes such aspects of the text as its moral ideas, values, religious beliefs, and so forth" (1987:194). In McCormick and Waller's view, a literary reading has

three possible outcomes: a *matching of repertoires*, when the text fulfils the reader's assumptions and expectations; a *mismatching of repertoires*, when the text does not fulfil these assumptions due to the reader's lack of relevant knowledge and a *clashing of repertoires*, when the reader "is familiar with the text's repertoire but disagrees with it or opposes it for various reasons" (McCormick et al 1987:206). The following discussion examines these possible outcomes in more detail with regard to text passages featuring alignment and therefore mixed character-narrator focalization and in the light of McIntyre's concept of how readers accommodate multiple focalizers.

Two assumptions are being made. Firstly, the assumption that the real author intends to communicate a particular view, and secondly, that the reader will construct a world-view for the narrator and subsequently, for the implied author. The fact that we have no access to the real author's intent, but only to the text, does not mean that we cannot hypothesize reading scenarios where the real author's world-view and the readerly constructed world-view for the implied author match or do not match. Any potential mismatch can be reader dependent (e.g. the reader's available schemata do not allow for the intended world-view to be constructed), mapping dependent (particularly if the text is a translation—an aspect that will be discussed in this chapter further below) or text dependent (e.g. the verbal actualization of the real author's intended view on the level of text does not allow the reader to construct this intended view) or a combination of any of these three factors.

I thus take the view (i) that there is an authorial intention that exists prior to the reader's mental representation of the text and (ii) that the reader's personal and cultural knowledge—including his/her knowledge of the author and the mapping of this knowledge onto the narrator—as well as the text itself might prevent him or her from constructing this intention. Assuming the existence of an authorial intention is justified, firstly, because, as Boase-Beier puts it, "[i]f [. . .] it was the coming together of intention and communication in our history that made art possible, then to deny intention would be to interpret artistic signs as being on a level with natural ones or traces left by animals" (2006:34), and secondly, because representing one's own view is often the motivation behind cross-cultural writing, in particular narratives of cross-cultural conflict. For example, as pointed out in the introduction, representing Africa on their own terms in order to counterbalance Western representations of Africa is a declared aim of many African writers writing in a Western language. This is still true today, as the recent statement by Equatorial Guinean writer Donato Ndongo quoted below suggests. In September 2011, during Festivaletteratura, Mantua's annual literary festival, Ndongo remarks:

> La storia e le storie dell'Africa son sempre state scritte da altri; tuttavia abbiamo bisogno di tramandarle direttamente, senza intermediari che le manipolino o le falsino. Scriviamo per questo motivo.
>
> (Ndongo in Bitasi 2011:n.p.)

> The history and the stories of Africa have always been written by others; yet we need to pass them on directly, without intermediaries that manipulate or misrepresent them. This is why we write.
>
> (Ndongo in Bitasi 2011:n.p.; my translation)

Whether readers will construct the image of Africa the author has in mind when writing will depend on the readers' interaction with the text. Whether readers accept the image they construct by interacting with the text will depend on their own world-views. The following will look in detail at possible reading scenarios.

In the case of the real author having constructed—or attempted to construct—discordant narrator alignment, we can imagine the following four different reading scenarios below. "D" stands for "discordant". In order to avoid making the discussion unnecessarily complex, it is understood that in none of the scenarios the narrator has been constructed as unreliable or as discordant with the implied author.

Scenario D1: The reader notices the double perspective, flits back and forth between the narrator's and the filter's perspective, priming and unpriming them, constructs the narrator's discordancy, and ultimately accepts the narrator's perspective, thus priming the narrator's perspective and potentially unbinding the filter's perspective. The reader accepts the narrator's ironic stance. On the level of allegiance, narrator and reader share a critical, negatively loaded evaluation of the filter.

As the author has not constructed (or attempted to construct) an unreliable or discordant narrator, this is the ideal scenario. The reader accepts and shares the discordant view of the narrator and thus the implied discordant view of the author. A matching of general repertoires has occurred.

Scenario D2: The reader notices the double perspective (or takes the possibility of a double perspective into account) but does not construct any discordancy between the narrator's perspective and the filter's perspective. Failing to construct the narrator's ironic stance, the reader, concluding that the narrator supports the filter's perspective, accepts the filter's perspective, thus priming the filter's perspective and unpriming the narrator's perspective. On the level of allegiance, the reader evaluates the filter's perspective in positive terms, whereas the author has attempted to construct a text that projects a narrator who takes a critical stance.

A mismatching of general repertoires has occurred in the sense that the reader's construction of the text's world-view does not tally with the world-view the author intended the text to project. As pointed out earlier, the reader's cultural and personal knowledge plays a role in how s/he reads the alignment and what stance s/he constructs for the narrator on the level of allegiance. Likewise, the mapping process—the reader's assumptions

regarding the author's world-view and his/her identification of the narrator's world-view with that of the author—will play a role. Furthermore, how easily the reader constructs the narrator's discordancy depends of course also on how explicitly and unequivocally the discordancy is realized in the text. In narratives of conflict, authors will presumably tend to avoid ambiguous alignment strategies in order to avoid scenarios such as scenario D2, as the reader's acceptance of the filter's perspective is likely to lead to the reader sympathizing with the filter.

Scenario D3: The reader fails to notice the double perspective. Instead of flitting back and forth between the perspective of filter and narrator, and therefore binding both story level and narrator level, the reader binds and primes solely the story level.

As in scenario D2, in scenario D3 the reader fails to construct the narrator's ironic stance and accepts the filter's perspective. Unaware of any discordancy, the reader must assume—consciously or subconsciously—that the narrator concords with the filter's perspective (i.e. the default situation). As in scenario D2, on the level of allegiance, the reader evaluates the filter's perspective in positive terms, whereas the real author attempted to construct a narrator who takes a critical stance. This is another example of a mismatching of general repertoires—the reader's construction of the world-view expressed in the text does not tally with the world-view the author intended the text to project.

Scenario D4: The reader notices the double perspective, flits back and forth between the perspective of filter and narrator and notices the discordancy. However, the narrator's world-view clashes with the reader's own world-view. The reader rejects the narrator's view and pops out of the narrative, into the real world, priming his/her own deictic field. Hence, as regards the level of allegiance, the reader evaluates the narrator's world-view in negative terms. Furthermore, the reader will take issue with the author's (implied) world-view. Potentially, the reader stops reading altogether, a complete rejection of the world-view put forward by both book and author.

A clashing of general repertoires has occurred. Scenario D4 illustrates that besides the reader's personal and cultural knowledge, the narrative's verbal actualization and the mapping process, the reader's own world-view plays a role too. As Smith puts it in his analysis of *The Battle of Algiers*, "[no] film can bludgeon viewers into sympathizing with one set of characters and not another" (2005:97). Equally, no text can force its readers to prime a certain perspective and concord with the world-view it propagates. Our world-view—including our prejudices and preconceived notions—exists prior to our encounter with the narrative and therefore influences our engagement with the narrative from the outset. Similar points are made

by Joe Bray and Joanna Gavins. In his empirical study of the effects of FIT, Bray finds that "the amount of empathy" that test subjects felt for the protagonists of the two texts he based his study on "often seemed to depend, from the evidence of their comments, on non-linguistic factors" (Bray 2007:60), such as relevance to and affinity with their own life experiences. Gavins points out how her preconceived stereotypes about regular readers of the *Daily Telegraph* make her feel immediately alienated from this newspaper's discourse-world and position herself into "an awkward participatory role as a kind of an eavesdropper on the discourse" (Gavins 2007:28). This perceived nonconcurrence of her own world-view with that propagated by the newspaper makes sure that her reading experience is markedly different from those "who regularly engage in the *Telegraph*'s discourse-world" (2007:28).

> The wilful participation of regular *Telegraph* readers has the potential to extend beyond the simple comprehension of the text and into some degree of emotional involvement or identification with the events described in the newspaper. My own participation, while still wilful, is somewhat more resistant and sceptical of the paper's contents.
>
> (Gavins 2007:28)

Due to her preconceived ideas, Gavins expects to be confronted with a world-view that is at odds with her own. This nonconcurrence of world-views prevents her from priming any deictic field other than her own.

The reader's construction of the narrator's stance and the reader's own world-view are equally decisive in those cases where the real author constructed—or attempted to construct—concordant narrator alignment. The following three different reading scenarios are possible. As was the case above, I omit discussing scenarios in which the narrator is constructed as unreliable or discordant with the implied author. "C" stands for "concordant".

Scenario C1: The reader notices the alignment and its double perspective, flits back and forth between the perspective of the filter and that of the narrator, constructs the narrator's concordancy and ultimately accepts and primes the filter's perspective (and with it the narrator's perspective). On the level of allegiance, narrator and reader evaluate the filter's perspective in positive terms.

Again, scenario C1 is the ideal scenario. The reader accepts and shares the concordant view of the narrator and thus the implied concordant view of the author. A matching of general repertoires has occurred. The priming of the deictic field of the character enables the reader to sympathize.

Scenario C2: The reader notices the alignment but fails to construct the double perspective. Instead of flitting back and forth between the perspective of the filter

and that of the narrator, and therefore binding both story level and narrator level, the reader binds and primes solely the story level.

Although the reader does not take the narrator's perspective into account, s/he must assume—even if only subconsciously—that the narrator shares the perspective of the filter (i.e. the default situation unless the narrator signals otherwise). This scenario therefore bears similarities to scenario C1.

Scenario C3: The reader notices the double perspective, flits back and forth between the perspective of the filter and that of the narrator and constructs the narrator's concordancy. However, the world-view of narrator and filter clash with the reader's own world-view. The reader rejects the perspective of both filter and narrator and pops out of the narrative, into the real world, priming his/her own deictic field. On the level of allegiance, the reader evaluates the narrator's and the filter's world-view in negative terms. Furthermore, the reader will take issue with the author's (implied) world-view. Potentially, the reader stops reading altogether, a complete rejection of the world-view put forward by both book and author.

Like scenario D4 (discordant narrator alignment), scenario C3 (concordant narrator alignment) demonstrates that the reader's own world-view affects the reader's deictic shifts and therefore his/her acceptance of the filter's and/or the narrator's perspective. A clashing of repertoires has occurred.[2]

To summarize the discussion above, as regards the reader's response, the reader's construction of discordant narrator alignment will encourage a critical response from the reader, whereas the reader's construction of concordant narrator alignment will encourage sympathy with the filter, provided that the reader's world-view is compatible with the world-view s/he constructs for the narrator. Presuming we have a reading scenario where the reader accepts the world-view s/he has constructed for the narrator, then, in case of discordant narrator alignment, this would mean that the reader flits between the narrator's deictic field and that of the filter. The longer the reader stays with the narrator's deictic field—the level where readers can appreciate the narrator's irony—the less prominent the deictic field of the filter becomes, until the reader finally unbinds the deictic field of the latter. In the case of concordant narrator alignment, on the other hand, where narrator and filter share a common world-view, the reader will eventually prime the filter's perspective (and with it, the narrator's perspective).

The reader's own world-view as well as the reader's construction of the narrator's stance—and hence, the text's stance, if the narrator is not constructed as discordant—thus play a major role in how the reader responds to the narrated cultures on the level of allegiance. World-view and available schemata are of course—at least in part—culturally shaped, and hence a TT audience's world-view as well as its available schemata can differ from those of the ST audience. Furthermore, the reader's construction of the narrator's

stance will depend on how explicitly this stance is actualized verbally on the level of text.

This implies two things for translation. On the one hand, there is the risk that TT shifts in this verbal actualization can shift the narrator's stance along the continuum, either towards a more sympathetic stance or a more antipathetic stance, or render it less explicit and therefore more ambiguous. On the other hand, by making the narrator's stance more explicit in the TT, the translator can compensate for differences in the audience's schemata and in the mapping process. The following sections will illustrate in detail how the narrator's stance can be actualized in the text—in particular through the absence or presence of linguistic hybridity—and how the translator's decisions can influence the TT reader's construction of the narrator's stance.

4.2 ALLEGIANCE THROUGH ALIGNMENT

Alignment, in the absence of discordancy markers, signals a sympathetic narrator stance. Concordancy is the default assumption—both between narrator and implied author and between narrator and filter. In Chapter 3, I made reference to the notion that unless an author constructs the narrator as discordant or unreliable, the assumption is that the narrator's ideological perspective mirrors that of the author. The same is true for the relation between filter and narrator: if a narrator does not concord with his/her filter, s/he must signal the discordancy just as an author must signal any potential discordancy with his/her narrator. Schmid for example argues,

> Figural perspective in terms of perception is, as a rule, accompanied by figurality in the other parameters as well, particularly in evaluation [ideology] and language. This means that figural perception is usually also ideologically and linguistically oriented on the character.
> (Schmid 2010:109; see also Schmid 2008:143)

In other words, in text segments with figural perception, the facet of ideology tends to be figural as well. As pointed out in the previous section, the narrator's ideological perspective, however, is always present, too, either explicitly through his/her comments, or implicitly through his/her choice. Hence, if a narrator chooses to present the filter's ideological perspective and chooses not to signal his/her distance from this ideological perspective, then this choice suggests his/her agreement with this ideological perspective. Therefore, if a text segment is aligned—either through a single character or a group of characters such as an entire culture—and there are no clues that signal the narrator's discordancy, then the default assumption is that the narrator shares the character's ideological perspective. Thus, if no markers of discordancy are present, the mere presence of alignment signals the narrator's sympathetic stance.

As I will illustrate, linguistic hybridity can construct the narrator's align-ment with the collective consciousness of a culture. Accordingly, TT shifts in linguistic hybridity can erase the narrator's alignment with this particular cul-ture. If no discordancy markers are present, this alignment is concordant (i.e. the default assumption). When the alignment is concordant and the TT erases the ST's alignment, it simultaneously also erases the narrator's sympathetic allegiance with this culture. Erasing the narrator's sympathetic allegiance, as we have seen in the previous section, can in turn prevent the TT reader from forming a sympathetic response towards this culture on the level of allegiance.

Symbolic Hybridity and the Concept of Filter Cultures

Symbolic hybridity, as I have illustrated in Chapter 2, always represents another language. This other language is located on the level of story, but translated (i.e. mediated) by the narrator on the level of narration. There-fore, as symbolic hybridity must represent words located on the story level, we would expect that it occurs only in the context of presenting the speech or thought of a particular character. In fact, as I have discussed in Chap-ter 3, only free direct discourse (FDD), direct discourse (DD), free indirect discourse (FID) and mimetic indirect discourse (MID) can feature figural language, and, therefore, only these four discourse categories can feature symbolic hybridity.

In the present section, I will argue that symbolic hybridity does not need to be attributable to a single character, as long as it can be attributed to the level of story. In other words, symbolic hybridity can signal not only align-ment with one specific character, but it can also signal alignment with the collective consciousness of a particular culture. In *Things Fall Apart* and *Arrow of God*, for example, symbolic hybridity is a common feature in pas-sages that cannot be read as the transposed discourse of a single character. Rather, the symbolic hybridity in these passages is attributable to the collec-tive consciousness of the Igbo.

The idea that phraseological features can indicate not only the point of view of a particular character but also that of a particular culture, was already voiced by Uspensky. He argued that a "peculiarly Russian designa-tion of Napoleon" in Leo Tolstoy's novel *War and Peace* signals "the point of view of Russian society as a whole, rather than that of some particular person" (1973:30). Symbolic hybridity can often be attributed to the col-lective discourse of a specific culture in a similar way to the way Uspensky attributes the Russian designation of Napoleon to the collective discourse of Russian society.

The example of Achebe's first novel *Things Fall Apart*, depicting the arrival of British colonialism in an Igbo village and the ensuing disinte-gration of Igbo traditions and cultural values, will serve to illustrate this concept in more detail. Prior to the arrival of the British, Igbo society is untouched by Western influences. This is reflected in the language: the level of text features a hybrid English that incorporates elements linked to the

language and culture of the Igbo, most notably literally translated proverbs and elements of orality. With the arrival of the British, however, this symbolic hybridity increasingly has to compete with metropolitan English until the latter prevails over the former. The switch in the language facet—which has been widely discussed by literary critics (see e.g. JanMohamed 2009; McCarthy 2009; Turkington 1977; Wasserman 1998)—mirrors not only the shift in power, but also the switch in the perception facet of perspective. The narrative, which initially was filtered through the perception of the Igbo, is now filtered through that of the British. The opening and the closing passages of the novel will illustrate these perspective switches. First, the opening passage, featuring symbolic hybridity:

> (4.1)
> Okonkwo was well known throughout the nine villages and even beyond. His fame rested on solid personal achievements. As a young man of eighteen he had brought honour to his village by throwing Amalinze the Cat. Amalinze was the great wrestler who for seven years was unbeaten, from Umuofia to Mbaino. He was called the Cat because his back would never touch the earth. It was this man that Okonkwo threw in a fight which the old men agreed was one of the fiercest since the founder of their town engaged a spirit of the wild for seven days and seven nights.
>
> The drums beat and their flutes sang and the spectators held their breath. Amalinze was a wily craftsman, but Okonkwo was as slippery as a fish in water. Every nerve and every muscle stood out on their arms, on their backs and their thighs, and one almost heard them stretching to breaking point. In the end Okonkwo threw the Cat. (Achebe 2001 [1958]:3)

Achebe infuses the English with elements of orality—a conceptual reflection of the culture portrayed. For one thing, there is the repetitive, nonsequential character of oral narrative with its many recapitulations, postponed amplifications and explanations, as B. Eugene McCarthy points out:

> Once a name or event is introduced he proceeds by moving forward, then reaching back to repeat and expand, moving onward again, accumulating detail and elaborating: "well known" advances to "fame" and to "honour", just as "It was this man that Okonkwo threw" repeats what has gone before and underlines its importance.
>
> (McCarthy 2009:424)

This technique is typical for oral story telling (see further JanMohamed 2009:577; Ong 2002:40). It ensures the audience's understanding, as it "keeps both speaker and hearer surely on the track", as Walter Ong (2002:40) puts it. McCarthy (2009:426) further highlights the structural

repetition in the passage, as for example the parallel sentence opening of noun + "was" ("Okonkwo was" / "Amalinze was" / "He was" / "It was" / "Amalinze was" / "Okonkwo was").[3] Abdul JanMohamed draws further attention to the prevalently paratactic sentence structure of the passage, noting Achebe's refusal to "consolidat[e] the short, simple sentences and subordinat[e] some of them as modifying clauses" (2009:578–579). This refusal again reflects orality, as oral narrative is characterized by a "predominance of parataxis" (JanMohamed 2009:577), whereas "syntactic subordination is more characteristic of chirographic representation than it is of oral speech" (2009:579).

Colonialism begins to take hold in the village, and the Igbo increasingly lose control over their own destiny. The gradual shift of power is accompanied by perspective switches in the perception facet and, accordingly, by perspective switches in the language facet. In the time that elapses between the events described in the penultimate chapter and those of the last chapter, Okonkwo, the protagonist and fiercest opponent of the British District Commissioner, commits suicide, perhaps in a last, desperate attempt to resume control over his own life. The shift in power following Okonkwo's death is signalled from the outset of the last chapter, even before both we, the readers, and the British colonizers, learn of Okonkwo's death:

> (4.2)
> When the District Commissioner arrived at Okonkwo's compound at the head of an armed band of soldiers and court messengers he found a small crowd of men sitting wearily in the *obi*. He commanded them to come outside, and they obeyed without a murmur. (Achebe 2001 [1958]:150)

The perspective facets of space and perception in this sentence are that of the District Commissioner. Accordingly, the language is now no longer that of the Igbo. As McCarthy points out, the sentences are now " 'subordinative' and sequential in narration of facts—this happened and then that—not at all in the 'additive' rhythmic manner of accumulation of detail by repetition" (2009:435). Only a few lines down, our attention is explicitly drawn to the two cultures' conflicting rhetoric by revealing the District Commissioner's thoughts. He resents the Igbo's "love of superfluous words" (Achebe 2001 [1958]:150). The novel's perspective then switches briefly and for a last time back to the Igbo as they lead the way to the tree from which Okonkwo has hanged himself. Again, this perspective switch in perception is accompanied by a perspective switch in the language facet, returning—for a last time—to the rhythmic language that dominates the earlier chapters (see also McCarthy 2009:435). The power shift from Igbo to British is complete in the novel's last paragraph, after the District Commissioner has learned about Okonkwo's death. Accordingly, the perspective switches in perception and language are particularly salient in this paragraph—the story is now filtered

through the mind of the District Commissioner and hence, the narration features his language rather than that of the Igbo:[4]

> (4.3)
>
> The Commissioner went away, taking three or four soldiers with him. In the many years in which he had toiled to bring civilization to different parts of Africa he had learnt a number of things. One of them was that a District Commissioner must never attend to such undignified details as cutting down a hanged man from the tree. Such attention would give the natives a poor opinion of him. In the book which he planned to write he would stress that point. As he walked back to the court he thought about the book. Every day brought him some new material. The story of this man who had killed a messenger and hanged himself would make interesting reading. One could almost write a whole chapter on him. Perhaps not a whole chapter but a reasonable paragraph, at any rate. There was so much else to include, and one must be firm in cutting out details. He had already chosen the title of the book, after much thought: *The Pacification of the Primitive Tribes of the Lower Niger*. (Achebe 2001 [1958]:151–152)

The conflict between the oral culture on the one hand and the literate culture on the other hand ends with the triumph of literacy over orality: the closing paragraph is organized in a subordinative, sequential fashion instead of the additive, nonsequential redundancy of the opening passage (see also McCarthy 2009:436–437). As one of the characters puts it in Achebe's novel, "the leaders of the land in the future would be men and women who have learned to read and write" (2001 [1958]:146). A similar point is made by JanMohamed who argues that *Things Fall Apart* depicts "not only the material, political, and social destruction of indigenous societies caused by colonization but also the subtle annihilation of the conservative, homeostatic oral culture by the colonialists' introduction of literacy" (2009:573).

The shift in power structure is thus reflected in a perspective switch in the facet of perception, and in turn this switch in perception is reflected in the language. Hence, in *Things Fall Apart*, the presence or absence of linguistic hybridity contributes to the construction of alignment. Just as the closing passage is filtered through the consciousness of the District Commissioner, who represents the collective attitude of the British colonialists, the opening passage is filtered through the collective consciousness of the Igbo villagers. The narrating language reflects these different cultural perspectives. In other words, in the opening paragraph quoted above, the Igbo constitute the deictic centre. In analogy with Chatman's term "filter character" (1990:149), I therefore suggest the term *filter culture* in order to be able to describe the source of the cultural perspective through which the story events are narrated.

One could, of course, object that the linguistic hybridity in *Things Fall Apart* could be interpreted as the represented self-translation of an oral storyteller whose native language is not British English—similar to the first-person narration in *Kanthapura*, which, according to Raja Rao, imitates not only Indian English but also the "tempo of Indian life" and the "ordinary style of [Indian] story-telling" (1989 [1938]:n.p.)—rather than a manifestation of filtration through the consciousness of a culture. In such a reading, the narrator of *Things Fall Apart* would be an embodied one and presumably be Igbo. Indeed, with regard to the opening passage of *Things Fall Apart* quoted above, McCarthy remarks that "[t]he narrator's repetitions in this passage are a technique of the traditional oral storyteller, sitting talking to a group of listeners" (2009:424). Such a reading might seem plausible for the most part of the novel. However, interpreting the linguistic hybridity as the narrator's idiolect rather than translational mimesis—that is, interpreting it as iconic hybridity rather than symbolic hybridity—cannot accommodate for the linguistic shifts in the last chapter, when the linguistic hybridity at the level of text makes way for the metropolitan English of the British. The concept of filter culture, on the other hand, can fully account for these linguistic shifts, viewing them as perspective switches in the language facet that accompany corresponding perspective switches in the perception facet.

Moreover, no textual clues—other than the linguistic hybridity itself, which can also be interpreted as a manifestation of translational mimesis—indicate the presence of an embodied narrator. The hypothesis that the linguistic hybridity in *Things Fall Apart* signals filtering through the Igbo, on the other hand, is supported by several other indicators of perspective.

One such linguistic indicator is the proximal temporal deixis, which indicates that the perspective facet of time is figural rather than narratorial, as is the case in the following two examples (emphasis added):

(4.4)
>   But *this* particular night was dark and silent. (Achebe 2001 [1958]:8)

(4.5)
>   But the war that *now* threatened was a just war. (Achebe 2001 [1958]:10)

Several further indicators suggest an Igbo rather than a British perspective. For instance, in the following examples the Igbo perspective is indicated by the spatial deixis (emphasis added):

(4.6)
>   The missionaries had *come to* Umuofia. (Achebe 2001 [1958]:105)

(4.7)
   And so the neighbouring clans who naturally knew of *these* things [. . .]. (Achebe 2001 [1958]:10)

Another indicator for perspective are value-laden expressions. As Short (1996:265) points out, choosing how something is described can indicate perspective. This is the case for instance in the following examples (emphasis added):

(4.8)
   The next morning the *crazy men* actually began to clear a part of the forest and to build their house. (Achebe 2001 [1958]:110)

(4.9)
   There was no question of killing a missionary here, for Mr Kiaga, despite his *madness*, was quite harmless. (Achebe 2001 [1958]:114)

Referring to the British missionaries as crazy or mad clearly indicates the perspective of the Igbo, not yet converted to Christianity. Furthermore, the text contains schema-oriented expressions that indicate the perspective of the Igbo rather than that of the British. The expression "white man" is one such instance: "a white man had arrived in their clan" (Achebe 2001 [1958]:101). A further example is the schema-oriented expression "iron horse", referring to a bicycle: "And he was riding an iron horse" (2001 [1958]:101). Moreover, as JanMohamed (2009:580) points out, many aspects of the narrative in *Things Fall Apart* "manifest themselves as circulating oral tales": "The story of [Okonkwo's] poverty 'was told in Umuofia', and that of Ikemefuna's sacrifice 'is still told to this day'", for example (JanMohamed 2009:580). This idea of the narrator presenting oral tales circulating among the Igbo again supports the reading of the linguistic hybridity in *Things Fall Apart* as an indicator of focalization through and therefore alignment with the Igbo.

   Finally, the filter-culture hypothesis is supported by the very fact to whose thoughts, knowledge and beliefs we as readers are granted access, namely focalization in Genette's (1980) sense of the term. As mentioned in the previous chapter, focalization is nowadays often understood as synonymous to perspective. However, Genette's concept, rather than indicating perspective, indicates access to narrative information. Genette (1980) distinguishes three types of focalization—zero, internal and external. Zero focalization "corresponds to what English-language criticism calls the narrative with omniscient narrator [. . .] and which Todorov symbolizes by the formula *Narrator > Character* (where the narrator knows more than the character, or more exactly *says* more than any of the characters knows" (Genette 1980:188–189; emphasis original). Internal focalization refers to narrative

where "*Narrator = Character* (the narrator says only what a given character knows)" (1980:189; emphasis original). The third and last term, external focalization, refers to narrative where "*Narrator < Character* (the narrator says less than the character knows)" (1980:189; emphasis original).

