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## Editors' Note

Esteemed readers,

TranSynergy: Journal of Translation, Literature and Linguistics has been created as an idea to bring together similar academic disciplines, reflect their interdisciplinary natures and provide an area for researchers to present their studies within a transparent and principled platform dedicated only to the improvement of social sciences. Today, we are proud to announce you that our academic journal, TranSynergy, has begun its life. It has been an honor to gather many esteemed researchers to create such a valuable project. The first issue of TranSynergy Journal of Translation, Literature and Linguistics has been a product of hard work, meticulous research and academic ideals. Here, we would like to extend our gratitude to all the people involved in the process of realizing our ideals to create a platform in which many studies varying from translation studies to literature and linguistics find a place to step into the spotlight with the aim of furthering their respective fields of research.

We wish you a fruitful reading experience.

Thank you,

Editors

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## From Colonial to Postcolonial: Dissemination of the English Language

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### Abstract

Among the many languages spoken in the world, the English language is the most widely spoken language in regard of the number of speakers of English as a mother tongue, second language, third language, official language, or lingua franca. English has become the world language or international language with the official and practical use of English in international affairs, business, trade, sports, the internet, entertainment, organizations, mass media, politics, and economy. This paper aims to analyze historically how the English language has been used so prevalently in the world from the colonial times to the postcolonial era. The export of the English language to the colonies and dependencies worldwide during the heyday of the British Empire, the role of the education system in establishing the English language in the colonies, and how the linguistic legacy has been maintained up to the 21st century is also within the scope of the paper. This study concludes that the colonial and imperial heritage of the British Empire which transferred the English language to all the continents alongside the other social, economic, political, and military instruments was pivotal in the widespread use of English today and in the United States of America with all its economic and cultural might helped secure the privileged position of English worldwide.

**Keywords:** English, the British Empire, colonial, postcolonial, language

### 1. Introduction

Today, English is either the first or official language in more than 60 countries most of which had a colonial past with Britain. The exportation of the English language to all the continents in the world began with the geographical discoveries, the overseas trade, the growth and expansion of British military and naval power and the ensuing slave trade. The transfer of the English language gained pace with the colonialist agenda of the British Empire after the fifteenth century onwards and the industrial revolution which started in Britain in the seventeenth century. Particularly the rise of the British Empire as a colonialist state on which the sun never set because of wide geographical borders spread the English language to all the countries and communities where the British Empire held sway. Evidently, the English

language was not the single export item during the long years of imperial control over the colonies and dominions. The British Empire transferred its economic system, legal system, religion(s), administration system, sports, cuisine, law enforcement, architecture, habits, festivals, etiquette, and manners as well as “English forms of land tenure, Scottish and English banking, the Common Law, Protestantism, team sports, the limited or ‘the night watchman’ state, representative assemblies, the idea of liberty” (Ferguson, 2003, p. xxiii). The English language was also important because it was the language the colonial history was written with and it was “interwoven with British colonialism throughout colonial and post-colonial history” (Pennycook, 1988, p. 8).

## **2. Discussion**

During the colonization of the countries, indigenous people like Caribs and Arawaks in the Caribbean, Maoris in New Zealand, Aborigines in Australia, indigenous people in the Americas, and peoples of numerous tribes in Africa were either enslaved, exterminated, marginalized, discriminated or given lesser status, and with the onset of the slave trade, the systematic denigration and destruction of the languages the enslaved people spoke began and resulted in the birth of many English-based pidgins which later transformed into creoles in different parts of the world. During the process, British assumptions, values, habits, language, and codes were imposed upon the colonized, indigenous voices were silenced, their minds were colonized and the colonized internalized British logic, perspective and values (Brydon & Tiffin, 1993; McLeod, 2000).

Particularly the use of English language as the sole medium between the colonizer and the colonized was of utmost importance. In his world-renowned and highly-acclaimed work, Fanon (1967) set out to explain the rationale behind the transfer of the English language as he asserted that “to speak a language is to take on a world, a culture” (p. 38) and that “a man who has a language consequently possesses the world expressed and implied by that language” (p. 18). In a similar manner to Fanon (1967), Ashcroft et al. (1989) suggested that “one of the main features of imperial oppression is control over language ... language becomes the medium through which a hierarchical structure of power is perpetuated, and the medium through which conceptions of ‘truth’, ‘order’, and ‘reality’ become established” (p. 7). As a result of the power hierarchies set in the colonies, the colonized people who resisted and survived the annihilating impact of the colonization were obliged to speak English in their contact with the colonizers who manned the high ranks and posts in the colonial apparatuses. Indeed, the transfer of the English language was of prime significance as a supportive mechanism of physical occupation and material gains which were hard to achieve “without the existence of a set of beliefs that are held to justify the possession and continuing occupation of other peoples’ lands ... [which] are encoded into the language which the colonizers speak and to which the colonized peoples are



subjected” (McLeod, 2000, p. 37). Apparently, in order to lay grounds for a lucrative economic system in the colonies and in order to ensure that the colonial system worked efficiently and profitably for the British Empire, the English language was used as a very effective weapon by the colonizers, and it paved the way to economic exploitation and political domination of the colonies for hundreds of years.

At this point, the main pillars of the education system the British Empire implemented in the colonies must be briefly analyzed to figure out the connection between the use of the English language by millions of people and the contours of the British colonial education, which was pioneered by British-Christian missionaries. As Hall (2008) posited, education was a convenient tool to ensure the obedience and silence of the colonized to the rule of the British (p. 774). In order to spread their ideologies, norms, values, worldviews and perceptions, the British colonizers designed the education systems of the colonies upon the British model alongside the other institutions exported to the colonies. The colonial educators and administrators were deaf and blind to the specific features, needs and cultural heritage of the countries and communities they governed without heeding relevance, meaning, or practicality of British-type education systems within the countries they colonized. The British colonizers regarded education as “an important tool in converting the colonial’s viewpoint and in making him ‘gladly accept the British rule’. One way of doing this was to anglicize the native through the educational system by teaching him British history, British achievements, British Literature and the English Language” (Desai, as cited in Kirpal, 1989, p. 37). Instead of teaching the geography, climate, flora and fauna of the colonized countries, at the primary school level geography meant the detailed topography of Britain; a study of the local nation or region; and the economic geography of the British Empire. Outside their own region and the British Isles, the countries of the rest of the world were depicted as mere producers notable for what they exported to Britain. (Brydon & Tiffin, 1993, p. 47)

Nasta (1995) bitterly claimed that the colonial education system “repeatedly told them that ‘real’ places were ‘cold’ places and these were elsewhere (p. 51). In a similar manner to Nasta (1995), Jamaica Kincaid also voiced the pejorative effects of the British education she had in her country, Antigua, in her long essay, *A Small Place* (1988) saying there are millions of people like her who were “made orphans: no motherland, no fatherland, no god ... and worst and most painful of all, no tongue” and complaining that she was compelled “to speak of this crime is the language of the criminal who committed the crime?” (p. 31). She went on to say with the English language of “the criminal” she was unable to express her feelings and opinions properly as “the language of the criminal can explain and express the deed only from the criminal's point of view. It cannot contain the horror of the deed, the injustice of the deed, the agony, the humiliation inflicted on [her]” (Nasta, 1988, p. 32). In like manner, Brathwaite

(1981) argued that in the West Indian colonies the educational system did not recognize the presence of [the] various languages. What [the] educational system did was to recognize and maintain the language of the conquistador – the language of the planter, the language of the official, the language of the Anglican preacher. It insisted that not only would English be spoken in the Anglophone Caribbean, but that the educational system would carry the contours of an English heritage. (p. 18)

For the African colonies, Britain had a similar agenda to institute colonial education, as a result of which, the African historian P.G. Okoth claimed “Ugandans who passed through the schools were ‘brainwashed’ to discard their own cultures and embrace Western cultures, which were supposedly superior. This resulted in a culture of dependency, mental enslavement and a sense of inferiority” (as cited in Whitehead, 2005b, p. 444). This education system which resulted in “subordination, exploitation, the creation of mental confusion ... an instrument to serve the European capitalist class in its exploitation of Africa” (Rodney, as cited in Whitehead, 2005a, p. 317) by the colonial officials like infamous Macaulay who supported English-medium education in India as he believed “a single shelf of a good European library was worth the whole literature of India and Arabia” (as cited in Whitehead, 2005a, p. 319). As for India, Chavan (2013) pointed out the political function of the education system which aimed at showing English “less alien” by making the Indians speak the same language with the people in the upper echelons (p. 93). Apparently, the British colonizers looked down upon the cultural and linguistic legacies of the colonized countries and they excluded the local, indigenous, and native elements from the education system they imposed upon the colonies. Consequently, the colonized people were deprived of the means to identify with and define themselves to a great extent. The official medium of communication was reduced to that of the colonizers which resulted with the colonized people striving to learn a different language which was obviously inadequate for expressing their perceptions, emotions and assumptions.