The narrator of *Things Fall Apart* is a heterodiegetic narrator who knows more than any of the characters and, most importantly, he has access to the mind of more than one character.[5] However, the narrator purports to be not truly omniscient. For the most part of the novel, the narrator's knowledge (or what he chooses to reveal) is restricted to what is known to the Igbo. The narrator has access to the minds of the Igbo and an intimate knowledge of their culture and language, but he does not grant us access to the minds of the British, nor does he reveal facts known only to the British. It is only in Chapter 21 of the novel, that, for the first time, we briefly gain access to the mind of a foreigner, the missionary Mr Brown. In Chapter 22, we have access to the mind of Mr Brown's successor, Mr Smith, when he braves the anger of the masked *egwugwu*, the ancestral spirits—it is surely no coincidence that the focalization switches in this precise moment as the missionaries' decision to challenge the ancestral spirits threatens traditional Igbo authority. Furthermore, in the same chapter we are informed that Mr Smith's reply to the *egwugwu* is censored by his interpreter (Achebe 2001 [1958]:138). Here, the linguistic knowledge of the narrator supersedes that of the Igbo villagers. However, it is only in the last chapter, after Okonkwo's death, that we have access to the mind of a representative of the British government. In other words, the narrative features predominantly what I will call a *culturally internal focalization*. With the two exceptions where the reader has a brief glimpse into the minds of the missionaries, in twenty-four chapters out of twenty-five, until Okonkwo dies, the narrator only reveals what the Igbo know.

Linguistic hybridity can therefore construct not only alignment with individual characters and their world-view but also alignment with a group of characters, such as a particular culture, and their collective world-view. Furthermore, as the example of *Things Fall Apart* illustrates, this alignment can be very subtle. Text passages—even entire texts—can seemingly feature narrative report (NR) and thus an apparently wholly narratorial perspective, while aligning the reader with a particular figural, collective viewpoint. This latter point will be taken up again below.

The TT normalization of linguistic hybridity can result in the erasure of alignment with this collective perspective. If the alignment is concordant, this TT erasure of alignment not only affects the TT reader's response on the level of allegiance directly by affecting the TT reader's deictic projection and therefore his/her empathy with the filter, but it also affects it indirectly by potentially having an impact on the TT reader's construction of the narrator's stance towards the events and characters presented. The following section will illustrate this in more detail.

Not Translating Concordant Alignment

Any erasure of alignment shifts the perception facet of perspective from character to narrator. The TT erasure of alignment thus affects aspects such as reliability, empathy and irony (cf. Chapter 3). As I will illustrate in this section, the TT erasure of the narrator's concordant alignment with a culture not only erases the narrator's concordancy with the filter culture and, consequently, the narrator's sympathetic stance towards this culture, but it furthermore affects the reader's construction of the narrator's cultural identification with this filter culture. The reader's construction of the narrator's cultural identity, too, has an impact on the reader's construction of the narrator's world-view.

   In the following extract from Okara's *The Voice*, Okolo, the novel's protagonist, encounters a representative of the British colonial administration in Sologa who has orders to admit him to a mental asylum. The dialogue is in English, both on the level of text and the level of story—presumably the colonial administrator does not speak Ijo. The reporting clauses, however, feature symbolic hybridity as well as schema-oriented language indicating an Ijo perspective. Reporting clauses and narrative report are highlighted in bold for ease of reference:

> (4.10 ST)
>   "You wait until we move out and see what will happen to men like you." **The whiteman, he, then, moved round and walked to the window. He, then, leaning on the window, looked outside, looked and looked singing a song with no words, no tune, tapping the floor with his shoe. He, then, moved from the window and walked to Okolo and put a hand on Okolo's shoulder.**
>   "What I have just said is off the record," **he said with smile smile in his mouth.**
>   [. . .]
>   "I am not going to see the Big One?" **Okolo said with the sweetness leaving him**. (Okara 1973 [1964]:61–62; emphasis added)

As argued above, linguistic hybridity in the discourse of a disembodied narrator is only then representational when it represents the language or language variety of a character or a group of characters inhabiting the story-world. In Example 4.10, the nonstandardness in the disembodied narrator's voice—the marked syntax; the epizeuxis ("smile smile"), a characteristic of most West African languages (see e.g. Zabus 2007:140); the verbal transposition ("with the sweetness leaving him")—can be read as symbolic hybridity representing the language of the Ijo, Okolo's ethnic community and, hence, their collective consciousness, just as the linguistic hybridity in *Things Falls Apart* has been interpreted as representing a collective Igbo consciousness. A further indicator of perspective supporting such a reading is

the schema-oriented expression "whiteman". Hence, as regards alignment, the perspective of the Ijo is present in the narrator's voice. Furthermore, (i) as no discordancy is signalled, and (ii) as readers tend to map the author—and therefore also the author's cultural identity—onto the disembodied narrator, such a reading positions the narrator on the side of Okolo and his ethnic community. Due to the narrator's sympathetic stance towards and his alliance with Okolo and his community, the reader, too, is invited to view the scene from Okolo's perspective. In deictic shift theory terms, Okolo and his Ijo community constitute the deictic centre in the narrator's discourse. Unless the reader's world-view clashes with that of the narrator, the reader is likely to prime this deictic field, accepting this Ijo perspective. In the direct speech, on the other hand, the deictic centre alternates between Okolo and the British Administrator. As the narrator concords with Okolo, but not with the British Administrator, the reader is likely to prime Okolo's perspective, while binding but not priming the perspective of the British Administrator. In other words, rather than priming alternatively the deictic field of Okolo and that of the British Administrator, the reader is likely to prime the Ijo perspective throughout the passage.

The German TT by Olga and Erich Fetter, however, dilutes the textual clues indicating the narrator's alignment with the Ijo perspective:

> (4.10 TT)
> "Warte bloß, bis wir abziehen, und du wirst sehen, was mit Leuten wie dir passiert." **Der Weiße ging dann um den Tisch und zum Fenster. Danach, auf das Fenster gelehnt, sah er hinaus, sah hinaus und sang, sang ohne Worte und ohne Melodie ein Lied, und klopfte dazu mit dem Schuh auf den Fußboden. Danach kam er vom Fenster zurück, trat auf Okolo zu und legte ihm eine Hand auf die Schulter.**
> "Was ich vorhin gesagt habe, war inoffiziell", **sagte er mit breitem Lächeln um den Mund.**
> [. . .]
> "Ich werde den Großen Boss nicht sprechen?" **sagte Okolo und verlor die Ruhe.** (Fetter and Fetter 1975:81–82; emphasis added)

> (4.10 BT)
> "You wait until we move out and see what will happen to men like you." **That said, the whiteman walked round the table and to the window. Then, leaning onto the window, he looked outside, looked outside and sang, sang a song without words and without tune, tapping the floor with his shoe. Then he returned from the window, approached Okolo and put a hand on his shoulder.**
> "What I have just said is off the record," **he said with a broad smile on his lips.**
> [. . .]
> "I am not going to see the Big Boss?" **said Okolo, losing his calm.**

While the schema-oriented expression "the whiteman" is maintained ("der Weiße"), the TT erases both the verbal transposition and the epizeuxis. "Okolo said with the sweetness leaving him" is rendered as "Sagte Okolo und verlor die Ruhe" ("said Okolo, losing his calm"); "smile smile" is rendered as "breitem Lächeln" ("broad smile"). The marked syntax, too, is mainly standardized. The only exception is the repetition of the verbs "hinaussehen" ("to look out") and "singen" ("to sing") in the third sentence: "Danach, auf das Fenster gelehnt, sah er hinaus, sah hinaus und sang, sang ohne Worte und ohne Melodie ein Lied" ("Then, leaning on the window, he looked outside, looked outside and sang, sang a song without words and without tune"). The textual clues indicating the alignment and consequently the narrator's allegiance with Okolo are therefore diluted in the German TT. Hence, compared to the reader of the ST, the reader of the German TT is less likely to prime the Ijo perspective during the whole scene and evaluate the events from Okolo's view. This is compounded by the fact that the TT originates from two writers—the author and the translator—as this potentially affects the mapping process. Furthermore, it is compounded by the fact that the TT audience is potentially less familiar with Okara's world-view than the ST audience. I will discuss the implications of the mapping process for translation proper in more detail under the next subheading below.

Unlike *Things Fall Apart*, where, with few exceptions, the reader is consistently aligned with the Igbo—actualized through linguistic hybridity—until the alignment switches to the British in the last chapter of the novel, or *Arrow of God*, where the alignment systematically alternates between the Igbo—again actualized through linguistic hybridity—and the British for extended stretches of text, in *The Voice* alignment is seemingly more haphazard. Compare Example 4.10 above with the following passage. At a town gathering, Abadi, Chief Izongo's right hand and the second most powerful man in the town of Amatu, makes a pompous speech in English, "as he usually did on similar occasions" (Okara 1973 [1964]:23). Abadi and Izongo plan to force Okolo to leave his hometown. Again, in the story-world English is spoken, but this time no Westerners are present. The characters' choice of language is therefore not driven by a desire to accommodate the linguistic abilities of their addressees but serves a rhetorical purpose. The narrative passages are highlighted in bold for ease of reference:

(4.11 ST)
"This is an honourable gathering led by an honourable leader," **Abadi began and paused. Chief Izongo looked at the Elders and they shouted, clapped their hands and stamped their feet in applause.**

"A leader and chief the like of which we've not seen or heard of in Amatu, nay, in the whole country. A moment ago our most honourable leader asked a simple question requiring a simple answer. Yet some of us hesitated, others did not know what to say. Perhaps they did so in a

moment of forgetfulness. But forgetfulness in an occasion like this when we are going to take momentous decisions is barefaced ingratitude. . .".

Chief Izongo looked at the Elders and they shifted on their seats. "What could you have been without our leader? Some of you were fishermen, palm cutters and some of you were nothing in the days of the imperialists. But now all of you are Elders and we are managing our own affairs and destinies. So you and I know what is expected of us, and that is, we must toe the party line. We must have discipline and self-sacrifice in order to see this fight through to its logical conclusion.

"Our duty, therefore, is clear. We must support our most honourable leader. And on my part, I here and now declare my most loyal and unswerving support and pledge my very blood to the cause.

"That thing there (**pointing at Okolo)**, we've heard nothing but of him since a year ago when he returned. Why? It is all because he attended a secondary school and thinks he is educated. Is he the only person who is educated in Amatu, granting that he is educated? I am not given to blowing my own trumpet (**no one blew his louder than himself at the least opportunity which he often created for himself**) but for this once I will. I have been to England, America and Germany and attended the best universities in these places and have my MA, PhD. . .". (Okara 1973 [1964]:23–24; emphasis added)

This time, the narrator's voice does not feature symbolic hybridity. This is not to say that the narrator does not take sides in this extract—he clearly does so, both by ridiculing Abadi and Izongo (explicitly in the narrative comment and implicitly through the content and the pomposity of Abadi's speech) and by exposing their immorality. The alignment with Abadi in the DS passages is employed in such a manner as to express an antipathetic narrator stance. In other words, the DS passages feature discordant narrator alignment. And, I would argue, the narrator also expresses his stance through his choice of metropolitan English—and hence unfiltered narration—in the narrative comment, although in a more indirect manner. The subjects of the narrative comment are Abadi, Izongo and the Elders (who are portrayed as equally corrupt as Abadi and Izongo). They dominate the scene. There is no dissenting voice in the audience that takes an active role, that is, a voice that can be heard. Okolo is present, but not only can he not be heard, he is dehumanized and referred to as a "thing"—worthless, voiceless. The absence of symbolic hybridity in the narrator's voice can therefore be read as the absence of a dissenting Ijo voice, in contrast to the loud voice of institutional power and its followers whose use of metropolitan English symbolizes corruption. As Abadi, Izongo, the Elders and their followers are all presented as corrupted by Western materialism, one could argue that there is also an absence of an Ijo consciousness. In such a reading, the absence of symbolic hybridity in the narrating voice symbolizes the acquiescence and corruption of the town's citizens. As this is the

scene where the whole town agrees to conspire in banishing and ultimately murdering Okolo, this silence of a dissenting voice is significant. The reader of the German TT, however, is unlikely to notice the difference in narrating voice between Example 4.10 and Example 4.11 above, as in the German TT the contrast between the unmarked narrating voice in 4.11 and the only slightly marked narrating voice in 4.10 is too subtle.

To sum up the discussion so far, the presence of linguistic hybridity can be read as signalling alignment, as Examples 4.1 and 4.10 above illustrate. In the absence of discordancy markers, this alignment signifies a sympathetic narrator stance. Furthermore, as illustrated by Example 4.11, in certain circumstances the absence of linguistic hybridity can signal the absence of a certain perspective and thus highlight this absence. By highlighting the absence, it of course makes this absent perspective indirectly present.

TT shifts in linguistic hybridity can lead to TT shifts in alignment, which then can lead to TT shifts in the reader's construction of the narrator's stance. As argued above, the reader's construction of the narrator's stance has an impact on the reader's own response on the level of allegiance unless the two world-views are irreconcilable (cf. Scenarios D4 and C3 discussed above). Hence, TT shifts in linguistic hybridity can have an impact on the TT reader's response to the characters on the level of allegiance.

4.3 ALLEGIANCE AND THE NARRATOR'S CULTURAL IDENTITY

The previous section has shown how the presence of symbolic hybridity can serve as a strategy for signalling alignment with the consciousness of a culture. Below I will discuss the interrelation between linguistic hybridity (in particular symbolic hybridity) and the narrator's cultural identity on the one hand, and the construction of discordant or concordant alignment on the other hand. I will first argue that the perceived cultural identity of the narrator can affect whether the reader constructs the narrator's stance as being sympathetic or antipathetic. In a second step, I will then discuss in what way the fact that a TT originates from two sources—the ST writer and the TT writer—can potentially lead to a shift in the reader's construction of the narrator's cultural identity.

Hybridity and the "Strangeness" in the Speaker

As pointed out above, narrators are assumed to share the view of their filters, just as authors are assumed to share the view of their narrators. If they do not, they can distance themselves from the world-view of their filters by constructing them as unreliable or discordant. One way how this can be achieved is irony. The following extract from *Arrow of God*, for example, is filtered through the consciousness of the British District Officer Winterbottom. On the level of alignment, we are presented with the character's inner

world. On the level of allegiance, however, the narrator unmistakably high-
lights that he does not share the world-view of the filter:

> (4.12)
>
> After the first stretch of unrestful sleep he [= Winterbottom] would
> lie awake, tossing about until he was caught in the distant throb of
> drums. He would wonder what unspeakable rites went on in the for-
> est at night, or was it the heart-beat of the African darkness? Then one
> night he was terrified when it suddenly occurred to him that no matter
> where he lay awake at night in Nigeria the beating of drums came with
> the same constancy and from the same elusive distance. Could it be that
> the throbbing came from his own heat-stricken brain? (Achebe 1989
> [1974]:30)

The value-laden expressions ("unspeakable rites"; "African darkness") are
Winterbottom's and convey his ideological perspective. However, behind
the District Officer's thoughts we can discern the narrator's ideological per-
spective. The narrator's irony is most evident in the second sentence allud-
ing to Joseph Conrad's *Heart of Darkness*, which Achebe most famously
denounced as racist in his essay "An Image of Africa" (1988). As Simon
Gikandi puts it, "[t]he narrator assumes the voice and perspective of the
colonizer so that he can mimic the colonial utterance from within, so to
speak" (1991:62). Exposing Winterbottom's thoughts as an example of
"Africanist discourse" (1991:62), the narrator ridicules European percep-
tions of Africa and "subverts [colonial ideologies and discourses] by reduc-
ing them to clichés and dead language" (1991:62). Thus, by exposing the
character's world-view and showing that his local expertise is "founded on
fantasy rather than reality" (1991:61), the narrator presents the character's
world-view as discordant with his own.

Likewise, in the closing passage from *Things Fall Apart* quoted above
(Example 4.3) the narrator's irony is clearly discernible: both in the title
of the book to be written—*The Pacification of the Primitive Tribes of the
Lower Niger* (see also Example 4.14 and its discussion below)—and in the
fact that the District Commissioner deems Okonkwo's life merely worthy of
a paragraph, while the narrator has just dedicated twenty-five chapters to a
detailed account of Okonkwo's life and his everything but primitive society,
but only one paragraph to the District Commissioner's own thoughts.

Another strategy for narrators to express distance is language variation.
Dialect, for example, "has regularly been exploited in novels from the eigh-
teenth century to the present in order to distinguish the educated language
used by the narrator from the various levels of language used by his/her
characters" and consequently, to depict the undereducated classes in a con-
descending way (Fludernik 2009:70). Linguistic hybridity can be employed
in a similar way, as Uspensky (1973) argues in *Poetics of Composition*.
Analyzing Tolstoy's *War and Peace*, Uspensky claims that

> When foreign and irregular speech is represented naturalistically, the author stresses the distance between the speaking character and the describing observer. In other words, there is a special emphasis on the nonconcurrence or dissociation of the speaking character and the observer who notes *the "strangeness" in the speaker*.
>
> (Uspensky 1973:51; italics added)

With the phrase "foreign and irregular speech", Uspensky refers to (i) the nontranslation of foreign speech, (ii) the represented self-translation of a character (for example nonstandard spelling indicating the accent of non-native Russian speakers) and (iii) narratorial intervention in the form of translational mimesis (indicating for example that speech acts reported in Russian on the level of narration and reproduced in Russian on the level of text are uttered in French on the level of story).

Uspensky's observation that "foreign and irregular speech" creates distance between character and narrator may well be valid in the case of *War and Peace*. However, it cannot be said to have general validity. Uspensky's claim is based on the implicit assumption that the narrator's own language is unmarked. However, this is not always the case, and even in cases where this is true, the fact that a character's language is marked does not necessarily create distance. As the following discussion will argue, whether linguistic hybridity distances the narrator from his/her character depends on the reader's construction of the narrator's cultural identity and the narrator's language of expression.

In cross-cultural writing such as postcolonial literature, embodied narrators, for example, may well express themselves in "english", characterized by iconic hybridity on the level of text. This is for example the case in Saro-Wiwa's novel *Sozaboy*. If both character and narrator employ the same kind of "english" (for example Nigerian Pidgin English), then the iconic hybridity on the level of text does not distance character from narrator. Sharing the same language narrows the gap between character and narrator rather than widening it. Indeed, Uspensky himself argues that "[t]he less differentiation there is between the phraseology of the described (the character) and the describing (author or narrator), the closer are their phraseological points of view" (1973:52). A similarity of phraseological point of view, in turn, would suggest a similarity of ideological point of view rather than the contrary.

Indeed, May for example points out that in Russian "village prose" specific dialect terms are "flaunted as an expression of the narrator's identification with the local perspective" (1994:78). Dialect in the narrator's voice thus narrows the gap between narrator and character in this genre rather than depicting dialect-speaking characters in a condescending way. Furthermore, she points out how class-conscious Soviet writers express affinity with, but also distance to, a character or a group of characters through colloquial language. The colloquial language serves as a marker of class and

thus helps "to differentiate the narrator from some objective, omniscient voice, to show allegiances, and to suggest either identification with or condescension toward the social group being portrayed" (May 1994:64).

As far as embodied narrators are concerned, iconic hybridity can therefore be employed to express distance but also affinity, depending on the identity of the narrator and its affinity with the character's identity. As regards disembodied narrators, however, the iconic hybridity of a character tends to express distance. Disembodied narrators cannot self-translate (as has been discussed in Chapter 2). Iconic hybridity therefore sets the self-translating character apart from the disembodied narrator. (The distancing potential of iconic hybridity will be discussed in more detail in Chapter 5.)

Translational mimesis, too, cannot be said to generally distance narrator from character. Indeed, I would argue that the opposite is the case whenever narrator and character are perceived to share the same ethnic background. In this case, translational mimesis creates proximity rather than distance between the two textual agents. This argument is valid even in the case of disembodied narrators. If the author belongs to the indigenous filter culture (as is the case in the novels of the Evolutionists/Experimenters and presumably in the majority of postcolonial novels), then the readers' tendency to map the author onto the narrator implies that readers are likely to perceive the narrator as belonging to this indigenous filter culture too. Moreover, perceiving the narrator as belonging to the filter culture further reinforces the illusion of alignment with a particular culture, i.e. a culturally internal focalization, rather than a detached, culturally external focalization. In text segments that are aligned with a particular culture, the facet of perception belongs to that aligned culture. If the reader identifies the narrator with this culture, then the facet of perception is a shared one, that is, it is both narratorial and figural.

Therefore, the discrepancy with Uspensky's observation can be explained by the fact that the readers of *War and Peace* will map their mental representation of the real-world author Tolstoy onto the novel's narrator and that they will therefore perceive the narrator as Russian, not French. Hence, it is due to this mapping process that the hybridized Russian on the level of text that can be attributed to the French characters—i.e., the iconic and symbolic hybridity on the level of text—creates a distance between the (Russian) narrator and the French characters. We can therefore conclude that whether symbolic hybridity (i) helps to identify the narrator with the filter culture and thus conveys a culturally internal focalization or whether (ii) it portrays the narrator as external to and detached from this culture, depends on whether the narrator is perceived to be part of the filter culture or not. The latter is the case in *War and Peace*. It is for this reason that Uspensky argues that "[i]n those cases where the author reproduces foreign or irregular speech naturalistically, he adopts the position of an uninvolved observer (in other words, he takes a deliberately external point of view in respect to the person described)" (1973:52).

The cultural identity of the narrator (and, in the case of disembodied narration, indirectly also the cultural identity of the author) therefore plays a role in the construction of the narrator's stance. Cultural affinity between narrator and filter creates a sympathetic stance, while cultural otherness creates a more distanced stance. To put it differently, cultural affinity creates concordancy, whereas cultural otherness creates discordancy.

Besides the cultural identity of the narrator, also that of the audience plays a role when constructing allegiance through linguistic hybridity. Tolstoy uses nonstandard language to represent the "strangeness" of the French language and its speakers—the "other" from Tolstoy's perspective—to a Russian audience, while the Anglophone African authors discussed in this monograph use nonstandard English to represent the "otherness" of their own language to an international audience. In other words, Tolstoy represents the otherness of a *foreign* language in his *own* language to a *domestic* audience, whereas the authors from whose texts I draw my illustrative examples (and the same is arguably true for most Europhone postcolonial writing as well as most migrant writing) represent the otherness of their *own* language within a *foreign* language to a predominantly *foreign* audience. The hybridized Russian in Tolstoy's novel thus creates distance between the Russian of his readers and the Russian on the page and therefore between reader and filter, whereas the Africanized English of the novels discussed in this volume creates proximity in so far as it narrows the gap between the indigenous African tongue and the foreign tongue of expression.

Needless to say, the very notion of "strangeness" depends on perspective—what is familiar to us may be strange to others and vice versa. Soyinka exploits this fact in his novel *The Interpreters* when he challenges Western assumptions by marking some characters' British Standard English as nonstandard on the level of text (see further discussion in Chapter 5). Iconic hybridity can denote the "strangeness" of the speaker's language and, by implication, the "strangeness" of the speaker as a person even in postcolonial writing (as is the case for example in Soyinka's novel). Symbolic hybridity, however, more often than not denotes the "strangeness" of the target audience's language, rather than the "strangeness" of the character and his/her language when it comes to postcolonial writing and as is indeed the case in the postcolonial novels on which I draw.

If the reader constructs a shared ethnic background for narrator and character, then—and presumably only then—symbolic hybridity creates not only alignment but, more specifically, concordant alignment and therefore a sympathetic narrator stance. It thus functions as proximal deixis, rather than distal deixis, and draws the reader into the text-world in a similar way to the use of proximal deictic adverbs or the present tense (see for example Gavins 2007:39ff for her discussion of proximal deixis and its effect on the audience). Furthermore, as we have seen in the opening passage from *Things Fall Apart* quoted above (Example 4.1), in postcolonial novels portraying oral cultures, symbolic hybridity often makes use of elements

of orality. Orality, too, has the potential to function as proximal deixis. As already mentioned in Chapter 3, when confronted with literary texts, readers tend to "construct a re-creation of a face-to-face communicative situation at the text-world level" in order to overcome "the split nature of the discourse-world" (Gavins 2007:129). The orality of some manifestations of symbolic hybridity potentially facilitates the construction of such a re-creation and therefore can be said to facilitate the readers' projection of their origo into the story-world and hence their sympathetic allegiance.

Furthermore, if the narrator is perceived as a discourse-world participant, as text-world theory argues, and at the same time, the narrator is perceived as belonging to the filter culture, then it can be argued that this filter culture becomes participant-accessible too. If, on the other hand, the narrator does not belong to the filter culture—as is the case in text passages filtered through French characters in *War and Peace*—then this culture remains enactor-accessible only. In postcolonial literature, due to its multicultural audience, a different picture emerges, however, in the latter case. If, for example, both the filter culture and the reader are British, than the filter culture is participant-accessible in the discourse-world, even if the narrator is perceived as belonging to a different, non-British culture. However, if, for example, the reader is African, then the British filter culture remains enactor-accessible only. Alignment with the (formerly) colonized culture, therefore, in a postcolonial novel—provided that the narrator is perceived as belonging to the colonized culture—diminishes the distance between colonized filter culture and Western audience, while at the same time alignment with the (formerly) colonizing, Western culture maintains the distance between Western filter culture and the formerly colonized, non-Western audience. The non-Western filter culture becomes participant-accessible for the Western reader, whereas a Western filter culture remains merely enactor-accessible for a non-Western audience.

Symbolic hybridity therefore not only contributes indirectly to the construction of allegiance by signalling alignment but also, more directly, by constructing the narrator's cultural identity as either discordant or concordant with the filter culture's identity and, by implication, its world-view. The TT erasure of symbolic hybridity therefore not only potentially erases concordant alignment and by doing so, the narrator's sympathetic stance with the aligned culture, as we have seen above, but it can also potentially cancel discordant alignment and therefore the narrator's antipathetic stance. In the case of postcolonial writing, however, linguistic hybridity usually represents an indigenous language and thus creates alignment with the non-Western culture. As the ST author usually belongs to this non-Western culture, the narrator will be perceived as belonging to this culture, too, and thus concordant narrator alignment and therefore a sympathetic narrator allegiance is created. Hence, any TT normalization of linguistic hybridity that erases the alignment with the non-Western filter culture will in most cases erase a sympathetic narrator stance.