Moreover, throughout the colonial education system, the colonized people were totally exposed to the British outlook of the history which inevitably glorified and celebrated the British achievements and victories whereas they disregarded, understated or simply discarded the histories of the colonized countries and peoples. Because “colonized people were seen as lacking history, culture, religion and intelligence” the colonizers felt that it was their responsibility “to fill this void” (Pennycook, 1988, p. 56). In this endeavor, the British colonizers’ subversion, curtailing and underrating of the cultural, social and linguistic heritage of the colonized people resulted in syllabi in which the specifics of the slave history were officially denied to the descendants of that history in schools, these same primary, secondary and tertiary pupils had black/white and empire/colony relations neutralized for them through

the reading and teaching of classic English texts like *The Tempest*, *Robinson Crusoe*, *Jane Eyre*, the novels of Dickens, *Heart of Darkness*. (Brydon & Tiffin, 1993, p. 49)

Particularly the works of the English literature were given high accord and canonized in the education system in the territories of the British Empire and English literature proved a strong 'ally' "in maintaining control of the natives under the guise of a liberal education" (Viswanathan, as cited in Ashcroft et al. 1987, p. 3). Because the works of the literature imported to the colonies were "specifically concerned with colonial expansion ... embody[ing] the imperialist's point of view" (Boehmer, 1995, p. 3) and they were intended to reinforce and legitimize the colonial system as a whole. The curricula of the literature courses were designed to raise children who would appreciate British literature so the contents and the syllabi were maintained "without any fundamental alterations because of the superstitious faith in the former master's educational wisdom" (Kirpal, 1989, p. 29).

As another proof of the importance the British colonizers attached to education, the Colonial Office and the Advisory Committee on Education in the Colonies (ACEC) which were administered as separate units each with its own governor survived into the late 20th Century. Despite the demise and dismantling of the imperial and colonial structure, ACEC's journal, *Oversea Education*, went in circulation from 1929 until 1963. The aim was to enable colonial educators to keep in touch with each other, to maintain educational issues in unison and to share knowledge. The articles published dealt with a variety of topics including mass education, language of instruction, female/girls' education, teacher training, school curriculum, adaptation of the curriculum, examinations and higher education (Whitehead, 2003).

The post-independence and the post-colonial stage which began in the late 1940s did not end the prevalent use of the English language because the linguistic legacy of the British Empire was preserved in the administrative, educational and economic apparatuses in the formerly colonized countries. Indeed, it is paradoxical that the second phase of the British cultural domination began after the disintegration of the British imperial structure in the 1940s in the aftermath of the Second World War. After the independence and partition of India in 1947, the collapse of the British Empire gained momentum in the 1950s and the 1960s during which the great majority of the colonies secured their independence one by one. In 1931, the settler countries of Australia, Canada, New Zealand and South Africa had been granted large degrees of sovereignty and in 1949, to contain the nationalist movements which began to grow in the dominions, the British Commonwealth was redefined and transformed into the Commonwealth of Nations dropping the allegiance to the crown from its statute in 1949. The Monarch of the United Kingdom, however, remained the official 'Head of the Commonwealth' with almost all the ex-colonies joining the Commonwealth on a voluntary basis. The interaction

of the dominions and ex-colonies within the body of the Commonwealth is extremely important because 53 member countries of 2.4 billion people agree “the use of the English language as the medium of inter-Commonwealth relations, and acknowledge Queen Elizabeth II as the Head of the Commonwealth” according to the 5th criterion of for Commonwealth membership. The Commonwealth Charter decrees that “the special strength of the Commonwealth lies in the combination of our diversity and our shared inheritance in language, culture and the rule of law; and bound together by shared history and tradition” (<http://thecommonwealth.org>). So the great majority of formerly colonized and settler countries still act as a single body as far as cultural issues are concerned with the English Language still binding them tightly. Apparently, the English language proved to be the most pervasive and abiding export item to the colonies even after the disintegration of the British Empire.

The British Empire had already lost much of her colonies, dominance, hegemony and prestige in the aftermath of the Second World War when the new world powers, the United States of America, another English-speaking country, and the Union of Soviet Socialist Republics, grabbed the control of the bipolar world with two alliances, NATO and Warsaw Pact. The possible decline of the English language after the collapse of the British Empire with its ages-lasting imperial and colonial supremacy has been prevented by the rise of the USA particularly after World War II. On the contrary, the rise of a new power, the United States of America as another English-speaking country cemented the position of English as an international language spoken in all walks of life. In tandem with the military and economic power of the USA, American cultural hegemony began to extend and contest the cultures and nations which managed to preserve their identity and language against the overwhelming British incursion. American impact on the English language to become a world language has gained pace with the economic power of the USA and the cultural influence it has been exerting with radio/TV, the internet, the Hollywood film industry, and popular music. American cultural artifacts, American mass media, American entertainment ways, the fast-food industry, and consumer culture habits have been exported all over the world and they have been changing the cultural eco-systems of the countries obviously with the English language accompanying all these. It is beyond doubt that today a considerable percentage of the books are published in English, a great many scientists read English, thousands of schools worldwide teach English and the data stored in retrieval systems is predominantly in English. English is also the language of the world market and business, academic conferences, scientific, academic and medical journals, safety regulations, information technology, computer hardware and software, international organizations, international travel and tourism, motion pictures, popular music and social media with the widespread use of the internet.

### 3. Conclusion

To conclude, the hegemonic power of the English language today is rooted in the imperial, colonial and invasive history of the British Empire. During the colonial era, the British colonizers, slave traders, administrators, sailors, navigators, discoverers, clergy, educators, traders and military enforced the English language in the colonies and dominions. The local, indigenous and native people were compelled to have their contact and communication in English with the British people of all occupations and positions as a result of the power hierarchy between the colonizer and the colonized. Obviously, the most powerful instrument to implement the language of the colonizer was the education system which imposed the cultural and historical perspective of the colonizer. In the post-colonial period, although the British Empire disintegrated in the first half of the 20th century, the linguistic legacy remained intact with the establishment of the Commonwealth and particularly with the rise of another English-speaking country, the United States of America. The English language has gradually transformed into a world language, international language and de facto lingua franca in most contacts owing to the overpowering and wide-ranging impact the USA has been exerting in all walks of life in addition to the linguistic pressure and oppression exerted by the British Empire on different peoples all over the world for ages.

### Disclosures

No potential conflict of interest was reported by the author(s).

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## Ursula Le Guin as a Feminist Self-Translator

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### Abstract

The concept of gender has been mostly discussed within the framework of interlingual literary translation. In this study, we turn our focus to intralingual self-translation and examine the revised works of Ursula K. Le Guin. Guin revised and rewrote her own works of fiction and non-fiction not for linguistic reasons or publisher requests but for feminist concerns. Thus, in this study, we tend to refer to the revisions made by Ursula K. Le Guin as intralingual feminist self-translations. To this end, the alternative feminist worlds she has created in her works are examined as examples of feminist self-translation performances in the figurative sense. Then, Le Guin's fiction and non-fiction works, which have been intralingually revised by Le Guin herself, are studied. Some of her revisions are a direct result of the criticisms posed against the author, whereas some others originate from the rising feminist consciousness of the author. The novels and short stories examined from this perspective include *The Left Hand of Darkness* (1969) as the novel, which triggers most of the revision process, "Winter's King" (1969/2004), "Nine Lives" (1969/2004) and *The Earthsea Cycle* (*A Wizard of Earthsea* (1968), *The Tombs of Atuan* (1970), *The Farthest Shore* (1972), *Tehanu* (1990), *Tales from Earthsea* (2001) and *The Other Wind* (2001)). The articles examined include the ones in different collections, namely *Dancing at the Edge of the World* (1989) and *The Language of the Night* (1989). Thus, it is believed that this study presents different perspectives for feminist translation studies and contributes to the controversial concept of intralingual self-translation.