Who Is Narrating in the TT?

The fact that a TT originates from two sources—author and translator—potentially has an impact on the TT reader's construction of the narrator's cultural identity and therefore the TT reader's construction of the narrator's stance on the level of allegiance. Which one of the two writers is actually mapped onto the narrator by the TT reader?

Schiavi (1996), Emer O'Sullivan (2003) and Munday (2008) have all put forward proposals of how the translator can be integrated into Chatman's (1978) model of narrative communication. The schema offered by Munday is illustrated in Figure 4.4.

When reading a ST, the reader will map the ST author onto the narrator (and vice versa). In Munday's model, the ST reader/translator assumes the position in the TT that is occupied by the author in the ST. However, from this it does not necessarily follow that the TT reader will map the TT narrator onto the translator and vice versa, in analogy with the mapping process that occurs in the ST.

Goethals (2008) uses the notion of instrumental vs. documentary translation introduced by Christiane Nord (1997) and argues that in a documentary translation referential denotations do not change but remain anchored "to the implied author and/or reader of the ST" (2008:95). The example given by Goethals concerns referential denotations such as "I think" and "our country" in essayistic translation (2008:95). The reader will interpret these as "the author thinks" and "the author's country" rather than "the translator thinks" and "my country". In instrumental translation on the other hand these referential denotations are "reset"; the TT reader "will interpret *our country* as referring to his/her own country" (2008:95; italics original). Literary translation is, of course, usually a form of documentary translation (see also Goethals 2008:95). Hence, in a literary translation the referential denotations are not reset and instead the TT reader anchors them to the same textual agent as does the ST reader. In other words, the TT reader of a literary translation will usually read referential denotations such as "I think" and "our country" as referring to the ST author, not the translator. The mapping process will therefore largely depend, if we accept

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ST
author – implied author – narrator – narratee – implied reader – ST reader

TT
ST reader/translator – implied translator – TT narrator – TT narratee – TT implied reader – TT reader
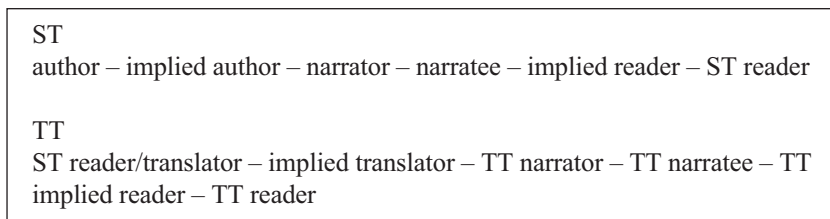
Figure 4.4   Narratological representation of ST and TT (Munday 2008:12)

Goethals's argument, on whether the TT is an instrumental or a documentary translation—or, more precisely, whether it is read as an instrumental or a documentary translation.

The TT reader's awareness of reading a translation—whether instrumental or documentary—will also play a role. As already pointed out in Chapter 3, Munday argues that unless the presence of the translator is clearly marked as a translatorial intervention such as translator footnotes and prefaces, it is most likely to "be read in isolation and judged as the unmediated words of the ST author" (2008:14). If the TT reader reads the TT as the unmediated words of the ST author and therefore attributes the translator's presence discernible in the TT not to the translator, but to the ST author, as Munday argues, then arguably the TT reader also maps the ST author, not the translator, onto the TT narrator. In other words, the mapping process will depend on the TT reader's awareness of reading a TT and, therefore, on the TT reader's awareness of the translator's presence in the discourse-world. This awareness can fluctuate during the reading process, as Munday's claim suggests and as has also been demonstrated by Hermans (1996). Whenever something in the TT cannot realistically be attributed to the ST author, the reader's awareness of reading a TT becomes acute. Occasionally, this awareness can become mandatory for the comprehension of the text. Hermans for example demonstrates how explicit attribution—in this case an English TT declaring in English that it is written in French—can create "a credibility gap which readers can overcome only by reminding themselves that this is, of course, a translation" (1996:30). The more accentuated this awareness of reading a TT—that is, a mediated version of the words of the ST author—the more likely it is that the TT reader maps both the ST and the TT author (or characteristics of each one of them) onto the TT narrator.

Some textual strategies, such as Venuti's (2008) foreignization, are specifically aimed at increasing the reader's awareness of reading a translation. This is a particularly relevant issue in the case of cross-cultural writing. Translational mimesis, as pointed out in Chapter 2, shares many strategies with foreignization, as both strategies are aimed at highlighting the translatorial intervention. However, I would argue that foreignization affects the TT reader's construction of the TT narrator's identity differently than does translational mimesis, as foreignization occurs on the level of text, whereas translational mimesis occurs on the level of narration. The following paragraphs will try to elucidate this point.

In Chapter 2, I introduced the notion of the fictional translator and how we can conceptualize symbolic hybridity—a product of translational mimesis—as the product of the narrator's translation of the character's speech or thought act. In the case of symbolic hybridity, the language of narration is merely a vehicle for the language on the level of story. The ST narrator translates the story language for the benefit of the ST narratee into the ST narratee's language (i.e. in our case into English). If the ST is translated into, say, German, we can then imagine the TT narrator as translating

the character's language—the language on the level of story—into German rather than English, i.e. into the TT narratee's language. However, this, in my opinion, does not mean that the TT reader will construct a German narrator, but rather that s/he will construct a narrator who happens to know German, just as in the ST symbolic hybridity does not construct the narrator as English—the vehicle language in the ST—but as a narrator who is knowledgeable in both languages, the language of the story, say Igbo, and the language of the ST narratee (i.e. English). The ST narrator is acquainted with both the story language and the ST narratee's language and, by extension, presumably with both cultures, and functions as a mediator between the story culture and the culture of the ST narratee. What is substituted in the TT is not the story culture, but the narratee culture, and the TT narrator functions as a mediator between the story culture and the TT narratee culture. The in-betweenness of the narrator is thus preserved in the TT, as is the narrator's acquaintance with the story language and culture. This is different from foreignization, which aims to remind the reader that the TT was written by the (real-world) translator, not the ST author, and thus encourages TT readers to map traits of their mental representation of this real-world translator onto the TT narrator.

Hence, although symbolic hybridity, like foreignization, increases the reader's awareness of reading a translation (i.e. an intratextual translation in the case of symbolic hybridity and an intertextual TT [translation proper] in the case of foreignization), it cannot be said that symbolic hybridity increases the likelihood that the TT reader will construct the TT narrator as belonging to the TT reader's culture only (which would happen if the TT reader mapped only the TT translator onto the disembodied narrator), but quite on the contrary, symbolic hybridity in the TT reminds the TT reader of the TT narrator's familiarity with the story culture. The cultural "otherness" of the narrator is therefore particularly acute in passages featuring symbolic hybridity—and this is valid both for the ST and the TT—as it highlights the narrator's access to the "other" culture. Heightening, rather than erasing, the symbolic hybridity could therefore lessen the likelihood that the TT reader will construct the TT narrator as an outsider rather than an insider of the narrated indigenous culture. Indeed, one could even argue that the reader's identification of the narrator with the story culture transforms a disembodied narrator into an embodied one and therefore prevents the TT reader from mapping the TT translator onto the TT narrator altogether, especially if the cultural identity the TT reader constructed for this narrator clashes with that of the TT translator (unlike the cultural identity of the ST author).

The risk that the TT reader will map the TT translator onto the TT narrator is potentially greater in passages that are aligned with a Western perspective and hence do not feature symbolic hybridity. When such a mapping occurs and when the cultural identity of the TT translator coincides—or displays affinity—with the (ex-)colonizing culture rather than

the (ex-) colonized culture, then the cultural identity of the TT narrator is ambiguous and might in those passages that are narrated from a Western perspective prevent the TT reader from constructing narrator discordancy, especially when the discordancy relies on this mapping process, as is for example the case in Example 4.12 quoted above. One possible translation strategy in order to prevent this from happening and therefore avoid a TT shift on the level of allegiance, would be to heighten the discordancy markers conveying the narrator's irony in the TT.

4.4 ALLEGIANCE WITH THE "OTHER"

The discussion in the previous two sections illustrated how the presence of linguistic hybridity can contribute to constructing concordant narrator alignment and therefore a sympathetic narrator stance. While the reader's construction of a sympathetic narrator stance favours a sympathetic reader response (cf. scenario C1 above), on its own, it does not guarantee such a response. It is possible that the reader's own world-view clashes with that of the narrator to such an extent that s/he will prime neither the filter's nor the narrator's deictic field but pop out of the narrative altogether, priming his/ her own deictic field (cf. scenario C3 above).

This poses a particular problem when writing cross-cultural narratives of conflict. For example, how can a postcolonial text, depicting the colonial conflict and thus pitching the colonizing culture against the colonized, encourage Western readers to sympathize and form an allegiance with the "other" at the expense of their allegiance to their own culture?

As discussed above, in *War and Peace* symbolic hybridity constructs a conspiracy between narrator and reader, with the (French) characters as "other", whereas in *Things Fall Apart* for example an alliance is constructed between narrator and Igbo characters, with the Western intruders as "other". The question arises as to how the latter can avoid constructing not only the Western characters but also the Western reader as "other", and how it can therefore avoid alienating readers and, hence, avoid a clash of general repertoires resulting in the readers' priming of their own deictic field rather than inducing them to prime the filter's deictic field and to form a sympathetic allegiance with the non-Western filter culture—the "other" from the readers' point of view.

The narrator's concordant alignment with the African culture alone is presumably not enough to bridge this gap between Western readers and African story culture. Although alignment can render the African culture participant-accessible, as I have argued above, the readers' own Western culture will always be more familiar and therefore closer to them. In other words, the Western culture constitutes the Western readers' default deictic field. Postcolonial narratives of conflict that pitch the two cultures against each other will aim to counteract this default deictic projection.

   To shed light on this question as to how a text can favour the Western readers' siding with the African culture by manipulating the levels of recognition, alignment and allegiance, I will make reference to *The Battle of Algiers* and Smith's (2005) analysis of the film. In a next step, I will then discuss what this means for written narrative and the translation of such narratives in particular.

Bridging the Gap

As already touched upon in the opening paragraph of this chapter, Smith (2005) shows how *The Battle of Algiers*, a film conceived by Saadi Yacef—a former member of the Algerian Front de Libération Nationale (FLN)—and financially supported by the Algerian government, achieves a sympathetic engagement of its Western viewers with its Algerian protagonists and their struggle for independence, despite depicting atrocities committed against Westerners. According to Smith, creating this sympathetic audience allegiance was "Pontecorvo's avowed intention" (2005:95–96). Smith illustrates how Pontecorvo achieves this sympathetic allegiance with the Algerian people through a careful employment of narratorial and stylistic strategies on the more basic levels of engagement: the level of recognition and the level of alignment. The present section will outline Smith's main points, while relating his observations to McIntyre's approach to accommodate multiple focalizers as well as to McCormick and Waller's concept of general repertoires and the resulting possible reading scenarios I outlined above.

   As argued above, recognition and alignment are prerequisites for constructing the reader's sympathetic allegiance. Hence, in order to achieve the audience's sympathetic allegiance with the Algerian cause, recognition of and alignment with the Algerian characters is crucial and predominates in the film. The French, however, are not denied recognition and alignment altogether. This upholds the illusion of objectivity—after all, a French perspective is present. Without this illusion of objectivity, a Western audience would be more likely to reject the world-view propagated by the film as one sided and to pop out of the narrative, priming their own deictic fields. The circumstance that the world-view propagated by the film is not the same as the mainstream world-view circulating in the Western audience's own culture, particularly at that time—the film was released in 1966, only four years after Algeria gained its independence from France—would only highlight the subjectivity of the film's world-view. We are presumably all more acutely aware of the subjectivity of the view of others—especially when we do not share it—than of the subjectivity of our own views, especially when our views are commonly shared in our own culture. Creating the illusion of portraying a balanced picture therefore decreases the risk of a clash of general repertoires, which would result in the audience's priming of their own deictic fields. At the same time, however, French alignment is employed in such a way that it favours a critical audience attitude towards the French,

discouraging a priming of the French perspective at the expense of priming the Algerian perspective and thus encouraging the audience's sympathetic allegiance with the Algerians. The following discussion will illustrate this in more detail.

From the outset, Algerians are granted recognition and alignment by means such as close-ups of facial expressions, minor-key music and similar cinematic techniques conveying the state of mind of the characters. We see the suffering and humiliation of the Algerian people at the hands of the French, as for example in the opening scene, showing a tortured prisoner, or the scene where an Algerian prisoner is beheaded and a close-up shows the reaction of Ali, the protagonist, thus aligning the spectator with the protagonist and forging an alliance (Smith 2005:101). The Algerian perspective is thus primed. On the other hand, the French are often denied recognition, as frequently they are portrayed as nothing more than an anonymous mass. Alignment with the French is mainly restricted to cases where the alignment exposes their moral shortcomings, thus inviting a critical stance rather than sympathy.

Similar to *Things Fall Apart* and *Arrow of God*, which pit the Igbo protagonist against the British District Commissioner, *The Battle of Algiers* pits Colonel Mathieu, the leader of the French paratroops, and Ali, the Algerian protagonist and his chief enemy, against one another. The figures of Colonel Mathieu and Ali act as "the representatives of the warring parties", as Smith (2005:104) puts it. Colonel Mathieu is the only French soldier shown in close-up. However, by the time the audience is introduced to Colonel Mathieu, their "allegiance with Ali has already been distributed across the Algerian population" (Smith 2005:104). A deictic shift, priming the Colonel's deictic field, would therefore require the unpriming of the hitherto prominent deictic field. Smith further points out how any potential sympathy for Mathieu is undermined by exposing "his belief in the necessity of torture" (2005:104–105). Furthermore, immediately following his press-conference statement defending torture, the viewer is confronted with a sequence of scenes depicting the French torturing Algerians (2005:105). These scenes not only reinforce the audience's critical stance towards the French on the level of allegiance, but they favour the audience's priming of the deictic field of the tortured Algerians and therefore make it less likely that the audience will prime the French perspective.

Alignment with the French that could trigger the viewer's sympathy is avoided. The suffering of the French is never explicitly shown: "we never see the French victims in close-up, thus denying the viewer the kind of emotional intimacy that the film has fostered (through the use of close-ups) with the Algerian characters from the very beginning" (Smith 2005:102). The one exception where French victims are portrayed as individuals are the scenes relating the FLN revenge bombings of three French outlets: several French faces are shown more than once and therefore re-identified by the spectator. It is the only sequence in the film that "individuates the French,

allowing the viewer to form a sympathetic, subordinate allegiance with them, knowing that they are about to be killed" (Smith 2005:103). However, this alignment with the French has been preceded by an alignment with the Algerians: "the images of the French victims are initially motivated as the optical points-of-view of the [Algerian] women as they look around the bars" (2005:103). In other words, before being confronted with the French perspective, the viewer has already primed the Algerian perspective. Hence, in order to adopt a French view and to fully sympathize, the viewer would need to unprime the Algerian perspective. This is impeded by the camera movement that repeatedly returns to the Algerian perspective, displaying the anxiety and apprehension of the Algerians and thus reinforcing the spectator's priming of the Algerian perspective. Furthermore, the Algerian perspective has dominated the narrative for a considerable stretch of time: the film shows the women in their preparations for the attack as well as their anxiety when passing the French checkpoints. The Algerian perspective is therefore the prominent perspective, and any potential French alignment pertaining to previous contextual frames has most likely been unbound by the viewer. The deictic alignment of the viewer with the Algerians promotes the viewer's sympathy with the Algerians and their cause, despite the viewer's knowledge of their cruel mission. As Smith argues, "[t]he resulting alignment of the spectator with the Algerian women prepares the spectator to feel 'at home' within the bomber's perspective, to sense the reasons for such a mission" (2005:103).

Thus, by granting access to the emotions of the Algerian characters and displaying their suffering, while either denying the viewer access to the emotions of the French or exposing their beliefs as immoral, the film's narrative structure favours the spectator's priming of the perspective of the Algerian people. Furthermore, it implicitly hints at the narrator's bias. The narrator clearly concords with the Algerian filter culture and thus creates a basis for the alliance forged between spectator and Algerians. Hence, through a mixture of denial of recognition of the French and discordant narrator alignment with the French world-view on the one hand, and the relative abundance of recognition of the Algerians and concordant narrator alignment with the Algerian world-view on the other hand, conveying the narrator's sympathetic allegiance with the Algerians, the film promotes the viewer's sympathetic allegiance with the Algerians, at the expense of a sympathetic allegiance with the French. Thus, by forging a sympathetic allegiance with the North African culture through concordant narrator alignment, while at the same time forging a critical stance towards the Western world-view partly through the denial of recognition and alignment and partly through discordant narrator alignment, the narrator bridges the gap between the North African culture and the Western audience. The narrator's sympathetic allegiance with the North African filter culture enables the audience's deictic projection onto this culture (cf. scenario C1 above), while the frequent denial of alignment with the Western culture as well as

the narrator's occasional discordant alignment with this culture, signalling the narrator's critical attitude towards it, prevents the audience's projection onto the Western characters (cf. scenario D1 above). The audience binds the narrator's deictic field throughout: either in form of a shared perspective during the scenes filtered through the North African perspective or the narrator's critical ideological perspective in the scenes aligned with the French. Of course, as illustrated above, the audience's world-view plays a role, too. An irreconcilable lack of affinity between the narrator's and the viewer's world-view will impede the viewer from adopting the narrator's stance towards the events and characters presented (cf. scenario D4 and C3 above). As Smith (2005:97) puts it, the audience cannot be bludgeoned into sympathizing with a particular filter—they have to be wilful participants. If not, they will pop out of the narrative and prime their own deictic fields.

Preserving both the concordant narrator alignment with the indigenous filter culture and at the same time preserving the discordant narrator alignment with the Western filter culture, as well as avoiding introducing into the TT any concordant narrator alignment with the Western filter culture that is not present in the ST, is therefore crucial if the TT is to preserve the world-view projected by the ST. Avoiding the creation of concordant narrator alignment with the Western culture poses particular challenges to both the ST author as well as the translator and will be discussed in the next section.

Constructing Distance through Discordancy

Metropolitan English constitutes not only the language of the colonizer, but, as the unmarked variety, also the default language of a disembodied narrator. It thus poses two challenges to the postcolonial writer. Firstly, it can suggest filtering through—i.e. alignment with—a British perspective. If unchallenged, this alignment will suggest the narrator's concordancy. Secondly, even if other linguistic indicators of perspective clearly mark the passage as unfiltered, metropolitan English can still suggest the narrator's affinity with a British world-view. As pointed out above, Uspensky argues that the higher the similarity of the narrator's and the character's phraseology, "the closer are their phraseological points of view" (1973:52). If a proximity of phraseological point of view is to be interpreted as—or runs the risk of being read as—affinity of ideological point of view, and the discussion so far suggests that this is indeed the case, then how can postcolonial writers portray the colonizer without the risk of being associated with their ideological point of view?

As the example of *Battle of Algiers* suggests, in order to distance themselves from a British perspective, while centring the narration on the British, postcolonial narrators can (i) either use unfiltered narration and explicitly state their critical stance, or (ii) adopt a British perspective and construct the filter as discordant. Thus in both cases discordancy markers need to be present in the text. If the narrator's distancing devices are not translated, a TT

shift on the level of allegiance occurs. This problem is again compounded if the translator belongs to the (ex-)colonizing culture rather than the (ex-)colonized culture, as the mapping process increases the likelihood that the TT reader will construct the TT narrator's stance towards the Western culture as sympathetic rather than antipathetic.

Achebe's *Arrow of God*, for example, focuses alternatively on the Igbo and on the British colonizers. The narrator opts for a strategy of alignment and alternates between filtering through an Igbo and a British perspective although the Igbo perspective predominates and is also the one with which the novel opens, thus prompting the reader to prime the Igbo perspective from the start. On the level of allegiance, the narrator's perceived cultural identity implicitly constructs a positive alliance with the Igbo. The narrator's voice becomes one with that of the filter; no discordancy is signalled. In the passages narrated from a British perspective, on the other hand, distancing devices such as irony serve to express the narrator's critical stance. As in *Things Fall Apart*, the alignment is expressed through language, reflecting qualities like the indirectness of Igbo expression or the directness of the British, according to whether we are aligned with the Igbo or the British, as well as other linguistic indicators of perspective. The following examples will illustrate this:

> (4.13)
> The war was waged from one Afo to the next. On the day it began Umuaro killed two men of Okperi. The next day was Nkwo, and so there was no fighting. On the two following days, Eke and Oye, the fighting grew fierce. Umuaro killed four men and Okperi replied with three, one of the three being Akukalia's brother, Okoye. The next day, Afo, saw the war brought to a sudden close. The white man, Wintabota, brought soldiers to Umuaro and stopped it. (Achebe 1989 [1974]:27)

The passage above is narrated from an Igbo perspective. The cultural alignment is created through linguistic hybridity, which is achieved not only by means of selective reproduction (the Igbo naming of the week days and the pidginized "Wintabota" instead of "Winterbottom") but also through elements of orality such as the repetitions; the additive sentence structure, which gives it an abrupt, almost stammering rhythm; the technique of introducing a fact ("The war was waged from one Afo to the next") and then elaborating it in the following sentences. The narrator's voice merges with that of the filter. No discordancy is signalled; on the contrary, the cultural identity of the ST narrator suggests a sympathetic allegiance.

The following passage is instead narrated from a British perspective:

> (4.14)
> Tony Clarke was dressed for dinner, although he still had more than an hour to go. Dressing for dinner was very irksome in the heat, but he

had been told by many experienced coasters that it was quite impera-
tive. They said it was a general tonic which one must take if one was
to survive in this demoralising country. For to neglect it could become
the first step on the slippery gradient of ever profounder repudiations.
Today was quite pleasant because the rain had brought some coolness.
But there had been days when Tony Clarke had foregone a proper din-
ner to avoid the torment of a starched shirt and tie. He was now read-
ing the final chapter of *The Pacification of the Primitive Tribes of the
Lower Niger*, by George Allen, which Captain Winterbottom had lent
him. (Achebe 1989 [1974]:32; italics original)

Example 4.14 above presents the perspective of the British colonizers and
therefore reflects their language: nonhybrid, metropolitan English. Com-
pared to Example 4.13, the sentence structure is more subordinated and
the transitions more fluid. The British perspective is further signalled
through lexis: the schema-oriented expression "coasters"; "tonic" with its
cultural allusion—gin and tonic was the stereotypical drink of choice of
the British colonialists, as the gin masked the bitter taste of the quinine, an
anti-malaria compound, contained in tonic water; the value-laden expres-
sions, "demoralising country", "pacification" and "primitive tribes", that
indicate the ideological perspective of the British. Furthermore, unlike in
the passages filtered through an Igbo perspective, the Captain's surname is
spelt correctly.

   As always, however, the narrator's ideological perspective is present too.
The narrator's antipathetic stance is expressed in two ways: firstly, the lexi-
cal indicators of perspective, and secondly, the irony. The schema-oriented
expression, the cultural allusion and the value-laden indicators of ideologi-
cal perspective clearly belong to a culture that is not the ST author's own.
Due to the mapping of the ST author onto the disembodied narrator, it is
clear that they are also not the narrator's own and therefore distance narra-
tor from filter. This distance is cemented through the irony, clearly discern-
ible in the premonition of the "ever profounder repudiations" anyone who
neglects formal attire will bring on himself. Further irony is present through
the intertextual allusion: Tony Clarke is reading the book written by the
District Commissioner of *Things Fall Apart*. Furthermore, Achebe alludes at
Conrad's *Heart of Darkness* in which a European accountant whom Mar-
low encounters in Africa is described as wearing "a high starched collar,
white cuffs, a light alpaca jacket, snowy trousers, a clear necktie, and var-
nished boots" (Conrad 1990:157). Marlow expresses his admiration for the
colonial accountant:

   in the great demoralization of the land he kept up his appearance. That's
   backbone. His starched collars and got-up shirt-fronts were achieve-
   ments of character.

                                                        (Conrad 1990:158)

As pointed out above, in order to appreciate irony, the reader needs to prime the narrator's deictic field instead of that of the filter, thus adopting a critical, external stance. The priming of the narrator's deictic field—triggered by the irony—thus impedes the reader's sympathizing with the British perspective.

Not Translating Discordancy

In *Arrow of God*, the ST narrator's discordancy displayed in those passages apparently written from a British perspective makes sure that the narrator remains a distant observer. Hence, despite the alignment with the British, the narrator adopts an external stance in so far as he does not associate himself with the filter culture. The narrator therefore shows an allegiance with the Igbo even in those chapters where he purports to represent a British perspective. In other words, the narrator's world-view is Igbo rather than British throughout the novel. What alternates between chapters is not his ideological outlook but the overtness or covertness of his ideological stance. Given the affinity of the narrator's world-view and the implied world-view of the author—the narrator is neither constructed as unreliable nor as discordant with the author—this nonswitch of ideological perspective should hardly come as a surprise. What is noteworthy, however, is how the *apparent* switch to a British perspective creates the illusion of a balanced view showing both sides, while in fact propagating one view only. This one-sided view is communicated even more effectively exactly because it disguises its subjectivity. The false sense of objectivity increases the likelihood that readers will accept the narration unquestioningly, not noticing the manipulation. The effect created is similar to that of *The Battle of Algiers* where the camera technique imitating the style of newsreel footage as well as the presentation of both French and Algerian perspectives serves to mask the subjectivity of the film. As Smith puts it, the style of *The Battle of Algiers*, "embodied in such techniques as black-and-white photography, handheld camera work, rapid zooming, and rack focusing, functions as a powerful rhetoric of authenticity and objectivity" (2005:107). Consequently, viewers often not only accept the film's allegiance and make it their own, but—failing to notice the manipulation—praise its balanced view (see e.g. film reviews on "Human Rights on Film", a blog by students taking the *Human Rights on Film* Module at Roehampton University in 2009 [Elkholy 2009], and on Amazon.com [Stubbs 2011]).