**Keywords:** Intralingual translation, feminist translation, self-translation, feminist self-translauthor, Ursula Le Guin

## 1. Introduction

Feminist literary practices have been a fruitful field of study for translation studies particularly after the close interplay between gender studies and translation studies. The concept of gender in this context has been mostly discussed within the framework of interlingual translation, both from the perspective of theory and of practice. In this study, we turn our focus to revisions and editions performed for feminist purposes, which we label as intralingual feminist translation and examine the revised works of Ursula K. Le Guin, who is a well-known science-fiction author. The fact that Ursula K. Le Guin revised and rewrote her own works of fiction and non-fiction not for linguistic reasons or publisher requests but for feminist concerns made us think that her act is an intralingual feminist self-translation.

In order to clarify the concept of intralingual self-translation, it would be useful to focus on some of the studies within the field. For example, in her article entitled “Relocating Self-Translation from the Interlingual to Intralingual: Faulkner as a Self-Translauthor”, Gülsüm Canlı<sup>1</sup> (2018) proves that the act of rewriting within the same language by the author herself/himself is an intralingual self-translation within the framework of Gideon Toury’s (1995) descriptive translation studies. In her article, Canlı (2018) refers to the concept of “translauthor” used by Çulhaoğlu (2017) and defines the concept as “the person who authors and translates the same text” (p. 60). According to Çulhaoğlu (2017), Cervantes, the author of *Don Quixote*, is a “translauthor”, since he is both the author and the translator. By taking this concept, Canlı (2018) coins a new neologism and introduces the American author Faulkner, she has studied as part of her corpus, as an “intr-auto-translauthor”. Furthermore, as Canlı (2018) underlines when bilingualism is not put as a prerequisite in the act of self-translation, the interventions of the authors in their own works can also be considered within the context of translation studies. Thus, in reference to the terminology coined by Canlı (2018), this study aims to examine the rewriting practice by Le Guin as a feminist self-translation at the intralingual level through representative examples. Ursula K. Le Guin is considered as an intralingual feminist self-translauthor based on two facts. First, the figurative meaning of translation put forward by feminist translators and translation scholars needs mentioning. Within the context of feminist translation studies, the proposition that women constantly translate figuratively in order to exist in the patriarchal system offers us new perspectives. Feminist translators mostly explain the inferiority of women through this figurative meaning as the dominant discourse and/or language use is patriarchal in the existing world of literature. Based on this proposition, it can be claimed that Le Guin, as a woman author of science fiction, always translates from the patriarchal world. Secondly, referring to different

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<sup>1</sup> It is also worth mentioning that Canlı’s doctoral dissertation is particularly on this topic, too (see Canlı, 2019).



studies about intralingual translation and self-translation (e.g. Canlı, 2018; Baydere & Karadağ, 2019), her fiction and non-fiction works, which were intralingually revised by Le Guin herself, are examined. Some of these revisions were a direct result of the criticisms posed against the author, whereas some others originated from the rising feminist consciousness of the author.

Through representative examples extracted from Le Guin's fiction and non-fiction works, this study attempts to present different perspectives for feminist translation studies and contribute to the concept of intralingual self-translation.

## **2. Theoretical Background**

### **2.1. Intralingual Translation**

The concept of intralingual translation, which was first discussed by Roman Jakobson (1959) as one of the three categories of translation in his influential work, can be defined as “an interpretation of verbal signs by means of other signs of the same language” (1959/2000, p. 114). Jakobson's categorization is useful for framing the translation in a broader sense. However, he is also claimed to limit the concept of translation (see Berk Albachten, 2014; Korning Zethsen & Hill-Madsen, 2016 among others), since he only refers to interlingual translation as “translation proper”.

Thus, researchers focusing on intralingual translation tend to come up with different definitions of the term. Some of them also suggest new categorizations for this type of translation (see Gottlieb, 2005). Building on Toury's (1995) approach to translation, Korning Zethsen & Hill-Madsen (2016) also put forward a new definition that can be more inclusive. According to them, since translation can be defined through three conditions, it is possible to discuss intralingual translation practices in the framework of “translation proper”. These conditions can be summarized as follows:

- A source text (verbal or non-verbal) exists or has existed at some point in time.
- The target text has been derived from the source text (resulting in a new product in another language, genre, medium or semiotic system).
- The resulting relationship is one of relevant similarity, which may take many forms depending on the skopos. (Korning Zethsen & Hill-Madsen, 2016, p. 705).