If the narrator's discordancy markers are erased or diluted in the TT, a TT shift on the level of allegiance occurs. The narrator's critical stance is erased, and this can affect the attitude the reader forms towards both the colonizing and the colonized culture. The first German translation of *Arrow of God*, published 1965 by Brockhaus, translates the passage quoted above (Example 4.14) as follows:

(4.14 TT1)

Tony Clarke war bereits zum Dinner umgezogen, obwohl er noch über eine Stunde Zeit hatte. Das Umkleiden war in der Hitze sehr lästig, aber er hatte von vielen erfahrenen **alten Afrikanern** gehört, daß es ein **Wundermittel** sei, das man täglich nehmen mußte, wenn man in diesem **demoralisierenden Land** überleben wollte. Heute war es ganz angenehm, weil der Regen etwas Kühlung gebracht hatte. Jedoch hatte Tony Clarke schon Tage erlebt, an denen er ein formelles Dinner überschlug, nur um der Qual eines gestärkten Hemds und eines Schlipses zu entgehen. Er las jetzt gerade das letzte Kapitel von »**Befriedung** der **Eingeborenenstämme** am unteren Niger« von George Allen. Captain Winterbottom hatte ihm das Buch geliehen. (Schweinitz 1965:46; emphasis added)

(4.14 BT1)

Tony Clarke was already dressed for dinner, although he still had more than an hour to go. Changing [into a more formal attire] was very irksome in the heat, but he had been told by many experienced **old Africans** that it was a **miracle cure** which one must take daily if one was to survive in this **demoralising country**. Today was quite pleasant because the rain had brought some coolness. But there had been days when Tony Clarke had skipped having a formal dinner only to avoid the torment of a starched shirt and tie. He was now reading the final chapter of *Appeasement* of the *Indigenous Tribes in the Area of the Lower Niger*, by George Allen. Captain Winterbottom had lent him the book.

The irony of "ever profounder repudiations" is missing in TT1: the whole sentence has been omitted in the translation. As regards the linguistic indicators of perspective, "coasters" has been translated as "alten Afrikanern" ("old Africans"). This is ambiguous, as in the context it could refer to Europeans who have lived in Africa for an extended period of time, or it could also be intended literally. In fact, in Susanne Koehler's translation of *No Longer at Ease*, the expression "alte Afrikaner" (2002:49) is used to refer to corrupt Nigerians who came to occupy senior positions in the civil service during colonialism. If read literally, the admonitions to dress formally for dinner in order to survive in this "demoralising country" could therefore be attributed to native Africans. The fact that the cultural allusion "tonic" has been translated with "Wundermittel" ("miracle cure"), a term that evokes colonial stereotypes of witch doctors, medicine men and magic potions, further contributes to such a reading. In such a reading, the value-laden expression "demoralising country" is to be attributed to the Africans themselves and hence conveys their own view of their country. "Primitive tribes" has been translated as "Eingeborenenstämme" ("indigenous tribes") and is therefore less value laden then it is in the ST. Finally, "pacification", a euphemism for subjugation and here used in a highly ironical sense, has been

rendered with "Befriedung" ("appeasement", but also "enclosure"), a term that lacks the meaning of "subjugation". The title's translation also fails to reproduce the exact wording of the book, which in the German translation of *Things Fall Apart* available at that time—the 1959 edition of Richard Moering's translation published by Goverts—is rendered as "Beiträge zur Zivilisation der primitiven Stämme im Gebiet des unteren Niger" ("Contributions to the Civilisation of the Primitive Tribes in the Area of the Lower Niger") (1959:231).[6] As the District Commissioner in *Things Fall Apart* is never named, the reader of the German TT of *Arrow of God* cannot make the connection with *Things Fall Apart*, and, hence, the intertextual allusion and its irony are lost. The verbal actualization of TT1 therefore displays two shifts on the level of allegiance: the critical attitude towards Africa is potentially attributed to the Africans themselves rather than the British, and secondly, the narrator's critical attitude towards the British is erased.

The corresponding extract in the second edition (Schweinitz 1975:51), published in former East Germany by Volk und Welt, follows the earlier West German Brockhaus edition (Schweinitz 1965), with the exception of two amendments. Firstly, "alten Afrikanern" has been amended to "Afrika-veteranen" ("Africa veterans"). The value-laden expression "demoralising country" is therefore clearly attributed to the British. Secondly, "primitive tribes" is now rendered literally ("primitiven Stämme"), thus conveying the value judgment. However, like the earlier West German edition, it omits the fourth sentence, where the narrator's irony is the most salient.

Only in the latest edition, revised by Gudrun Honke and published 2003 by List, is the fourth sentence translated:

> (4.14 TT2)
> Tony Clarke war bereits zum Dinner umgezogen, obwohl ihm noch über eine Stunde Zeit blieb. Sich zum Dinner anzuziehen war sehr lästig in der Hitze, aber er hatte von vielen erfahrenen **alten Afrikanern** gehört, daß es erforderlich sei—ein **Stärkungsmittel**, das man täglich nehmen müßte, wenn man in diesem **demoralisierenden Land** überleben wollte. **Das nicht zu tun hieße, den ersten Schritt auf einem schlüpfrigen Abhang noch schwerwiegenderer Verstöße zu tun.** Heute war es relativ angenehm, weil der Regen etwas Kühlung gebracht hatte. Jedoch hatte Tony Clarke schon Tage erlebt, an denen er ein formelles Dinner ausschlug, nur um der Qual eines gestärkten Hemdes und einer Krawatte zu entgehen. Er las jetzt gerade das letzte Kapitel von George Allen's [sic] »**Befriedung** der **Eingeborenenstämme** am unteren Niger«. Captain Winterbottom hatte ihm das Buch geliehen. (Schweinitz 2003:44–45; emphasis added)

> (4.14 BT2)
> Tony Clarke was already dressed for dinner, although he still had more than an hour to go. Dressing for dinner was very irksome in the heat, but he had been told by many experienced **old Africans** that it was

necessary—a **tonic** which one must take daily if one was to survive in this **demoralising country**. Not to do this would mean taking the first step on a slippery slope of more serious infringements. Today was quite pleasant because the rain had brought some coolness. But there had been days when Tony Clarke had turned down a formal dinner only to avoid the torment of a starched shirt and tie. He was now reading the final chapter of George Allen's ***Appeasement** of the **indigenous tribes** in the area of the lower Niger*. Captain Winterbottom had lent him the book.

As in the first edition, "coasters" has been translated as "alten Afrikanern" ("old Africans") and "primitive tribes" as "Eingeborenenstämme" ("indigenous tribes"). "Tonic" is now translated with the neutral term "Stärkungsmittel" (literally: "strengthening-means" or "fortifying-means"). Thus, like the previous TTs, it loses the cultural connotations of "tonic", but on the other hand, unlike the previous TTs, it does not evoke colonial stereotypes. "For to neglect it could become the first step on the slippery gradient of ever profounder repudiations" is translated as "Das nicht zu tun hieße, den ersten Schritt auf einem schlüpfrigen Abhang noch schwerwiegenderer Verstöße zu tun" ("Not to do this would mean taking the first step on a slippery slope of more serious violations/infringements"). However, the irony is less obvious than it is in the ST. In the ST, the views presented are clearly attributed to the old, experienced coasters and therefore present an antiquated, unenlightened view. George Allen, the District Commissioner from *Things Fall Apart* and therefore the first DC in the region, as well as Captain Winterbottom, who recommended Allen's book to Tony Clarke, represent an extremely dismissive, racist attitude towards the Africans, while Clarke, a new arrival portrayed as more progressive, is critical of both the book and the attitude it represents.[7] In fact, in the ST extract (4.14 ST) it is ambiguous if Clarke shares the view of the "coasters", or if his voice merges with that of the narrator, sharing the narrator's irony. In TT2, however, it is not clear if the sentence is to be attributed to Clarke or to the "alten Afrikanern" (old Africans). Presumably, this will also depend on whether the reader interprets this ambiguous expression as "elderly natives" or as "long-serving colonizers".

If these types of microstructural TT shifts on the level of allegiance occur throughout the TT, then the TT risks shifting the world-view propagated by the ST on a macrostructural level, erasing the narrator's critical stance towards the colonizing culture and thus causing a shift from the ST reader's priming of the narrator's perspective in passages featuring alignment with the Western culture to the TT reader's priming of the Western filter's perspective. This is further compounded by the fact that the TT reader might map the TT translator—at least in part—onto the TT narrator and therefore construct a different cultural identity for the narrator. Furthermore, the difference in schemata that are available to TT readers compared to those available to ST readers might lead to a mismatch of general repertoires. The ST's carefully constructed narrator's stance—and with it, the construction

of the reader's allegiance—therefore risks being turned on its head when the ST is translated into another language.

4.5　CONCLUDING POINTS

What I hope to have illustrated in this chapter is how the presence or also the absence of linguistic hybridity interrelates with the cultural perspective adopted by the narrator, and how the reader's construction of the narrator's own cultural identity interrelates with his/her construction of the narrator's allegiance to this aligned culture. The narrator's allegiance has an impact not only on the reader's construction of the narrator's world-view but potentially also on the reader's own response to and evaluation of the culture in question. Consequently, the translator's decisions on how to render the ST's alignment (i.e. the absence or presence of linguistic hybridity as well as other linguistic indicators of figural perception) as well as other indicators of the narrator's allegiance (i.e. the absence or presence of distancing devices) can affect not only the TT reader's mental construction of the narrator's world-view and his/her construction of the narrator's identification with—or distance to—the narrated culture but also the TT reader's own attitude towards the narrated culture.

　　Furthermore, the reader's construction of the text's general repertoires risks being shifted in translation proper, not only because the verbal actualization of the text is subject to shifts in translation but also because the range of schemata available to the reader and the mapping process itself are subject to shifts. The translator is of course, in the first instance, a reader of the ST. Consequently, a mismatch of general repertoires can occur already at the stage of the translator's reading of the ST. Above I made the assumption that the reader will construct a world-view for the implied author. This assumption is presumably even more valid if the reader is also the translator. As Boase-Beier puts it, "translators have to know what they *think* the writer meant" (2011:90; emphasis added). Her argument is that "[i]f there is a point in translating, it must be to communicate a source text, in the broadest sense, in another language and situation" (2006:38). A translator who shares this view of translation has, in fact, as she puts it, "no choice but to make [. . .] assumptions or inferences about what the author meant, if translation is to be possible" (Boase-Beier 2006:38). In order to recreate what the translator takes the ST's intentions to be, s/he must of course first infer intentions from the ST. If there is a mismatch between inferred intentions and actual intentions, then it is likely that the TT will reflect this mismatch. Hence, not only the verbal actualization of the TT, the mapping process and the TT reader's schemata have an impact on what type of world-view the TT reader constructs for the TT, but also the verbal actualization of the ST as well as the translator's schemata, as these will have an impact on the type of world-view the translator constructs for the ST.

Moreover, the translator's world-view might clash with the world-view s/he infers from the ST. Such a clashing of general repertoires might lead to the translator deliberately or even unconsciously rewriting the text—or elements of the text—in order to adapt it to his/her own world-view. Hence, the TT reader's construction of the TT's world-view will depend ultimately also on the translator's world-view and the extent to which this world-view clashes with the world-view the translator inferred from the ST and the extent to which this clash is reflected in the TT.

NOTES

1. With regards to double perspective, Toolan speaks of the "alignment, in words, values and perspectives, of the narrator with the character" (2001:135). It is important to bear in mind that Toolan here uses the term "alignment" differently from Smith and from how I will use it in this chapter. For Toolan, alignment refers to the merging of the narrator's perspective with that of the character, which is considered to be typical of FID.
2. Further scenarios, where the reader interprets discordancy for concordancy but clashes with the (presumed) concordancy, where the reader interprets concordancy for discordancy or where the reader reads aligned text segments as unaligned are of course possible but are not discussed here.
3. The repetitivity of orality is reflected also in the narrative organization of the novel. As JanMohamed (2009:579) points out, Okonkwo's fame as a wrestler, after being introduced in the opening passage quoted above (Example 4.1), is first repeated on page six and then on page twenty and finally the entire Chapter 6 (pages 34–37) is dedicated to the importance of wrestling in Igbo culture. With the arrival of the colonialists, however, the narrator "changes the organization and the pace of the second and third parts of the novel: the plot now follows a more rigorous and increasingly urgent chronological and causal pattern until it ends suddenly with Okonkwo fixed as a minor detail in a minor book of a vast chirographic culture" (2009:581).
4. Turkington claims that "in the very last paragraph of the novel, Achebe *for the first time* presents the cultural clash between African traditional values and white values in linguistic terms" (1977:60-61; emphasis added). However, as pointed out above, in my view the linguistic shift is already noticeable in the very first sentence of the last chapter.
5. I consciously map the author's gender onto the narrator. This reflects the reader's mapping of the author's identity onto the disembodied narrator discussed in Chapter 3.
6. The later retranslation of *Things Fall Apart* by Dagmar Heusler and Evelin Petzold, published 1983 by Suhrkamp, follows, although not verbatim, the translation proposed in the Brockhaus edition of *Der Pfeil Gottes* (*Arrow of God*) and renders it as "Beiträge zur Befriedung der Eingeborenstämme im Gebiet des Unteren Niger" ("Contributions to the Appeasement of the Indigenous Tribes in the Area of the Lower Niger") (1983:227), thus reestablishing the intertextual link. The latest translation by Strätling shortens this title to "Die Befriedung der Eingeborenstämme am Unteren Niger" (2012:224) but draws attention to the intertextual link with *Arrow of God* in the appendix (2012:237).
7. This enables sympathy with Clarke. However, he plays only a minor role in the novel, serving mainly to cast doubt on Winterbottom's morality.

5   Translating the Characters' World-View

As pointed out in the previous two chapters, cognitive approaches such as text-world theory view the discourse-world as containing not only the discourse participants (e.g. reader and author) but also the "personal and cultural knowledge" of the discourse participants (Gavins 2007:9–10). The reader's mental representations of the text therefore arise not from the text alone but from "the interaction between the reader's prior knowledge on the one hand and the language of the text [. . .] on the other" (Semino 1997:119). Accordingly, a cognitive approach to characterization views characters as mental images in the reader's mind, which s/he constructs based on these two sources—the textual information itself and prior knowledge (Culpeper 2002:265).

The textual information contains explicit, implicit and narratorial characterization cues (Culpeper 2001:164). Explicit characterization cues are those cues "where we find characters explicitly presenting themselves or others—that is, making character statements about themselves or others" (2001:164). Implicit characterization cues, on the other hand, allow us "to infer [. . .] character information from linguistic behaviour" (2001:164). Finally, narratorial characterization cues are cues where the narrator provides us directly with character information (2001:164).

As Jonathan Culpeper focuses mainly on drama, he discusses implicit characterization cues only in relation to direct discourse (DD). However, the narrator's discourse or mixed discourses such as free indirect discourse (FID) can of course also provide implicit characterization cues. As is illustrated in the previous two chapters, the TT's deletion or dilution of linguistic hybridity present in the ST or also the addition of linguistic hybridity not present in the ST to the TT can affect perspective and, as a consequence, the TT reader's construction of the narrator's attitude towards his/her characters. As the narrator's attitude towards the characters potentially has an impact on the reader's construction of the characters, we can say that linguistic hybridity indirectly contributes to characterization in so far as it can be employed as an indicator of perspective.

This notwithstanding, a more immediate implicit characterization cue is of course the character's own linguistic behaviour, that is, his/her discourse.

The present chapter will therefore focus on the more immediate link between linguistic hybridity and characterization, namely in what way linguistic hybridity in the character's discourse—or also the absence of linguistic hybridity—directly provides implicit characterization cues and how the translation of the ST's absence or presence of linguistic hybridity therefore potentially affects the TT reader's mental representation of the character.

In particular, this chapter will argue not only that representational hybridity can be exploited for immediate implicit characterization but also that the two types of representational hybridity—iconic and symbolic hybridity—can be exploited in different ways. This, as I will argue, is due to the fact that symbolic hybridity is a mere medium, whereas iconic hybridity is more than that, as it also represents hybridity as object. As pointed out in the introduction, in cross-cultural writing source and target language frequently meet not only on the level of text but also in the story-world itself. Translation is therefore often also the object of representation in cross-cultural writing. As this chapter will illustrate, this aspect—hybridity as medium vs. hybridity as object—is crucial and needs to be taken into account when translating linguistic hybridity, if we are to convey the implicit characterization cues it provides.

This chapter therefore investigates how the different characteristics of symbolic and iconic hybridity can be exploited in order to convey the characters' world-view and discusses the implications this has when those texts are translated into a different language. After introducing the concept of iconic mind-style vs. symbolic ideational point of view, which will provide the framework for the subsequent discussion, I will discuss in more detail the challenges of translating symbolic hybridity and ideational point of view as well as the translation of iconic hybridity and mind-style.

5.1 IDEATIONAL POINT OF VIEW VS. MIND-STYLE

The idea that the character's own language serves as an implicit characterization cue in so far as it reflects his/her mental self goes back to Fowler's (1977:103ff.) notion of "mind-style".

> A mind-style may analyse a character's mental life more or less radically; may be concerned with relatively superficial or relatively fundamental aspects of the mind; may seek to dramatize the order and structure of conscious thoughts, or just present the topics on which a character reflects, or display preoccupations, prejudices, perspectives and values which strongly bias a character's world-view but of which s/he may be quite unaware.
>
> (Fowler 1977:103)

Mind-style can be constructed through a variety of linguistic techniques. Fowler for example illustrates how in Kingsley Amis's novel *Take a Girl*

Like You, Jenny Bunn's mind-style is conveyed on the level of lexis: her banal sayings, clichéd phrases, and under-lexicalization depict her ignorance and provincial outlook on life (Fowler 1977:101–102). Representational hybridity, too, can reflect a character's mind-style. Isabelle van der Bom (2010:8) for example illustrates how Colonel Behrani's nonstandard syntax and code-switching between English and Farsi in Andre Dubus III's novel *House of Sand and Fog* portray him consistently as a foreigner, despite his insistence on being an American citizen. M. A. K. Halliday (1996) illustrates how the use of transitivity in William Golding's novel *The Inheritors* signals Lok's limited understanding of cause and effect. This use of transitivity can be considered as a form of symbolic hybridity in so far as it is not restricted to the novel's protagonist but more generally symbolizes Neanderthal language and thought.

The remainder of the present section will argue that we need to distinguish whether the representational hybridity in the character's discourse reflects the mind-style of an individual, setting this individual apart from his or her community, or whether it serves to portray the mind-style of a community, setting this community apart from a different community. Furthermore, it will argue that whenever representational hybridity serves to reflect the mind-style of an individual, it does so iconically, whereas whenever it serves to reflect the mind-style of a community, it does so symbolically. In the abovementioned example from *House of Sand and Fog*, language on the level of text and language on the level of story are identical. Colonel Behrani's language on the level of text therefore iconically represents his language on the level of story but it also iconically represents his mind-style. In *The Inheritors*, however, language on the level of text and language on the level of story are not identical—the Neanderthal obviously did not speak English. Hence, Lok's language on the level of text symbolically represents his language on the level of story and thus it also represents his mind-style symbolically. Furthermore, Lok shares this mind-style—the incapability to distinguish between cause and effect—with his wider community, whereas Colonel Behrani's mind-style singles him out. Hence, Lok's mind-style is a communal mind-style rather than an idiosyncratic one, whereas Colonel Behrani's mind-style distances him from his community.

The idea of distinguishing between an individual mind-style and a community-based mind-style goes back to Semino (2002). She proposes making a distinction between "ideational point of view" and "mind-style"—two terms that Fowler (1996) uses interchangeably. Semino suggests using the term "ideational point of view" to "capture those aspects of world views that are social, cultural, religious or political in origin, and which an individual is likely to share with others belonging to similar social, cultural, religious or political groups" (2002:97). The term "mind-style", on the other hand, should be reserved to "capture those aspects of world views that are primarily personal and cognitive in origin, and which are either peculiar to

a particular individual, or common to people who have the same cognitive characteristics" (2002:97).

Drawing on Semino's distinction, I argue that symbolic hybridity symbolically conveys the ideational point of view of an ethnic group, setting it apart from other ethnic groups, while iconic hybridity iconically conveys a mind-style that sets an individual or a group of individuals apart from their community.[1] Such a group of individuals can be, but are not necessarily, of shared ethnicity and, in any case, are not portrayed as representative of their entire ethnic group. As the following two subsections will illustrate, due to its iconic quality (i.e. the representing language and the represented language are identical) iconic hybridity (i) signifies a norm departure and (ii) highlights in-betweenness. Symbolic hybridity, on the other hand, (i) signifies a norm and (ii) highlights otherness. This is due to its symbolic quality (i.e. the language on the level of text symbolizes the language on the level of story but is not identical with it). In the context of narratives of conflict, these different characteristics of iconic and symbolic hybridity can be exploited to underscore an "us/them" division and—in the case of iconic hybridity—to highlight shifted allegiances or split allegiances.

When deciding on a translation strategy to render representational hybridity, a translator will need to take these differences into account in order to successfully transfer them into the TT. The two types of linguistic hybridity pose very different challenges to the translator. Symbolic hybridity is arbitrary in the sense that the language as object is not tied to the language as medium. The language as medium serves solely as vehicle. Iconic hybridity, on the other hand, represents itself: the language as medium is identical to the language as object (or, at least, a close approximation of it). Furthermore, as this affinity between represented language and representing language implies that iconic hybridity conveys a mind-style in an iconic manner, there is a direct, nonarbitrary relation between the language on the level of text and the mind-style conveyed through this language. On the other hand, as symbolic hybridity conveys an ideational point of view in a symbolic manner, the relation between the language on the level of text and the ideational point of view conveyed through this language is nondirect, arbitrary. The challenges the translator faces when recreating an iconic mind-style or a symbolic ideational point of view in the TT differ therefore and, hence, translation strategies must differ, too. The following will discuss the differences between iconic mind-style and symbolic ideational point of view in more detail, before proceeding to discuss the implications this has when translating the source text into another language.

Norm vs. Norm Departure

One of the reasons it can be argued that symbolic hybridity conveys the ideational point of view of an ethnic group, whereas iconic hybridity conveys

the mind-style of either an individual or a group of individuals that do not represent an entire ethnic group, is that symbolic hybridity signifies a linguistic norm, whereas iconic hybridity signifies a departure from a linguistic norm. In the following, I will elaborate on this point in detail.

Generally, we can differentiate three dimensions, which we may designate as follows: (i) the extra-textual dimension, (ii) the textual dimension (the verbal realization of a specific text) and (iii) the level of signified object.[2]

On the extra-textual plane, the marked "english" of postcolonial writing appropriates the language of the former colonizer and shapes it according to the needs of its new users—it decolonizes English by subverting the norms and rules of metropolitan English. As discussed in Chapter 2, it is the extra-textual dimension that has so far received the most attention—both in translation studies and postcolonial studies. Metropolitan English is one of the norms of the colonial centre against which experimental postcolonial writers "write back", as Ashcroft, Griffiths and Tiffin (2002) put it in their seminal work *The Empire Writes Back*. On the extra-textual plane, marked "english" is therefore always a norm departure. Of course, the point I am making here refers to the norms of writing, not to the sociolinguistic reality. Needless to say, in the Anglophone postcolonial world postcolonial varieties of English are more widely spoken than British English.

On the textual plane, hybridity can constitute either a norm departure or it can be established as the text-internal norm. In his analysis of *The Inheritors*, Halliday (1996:80) points out that in the context of modern English as a whole, it is the language of the Neanderthal people that constitutes the departure, whereas Standard English is the norm. However, in terms of the novel it is Standard English that is to be regarded as departure, whereas the language of the Neanderthal people constitutes the norm. The language of the Neanderthal people dominates the narrative. Only towards the end of the novel, when *Homo sapiens* prevail over the Neanderthal, Standard English prevails and replaces the language of the Neanderthal people as the new norm. A similar textual norm shift can be observed in Achebe's *Things Fall Apart*. Prior to the arrival of the British, Igbo society is untouched by Western influences. This is reflected in the language, as the novel is predominantly written in a hybrid English that incorporates elements linked to the language and culture of the Igbo. This symbolic hybridity constitutes the text-internal norm during the better part of the novel. With the arrival of the British in the last third of the novel, symbolic hybridity increasingly has to compete with metropolitan English. Ultimately, in the novel's last paragraph, when the British prevail over the Igbo and Okonkwo, the protagonist, is dead, the text-internal norms are reversed—metropolitan English replaces symbolic hybridity, thus symbolizing the shift of power (cf. Chapter 4). Symbolic hybridity becomes a norm departure not only on the extra-textual plane, but also on the textual plane. (For a discussion of the conflict between Igbo orality and British literacy in *Things Fall Apart*, see further Wasserman 1998.) Likewise, iconic hybridity can constitute a text-internal norm

departure, or also the norm, as is for example the case in Ken Saro-Wiwa's novel *Sozaboy*. The protagonist has only a rudimentary grasp of English, but he tries his best to make himself understood in this language that is foreign to him (cf. Chapter 2). In order to reflect his sketchy knowledge of English, the novel is written in what Saro-Wiwa calls "rotten English": "a mixture of Nigerian pidgin English, broken English and occasional flashes of good, even idiomatic English" (1994b [1985]:n.p.). The "rotten English" of the homodiegetic narrator thus constitutes the text-internal norm. It is, however, not always the case that one norm is predominant; alternative norms can coexist in a text, as is the case for example in *Arrow of God*, which is set during colonialism. The English of the colonizers coexists beside the Igbo of the colonized, realized through symbolic hybridity on the level of text (cf. Chapter 4).

On the level of signified object, however, there is a fundamental difference between the two types of representational hybridity. Iconic hybridity signifies a norm departure, whereas symbolic hybridity signifies a norm. Iconic hybridity, unlike symbolic hybridity, represents not another language but a particular language variety. More precisely, it represents a variety that in the narrative is portrayed as nonstandard and therefore is marked as such in the text. Symbolic hybridity, on the other hand, represents another language, not a language variety—or, more precisely, it represents what in the narrative is portrayed as the standard variety of this other language.

The fact that iconic hybridity signifies a norm departure can be exploited in order to convey a mind-style. For example, Ashcroft, Griffiths and Tiffin argue that in literature, Pidgin usually serves "to install class difference and to signify its presence" (2002:75). Often, Pidgin and nonstandard varieties in general are used to signal a lack of formal education. One example in this vein is the "rotten English" of the homodiegetic narrator of Saro-Wiwa's novel *Sozaboy* already mentioned above. Often, the potential of iconic hybridity to characterize its speakers as uneducated is furthermore exploited for comic effect, usually at the expense of the speaker as is the case for example in Achebe's novel *No Longer at Ease*, where a hawker distributes leaflets advertising a mixture against ailments such as "Rheumatism, Yellow feaver, dogbight" (1994 [1960]:54), or where a musical performance is greeted with applause and cries of "Anchor! Anchor!" (1994 [1960]:129). According to Zabus, Pidgin is "still associated with a half-literate subculture", despite the fact that in Ghana and Nigeria for example it is more widely spoken than English (2007:55). This is a point also observed by Bandia, who states that Pidgin "has remained, for the most part, the contact language spoken by the 'illiterate' and 'semi-literate' masses of the urban centres" (1996:149). This notwithstanding, some novels have their characters or embodied narrators switch between metropolitan and nonmetropolitan English, depending on context, thus highlighting their ability to adapt to different environments rather than portraying them as semi-literate. Zabus observes a gradual "shift in the use and status of pidgin in novels from baby

talk to 'the tongue of the people' or public patois on to the counter-prestige language of modernity" (2007:56) yet is keen to point out that "the linguistic behaviour of the pidgin locutor continues to be looked down upon" (2007:83). In fiction, "Pidgin is persistently stigmatized" and "remains an 'auxiliary' language into which a character slides, slips, lapses, as in a fall from a higher register" (2007:83). Gillian Gane further points out that in West African literature, Pidgin often assumes the role of "a kind of 'under-language' or even what M.A.K. Halliday has called an 'anti-language'" (2003:137). In Achebe's novels, Pidgin is consistently associated with "the underbelly of society" (Gane 2003:137); in Soyinka's novel *The Interpreters*, Pidgin hints at "the seamy underside of official reality" as is for example the case when Chief Winsala solicits a bribe (Gane 2003:144). Nigerian critic Tony Obilade makes a similar point when he argues that in *A Man of the People*, Achebe's use of Pidgin "accurately typifies thugs and strongmen who know little or no English and rely mostly on their physical build to communicate their wishes" (1978:435). These examples show that pre-independence and early post-independence Anglophone West African writing not uncommonly exploits the fact that iconic hybridity signifies a norm departure in order to conjure up negative connotations such as lack of education, moral dubiousness or corruption. Similar instances can be found in other Anglophone postcolonial texts. In *Midnight's Children*, for example, Salman Rushdie uses deviant English to underscore Padma's lack of education: "It was my own foolish pride and vanity, Saleem baba, from which cause I did run from you, although the job here is good, and you so much needing a looker-after!" (1982 [1980]:192). (For a discussion of Padma's English in *Midnight's Children* see for example G. V. J. Prasad 1999.) In a similar fashion, Jean Rhys signals Christophine's background in her novel *Wide Sargasso Sea*: "The Jamaican ladies had never approved of my mother, 'because she pretty like pretty self' Christophine said" (2000 [1966]:5).

This is not to say that iconic hybridity cannot be enlisted on behalf of an agenda of decolonization. Kenyan writer Binyavanga Wainaina for example uses iconic hybridity in his short story "Ships in High Transit" to underscore—and ridicule—Western stereotypes. Locals dependent on the money of Western tourists are keen to meet Western expectations by complying with their preconceptions and hence pretend to be less educated than they are, adopting a fake broken English that must sound exotic and primitive to Western ears. In the following extract one of the story's African characters mockingly imitates such a stereotypical speech of a souvenir dealer addressing a potential Western customer:

(5.1)
It is my totem, ma'am, the magic of my family. I am to be selling this antique for food for family. She is for to bring many children, many love. She is buried with herbs of love for ancestors to bring money. She was gift for great grandmother, who was stolen by the ghosts of Shimo La Tewa . . ." (Wainaina 2003:227).

The example above could be seen as a form of ironic code-switching, to borrow Ben Rampton's (1998:306) terminology, although it does not directly reflect the identity of the person addressed but rather reflects the expectations the person addressed has of the speaker.

It is not always African "english" that is marked as iconic hybridity in the text. In Soyinka's *The Interpreters*, for example, Nigerian English constitutes the linguistic norm of the reality portrayed in the novel. Hence, on the level of text, it is not conveyed through iconic hybridity but by means of unmarked English.[3] What is conveyed through iconic hybridity instead is the speech of characters who deviate from the norm of Nigerian English. One example is Professor Oguazor, who strives to imitate the British and their pronunciation: "The whole centry is senk in meral terpitude" (Soyinka 1970 [1965]:249). West African English is based mainly on British norms, and differences from British English are mostly reflected in vocabulary (Todd 1984:285) and pronunciation (1984:287)—the idiosyncratic spelling thus reflects the oddness of Professor Oguazor's British accent to Nigerian ears. In a similar fashion, the pronunciation of a foreigner is satirized: "I'm German, but I use 'merican passport. Just gonna get m'self a zrink. So soree couldn't come down wi' ze others to Lagos, burra had a date wiz a Minister" (Soyinka 1970 [1965]:136). The way Soyinka employs iconic hybridity thus represents a truly Nigerian perspective and a reversal of Western expectations. (For a more detailed discussion of Soyinka's use of English in *The Interpreters*, see Gane 2003.) Similarly, nonstandard spelling indicates a Kenyan boy's imitation of an American accent ("beauddiful ciddy") in Ngũgĩ wa Thiong'o and Micere Githae Mugo's play *The Trial of Dedan Kimathi* (Zuengler 1982:118–122). In "Ships in High Transit", Wainaina (2003) uses deviant spelling in a similar way to mark the accent of Western visitors such as a Swedish tourist ("darlink") or also a Texan:

> (5.2)
> I reckon me and you we're like the same, huh? Me, I'm jus' this accountant, with a dooplex in Hooston and two ex-wives and three brats and I don' say boo to no one. I come to Africa, an' I'm Ernest Hemingway—huh? I wouldn't be seen dead in a JR hat back home. Now you, what kinda guy are you behind all that hoss-sheet? (Wainaina 2003:225).

Although American English constitutes postcolonial "english" in Ashcroft, Griffiths and Tiffin's (2002:8) sense, labelling it as iconic hybridity might seem far-fetched. However, as I have discussed elsewhere (Klinger 2005:29–32), the deviant spelling in the excerpt quoted above presumably reflects the unfamiliarity of the American English pronunciation to Kenyan ears. African English tends to make no distinction between short and long vowels (Platt, Weber and Ho 1984:31–37), unless vowels are lengthened considerably to emphasize a word (1984:32). The nonstandard spelling of "dooplex", "Hooston", "hoss-sheet" could therefore either serve as a means

to foreground these words by mimicking the emphasizing vowel lengthening or to foreground the pronunciation of the Texan as differing from the Kenyan English norm. Although "shit" does not have a long vowel in standard American English, the latter hypothesis sounds more plausible not only because the character in question is American but also because there is further nonstandard spelling in the contractions and elisions. A similar example is discussed by Culpeper (2001): in Sue Townsend's novel *The Queen and I*, Beverly's bewildered question "A ret?" reflects the way the Queen's pronunciation of "rat" sounds to her ears. As Culpeper puts it, it is "a representation of Beverley's representation of the Queen's accent" (2001:209).

The "norms of writing" dictate that whenever the language variety employed by the speaker is foregrounded, a norm departure is implied (Culpeper 2001:167). As Rebecca Hughes (1996:96; quoted in Culpeper 2001:167) puts it, "if a writer chooses to be 'realistic', the reader automatically takes this to be a cue that the speaker is abnormal in some way". These "norms of writing" are not limited to literature but can also be found in cinema. In Hollywood films "RP has become associated with the dramatic role of the sophisticated villain [. . .], usually in some position of power" as for example Shere Khan, the tiger in Walt Disney's *The Jungle Book* (featuring the voice of George Sanders), or the Sheriff of Nottingham (played by Alan Rickman) in Kevin Reynolds's *Robin Hood, Prince of Thieves* (Culpeper 2001:207–208). By foregrounding the character's speech variety, iconic hybridity therefore portrays him or her as departing from the norms of what is considered standard in the story-world and by doing so, it singles the character out.

Symbolic hybridity, on the other hand, signifies not a language variety but a language, or more precisely what is considered to be the standard variety of this language. As already pointed out in Chapter 2, symbolic hybridity is not "realistic", i.e. it does not aim to mimic the language of the story-world to any extent. It represents not a subcategory of English but a different category altogether (see Figure 5.1).
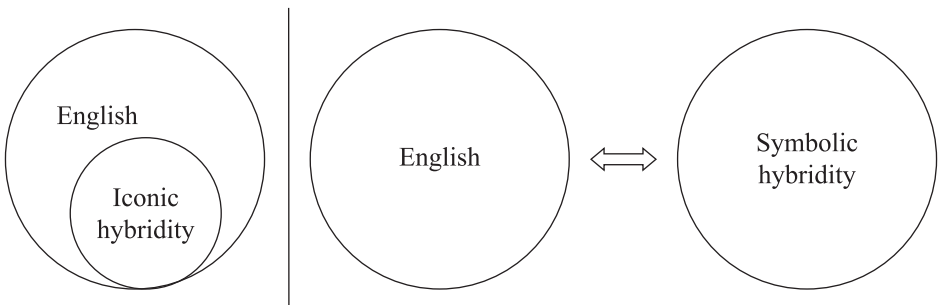
Figure 5.1   Norm departure vs. alternative norm
On the level of signified object, iconic hybridity constitutes a subcategory of English, whereas symbolic hybridity constitutes a separate category.

Hence, unlike iconic hybridity, symbolic hybridity does not allow conclusions to be drawn about a speaker's level of education or his/her social class but solely about his/her ethnic origin and therefore about his/her cultural values and beliefs. Therefore, we can say that symbolic hybridity reflects the ideational point of view of a particular ethnic group as a whole, in so far as it represents a whole culture, and therefore does not tell us anything about the cognitive characteristics of its speakers as individuals, whereas iconic hybridity reflects either the mind-style of a single person (for example the homodiegetic narrator in *Sozaboy*) or the mind-style of a subcommunity (for example the world-view of the African policemen in Example 5.19 taken from *Arrow of God* quoted and discussed below). In other words, a speaker whose discourse is represented by employing iconic hybridity is singled out as different from his/her community at large, whereas symbolic hybridity signals affiliation with a particular community rather than another.

Ethnicity vs. In-Betweenness

A further reason for stating that symbolic hybridity reflects the ideational point of view of an ethnic community, whereas iconic hybridity reflects either the mind-style of a subcommunity or an individual is that symbolic hybridity highlights ethnic belonging, while iconic hybridity highlights in-betweenness. This feature can be exploited in narratives in order to linguistically underpin the ethnic and ideological belonging of a character or an embodied narrator and therefore their world-views and their cultural values. In postcolonial writing, especially in pre-independence and early post-independence writing, this often serves to reinforce an "us/them" division with oppressed on one side and oppressors on the other. Needless to say, this characteristic is interconnected with the one outlined in the previous section.

Symbolic hybridity represents otherness rather than hybridity. As symbolic hybridity represents a different language, it locates the speaker in a different language community. In the case of postcolonial writing, symbolic hybridity usually represents the writer's own ethnic language community. In other words, from the vantage point of the (real and often also the implied) author, it represents the "us" side of the "us/them" divide. In the case of Europhone African writing, it usually marks an indigenous African language. It thus highlights African ethnicity.

Needless to say, stating that symbolic hybridity highlights otherness— rather than sameness—posits an implied Western reader. This of course is not to say that Europhone postcolonial texts are solely, or even primarily, written for a Western readership. Of course, African writing in colonial languages transcends not only intercontinental but also intracontinental and even intranational boundaries. Achebe (1975b:56) for example argues that Nigeria can only have a national literature if this literature is written in English, as its indigenous languages are confined to their ethnic boundaries.

Nevertheless, both his first novel *Things Fall Apart*, published in 1958, two years before Nigeria gained independence from the British, as well as *Arrow of God*, published in 1964, are clearly addressed not only to an African but also—if not primarily—to a European audience (see also Ngara 1982:79). Both novels explain precolonial Igbo culture to the West and underscore the fact that Africa "was not one long night of savagery from which the first Europeans acting on God's behalf delivered them", as Achebe put it (1975c:45). In any case, rather than looking at hybridity from various reader perspectives, I am writing from my own perspective—that is, the perspective of a Western reader.

Iconic hybridity, on the other hand, represents not another ethnicity but hybridity. It thus highlights in-betweenness. In the case of Anglophone African writing, its speakers are usually identified both as African and as speakers of English at the same time.[4] Due to this in-betweenness, iconic hybridity associates its speaker with other English speakers in two contrasting ways. Firstly, there are the British ex-colonizers, but secondly, there is the local community of English speakers. Iconic hybridity thus often marks its speakers as what Homi Bhabha (1984), following V. S. Naipaul's 1967 novel of the same name, has called the "mimic men". The colonized, in their desire to be accepted as equal by the colonizer, attempt to become like the colonizer. However, as colonialism requires the colonized to retain their position of inferiority, every attempt at mimicry is doomed to fail (see also Fludernik 2007:267–268). As Bhabha puts it, the colonized subject is reproduced as "almost the same, *but not quite*" (1984:127; emphasis original). Furthermore, iconic hybridity can be employed to indicate that the speaker's allegiance has shifted or that it is split between both sides. Especially in pre-independence and early post-independence writing, this juxtaposition of ethnic belonging (signalled through symbolic hybridity) and in-betweenness (signalled through iconic hybridity) often serves to underpin the "us/them" constellation of colonialism.

5.2 TRANSLATING THE IDEATIONAL POINT OF VIEW OF SYMBOLIC HYBRIDITY

TT Recreation of Symbolic Hybridity

The fact that symbolic hybridity, in contrast to iconic hybridity, does not aim to represent an actual language variety but fashions an innovative artificial language that has no counterpart in real life is of crucial importance for translation proper. Symbolic hybridity is arbitrary in the sense that the language as medium is not tied to the language as object but serves solely as vehicle. This separation between language as medium and language as object is not possible in the case of iconic hybridity. As a consequence, recreating a language variety in the TT, which has similar connotations as the iconic

hybridity in the ST and thus conveys the same or at least a similar mind-style, poses a significant challenge to the translator. When translating symbolic hybridity, on the other hand, this is less of an issue, as the medium can be separated from the object. The strategies of symbolic hybridity—selective reproduction, verbal transposition and conceptual reflection—that fuse and merge language as object and language as medium can be reproduced in the target language (the new language as medium) as the following examples will illustrate.

Words or phrases of the language as object can be selectively represented in the TT, just as they can in the ST:

> (5.3)
> ST: Other members of the *umunna* were soon drifting in. (Nwankwo 1976 [1975]:8; italics original)
> TT: Weitere Mitglieder der *umunna* trafen ein. (Böttner 1982:8; italics original)

Likewise, verbal transposition can be rendered in the TT. Just as in the ST the dominant source language can be bent in order to reflect for example the word order of an underlying African language, as Gabriel Okara most notably does in his novel *The Voice*, the target language can be bent in a similar fashion in the TT. Source-language rules and norms are subverted in the ST; likewise target-language rules and norms can be subverted in the TT. Verbal transposition often takes the form of inverted word order, unusual noun-verb or adjective-noun collocations, epizeuxis (a common characteristic of West African languages; see e.g. Zabus 2007:140) or literally translated idiomatic expressions such as in the following example:

> (5.4)
> ST: Or I shall beat okro seeds out of your mouth. (Achebe 1989 [1974]:128)
> TT: Oder ich werde Okrasamen aus deinem Mund schlagen [. . .] (Schweinitz 2003:157)

The German TT mirrors the ST in recreating the Igbo saying. Similarly, conceptually reflected symbolic hybridity such as literally translated proverbs in the ST can be equally translated literally in the TT:

> (5.5)
> ST: Our people say that the hawk shall perch and the eagle shall perch, whichever says to the other don't perch let its wings break. (Nwankwo 1976 [1975]:109)
> TT: Unsere Leute sagen, der Falke soll sich setzen und der Adler soll sich setzen, wer aber zu dem anderen sagt, er soll sich nicht setzen, dem sollen die Flügel brechen. (Böttner 1982:133)

The TT follows the ST—the proverb is not naturalized by substituting it with a domestic proverb.

Symbolic Hybridity as Alternative Norm

As argued above, symbolic hybridity serves to convey the ideational point of view of a culture. Normalizing symbolic hybridity in the TT, however, erases the contrast between symbolic hybridity and metropolitan English, and by doing so, it erases the otherness, the alternative norm. In other words, it erases the ideational point of view of the other culture and replaces it with a domestic ideational point of view. By doing so, it transforms the alternative culture into a (primitive, faulty) copy of the domestic culture. As Claudia Egerer (2001) points out, viewing the foreign in terms of the familiar underlies the Eurocentric world-view of the Age of Discovery and the ensuing wave of colonialization:

> Columbus has voyaged into the unknown only to discover older, mythical versions of the Old World. Hence the meeting between the two cultures [Columbus's] *Journal* purports to capture, does not take place—what the Europeans encounter is not another culture, merely older, less sophisticated versions of themselves.
>
> (Egerer 2001:24)

Such a Eurocentric perspective, as Egerer points out, interprets the other "in terms of a deviation from the norm, that is, our norm, not the expression of another norm" (2001:26; emphasis omitted). Such a view not only legitimizes the oppression of the native perceived as inferior but also calls for the native's re-education in the image of the colonizer perceived as superior. That this re-education "has often been an overt goal of imperial policy" (Ashcroft et al 2007:125) is attested for example in the famous quote by Lord Macaulay who in 1835 stated that Indians should be educated in English language and literature

> to form a class who may be interpreters between us and the millions whom we govern; a class of persons Indian in blood and colour, but English in taste, in opinions, in morals, and in intellect [. . .] to render them by degrees fit vehicles for conveying knowledge to the great mass of the population.
>
> (quoted in Egerer 2001:15; emphasis omitted)

Erasing the alternative ideational point of view thus mirrors both the Eurocentrism of perceiving the other as an earlier, less evolved version of the self—the view that legitimized colonialism—and it mirrors the ensuing colonial project itself, which regarded shaping the colonized in the colonizer's image as the colonizer's duty.

By erasing the symbolic hybridity in the TT, the other culture becomes a norm departure from our own culture. However, as has been argued in the previous section, symbolic hybridity represents a norm, not a norm departure. As Felicity Riddy puts it in the context of Achebe's *No Longer at Ease*, "languages are closely related to values; English and Ibo are not merely different ways of saying the same thing, but vehicles for expressing completely different attitudes to life" (1978:150). The language becomes representative for the alternative world-view; Igbo "symbolizes a whole way of life: ceremonial, ordered, governed by traditional wisdom and rooted in the soil" (Riddy 1978:152). A similar point is made by Mercedes Bengoechea and Gema S. Castillo García, who argue that "Ibo is the language of Umofian identity and cultural filiation, encoding traditional Umofian values. All through the novel [Igbo] stands for a traditional view and perspective" (2000:22).

Not only does the ST author (or the narrator) manipulate languages and the value systems associated with it, but so also do the characters themselves, as is illustrated by the following example in which Joseph switches to Igbo in order to call upon traditional values:

> (5.6)
>   "You know more book than I, but I am older and wiser. And I can tell you that a man does not challenge his *chi* to a wrestling match." (Achebe 1994 [1960]:46–47; italics original)

Obi, the addressee, has completed a university degree in the United Kingdom and therefore received a more formal education than Joseph. In the traditional Igbo world-view, however, age and experience count more than formal education (see also Bamiro 2006:31). By switching to Igbo, Joseph thus reminds Obi of the Igbo value system and of his place in the traditional hierarchy. The Igbo proverb—as a "repository for the received wisdom of generations, containing the truth, consolations and frame of reference for a whole people" (Turkington 1977:52)—further lends weight to his point of view.

However, despite the fact that symbolic hybridity does not pose particular linguistic challenges to the translator and despite the fact that it does contribute to characterization in so far as it conveys the ideational point of view of the other culture, it is nevertheless often normalized in translation proper. TT normalization can affect all three strategies of symbolic hybridity: selective reproduction, verbal transposition and conceptual reflection.

In the following example, the verbal transposition has been normalized in the TT:

> (5.7)
>   ST: Book learning has ruined you. (Alkali 1989 [1984]:45)
>   TT: [. . .] das Studieren hat dich ruiniert! (Seidensticker-Brikay 1991:57)
>   BT: [. . .] studying has ruined you!

Likewise, conceptual reflection is often normalized in the TT. In the following example, a Hausa saying is adapted to Western customs in the German translation—carrying little children is less customary in the West than it is in Africa:

(5.8)
ST: May they live to carry their children's children and tell stories to them. (Alkali 1989 [1984]:66)
TT: Mögen sie es erleben, dass sie ihre Enkelkinder auf dem Schoss halten und ihnen Geschichten erzählen können. (Seidensticker-Brikay 1991:83)
BT: May they live long enough to be able to have their grandchildren sitting on their lap and tell them stories.

In the examples from *Things Fall Apart* below, Igbo sayings have not only been adapted but have been outright replaced by German sayings:

(5.9)
ST: As our people say: "When mother-cow is chewing grass its young ones watch its mouth." Maduka has been watching your mouth. (Achebe 2001 [1958]:51)
TT: *Wie der Vater, so der Sohn*. Maduka ist eben ganz der Vater. (Heusler et al 1983:81; italics original)
BT: *Like father, like son*. Maduka clearly comes after his father.

(5.10)
ST: [. . .] as the saying goes, an old woman is always uneasy when dry bones are mentioned in a proverb. (Achebe 2001 [1958]:16)
TT: [. . .] wie es im Volksmund heißt: "*Stets sieht man nur den Splitter im Auge des anderen*" [. . .] (Heusler et al 1983:28; italics original)
BT: [. . .] as the popular saying goes, "*one always only notices the mote in someone else's eye*" [. . .]

In the latter example, the TT introduces a biblical proverb in a context that as of yet had no contact with Christian missionaries. Apart from being anachronistic, it thus universalizes a Christian world-view.

Selective reproduction, too, is subject not only to TT glossing or TT cushioning but also to TT erasure. In the following two examples, the foreign lexis has been substituted in the TT. Furthermore, by doing so, the foreign Igbo concept of grouping members of the community into age groups is erased, too:

(5.11)
ST: from the Akakanma age-group upwards (Achebe 2001 [1958]:143)

TT: von 25 Jahren an aufwärts (Heusler et al 1983:215)
BT: from 25 years onwards

In the example below, not only the selectively reproduced term "garri" has been erased in the TT, but the foreign idiomatic expression has been substituted by a domestic idiomatic expression:

> (5.12)
> ST: And I went and poured sand into your *garri*. (Achebe 1994 [1960]:107)
> TT: Und da kam ich und habe dir die Suppe versalzen. (Koehler 2002:110)
> BT: And I went and put too much salt in your soup.
> (figuratively: I've spoilt it for you; I've put a spoke in your wheel)

That these expressions could have been translated more literally is demonstrated by other published translations. Moering's earlier translation of *Things Falls Apart* retains the foreign proverbs of Examples 5.9 and 5.10: " 'Frißt die Kuh, sieht's Kälblein zu', wie die Leute sagen. Maduka hat dir manches abgesehen" (Moering 1976:73) (" 'When the cow eats, the little calf watches', as people say. Maduka has learned by watching you."), and "[. . .] wie das Sprichwort sagt—'eine alte Frau wird verlegen, wenn von dürren Knochen die Rede ist' " (1976:26) ("[. . .] as the proverb goes—'an old woman becomes embarrassed whenever there is talk about dry bones' "). The latest translation by Uda Strätling similarly follows the ST and translates Example 5.9 almost exactly literally: "Sagt man bei uns nicht: 'Wenn die Kuhmutter Gras kaut, schauen ihr die Jungen aufs Maul'? Maduka hat dir aufs Maul geschaut" (Strätling 2012: 87) ("Don't we say, 'When mother-cow is chewing grass, the young ones watch its mouth? Maduka has been watching your mouth".). Example 5.10 is translated as "[. . .] denn es heißt, einem alten Weib werde unwohl, sobald in einem Sprichwort Gebeine vorkommen" (Strätling 2012:39) ("because they say an old woman becomes uneasy as soon as bones [remains/a skeleton] are mentioned in a proverb"). Both Moering's and Strätling's translations also retain the foreign expression in Example 5.11: "von der Altersgruppe der Aka-kanma aufwärts" (Moering 1976:199) ("from the age-group of the Aka-kanma upwards"); "von der Akakanma-Altersgruppe aufwärts" (Strätling 2012: 212) ("from the Akakanma age-group upwards"). Furthermore, Tichy's earlier translation of *Arrow of God* retains the foreign expression of Example 5.12: "Und da muß ich hereinplatzen und dir Sand in den Garri streuen!" (Tichy 1963:118) ("And there I must barge in and pour sand in the garri!").

Normalizing the symbolic hybridity in the TT dilutes the otherness of the alternative culture, demoting it to a mere copy of the domestic culture.

However, not normalizing symbolic hybridity in the TT equally has its pit-falls, as the following section will demonstrate.

Symbolic Hybridity and Exoticization

As symbolic hybridity portrays the culture associated with it as "other", the question arises as to whether symbolic hybridity constructs exoticiz-ing stereotypes and as to whether and how translation proper can avoid this risk of exoticizing stereotyping. Batchelor (2009) has argued that the naturalization of linguistic hybridity in postcolonial African writing consti-tutes an act of recolonization. However, translation strategies that involve a "subtle game of complementary-contradictory exoticization and natural-ization", to borrow Jacquemond's (1992:153) words, can also be recolo-nizing. As mentioned above, Bhabha pointed out that mimicry produces "almost the same, but not quite" (1984:127; emphasis omitted). Transla-tion strategies that naturalize and exoticize at the same time, risk doing exactly that—producing "almost the same, but not quite". The following discussion will look at this point in more detail.

In his seminal essay "Translation and cultural hegemony: The case of French-Arabic translation", Jacquemond (1992:153) comes to the conclu-sion that "the further the Arabic work goes in asserting both pre-existing Western representations of Arab alterity and Western values, the higher the chances for it to find its way into translation". Such observations are not only restricted to the West's reception of the Arab world. Ovidi Carbonell i Cortés (1996:84) argues that correlates to Jacquemond's (1992) as well as Said's (2003) observations about Western representations of the Orient can be found in the West's stereotyped fictional accounts of cultures so varied as "the Levant, the South, Moorish Spain [. . .] the Far East, unknown Africa, or primitive Indians or aboriginals". Hence, Jacquemond's argument could be generalized, saying that the more the non-Western work complies with Western stereotypes about the non-Western culture, and at the same time confirms Western values, the more easily it will be accepted by a Western audience, whereas a work that challenges Western stereotypes or Western values minimizes its chances of being translated into a Western language and therefore reaching a Western audience.

Not only decisions about which texts are to be imported through trans-lation but also the translation discourse itself can comply with (or chal-lenge) domestic stereotypes and confirm (or challenge) domestic values. The translation discourse can therefore be part of the "subtle game of complementary-contradictory exoticization and naturalization" that brings the foreign (in this case non-Western) text to the domestic (in this case Western) reader, to use Friedrich Schleiermacher's (1992) well-known meta-phor. Hence, both translation strategies that naturalize (and hence erase the "other") and translation strategies that exoticize (and hence foreground the *stereotypical* "other") are a form of domestication (and, in a postcolonial

context, recolonization), as they bring the foreign text to the domestic reader, and not the reader to the text. This view is also voiced by Carbonell i Cortés (2006:55), who speaks of the "powerful tendency to assimilate, domesticate, accommodate the Other through invisibility [i.e. naturalization], or, more often than not, the ready-made stereotypes of the receiving culture [i.e. exoticization]".

Symbolic hybridity highlights the foreign. Highlighting the foreign can be either defamiliarizing (strategies that challenge the domestic canonical discourse) or exoticizing (strategies that comply with domestic stereotypes about the foreign culture). Although defamiliarizing strategies may first and foremost be aimed at subverting the dominant, colonial culture and simultaneously at asserting the author's own cultural identity, exoticizing strategies can be either (i) intentional, as writers might deliberately play with Western stereotypes as the examples from *The Interpreters* and "Ships in High Transit" discussed in the previous section illustrate (see also Carbonell i Cortés 2002:9 on this point), or as they might even deliberately comply with these stereotypes to a certain degree in order to get published and read in the West, or (ii) they can be unintentional, a side effect of a text that does not want to deny its foreign origins. A text featuring translation (be it conventional intertextual translation or cross-cultural writing) that does not "culturally transplant" the text in its entirety, to borrow Sandor Hervey and Ian Higgins' (1992) terminology, will always be exoticizing to some extent, as by definition it foregrounds the foreign, constructing the source culture as "other".

The question that arises is whether and how symbolic hybridity can be transferred into the TT without activating unwanted exoticizing stereotypes. In other words, can the ideational point of view of the foreign culture be rendered in translation, or does symbolic hybridity merely activate *domestic* stereotypes of the exotic other? Although the translation of symbolic hybridity (or, more broadly, of translational mimesis) has not yet been discussed as such in translation studies, as so far no clear-cut distinction between hybridity as medium vs. hybridity as object has been made in the relevant literature, what has been discussed though are certain strategies that typically occur in the context of translational mimesis. The following discussion will look at these strategies in more detail.

One common strategy of translational mimesis is selective reproduction, the inclusion of scattered words and phrases in the (represented) source language (e.g. the underlying indigenous language in the case of postcolonial literature). This reproduction of foreign lexis can have a defamiliarizing effect. G. V. J. Prasad for example argues that "[f]ar from using Indian words and expressions for local colour, to create an exotic ethnographic text, [many Indian English writers] attempt to make the process of reading as difficult as that of writing" (1999:54). This view is shared by Ashcroft, Griffiths and Tiffin, who argue that selective reproduction "forces the reader into an active engagement with the horizons of the culture in which

these terms have meaning" (2002:64; see also Carbonell i Cortés 2003:156). Furthermore, embedding foreign lexis without explanation counteracts the trend to leave references to dominant cultures implicit, while translating references to minority cultures.

However, selective reproduction obviously only makes the process of reading difficult when the selectively represented foreign language words are not easily understood by the target audience either (i) because they are familiar words or (ii) because they are glossed. If selective reproduction interrupts the flow of reading, Tymoczko (1999) speaks of a strategy of resistance.

As regards the first point, an interesting instance of selective reproduction is noted by Ene-Reet Soovik (2006:161): the Estonian translator of Salman Rushdie's *The Moor's Last Sigh* in one instance translates the English word "mix" with the word "masala" in her TT. This is clearly an exoticizing translation choice—it adds nothing in terms of resistance but evokes Indian clichés.

As regards the second point, glossing selectively represented words or phrases not only erases the difficulty and therefore the potential of resistance. Tymoczko (1999:28) argues that "translators moving from a dominant-culture source text to a minority-culture audience often leave dominant cultural materials implicit", thus asserting the hegemonic stance of the dominant culture. This implies that if translators rendering a minority-culture ST for a dominant-culture target audience make use of intra- or paratextual commentaries, such as cushioning, footnotes, glossaries, maps, introductions and afterwords, to explain minority cultural materials to their readers, they too participate in what Tymoczko (1999:28) calls "the assertion of cultural dominance", in so far as they reconfirm established definitions of "what constitutes the domain of knowledge necessary for public discourse" and what does not. Intra- and paratextual commentary singles out strands, treating them "as exotic deviations that should be accounted for explicitly", and in doing so "favours as the norm" the remaining strands that compose the hybrid ST (Soovik 2006:159). This view is also shared by Ashcroft, Griffiths and Tiffin, who claim that "glossing gives [. . .] the 'receptor' culture the higher status" (2002:65).

Intra- or paratextual commentaries therefore are generally a form of exoticization, as they do not erase the foreign (as does naturalization) but its foreignness, in so far as they erase its defamiliarizing element of resistance or opacity, and in doing so move the text towards the reader. This point is also made by Carbonell i Cortés, who draws attention to the fact that intra- and paratextual commentary "attempts a clarification, balance or softening of situations that might be understood as *alien*" (2002:6; emphasis original). Paratextual commentary can be found not only in conventional interlingual translation, but also in cross-cultural writing. However, Bandia (2008:152–153) observes a growing tendency to move away from paratextual glossing such as footnotes, endnotes, or glossaries in postcolonial

writing. As Bandia puts it, "[t]here is resistance to serving African culture on a silver platter, as it were, in the dominant colonial language" (2008:153).

However, cushioning strategies need not be exoticizing but can themselves have a defamiliarizing effect. In the following example from *Things Fall Apart* the Igbo word for "cow" is cushioned not by providing the English term, but by literally translating the Igbo word. The German TT mirrors the English ST in this aspect:

(5.13)
  ST: *Oji odu achu iiiji-o-o!* (*The one that uses its tail to drive flies away!*) (Achebe 2001 [1958]:84; italics original)
  TT: *Oji odu achu iiiji-o-o! (Sie ist's, die mit ihrem Schwanz die Fliegen verjagt!)* (Heusler et al 1983:129; italics original)
  BT: *Oji odu achu iiiji-o-o! (It is her, the one who uses her tail to drive flies away!)*

The Igbo term is not sufficiently contextualized to be comprehensible for the non-Igbo speaking reader without cushioning. In this example, the cushioning thus transforms the foreign lexis, which would remain obscure and mystifying and therefore merely ornamental to a non-Igbo-speaking reader, into a defamiliarizing expression. This, however, is only possible because here the cushioning itself displays a strategy not of assimilative translation but of translational mimesis, namely verbal transposition.

Soovik's (2006:159) observations about intra- and paratextual commentary are equally valid for typographic foregrounding such as italics: it singles out strands, treating them "as exotic deviations". Such an exoticizing strategy asserts the hegemonic stance of the dominant culture, particularly when selectively reproduced items in the language of the colonized are typographically foregrounded in the TT, while selectively reproduced items in the (foreign) language of the colonizer are left unmarked. This is a point also observed by Soovik, who states that although Rushdie in *The Moor's Last Sigh* and Arundhati Roy in *The God of Small Things* "tend to give equal status to their heteroglot components [. . .] by often avoiding the use of italics to signal the status of foreignness of non-English lexical items", the translators "tend to increase the exoticization of the colonized by paratextual and partly also typographical means, while the canonical culture-specific elements of the colonial power are left unmarked" (2006:164).

These observations should therefore be taken into account when translating selective reproduction in order to avoid a shift from defamiliarizing strategies to exoticizing strategies. In the following example from *Things Fall Apart*, the reader can infer the meaning of the Igbo term from the context:

(5.14 ST)
  "On what market-day was it born?" he asked.
  "*Oye*," replied Okonkwo. (Achebe 2001 [1958]:57; italics original)

The four German editions of *Things Fall Apart* translate Okonkwo's reply as follows:

> (5.14 TT)
>   TT1: "*Oye*", antwortete Okonkwo. (Moering 1959:88; italics original)
>   TT2: "Oye", antwortete Okonkwo. (Moering 1976:81)
>   TT3: "Am *oye*-Markttag*", antwortete Okonkwo. (Heusler et al 1983:90; italics original)
>   TT4: "Oye", antwortete Okonkwo. (Strätling 2012:95)

TT1, TT2 and TT4 mirror the English ST in leaving the foreign lexis unglossed and uncushioned. TT2 and TT4 go further in asserting the equal status of the Igbo by not italicizing the Igbo word.[5] TT3, however, not only italicizes the foreign word, but cushions it by adding "Markttag" (market day), thus creating a hybrid compound. Furthermore, TT3 adds a footnote, explaining the meaning of Oye, Afo, Nkwo and Eke. The footnote reads as follows:

> Es gibt alle 4 Tage Markt, und zwar in folgender Reihenfolge: Oye, Afo, Nkwo und Eke. (Heusler et al 1983:90)
>   BT: Every four days a market takes place, in the following order: Oye, Afo, Nkwo and Eke.

TT3 is therefore the most exoticizing of the three translations, as it (i) typographically foregrounds the foreign, thus singling it out and treating it as an exotic deviation, (ii) cushions it in the text and therefore erases the potential of resistance and (iii) furthermore adds a paratextual footnote, thus asserting the hegemonic stance of the dominant culture. The German footnote is of course wrong. Oye, Afo, Nkwo and Eke are the Igbo names for the days of the week (see for example Achebe 1989 [1974]:27). In traditional Igbo culture, a week consists of four days. Markets are named after the days on which they take place. In order to distinguish between the Western concept of week (i.e. seven days), and the Igbo concept (i.e. four days), Achebe often refers to the latter as "market week", as for example in *No Longer at Ease*: "It took the white man's ship sixteen days—four market weeks—to do the journey" (1994 [1960]:58). Similarly, he speaks of market days in the present example, thus underlining the fact that the days of the week are not merely named differently, but that the underlying concept of time is a different one.

Another common strategy associated with translational mimesis is literalness. Literal translation strategies have been criticized by a number of scholars, translators and critics, such as Cicero in *De optimo genere oratorum* and Horace in *Ars Poetica* (see Venuti 2004:13–14), Nicolas Perrot d'Ablancourt in his preface to *Tacitus* (2004 [1640]), John Dryden in his preface to his anthology *Ovid's Epistles* (2004 [1680]) and Alexander Pope

in his *Preface to The Iliad of Homer* (1992 [1715]). Literal translation is often thought as destroying or damaging the literary quality of the original. The as famous as chauvinistic phrase "les belles infidèles" ("beautiful, but unfaithful") was coined when French critic Gilles Ménage (1613–1691), commenting on the translations of Nicolas Perrot d'Ablancourt, stated that "Elles me rappellent une femme que j'ai beaucoup aimé à Tours, et qui était belle mais infidèle" ("They remind me of a woman in Tours whom I greatly loved and who was beautiful, but unfaithful") (quoted in van Hoof 1991:48–49; my translation). Postcolonial translation theorists further argue that literal translation exoticizes the foreign culture and reinforces domestic stereotypes. Carbonell i Cortés, for example, claims that the selective literal rendering of phraseology has become "one of the main recognizable features of exotic literature" in translation (2002:6). "Literary translations from so-called 'exotic' cultures often resort to literalist deviations from the norm to prop up exoticist, ethnocentric stereotypes", highlighting the East-West duality (Carbonell i Cortés 2002:8). Douglas Robinson argues that this kind of selective literalness might generally be seen as exoticizing, not only in a postcolonial context:

> [. . .] the quaintness of foreignized texts—for example, if the Spanish *el mundo es pañuelo* is "foreignized" as *the world is a handkerchief* rather than being "assimilated" as *it's a small world*—makes the authors, and the source culture in general, seem childish, backward, primitive, precisely the reaction foreignism is supposed to counteract.
>
> (Robinson 1997:111; italics original)

Jacquemond (1992:149), too, criticizes literal translation strategies. He argues that literalness serves first and foremost the Orientalist: firstly, because as a scholar s/he benefits from an "accurate" translation and secondly, because a too literal translation deters the nonprofessional reader and therefore reinforces the status of the Orientalist. However, it is worth underscoring that this kind of philologically motivated literalness, i.e. the aim of mirroring the source language as closely as possible, is to be distinguished from symbolic hybridity, which does not pursue accuracy, but aims to forge a defamiliarized language. In fact, symbolic hybridity is by no means a form of documentary translation: as already mentioned in Chapter 2, Nkem Nwankwo for example occasionally creates phrases that only seem authentically Igbo, but in reality "cannot be traced to any Igbo equivalents" (Zabus 2007:151). As symbolic hybridity artistically signals the foreign, otherness is vital, but authenticity is not.

Carbonell i Cortés further attacks archaization—a tool for constructing linguistic barriers by creating a distance in time—as a translation strategy. As Fabian (1983) has illustrated, the denial of coevalness is one of the key features of a marginalizing representation of the Other. The Other is not only geographically removed but also removed in time. As Carbonell i

Cortés puts it, "the other cannot, must not be contemporary; it is primitive, distanced in a remote past or an inaccessible future" (2002:3). According to Carbonell i Cortés (2002:3), for precisely this reason, Dolors Cinca and Margarita Castells's fluent, modernized Spanish translation of the *Arabian Nights* was rejected by its critics: through the fluent, modern translation discourse, the translators suspended this customary denial of coevalness. By erasing the time distance, the translators erased part of the other's exoticism and in consequence violated audience expectations. This denial of coevalness of course ties in with the abovementioned Eurocentric world-view of perceiving other cultures as an "older, less sophisticated versions of themselves" (Egerer 2001:24).

A third strategy for creating linguistic distance discussed by Carbonell i Cortés is ennoblement. Carbonell i Cortés (1998:64) draws attention to how Oriental literature over time became associated with "a tendency towards the use of overelaborate metaphors and bombastic expression", resulting in a translational norm that "the translated work had to reflect the same characteristics in the target language" in order to satisfy audience expectations.

Carbonell i Cortés's and Jacquemond's attitudes towards (translation) strategies such as literalness, archaization and ennoblement—common strategies of symbolic hybridity—are therefore highly critical. Their main criticism is that these strategies create linguistic barriers, emphasize the East-West duality, prop up Western stereotypes and "underline[. . .] and celebrate [. . .] untranslatability, the rift between cultures", as Carbonell i Cortés (2003:150) puts it. Tymoczko, the first translation scholar to investigate the commonalities of literary translation and postcolonial writing and to draw convincing parallels between them, has argued that for both forms of intercultural writing, "the transmission of elements from one culture to another across a cultural and/or linguistic gap is a central concern" (1999:23). Carbonell i Cortés's and Jacquemond's criticism of strategies like ennoblement, archaization and literalness seems to derive from the fact that these strategies do not bridge the cultural/linguistic gap entirely but leave traces of it in the text. However, rather than simply aiming at transmitting elements across a cultural and/or linguistic gap, the postcolonial writing of the Evolutionists/Experimenters for example aims to simultaneously accentuate this gap, both in the story and in the language.

Firstly, as far as the level of story is concerned (and this has been discussed in the previous section), in postcolonial novels, particularly in pre-independence and early post-independence novels that take as their theme the colonial clash, symbolic hybridity more often than not is employed precisely because it highlights the "rift between cultures". Symbolic hybridity deliberately marks its speakers as a distant "other" with a differing world-view. Ennoblement, for example, is frequently used by Achebe in order to pitch the Igbo's love for rhetoric against the British directness. The archaism of the symbolic hybridity can be explained by the fact that symbolic hybridity in these novels embodies traditional values and

a (precolonial) world that no longer exists. Furthermore, as pointed out earlier, symbolic hybridity deviates from the norm on the extra-textual level, but not on the level of signified object. On this latter level, it constitutes an alternative norm. Robinson's argument that literal translations of idiomatic or proverbial expressions "make [. . .] the authors, and the source culture in general, seem childish, backward, primitive" (1997:111) therefore, in my view, cannot be generalized, as this is only true when these expressions are assessed against the backdrop of our own extra-textual dimension. In other words, such a reading draws predominantly on the reader's own schemata. Whether the symbolic hybridity will be viewed as primitive when assessed against the backdrop of the intra-textual dimension and the level of signified object—in other words, when the reading relies predominantly on the textual information itself—will greatly depend on whether this alternative norm is projected as childish, backward and primitive by the textual information itself (as is the case for example with the Neanderthal in *The Inheritors*) or not (as is for example the case with the Igbo culture in Achebe's novels).

   Secondly, as has been mentioned in the introduction and throughout, the Evolutionists/Experimenters' declared aim is to display the linguistic and cultural gap in the language on the level of text itself. Gabriel Okara's style, in particular, aims to create a new gap. He ultimately envisages the development of a new African language, a language "evolved from English" that has been modified to a such an extent "that it bears little resemblance to the original" and only experts would be able to trace this new African language back to its European roots (1991:16–17). Although the Evolutionists/ Experimenters, unlike the Rejectionists, go a long way towards accepting translation, they, however, do not accept it unreservedly. Such a resistance to translation maintains diversity, as Cronin argues:

> It is resistance to translation, not acceptance, that generates translation. If a group of individuals or a people agree to translate themselves into another language, that is if they accept translation unreservedly, then the need for translation soon disappears. For the *translated* there is no more *translation*.
>
> (Cronin 2000:95; emphasis original)

The othering of one's own culture, the rift between the translated culture and the target culture is the Evolutionists/Experimenters' resistance to complete assimilation. The more translation work their texts (and the translations of their texts into another language) require from the reader—that is, the more the task of reading is as difficult as the task of writing—the more their texts embody this resistance. The task of the TT translator, therefore, in my view, is to find the right balance between enabling translation (that is, avoiding strategies that make the text inaccessible to anyone not acquainted with the represented foreign source language) and encouraging translation

(that is, avoiding strategies that assimilate the text for the reader rather than requiring the reader to engage with newness).

5.3 TRANSLATING THE MIND-STYLE OF ICONIC HYBRIDITY

As the discussion above has shown, iconic hybridity can be employed to convey the mind-style of an individual or a group of individuals. This is not to say, however, that iconic hybridity conveys one specific mind-style. The mind-style the reader constructs for the character (or the group of characters) will depend on what schemata are activated by the iconic hybridity during the reading process, and this activation will in turn depend on factors such as (i) the particular manifestation of iconic hybridity (such as for example Pidgin), (ii) the story-world context and of course (iii) the personal and cultural knowledge of the reader.

Two basic distinctions that can be made regarding the first two factors are (i) whether the iconic hybridity is idiosyncratic or non-idiosyncratic and (ii) whether it is optional or non-optional.

As regards the first distinction, the iconic hybridity on the level of text can be an established variety of English (such as for example West African Pidgin English) or a highly idiosyncratic variety (such as that of Professor Oguazor in *The Interpreters*). The distinction between idiosyncratic and non-idiosyncratic, in this context, thus refers to the level of text, not to the level of story or to the level of narration. To take the example of Professor Oguazor, on the level of story, he speaks an established variety of English (namely, Standard British English), but on the level of text his Standard British English is represented through idiosyncratic spelling. As pointed out above, the idiosyncratic spelling, in turn, reflects the norm departure of Professor Oguazor's English in relation to the Nigerian English that predominates in the story-world.

As regards the second distinction, both idiosyncratic and non-idiosyncratic iconic hybridity can be either optional or non-optional. However, translation strategies are unaffected by optionality in the case of idiosyncratic iconic hybridity. In the case of non-idiosyncratic iconic hybridity, however, optionality plays a considerable role. In Anglophone African writing, African characters who are portrayed through non-idiosyncratic iconic hybridity on the level of text are usually, on the level of story, able to switch between languages—that is between one or more African languages and "english". However, some characters can further switch between "english" (represented through non-idiosyncratic iconic hybridity on the level of text) and Standard English (represented through metropolitan English on the level of text), whereas others cannot.[6]

In the context of his discussion of implicit textual characterization cues, Culpeper (2001:183ff.) illustrates how English playwrights such as Shakespeare have built on the different connotations associated with Germanic,

French and Latinate lexis in order to characterize speakers. Limitation to one type of lexis—especially Germanic lexis—is mainly employed to construct schema-based characters, whereas "characters that are able to switch from one type of lexis to another are liable to be perceived as rounder characters" (Culpeper 2001:187). As pointed out above, during the reading process, readers draw on both the textual information itself and prior knowledge in order to form a mental representation of a character (Culpeper 2002:265). For reasons of cognitive economy, the latter input source takes priority (2002:265). Schema-based characterization relies heavily on knowledge-based inferences and is therefore prototypical (2002:266). Piecemeal impressions, as Culpeper terms the second type, on the other hand, require more cognitive effort on the part of the reader, as s/he must gather the information from the text instead of relying predominantly on generic prior knowledge (2002:268–269). In return, piecemeal characters are more complex and personalized than schema-based prototypes (2002:269).

There are obvious parallels between the use of Germanic, French and Latinate lexis in English plays such as those described by Culpeper and the use of iconic hybridity vs. metropolitan English in Anglophone African writing. Accordingly, depending on whether the iconic hybridity is optional or non-optional, the mind-style conveyed by the iconic hybridity can be either schema based (that is, based on the schemata associated with the type of iconic hybridity within the given context) or part of a piecemeal impression of a character. As the following sections aim to demonstrate, this differentiation has an impact on the strategies that are available to the translator in order to render the iconic hybridity and the character's mind-style associated with it. Schema-based impressions draw heavily on stereotypes. Above I have argued that postcolonial writing often employs iconic hybridity for negative characterization, that is, the stereotypes relied upon are often negative ones. The translator therefore, rather than translating the iconic hybridity *per se*, can activate similar (negative) stereotypes in the TT in order to convey the mind-style that is associated with the iconic hybridity in the ST. In the case of optional iconic hybridity, however, the associated mind-style is more complex and cannot usually be conveyed by activating the same (negative) stereotypes as in the case of non-optional iconic hybridity. Below I will therefore dedicate a section on stereotyping through non-optional, non-idiosyncratic iconic hybridity and related translation issues, followed by a section illustrating how optional, non-idiosyncratic iconic hybridity can contribute to create multifaceted characters and how this in turn affects translation choices. However, first I will focus on the translation of idiosyncratic iconic hybridity.

Idiosyncrasy and Iconic Hybridity

Speech varieties of English that are represented as idiosyncratic on the level of text (these can be, but need not be, idiosyncratic in the extra-textual

dimension) can be rendered by equally innovative, idiosyncratic varieties in the target language. The eye dialect foregrounding Professor Oguazor's British pronunciation against the protagonists' Nigerian English in *The Interpreters*, for example, can be recreated in the target language:

> (5.15)
> ST: The college cannot afford to herve its name dragged down by the meral terpitude of irresponsible young men. The younger generation is too merally corrupt. (Soyinka 1970 [1965]:250).
> TT: Die Universitäht kann es sich nicht leisten, daß ihr Name in den Schmutz gezerrt wirt durch die sittliche Verderrbtheit unverantwortlicher junger Männer. Die jüngere Generation is sittlich-morahlisch korrumpiert. (Uffelmann 1983:366)

The norm departure is signalled through nonstandard spelling, typographically emphasizing some of the sounds, presumably to indicate a meticulously accurate, and even exaggerated pronunciation that suits Professor Oguazor's pedantic character. The long stressed vowels in "Universität" [univɛrzi'tɛːt] ("university") and "moralisch" [mɔrɑːlɪʃ] ("morally") are followed by an "h": in Standard German spelling, "h" is often mute and indicates a lengthened vowel, such as for example in "weh" [veː]. The final "d" in "wird" (from "sein" = "to be") is replaced by a "t", thus emphasizing the sound of the final consonant. The "r" in "Verderbtheit" ("depravity; corruptness") is doubled and hence emphasized. Moreover, the dated term "Verderbtheit" has been chosen over the more contemporary "Verdorbenheit", adding to Professor Oguazor's characterization as stiff and old-fashioned. The aim of a strategy such as eye dialect, as Culpeper notes, is not to achieve a "systematic and accurate representation of real-life sociolinguistic facts, but supplying some markers of particular varieties, leaving readers to fill in the gaps with background knowledge" (2001:209).

Similarly, the idiosyncratic accent of the German journalist Peter in *The Interpreters* can be recreated in the target language:

> (5.16)
> ST: I'm German, but I use 'merican passport. Just gonna get m'self a zrink. So soree couldn't come down wi' ze others to Lagos, burra had a date wiz a Minister (Soyinka 1970 [1965]:136).
> TT: Bin Deutscher, hab aber 'n 'märrikan Passport. Ich mix mirn Drink. So sorry, daß ich nich nach Lagos komm konnt, hattn Date mitm Minister. (Uffelmann 1983:198)

The German TT features common English words that are readily understood by a German audience: "American" ("'märrikan"), "Passport", "sorry". The words "Drink" and "Date" (in the sense of appointment, not

necessarily of a romantic nature) have become part of the German lexis. "Minister" is spelt in the same way in German as it is in English; only the pronunciation differs. The [ɛ] sound of "American" is emphasized through the spelling with "ä" [æ] instead of the usual "e". The spelling of this word is therefore not only Germanized (through the umlaut and "k", instead of "c"), but it further emphasizes a sound [æ] stereotypically associated with the pronunciation of US English as opposed to UK English. This could be seen as similar to the way in which the ST uses the [z] sound stereotypically associated with a German accent.[7] Moreover, Peter is drunk in this scene. His slurred speech is conveyed through the elisions ("'n", "'märrikan", "nich", "komm", "konnt") and the contractions ("mirn", "hattn", "mitm").

　　Likewise, the Kenyan representation of a Texan accent in Wainaina's "Ships in High Transit" can be reproduced:

> (5.17)
> 　　ST: I reckon me and you we're like the same, huh? Me, I'm jus' this accountant, with a dooplex in Hooston and two ex-wives and three brats and I don' say boo to no one. I come to Africa, an' I'm Ernest Hemingway—huh? I wouldn't be seen dead in a JR hat back home. Now you, what kinda guy are you behind all that hoss-sheet? (Wainaina 2003:225).
> 　　TT: "Schätze, duu un' ich, wir sin' ausm gleichn Holz, hä? Ich, ich bin nuurn kleinɐ Buuchhaltɐ mit 'nem Schrebergarten in Huuston und zwei Ex-Fraun und drei Schreihälsn und tuu keinɐ Fliege was zuu leide. Ich komm nach Afrika und im Nuu bin ich Ernest Hemingway—hä? Zuhaus' würd' ich mich nich' ma' tot in 'nem JR-Huut blickn lassn. Und duu, was steckt bei dir fürn Kerl hintɐ all dem Bullshit?" (Klinger 2005:49)

"Hoss-sheet" has been rendered with "Bullshit", as this is easily understood in German and fits the stereotypical Texan cowboy image the character projects of himself. The deviant pronunciation—deviant for Nigerian ears—is foregrounded by emphasizing long vowels through nonstandard spelling ("duu", "nuurn", "Buuchhalter", "Huuston", "tuu", "Nuu"). Furthermore, the phonetic symbol [ɐ] for the suffix /-er/ ("kleinɐ", "keinɐ", "hintɐ") hints at another detail where African varieties of English vary from standard Southern British English or General American English. In African varieties, the last syllable in words like "matter" or "butter" is usually pronounced with an [a] sound instead of an [ə] or [ər] sound (e.g. matter [mata]; butter [bata]) (Platt, Weber and Ho 1984:34–35). This approximation of a "realistic" transcription is emphasized through colloquial elisions ("un'", "sin'", "'nem", "zuhaus'", "würd'", "nich'", "ma'", "'nem") and contractions ("ausm", "gleichn", "nuurn", "Fraun", "Schreihälsn", "blickn", "lassn", "fürn"). (A detailed discussion of this extract can be found in Klinger 2005:29–32).

Similarly, the comical, nonstandard spellings in *No Longer at Ease* that indicate not only illiteracy but also convey an element of humour can likewise be reproduced in the target language:

(5.18)
   ST: "Rheumatism, Yellow feaver, dogbight" (Achebe 1994 [1960]:54)
   TT: Die ersten drei waren in etwas eigenwilliger Schreibweise: "Reumatismus, Gelbes Fiber, Hundebies". (Tichy 1963:63)

The nonstandard spelling is accentuated in the TT: Tichy spells all three terms wrong—the correct spelling would be "Rheumatismus, Gelbes Fieber, Hundebiß". Furthermore, attention is drawn to the nonstandard spelling in the reporting clause ("die ersten drei waren in etwas eigenwilliger Schreibweise"—"the first three were spelt in a somewhat idiosyncratic manner"). Similarly, the cries of "Anchor! Anchor!" (1994 [1960]:129) following a musical performance are translated with "Dakaporufe" by Tichy (1963:140), thus adopting the Italian expression "da capo" to German spelling conventions, such as substituting the "c" of "da capo" with "k", a letter that does not exist in the Italian alphabet, but in German has the same [k] sound as "c" preceding "a" in Italian. It renders the humour as the audience chooses the foreign expression "da capo", perceived as more sophisticated, over the German term "Zugabe". Yet the misspelling betrays the gap between the audience's cultural aspirations and its education, similar to the way in which this is indicated in the ST through the misspelling of the French term "encore". The newer translation by Koehler, however, opts for a standard spelling in both cases. The first instance is rendered with "Rheumatismus, Gelbfieber, Hundebiß . . ." (Koehler 2002:58), the second instance with "Zu-ga-be!" (Koehler 2002:131). These normalizing choices not only erase the iconic hybridity but also the comic elements of this passage and, in the latter example, the mismatch between aspiration and education.

One example for idiosyncratic iconic hybridity that is not based on eye dialect is King Baabu's discourse in Soyinka's play with the same name (for a discussion of King Baabu's idiosyncratic discourse see Fioupou 2006). Christiane Fioupou, who translated the play into French, concludes that "translating Baabu's dialogues requires a totally different approach from that chosen for the translation of Pidgin English or even [Sozaboy's] 'rotten English' precisely because here Soyinka is *not aiming at any language verisimilitude*" (2006:88; emphasis added). "In King Baabu, the challenge is to create a hybrid language that does *not* exist as such but which is effective in conjuring up a gruesome figure and a grotesque archetype", argues Fioupou (2006:88; emphasis original).

What translation strategies are chosen to render a particular idiosyncratic variety will depend on the mind-style communicated by the idiosyncratic variety. However, as the iconic hybridity is idiosyncratic, rather than an

established variety, equivalence—provided that something like equivalence can be said to exist between languages and/or language varieties—is less of an issue than it is in the case of non-idiosyncratic varieties (this will be illustrated in the following two sections). In this, the translation of idiosyncratic iconic hybridity bears similarities to the translation of symbolic hybridity: the ST breaks source-language rules and norms, and this breaking of rules and norms can be recreated in the TT. Whether the idiosyncrasy is optional (e.g. Professor Oguazor) or non-optional (e.g. the theatre audience in *No Longer at Ease* or the hawker's leaflets) does not affect the availability of translational strategies in this respect.

Iconic Hybridity and Stereotypical "Mimic Men"

As pointed out above, pre-independence and early post-independence Anglophone African writing tends to exploit the fact that iconic hybridity signifies a norm departure in order to conjure up negative connotations such as lack of education, moral dubiousness or corruption. In order to achieve this, it often makes leverage on Pidgin, a common manifestation of iconic hybridity in Anglophone Nigerian writing. Pidgin has not only connotations of illiteracy but often also marks its speakers as "mimic men". However, Pidgin can only characterize its speakers as illiterate mimic men if these Pidgin speakers are not also speakers of Standard English (be it Standard British English or Standard Nigerian English). In other words, it can only portray them as ignorant if the iconic hybridity is non-optional. Similar to Culpeper's characters who are predominantly limited to Germanic lexis, these characters are often schema based. The following example will illustrate how these negative connotations of Pidgin can contribute to create a particular type of schema-based character, and how this affects the translation strategies available.

In Nigeria, where English is the national language, Pidgin is especially prevalent among traders as well as among members of the police and the army (Todd 1984:293). Pidgin is therefore associated with the institutional authority of the (post)colonial world. Fiction often reflects this reality. Bandia (2008:125) points out that "[i]n early West African novels dealing with colonial times, Pidgin was mainly used as a means of communication between characters depicted as native Africans working for the colonial administration and their white masters". Achebe's novel *Arrow of God* is one of those early West African novels dealing with colonial times. However, the use of Pidgin goes beyond that of a *lingua franca* between Africans working for the British rulers and the colonizers themselves. Achebe exploits the characteristics of iconic hybridity (the norm departure and the in-betweenness) to highlight the position of these Africans between colonizers on one side and villagers on the other. At the same time, he exploits the schemata associated with Pidgin in the context of colonialism and institutional authority. The use of Pidgin portrays the African collaborators not

only as a subcommunity of English speakers but also as a subcommunity of the occupying forces: their actions are governed by British values rather than the values of their own society. The use of Pidgin thus mirrors their allegiance to the British and distances them from the villagers. At the same time, as their Pidgin is a departure from the norm of metropolitan English, its use distinguishes these locals from the British, and it also allows conclusions to be drawn or at least assumptions to be made about their educational background.

In the following example, two African policemen working for the British rulers address local villagers in the local African language, while communicating with each other in Pidgin.

(5.19 ST)
"*Which one of you is called Ezeulu?*" asked the corporal.
"*Which Ezeulu?*" asked Edogo.
"*Don't ask me which Ezeulu again or I shall slap okro seeds out of your mouth. I say who is called Ezeulu here?*"
"*And I say which Ezeulu? Or don't you know whom you are looking for?*" The four other men in the hut said nothing. Women and children thronged the door leading from the hut into the inner compound. There was fear and anxiety in the faces.
"**All right,**" said the corporal in English.
"**Jus now you go sabby which Ezeulu. Gi me dat ting.**" This last sentence was directed to his companion who immediately produced the handcuffs from his pocket. (Achebe 1989 [1974]:152–153; emphasis added)

The utterances in italics represent Igbo; the translational mimesis is signalled not only through the context (the village elders do not speak English) but also linguistically through the literally translated idiomatic expression ("I shall slap okro seeds out of your mouth"). The utterances highlighted in bold, on the other hand, are an instance of iconic hybridity, as they represent Pidgin. The policemen use Pidgin to display their imagined superiority, thus distancing themselves from the villagers, and presumably also in order to have a secret code the villagers cannot understand. Bandia further argues that in this scene, Pidgin is portrayed as "the new language of power and prestige" (2008:127).[8] However, I would argue that Pidgin here is not so much an indicator for power and prestige as it is an indicator for betrayal and lack of real power. The use of English associates the policemen with the colonizer and hence underscores their opportunism. Simultaneously, however, the hybrid nature of the English dissociates them from the colonizer, underscoring their lack of real power and thus their inferior and consequently subservient position in the colonial administrative hierarchy. The policemen's code-switching from the local language to Pidgin thus underlines their shifted loyalties, their betrayal of their ethnic group, and at

the same time, the use of Pidgin ridicules them—they strive to imitate the "white man", but they do not succeed. Pidgin here is not an indicator of civilization, as the two policemen might assume but rather a form of sub-standard English for the opportunistic semi-literate who strive to imitate the idealized colonizers perceived as superior. They are Bhabha's (1984) "mimic men". Achebe thus exploits the characteristics of iconic hybridity in order to distance the speaker and his colleague, the addressee, from the local community, while simultaneously distancing both speaker and addressee from the foreign power. The construction of the policemen's mind-style thus relies both on implicit characterization cues (the Pidgin) and on schemata (our background knowledge regarding the role of Pidgin as a *lingua franca* in colonial Nigeria and regarding the role of African collaborators as well as their position within the colonial hierarchy).

The first German translation by Maria von Schweinitz, published 1965 in West Germany, renders the passage as follows:[9]

(5.19 TT1)
"*Wer von euch nennt sich Ezeulu*?" fragte der Korporal.
"*Welcher Ezeulu*?" fragte Edogo.
"*Fragt mich nicht noch einmal, welcher Ezeulu, sonst schlage ich Okrosamen aus deinem Mund! Ich sage: Wer heißt hier Ezeulu*?"
"*Und ich sage: welcher Ezeulu? Oder weißt du nicht, wen du suchst?*" Die vier andern Männer in der Hütte sagten nichts. Frauen und Kinder drängten sich an der Tür, die von der Hütte in den Innenhof führte. Furcht und Neugier standen in ihren Gesichtern.
"**Gut**," sagte der Korporal auf Englisch. "**Ihr sofort mir sagen, welcher Ezeulu. Gib mir das Ding**." Die letzten Worte waren an seinen Gefährten gerichtet, der sogleich die Handschellen aus der Tasche zog. (Schweinitz 1965:198–199; emphasis added)

(5.19 BT1)
"*Which one of you is called Ezeulu*?" asked the corporal.
"*Which Ezeulu*?" asked Edogo.
"*Don't ask me which Ezeulu again or I shall slap okro seeds out of your mouth! I say: Who is called Ezeulu here?*"
"*And I say: Which Ezeulu? Or don't you know who you are looking for?*" The four other men in the hut said nothing. Women and children crowded at the door leading from the hut into the inner compound. There was fear and curiosity in their faces.
"**All right**," said the corporal in English. "**You immediately me tell which Ezeulu. Give me that thing**." The last words were directed at his companion who immediately produced the handcuffs from his pocket.

The symbolic hybridity—the literally translated idiom ("I shall slap okro seeds out of your mouth")—has been retained. The Pidgin has been translated

with ungrammatical German: "Ihr sofort mir sagen, welcher Ezeulu" (gloss: "you [plural] immediately me tell [infinitive], which Ezeulu"; a grammatically correct version would be: "Sagt mir sofort, wer von euch Ezeulu ist"). The second Pidgin sentence ("Gi me dat ting") has been translated with Standard German.

Translating West African Pidgin English (WAPE) with broken German is certainly open to criticism. WAPE is of course not simply a form of imperfectly learned English but a creole that today is "spoken as a mother tongue or first language by some people born of inter-ethnic marriages and by many displaced urban dwellers in Africa" (Bandia 2008:122).[10] Nevertheless, rather than granting WAPE equal status with other languages such as British English, TT1 demotes it to a substandard variety by replacing it with a substandard target-language variety. On the extra-textual level, such a choice therefore is problematic. Besides issues of political correctness, the schemata activated by the nonstandard target-language variety need to be considered. It is for this reason that Batchelor criticizes attempts to render *petit nègre* with broken English, although she concedes that *petit nègre* is generally viewed as "broken French rather than a pidgin proper" (2009:98):

> The main disadvantage of this approach [. . .] is that it potentially alters the connotations associated with the *petit nègre* use: because of the existence of Pidgin varieties, the use of broken English invariably carries connotations of a lack of education, rather than the more neutral connotations of the speaker using the pidgin version as a pragmatic lingua franca.
>
> (Batchelor 2009:98–99)

With regard to the extra-textual level, Batchelor is certainly justified in pointing out that broken English carries connotations of lack of education and can therefore not be a panacea for rendering *petit nègre*. Similarly, broken German—which equally connotes a lack of education—cannot be a standard solution for translating WAPE. Due to this problematic, López Heredia (2003:168) argues for translation strategies of fluency in order to respect African varieties of the colonial language as "una lengua autosuficiente" [a language in its own right] instead of a "una desviacion de la norma" [a deviation from the norm].

Such a criticism prioritizes extra-textual connotations at the expense of intratextual connotations. The intratextual connotations, however, can differ from the extra-textual ones. The reasons for this divergence are twofold: first, owing to the author's use of the iconic hybridity within the text, and secondly, as the extra-textual connotations of a language variety (or also a language)—as for example the status that it confers on its speakers—are usually not stable and can change over time. The status of WAPE nowadays is certainly different from the status it had when it first developed as a contact language at the onset of colonialism, the time when novels such as *Things Fall Apart* and *Arrow of God* are set. In the example from *Arrow of*

God quoted above, Pidgin—as I pointed out above—is indeed employed as a form of substandard English that has connotations of a lack of education and that sets its users apart from those who have English as their mother tongue, i.e. the colonizers. Broken German conveys this norm departure and thus can serve as a solution in those cases where Pidgin is employed to signal such a (negatively coloured) norm departure that is based on non-optionality. In other words, in Example 5.19 above, this aspect of norm departure is retained in the TT. In fact, Batchelor makes a similar point when she considers approaches based on "equivalence of function" that view "the presence of vernacular or colloquial language in literature [. . .] in terms of its effect on receivers" (2009:227). Citing the example of Henri Lopes's *Le Pleurer-rire*, she argues that "[i]f, for example, the translator identifies the function of, say, Tonton's vernacularized speech as being to convey Tonton's lack of education, then he or she can employ a version of English that fulfils the same function" (2009:227).

The second aspect that needs to be conveyed is that of in-betweenness. WAPE, as Bandia points out, "is largely a result of a combination of several African languages and some European colonial languages (English, French, Portuguese, etc.)" (2008:123). In particular, as far as the mind-style of the characters is concerned, Pidgin is located between indigenous African languages and the English of the colonizer and thus highlights their position between the two opposing cultures. As broken German is mainly associated with foreigners, in particular migrant workers who have never entirely assimilated the language nor the culture of their new country, one could argue that it indeed has connotations of living in between. This notwithstanding, the notion of "mimic man"—the aspiration to become the colonizer's equal by assimilating their manners and their language—as well as the opportunism and betrayal that is ridiculed and denounced by Achebe in this passage cannot be rendered through broken German. It is hinted at, however, by the reporting clause, which states that the corporal switches to English: the explicit attribution of code-switching to English, combined with the broken German, thus clearly signals the corporal's Pidgin (or, at any rate, a nonstandard variety of English). The broken German thus activates connotations of lack of education, of inferior social status and of in-betweenness, whereas the explicit code-switching to (a nonstandard variety of) the colonial language activates connotations of opportunism, colonial mimicry and betrayal.

The latest German edition, revised by Gudrun Honke, however, normalizes the iconic hybridity:

(5.19 TT2)
   "*Wer von euch nennt sich Ezeulu*?" fragte der Korporal.
   "*Welcher Ezeulu*?" fragte Edogo.
   "*Fragt mich nicht noch einmal, welcher Ezeulu, sonst schlage ich Okrosamen aus deinem Mund! Ich sage: Wer heißt hier Ezeulu?*"

"*Und ich sage: welcher Ezeulu? Oder weißt du nicht, wen du suchst*?" Die vier anderen im Haus anwesenden Männer sagten nichts. Frauen und Kinder drängten sich an der Tür, die in den Innenhof führte. Furcht und Neugier standen in ihren Gesichtern.

"**Wie ihr wollt**", sagte der Korporal auf Englisch. "**Ihr sagt mir sofort, wer hier Ezeulu ist. Gib mir das Ding**." Die letzten Worte waren an seinen Gefährten gerichtet, der sogleich die Handschellen aus der Tasche zog. (Schweinitz 2003:185–186; emphasis added)

(5.19 BT2)

"*Which one of you is called Ezeulu*?" asked the corporal.

"*Which Ezeulu*?" asked Edogo.

"*Don't ask me which Ezeulu again or I shall slap okro seeds out of your mouth! I say: Who is called Ezeulu here?*"

"*And I say: Which Ezeulu? Or don't you know who you are looking for?*" The four other men present in the house said nothing. Women and children crowded at the door leading into the inner compound. There was fear and curiosity in their faces.

"**As you wish,**" said the corporal in English. "**Now tell me at once which of you is Ezeulu. Give me that thing**." The last words were directed at his companion who immediately produced the handcuffs from his pocket.

Like in TT1, the hybrid idiom ("I shall slap okro seeds out of your mouth") has been retained. The iconic hybridity of the passage, however, has been erased by rendering it with Standard German. TT2 thus gives the impression that the two policemen are fluent speakers of British Standard English. By doing this, it retains the distance between the policemen and the villagers, but the policemen's distance from the colonizers has been erased. Their position as lackeys of a regime that looks down on them and denies them any real power is thus no longer apparent in this passage. Quite on the contrary, as the Pidgin is the only feature in the text that identifies these policemen unequivocally as African rather than British, in TT2 there are no clear textual clues that indicate the policemen's ethnic identity. Thus, rather than being portrayed as mimic men, they are portrayed as the colonizers' equals—if not as British colonizers themselves. Therefore, not only is the policemen's mind-style shifted but also the implicit criticism of the colonial system's racism is erased in TT2. Consequently, a TT solution that *prima facie* could be regarded as counteracting Western stereotypes—if one were to consider only the extra-textual level—in so far as it grants WAPE the status of a language (i.e. a standard variety) by translating it with the standard variety of the target language, as has been argued for by López Heredia (2003), on the intratextual level, this translation choice achieves exactly the opposite, as it erases the criticism the ST levels at the colonial system.

Cultural Versatility and Iconic Hybridity

As already mentioned above, iconic hybridity (including non-idiosyncratic iconic hybridity) is of course not restricted to evoking stereotypes of illiteracy or, more generally, a lack of education. In the case of multifaceted characters that are able to switch between "english" and English, the norm departure and the in-betweenness conveyed through the iconic hybridity on the level of text display only one facet of their multilingual personalities. As a consequence of these multiple personality facets, different issues arise when translating instances of optional iconic hybridity into another language.

Code-switching between different varieties shows affiliation or disaffiliation with certain groups and thus serves to display the character's self-identity. Characters for whom the linguistic norm deviation in the story-world represented through iconic hybridity on the level of text is optional—that is characters who can switch for example between Pidgin and Standard English—can therefore employ this linguistic norm deviation to display affiliations or disaffiliations in a way characters for whom the norm deviation is non-optional cannot. The *choice* of language itself becomes an implicit characterization cue:

> [. . .] the role of the three languages featured in *No Longer at Ease* goes much further than being vehicles of communication. They are one of the "themes" of the novel, entities loaded with a highly symbolic value, sometimes even of more significance than the characters themselves. The linguistic variety that any given character **opts** for in different situations (namely standard English, Ibo or Pidgin), as well as being indexical of their social identity, testifies the changes in social relations and alliances that were taking place in Nigeria.
>
> (Bengoechea and Castillo García 2000:20–21;
> highlighting in bold added)

The crucial word in this extract is of course the word "opt". My choice of language only testifies my alliance if it indeed is a choice. As Bandia puts it,

> code-switching is only possible in a context of competing knowledge or command of languages, which of course implies that code-switching is never a neutral act, since it occurs in situations of unequal power relations between languages and of ideologically determined choices in relation to questions of identity, in-group solidarity and national language.
>
> (Bandia 2008:142)

Whereas above it has been argued that Pidgin often serves to portray mimic men as its speakers hope to associate themselves with the colonizer, in the case of characters who are able to choose between Standard English and

Pidgin, the opposite is often the case: the speaker switches to Pidgin (from English) to reassert his/her African roots, distinguishing him-/herself from the colonizer's Standard English. For example in *No Longer at Ease*, Obi deliberately mispronounces a term—"I am sick of boilèd potatoes" (Achebe 1994 [1960]:31)—in order to show his disappointment at not being served local Nigerian food in a Lagos restaurant.

On the other hand, a switch from "english" to English can indicate affiliation with the colonizer or, more generally, highlight status and authority. Bengoechea and Castillo García maintain that in *No Longer at Ease*, the use of "standard English in conversation clearly stands for lack of solidarity with the powerless" (2000:26). In particular, they argue that Obi tends to switch to English whenever he wants to assert his authority (2000:26). One such bid for authority occurs in the following scene, where Obi advises his servant Sebastian about new measures of economy he wants to see taken in his household:

> (5.20 ST)
> "In future the water heater must not be turned on. I will have cold baths. The fridge must be switched off at seven o'clock in the evening and on again at twelve noon. Do you understand?"
> "Yes, sir. But meat no go spoil so?"
> "No need to buy plenty meat at once."
> "Yes, sir."
> "Buy small today; when he finish buy small again."
> "Yes, sir. Only I tink you say I go de go market once every week."
> "I said nothing of the sort. I said I would only give you money once."
> (Achebe 1994 [1960]:115)

For Sebastian himself, the stereotypical, schema-based character of the servant, Pidgin is non-optional. Obi's short switch to Pidgin accommodates Sebastian's mode of expression in a benevolent manner, in the hope to gain Sebastian's collaboration. Obi's switch to Pidgin therefore reflects what Rampton, drawing on Mikhail Bakhtin, calls "uni-directional double-voicing" or "metaphorical code-switching": the speaker adopts someone else's discourse to suit their own purposes (1998:304). On the other hand, whenever Obi "wants to show lack of solidarity, distrust, or disagreement", he switches to English, thus "adopting the language of power towards the less or non-educated" (Bengoechea and Castillo García 2000:27). It is therefore no coincidence that Obi switches back to English—in an attempt to underscore his authority—when he disagrees with Sebastian.

The translation by Susanne Koehler renders the Pidgin predominantly with Standard German:

> (5.20 TT)
> "In Zukunft wird der Warmwasserboiler nicht mehr angestellt. Ich werde kalt baden. Außerdem wird der Kühlschrank abends um sieben

Uhr abgeschaltet und erst um zwölf Uhr mittags wieder eingeschaltet. Hast du verstanden?"

"Ja, Sir. Aber das Fleisch wird doch schlecht?"

"Du brauchst nicht soviel Fleisch auf einmal einzukaufen."

"Ja, Sir."

"Immer nur ein bißchen, wenn es alle ist, wieder ein bißchen."

"Ja, Sir. Aber Sie haben gesagt, ich soll nur einmal in der Woche auf den Markt."

"Nichts dergleichen habe ich gesagt. Nur daß ich dir nur einmal Geld geben werde." (Koehler 2002:118)

(5.20 BT)

"In future the water heater must not be turned on. I will have cold baths. The fridge must be switched off at seven o'clock in the evening and on again at twelve noon. Do you understand?"

"Yes, sir. But won't the meat go off?"

"There is no need to buy plenty of meat at once."

"Yes, sir."

"Always only a little, when it is finished, another little."

"Yes, sir. But you said, I should go to the market only once every week."

"I said nothing of the sort. Only that I would give you money only once."

The TT reverses the ST's linguistic hierarchy between master and servant. Ironically, in the TT, it is the servant's turns that feature code-switching between languages on the level of text (between the English "Sir" and Standard German). Furthermore, the only sentence in this passage that deviates from the norms of Standard German is uttered by Obi:

TT: Immer nur ein bißchen, wenn es alle ist, wieder ein bißchen.
Gloss: Always only a little, when it gone is, again a little.

Rather than reflecting Obi's ability to switch between English and Pidgin according to his rhetorical aims and his affiliation or disaffiliation with its respective linguistic community and the connotations that go with it, the TT portrays the servant as more linguistically able than his master. Such a scenario, however, does not tie in with the story. Not only is it unlikely that a servant in colonial Nigeria would be able to speak Standard English, but it is inexplicable why Obi would speak Pidgin (or an undefined variety of "english") to a servant who addresses him in Standard English, as a non-standard variety usually connotes a lower position in society. According to Margolin, whenever we encounter a new character in a text, we open a "mental file" for this character where "all further information about the corresponding individual will be continuously accumulated, structured, and updated as one reads on, until the final product or character file is reached

at the end of the reading act" (2007:76). In the ST, the two language variet-
ies advance our mental representations of the characters due to the fact that
they provide implicit characterization cues that can be integrated with our
schemata and the mental representations that we have formed of the two
characters during the course of our reading of the novel, that is the informa-
tion contained in the mental character file. In the TT, however, the implicit
characterization cues provided by the characters' discourse clash with both
our schemata and with our previous mental representations formed during
the course of the reading.

Another example for a multilingual, multicultural, and multifaceted
character is Christopher, a character in *No Longer at Ease*. Christopher
switches with ease between Igbo, English and Pidgin. Rather than signalling
a lack of education, a lack of moral values or marking him as a subservient
mimic man, Christopher's Pidgin exemplifies his cultural versatility.

In the following extract from *No Longer at Ease*—a friendly conver-
sation between Christopher, his girlfriend, Bisi; his friend, Obi; and Obi's
girlfriend, Clara—Christopher alternates between metropolitan English and
Pidgin (for ease of reference, Christopher's turns are highlighted in bold):

(5.21 ST)
"Have you been buying new records?" asked Clara, going through a
pile of records on one of the chairs.
"Me? At this time of the month? They are Bisi's. What can I offer you?"
"Champagne."
**"Ah? Na Obi go buy you that-o. Me I never reach that grade yet. Na
squash me get-o."** They laughed.
"Obi, what about some beer?"
"If you'll split a bottle with me."
**"Fine. What are you people doing this evening? Make we go dance
somewhere?"**
Obi tried to make excuses, but Clara cut him short. They would go,
she said.
"Na film I wan' go," said Bisi.
**"Look here, Bisi, we are not interested in what you want to do. It's
for Obi and me to decide. This na Africa, you know."** (Achebe 1994
[1960]):125; emphasis added)

The earlier translation by Josef Tichy makes an attempt to convey the het-
eroglossia by employing broken German as well as colloquial German:

(5.21 TT1)
"Haben Sie neue Schallplatten gekauft?" fragte Clara und durchstö-
berte einen kleinen Plattenstapel auf einem Sessel.
**"Ich? Am Monatsende? Die Platten gehören Bisi. Was darf ich Ihnen
anbieten?"**

"Champagner."

"Wie bitte? Das Ihnen Obi kaufen werden. Ich noch nicht so arriviert sein. Von mir kriegen Frauen Fruchtsaft." Sie lachten.

"Obi, wie wär's mit Bier?"

"Ja, aber für uns beide zusammen eine Flasche."

"Sehr gut. Was macht ihr übrigens heute abend? Wollen wir nicht irgendwo das Tanzbein schwingen?"

Obi wollte unter einem Vorwand ablehnen; aber Clara fiel ihm ins Wort. Sie seien gern von der Partie, erklärte sie.

"Ich wollen Kino gehen," meldete sich Bisi.

"Hör zu, Bisi, was du "wollen," interessiert uns nicht. Hier entscheiden die Männer. Wir in Afrika sein, du verstehen?" (Tichy 1963:136)

(5.21 BT1)

"Have you bought new records?" asked Clara, browsing through a pile of records on an armchair.

"Me? At the end of the month? The records are Bisi's. What can I offer you?"

"Champagne."

"I beg your pardon? That you Obi will buy. I not yet so parvenu be. From me, women only get fruit juice." They laughed.

"Obi, how about some beer?"

"Yes, but we are going to split a bottle."

"Very well. By the way, what are your plans for this evening? Shall we go and shake a leg somewhere?"

Obi wanted to make excuses, but Clara cut him short. They would love to, she said.

"I want cinema go," announced Bisi.

"Listen, Bisi, we don't care, what you want. Here the men decide. We in Africa be, you understand?"

The first instance of iconic hybridity ("Ah? Na Obi go buy you that-o. Me I never reach that grade yet. Na squash me get-o") is translated as follows (sentences are numbered for ease of reference):

(1) Wie bitte? (2) Das Ihnen Obi kaufen werden. (3) Ich noch nicht so arriviert sein. (4) Von mir kriegen Frauen Fruchtsaft.

Sentences (1) and (4) are rendered with Standard German. Sentences (2) and (3), on the other hand, are rendered with ungrammatical German.

Gloss: (2) That you [formal] Obi buy [infinitive] will [plural]. (3) I not yet so parvenu be [infinitive].

The incorrect word order and the unconjugated verbs in the infinitive are hallmarks of the stereotypical German of nonnative speakers. The lexical

choice "arriviert" ("parvenu")—a French loanword—however, is dissonant with this stereotype.[11] Like in the English language, in German, too, French loanwords are commonly associated with a more formal register and have therefore connotations of cultural sophistication.

In the ST, the Pidgin not only highlights Christopher's cultural versatility, but it also distances him from Obi, a "been-to" educated in the West, and indicates his in-group solidarity with those Nigerians who (unlike Obi) have not had the privilege of a UK education (see also Bengoechea and Castillo García 2000:27). As Culpeper would have it, explicit characterization cues (i.e. "Me I never reach that grade yet") are mixed with implicit characterization cues (i.e. the Pidgin with its connotations of social inferiority and lack of education). In the ST, explicit and implicit characterization cues thus reconfirm and augment each other.

TT1, however, rather gives the impression that Christopher is parodying less educated Nigerians. Obi, on his return from the United Kingdom, is optimistic that his generation will eliminate the corruption that pervades Nigeria as they replace the older, uneducated and corrupt Africans who make up the civil service workforce. This is the type of civil servant—the stereotype of the parvenu who gained access to (limited) power and financial gains due to his compliance with colonialism, rather than his qualifications and achievements—that Christopher seems to be parodying here in the TT. Furthermore, by parodying the stereotype of the uneducated, corrupt civil servant, while at the same time pointing out that Obi—due to his position within the civil service—has the type of money that allows him to buy champagne, this can be read as an implicit critic of Obi or even as a foreboding of events, as Obi, whose lifestyle exceeds his salary, eventually resorts to accepting bribes in order to solve his financial problems. TT1 thus introduces an element of characterization—Christopher's criticism of Obi and his foresight—that is not present in the ST and thus affects the reader's mental representation of the character.

The second instance of iconic hybridity ("Make we go dance somewhere?") is rendered with colloquial German ("Wollen wir nicht irgendwo das Tanzbein schwingen?"). The colloquial German retains the informality of the Pidgin, but it loses the aspect of cultural versatility, of in-betweenness. Moreover, as there is no link between the colloquial German of the second instance, and the broken German of the first instance, the impression that the broken German in the first instance is a parody of someone else rather than a reflection of Christopher's cultural versatility is strengthened.

In his last speech turn in this passage—his reply to Bisi—Christopher switches again to Standard English, before switching back to Pidgin in the last sentence ("This na Africa, you know"). Bengoechea and Castillo García argue that in *No Longer at Ease*, the use of Standard English in conversation is an expression of power, including "the power exerted by (educated) male speakers towards women" (2000:27). They maintain that Christopher's switch to Standard English in his reply to Bisi "becomes here a tool

for downgrading Bisi's opinions, bestowing importance on men" (2000:27). The switch back to Pidgin in the last sentence could therefore be interpreted either as linguistically enhancing his observation about their geographical location by using an African variety of English, or it could be read as a shift away from the language of power, thus softening his brusque reply. Experiments by Howard Giles and Peter Powesland (1975; in Culpeper 2001) have shown that nonstandard speakers are generally perceived as "less serious and more talkative, good-natured and humorous" than RP speakers (Culpeper 2001:206).

In Tichy's translation, this exchange between Christopher and Bisi is rendered as follows:

> "Ich wollen Kino gehen", meldete sich Bisi.
> "Hör zu, Bisi, was du "wollen," interessiert uns nicht. Hier entscheiden die Männer. Wir in Afrika sein, du verstehen?"

> Gloss: "I want [infinitive] cinema go [infinitive]," declared Bisi.
> "Listen, Bisi, what you "want [infinitive]," interests us not. Here the men decide. We in Africa be [infinitive], you understand [infinitive]?"

In TT1, Christopher replies to Bisi's ungrammatical German—marked by the unconjugated auxiliary verb and the lack of preposition and article—by mocking her way of expression. The switch to the language of power occurs only in the second half of the first sentence ("interessiert uns nicht"—"is of no interest to us") before switching back to ungrammatical German in the last sentence. In TT1, the downgrading of Bisi is thus not only maintained but accentuated: Christopher apes her language, thus ridiculing her. TT1 introduces here an instance of what Rampton (1998) terms "vari-directional double voicing" or "ironic code-switching" that is not present in the ST. Vari-directional double voicing occurs when the speaker adopts someone else's discourse in order to contrast his/her own discourse with the adopted discourse. Furthermore, the jovial informality of the ST's last sentence that softens Christopher's remark is erased in TT1, as the last sentence in TT1 again apes Bisi's ungrammatical language. A shift in mind-style occurs therefore: in the ST, Christopher's reply to Bisi comes across as brusque chauvinism. In TT1, he goes beyond that, attacking her also on a personal level, deliberately offending and humiliating Bisi.

The later translation by Koehler erases the iconic hybridity of this passage by rendering the Pidgin with Standard German:

> (5.21 TT2)
> "Hast du dir neue Schallplatten gekauft?" fragte Clara und schaute sich einige Platten an, die auf einem Stuhl lagen.
> **"Ich? Jetzt, am Monatsende? Sie gehören Bisi. Was darf ich euch anbieten?"**

"Champagner!"

"Was? Das kriegst du von Obi! So weit hab ich's noch nicht gebracht. Ich hab nur Limo." Alle lachten.

"Obi, wie wär's mit einem Bier?"

"Wenn wir uns die Flasche teilen."

"Gut. Was habt ihr heute abend vor? Sollen wir irgendwohin tanzen gehen?"

Obi versuchte es mit Ausreden, doch Clara unterbrach ihn kurzerhand. Sie würden mitkommen, erklärte sie.

"Ich will aber ins Kino", sagte Bisi.

"Hör mal zu, Bisi, es interessiert uns überhaupt nicht, was du willst. Obi und ich entscheiden, was wir tun. Wir sind hier in Afrika, klar?" (Koehler 2002:128)

(5.21 BT2)

"Have you bought yourself new records?" asked Clara, looking at a few records that were lying on a chair.

"Me? Now, at the end of the month? They are Bisi's. What can I offer you?"

"Champagne!"

"What? Obi can get you some! I haven't got that far in life yet. I only have lemonade." Everyone laughed.

"Obi, what about some beer?"

"If you'll split a bottle with me."

"Fine. What are your plans for this evening? Shall we go dancing?"

Obi tried to make excuses, but Clara cut him short. They would go, she said.

"But I want to go to the cinema," said Bisi.

"Look, Bisi, we are not in the least interested in what you want to do. It's for Obi and me to decide. This here is Africa, understood?"

On the extra-textual level, the decision to normalize Pidgin by rendering it with Standard German grants Pidgin the same status as metropolitan English. On the intratextual level, however, by erasing the distinction between the two, it erases the cultural versatility that Christopher's code-switching between Pidgin and English signals. This cultural versatility, however, is one of Christopher's salient traits. In fact, the narrator explicitly draws attention to this characteristic of Christopher immediately after the dialogue quoted above, by stating that his use of English depended on content, location, addressee and intention, thus being "rather outstanding in [. . .] coming to terms with a double heritage" (Achebe, 1994 [1960]:125–126).

However, although Christopher's code-switching—the verbal manifestation of his cultural versatility—is erased in TT2, the character trait is nevertheless maintained thanks to the narratorial characterization cue. What remains inaccessible to the TT2 reader, though, is knowing in what precise

instances Christopher switches back to Pidgin and when he uses metropolitan English instead. In other words, the reader of TT2 lacks textual cues as to when Christopher opts for showing disaffiliation or affiliation with the British and Nigerian cultural and political elite on the one hand, and his African roots or the less powerful, ordinary people on the other hand. TT2 therefore loses implicit characterization cues that contribute to the reader's mental representation of Christopher.

Yet, if neither broken German nor colloquial German is suited to render iconic hybridity when it is associated with characters for whom the linguistic norm deviation represented by iconic hybridity is optional and whose discourse is of a non-idiosyncratic type such as WAPE, then what other alternatives are available? Cultural versatility could be conveyed through German-derived African varieties, such as those developed by German settlers. Nataler Deutsch is spoken in KwaZulu-Natal in South Africa, and the German of settlers in Namibia has loan words from Afrikaans, English and Bantu languages. However, as settler varieties, their connotations are incompatible with WAPE spoken by the indigenous people: just as Afrikaans is inseparably tied to apartheid, settler varieties are in general tied to colonialism.

The only nonsettler African variety of German is Namibian Black German, a pidgin language that developed in various parts of Namibia after it was declared a German protectorate in 1884. After WWI, South African troops occupied Namibia. However, German settlers were not repatriated, and German continued to maintain its status of semi-official language (Deumert 2003:575). Namibian Black German could thus convey the aspects of norm departure and in-betweenness discussed above. Furthermore, as an African variety, it will not clash geographically with the context, and as a nonsettler variety, it does not represent the colonizer. However, it nevertheless clashes culturally: WAPE, a *lingua franca* in the urban centres with their mix of various ethnicities, is thriving; Namibian Black German, on the other hand, is "a dying contact variety", as it is spoken primarily by older Namibians, having been replaced by Afrikaans as a *lingua franca* (Deumert 2003:575). Particularly in post-independence settings, where WAPE is associated with multiculturalism, urbanity and progress, Namibian Black German therefore triggers associations that clash with those triggered by WAPE.

Furthermore, as most German readers will be unfamiliar with Namibian Black German, if not outright unaware of its existence, the question arises as to whether they would recognize it as an African variety of German rather than misreading it as broken German. The following example, quoted from Ana Deumert, serves to briefly illustrate this point:

der so viele jahre gearbeit für herr cloetemeyer
HE SO MANY YEARS WORK.PP FOR MR CLOETEMEYER
He worked so many years for Mr Cloetemeyer. (Deumert 2003:578)

The lexis in this example is entirely German (with the exception of the surname); only the past-tense form and the word order differ from Standard German—disregarding grammatical rules concerning word order and verb tenses, however, are typical violations committed by nonnative speakers. One distinctive feature that distinguishes Namibian Black German from the stereotypical broken German of immigrants is the fact that it draws on Afrikaans lexis (Deumert 2003:597). Incorporating Afrikaans lexis therefore could signal its Africanness, setting it apart from broken German. However, unless the reader is familiar with Namibian Black German, Afrikaans lexis will evoke Afrikaans and the connotations that go with it, rather than a German-African contact language.

Batchelor further draws attention to another potential issue: replacing an African variety of a colonial language with an African variety of another colonial language—such as for example replacing an African variety of French with an African variety of English or, in our case, replacing WAPE with Namibian Black German—potentially relocates the story into another part of Africa, rather than into a "fictional, imagined sphere" (2009:214). "The translated text thus potentially acts to highlight and question [the target culture's] involvement in Africa, transferring the subversive elements of the original into a powerful questioning of the target culture" (2009:214).

Theoretically, in-betweenness could be conveyed also by employing other German-derived nonmetropolitan varieties such as Riograndenser Hunsrückisch, spoken by southern Brazilians of German origin; Pennsylvania Dutch, spoken for example in some Amish and Mennonite communities in the United States; the German of Hutterite communities in Canada and the United States; Plautdietsch, spoken by Mennonite communities in North and South America; Belgrano-Deutsch, spoken in parts of Buenos Aires; Alemán Coloniero, spoken in Colonia Tovar, a German settlement in Venezuela; or Unserdeutsch (Rabaul Creole German), a German-based creole spoken primarily in Papua New Guinea. Obviously, these varieties are tied to their geographical contexts and cannot convey Africanness. Secondly, they, too, are settler varieties. Nevertheless, precisely because they are removed from the African context, they do not trigger the "us/them" connotations of white oppressor vs. African oppressed that are triggered by African settler varieties such as Afrikaans or Nataler Deutsch. A major drawback, however, is that these varieties, too, like Namibian Black German discussed above, clash with the cultural context. Unlike WAPE, none of the abovementioned German-derived varieties is a *lingua franca*; none has connotations of urbanity and the associated multiculturalism—quite on the contrary.

Another alternative would be to translate Pidgin with an innovative German that deviates from Standard German without being associated with a regional variant or the broken German of second-language speakers; the "more experimental, creative translation strategies" Woodham (2006:128) calls for. Unfortunately, Woodham offers no examples of how

these innovative strategies might look in practice. Furthermore, as the examples above demonstrate, not only the norm departure but also the in-betweenness, as well as the lesser prestige associated with Pidgin, is crucial even in those cases where Pidgin is an optional choice.

Another possible solution would be to compensate for the loss of implicit characterization cues provided by the language variety with narratorial characterization cues. Such a strategy, however, risks becoming cumbersome if overused, and—while potentially safe guarding the character's world-view—erases elements of the author's world-view that are expressed through the "english".

5.4 STORY, NARRATION, TEXT

The few studies that focus on the translation of Anglophone African writing into European languages, hegemonic or not, are mainly concerned with notions of translatability and equivalence (e.g. d'Almeida 1981; Bandia 1994; Fioupou 2006; Klíma 1996), in particular with the (im)possibility of translating Pidgin and Creoles (d'Almeida 1981; Bandia 1994; Klíma 1996), and—in the case of translations between those European languages that due to the colonial legacy are still widely spoken in Africa, notably English and French—with the equivalence of colonial varieties of these languages (d'Almeida 1981; Bandia 1994; Fioupou 2006). In the context of English translations of Francophone African literature, Woodham (2006) and Batchelor (2009) further discuss the ideological implications of a translation discourse prioritizing fluency.

What all these studies have in common is that they prioritize the extra-textual dimension of linguistic hybridity at the expense of the textual dimension and, most importantly, at the expense of the level of signified object. In other words, the aspects of (i) norm vs. norm departure on the level of signified object (as opposed to norm departure on the extra-textual level) and (ii) the aspect of ethnicity vs. in-betweenness discussed above do not feature in their analyses.

The reason for this is of course the general lack of distinction between the various narrative levels in these studies and therefore between language as object vs. language as medium. Moreover, this lack of a systematic distinction between narrative levels occasionally leads scholars to discuss Pidgin in relation to metropolitan English, when on the level of story the Pidgin is actually contrasted with an African language. Bandia (2009:154–155) for example discusses an extract from *Arrow of God* where a servant code-switches from Igbo to Pidgin *as if* the servant were switching from Standard English to Pidgin (cf. Example 2.4 in Chapter 2). In other words, Bandia conflates the code-switching *on the level of text* between Pidgin and what he considers Standard English (disregarding the linguistic hybridity in the form of a literally translated idiomatic expression) with code-switching

on the level of story and thus misses important implicit characterization cues. As code-switching, as stated above, indicates affiliation or disaffiliation with certain social groups, it is of course vital whether a character switches to Pidgin from Standard English or from Igbo. Firstly, as has been illustrated above, one important characterization cue is whether the Pidgin is optional or non-optional. Secondly, as too has been illustrated above, a switch from Standard English to Pidgin generally indicates a switch away from the language of power, displaying an affiliation with one's African roots. A switch from Igbo to Pidgin, on the other hand, generally indicates a move away from one's ethnic roots—this is particularly true in those cases where the situation allows for Igbo and where Standard English is not an option available to the speaker.

   My aim in this chapter—and throughout the book—is not to propose specific TT strategies for the rendering of the hybrid language of cross-cultural writing, for two reasons. Firstly, the actual, creative realization of how ST characteristics can be conveyed in the TT, in my opinion, is the task (and the field of expertise) of the translator, not the translation scholar. Secondly, as the above has shown, there can be no one-size-fits-all solution if we are to take into account the intratextual connotations of representational hybridity, that is, its implicit characterization cues. As the exact nature of the implicit characterization cues conveyed by the representational hybridity can vary from text to text, decisions of how to render the representational hybridity will have to be made on a case-by-case basis. What I hope to have demonstrated, however, is that an approach to linguistic hybridity in cross-cultural writing that is informed by the narratological distinction between text, narration and story (and therefore between language as medium and language as object) can yield fruitful insights—which in turn can guide both the search for translation solutions and the analysis of these solutions—that existing approaches cannot account for and therefore add to the more linguistically oriented approaches put forward by other scholars such as Zabus (2007), Bandia (1996, 2008) and Batchelor (2009).

5.5 CONCLUDING POINTS

Our general world knowledge is partly derived from textual (fictional or nonfictional) accounts. This is particularly valid for situations, events, cultures and so on that we have no personal experience of and where we therefore have to rely on secondhand knowledge. Short argues that generally the construction of our schemata of things we have not experienced ourselves is based largely on fiction such as literature and film (1996:227). Furthermore, the narratives we draw our secondhand knowledge from often themselves rely on secondhand knowledge, drawing on previous narratives. In their book *The Africa That Never Was*, Dorothy Hammond and Alta Jablow (1992) for example analyze British writing about sub-Saharan Africa from

the 16th to the 20th centuries. Their book, as Achebe (2000:26–27) puts it, "shows a body of fantasy and myth about Africa developed into a tradition with a vast storehouse of lurid images to which writers went again and again through the centuries to draw 'material' for their books". One of the very reasons postcolonial writers "write back" to the empirical centre is of course to challenge and ultimately eradicate these Eurocentric schemata.

Our schemata inform the mental representations we construct when reading, and in turn, these mental representations inform our schemata and so on. The more characterization capitalizes on existing schemata, the more these schemata become ingrained in our minds and the more difficult it will be to eradicate them. On the other hand, texts that challenge existing schemata or at least make us think about our schemata, can lead to schema refreshment. Building on Guy Cook (1994), Semino redefines the notion of schema refreshment

> in order to include not only schema change, but also less dramatic and less permanent experiences, such as connecting normally separate schemata in unusual ways in the processing of a particular text, becoming aware of one's own schemata in the light of new experiences and so on.
> (Semino 1997:251)

According to Cook, literary discourse is the ideal medium for encouraging schema refreshment, as literature has "no immediate practical or social consequence" and therefore, it provides "readers with the opportunity to reorganize schemata without the fear of unpleasant practical or social consequence" (1994:191). The emphasis is of course on the word "immediate", as Cook points out (1994:191). "The reorganization of schemata may have eventual social and practical consequences" in so far as it may change our attitude to related real-world phenomena (1994:191).

As the above has shown, the presence of iconic or symbolic hybridity, or also its absence, in the character's discourse serves as an implicit characterization cue that contributes to the reader's mental representation of the character's profile. TT shifts in linguistic hybridity therefore potentially cause TT shifts in the text's implicit characterization cues. Translation decisions regarding the linguistic hybridity in a character's discourse therefore potentially have an impact (i) on the reader's mental representation of the character in question, which in turn potentially affects (ii) the reader's interpretation of the particular text on the whole. Furthermore, due to the interplay between characterization cues and background knowledge, these translation decisions potentially contribute to the refreshment or also the reinforcement of the TT reader's schemata and therefore potentially affect (iii) his/her mental representations of characters s/he encounters in other texts and, accordingly, his/her interpretation of these texts on the whole and (iv) the TT reader's interpretation of the world at large, i.e. the TT reader's own world-view. And because our schemata may have social and practical

consequences, TT shifts in world-view such as those investigated in this volume can ultimately have an impact on the world we create to live in.

NOTES

1. I first introduced the idea of symbolic hybridity conveying the ideational point of view of an ethnic group, whereas iconic hybridity conveys the mind-style of an individual or a group of individuals, in Klinger 2013:118–119. The present discussion develops this notion in detail and considers the implications for translation proper.
2. Note that only norm departures in the first dimension—the extra-textual dimension—overlap with what Leech (1985) has termed "primary deviations". Norm departures in the second and third dimension, however, do not correspond to Leech's concept of secondary and tertiary deviation.
3. See also Fludernik (2007), who points out that, in contrast to colonial texts that mark Indian English as "other", in anticolonial Indian texts the English of the Indian protagonists is unmarked. As Fludernik puts it, they "are presented as [. . .] able to speak English correctly" (2007:269).
4. Exceptions to this rule are some of the Western foreigners (such as the Texan and the Swedish tourist in Wainaina's short story or the German in Soyinka's novel mentioned above).
5. Although TT4 does not gloss this particular term, Strätling's translation has an appendix with annotations, explaining Igbo words and cultural realia (cf. Strätling 2012:225–237) and thus, in this respect, goes a step further in exoticizing the text than do the previous three German translations of *Things Fall Apart*.
6. In theory, a third group can be distinguished: those who *choose* not to switch between "english" and English, rather than being unable to switch. As this scenario is the exception rather than the rule—a scenario that I have not encountered in the novels I analyzed—I will not discuss this third case.
7. See for example the London shop specializing in German fast food, "Herman ze German", and its slogan "our wurst is ze best!".
8. See also Bandia 1996:148–149 and 2008:125–127 for a discussion of this extract.
9. The East German edition, published ten years later by Volk und Welt, follows the West German edition (see Schweinitz 1975:220–221).
10. See also Peter Trudgill (2000), who states that especially in Nigeria Pidgin English has become creolized. However, as English is the official language of Nigeria and therefore not only used "for many different functions throughout the country" but also commands higher prestige, the creolized form "has become heteronomous [. . .] with respect to Standard British and/or Nigerian English" (Trudgill 2000:172).
11. The German "arriviert" does not have the same negative connotations as the English "parvenu" (such as making pretensions because of one's acquired wealth). Other possible translations of "arriviert" would be "successful" or "established".

6   From Theory to Practice

Translators may deliberately rewrite a text to adapt it to a preexisting personal or public ideological framework or narrative, as Mona Baker (2006) shows in *Translation and Conflict*, and thus deliberately construct a different world-view for the narrator (and, if applicable, for the characters) and ultimately also for the implied author. However, as the discussion above has shown, the differences in the world-view the TT projects in comparison to that projected by the ST do not need to be the result of the translator's conscious, political agenda. This is a point also observed, for example, by Munday, who argues that "the more subtle and even unconscious stylistic rewordings which occur in any text have the potential, because they come from a different code and a different writer, to alter the voices of the ST author and narrator" (2008:13–14). Even if translators are conscious of the linguistic shift—the "stylistic rewording"—this does of course not imply that they are necessarily also aware that this linguistic shift can result in a shift in the world-view that can be constructed from the text. For example, whereas translators who opt for normalizing the ST's linguistic hybridity in the TT will usually be aware of the linguistic shift, they might not be aware that the shift in linguistic variation can alter aspects such as perspective, cultural identity and allegiance.

The aim of the research presented in this volume is to allow us to investigate these shifts. In a second step, of course, I hope that insights derived from this research will find their way into the translation classroom in order to raise awareness among future translators of how their linguistic choices can affect world-view. Raising awareness of the interrelation between linguistic hybridity on the one hand and perspective, cultural identity and allegiance on the other hand could therefore help to ensure that translators take these aspects into account when deciding on strategies of how to translate the linguistic hybridity of cross-cultural texts. In particular, an awareness of the meaning potential of linguistic hybridity might do away with hesitations due to the pressure of fluency.

It goes without saying that analyzing TT shifts is not the same as criticizing the translator for producing them, but rather a study of the differences between ST and TT. It is not my contention that translators always

should avoid TT shifts in aspects such as perspective, cultural identity and allegiance or that they indeed always want to avoid producing such TT shifts. Nevertheless, an awareness of the interrelation between linguistic hybridity on the one hand and perspective, cultural identity and allegiance on the other hand can be of use to anyone producing a TT based on a ST featuring linguistic hybridity. Similar to the way in which one can only subvert norms when one is aware of the norms, one can only subvert (i.e. deliberately rewrite) the ST when one is aware of its mechanisms.

Although I do not offer answers as to how linguistic hybridity should be translated, the categorization of linguistic hybridity proposed in Chapter 2 as well as the framework developed in Chapters 3 to 5 can guide translators in their decision making. I consciously refrain from offering prescriptive advice throughout this volume. This is not only because I view this research as a descriptive-theoretical study investigating the potential impact that TT shifts in linguistic hybridity can have on world-view but also because concrete translation decisions will depend on a variety of factors that are dependent on the co-text, the context, the target audience's schemata and the translator's agenda. For example, as I have discussed in Chapter 5, iconic hybridity can be employed to convey different cultural identities and world-views, and the co-text, the context as well as the reader's schemata are crucial for constructing these. This implies that translators will need to take these factors into account when translating the ST, in order to allow for the TT reader to construct the same mind-style that the translator constructed from the ST. This notwithstanding, a conceptual tool such as the model proposed in Chapter 2 as well as the conceptual framework developed in the subsequent chapters on the basis of this model can be a starting point for thinking through the issues involved and, hence, can be a useful decision-making tool. The model and framework developed in this volume thus can serve not only the translation scholar but also those working in translator training and education and ultimately also those working at the "wordface", as Andrew Chesterman and Emma Wagner (2002) have put it: the translators.

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Index