Considering the above-mentioned definition of translation, intralingual translation takes place each time a work is translated from a vernacular into a language, or within the same language. There are some well-known examples in this respect, such as the translation of Harry Potter books between British English and American English (Hatim & Munday, 2004, pp. 4-5). Other practices may include the attempts for using an updated language or modernizing an existing work (such as the efforts of Turkish authors with the Language

Reform in Turkey, for further research see Berk Albachten, 2014). It is also used for rewriting the text in the postcolonial context for ideological or political reasons as given both by Toury's (1995) definition and Berk Albachten's (2014) explanations.

Within the Turkish context, there are studies examining the intralingual translation practices mainly as an attempt to modernize the language and its relationship with the Turkish language reform (e.g. Berk Albachten, 2013, 2015) and the intralingual translation as, among others, a rewriting and editing practice (e.g. Birkan Baydan, 2011). According to these studies, the changes at both linguistic and stylistic levels in the new products can be considered as intralingual translation, which is useful in understanding the history and discourse of their time. So, the practice of intralingual translation is actually a translational activity that can be explained within the cultural, historical and political backgrounds. Considering the discussion above, it can be claimed that it is possible to label the revisions, editions, additions and omissions as intralingual translation practices, especially when the strategies applied in new edited versions are much more radical.

## **2.2. Self-Translation**

Anton Popovic defines self-translation as “the translation of an original work into another language by the author himself [sic]” (1976, p. 19). In that sense, there are two works but only one author. Since author is the translator, and translator is the author, self-translations are said to be different from “standard” translations. Although Popovic (1976) has claimed that self-translation cannot be regarded as a variant of the original text but a true translation, some translation studies researchers make a distinction between self-translation and translation proper. First of all, faithfulness and alterations are the characteristics, which may distinguish a self-translation from a translation proper. These characteristics are closely related with the notion of authority, since an author of a text is assumed to have much more authority over the text when compared to translators. Thus, it is possible to detect the critical changes in the different versions of translations performed by self-translators. As Fitch (1988) has underlined, “readers tend to consider a translation done by the writer himself [sic] as closer to the original, more authorial and, consequently, more authorized” (p. 19).

Moreover, in self-translation, there is a blurred distinction between the original and the translation. In other words, two texts are “intrinsically connected” (Souza, 2006, p. 50). Thus, the author and the translator cannot be differentiated. Grutman and van Bolderen (2014) explain this act with the creation of different persona by the author/translators. According to them, “the self-translating persona often appears later on in a writer's career” and their persona in each language can also vary as in the case of “Karen Blixen/Isak Dinesen

in Denmark, Jean Ray/John Flanders in Belgium, or Julien/Julian Green in France” (Grutman & van Bolderen, 2014, p. 324).

Self-translations are performed for different reasons such as “reaching readers in another language, improving one’s language skills or refashioning one’s identity” and maybe most strikingly to “avoid problems” (Grutman & van Bolderen, 2014, p. 326). Dissatisfaction by authors can be another reason for self-translating since they may not like the translation of their work or they may want to adapt their text based on their targeted readers. The power relations especially within the context of migration and post-colonial translation can also trigger the act of self-translating.

Although the concept of self-translation can be seen as a rather neglected field within translation studies, there are theses and articles focusing on different self-translating activities in Turkey. For example, there is research on the “interventionist” self-translation practice performed by Elif řafak (e.g., Akbatur, 2017; Erkazancı Durmuř, 2014; Kűcűk, 2016); Halide Edip Adıvar’s self-translation practices (e.g., Kűrűk, 2017, Yalçındađ, 2021); and power dynamics in self-translation exemplifying Erendiz Atasű’s self-translation practices (Tařkın Geçmen, 2019). In addition to self-translating authors in Turkey, Turkish translations of self-translating foreign authors have also been the subject of different studies (e.g., Candan, 2019; Sancaktarođlu Bozkurt, 2013; Tűrkmen, 2021).

While all of the above-mentioned studies focus on the bidirectionality of self-translation, there are also several studies at the intersection between intralingual translation and self-translation (e.g., Baydere & Karadađ, 2019; Berk Albachten, 2014; Canlı, 2018, 2019).

In her work in which she introduces new concepts to translation studies, Canlı (2018) reconsiders the insistence on bilingualism in studies in the field of self-translation and examines whether it is a necessity or not. She analyses William Faulkner’s work *Sanctuary* and its rewritten versions with Lefevere’s rewriting concept (1992); and she discusses self-translation at the intralingual level and concludes that there is a need for new concepts and definitions in translation studies. By the same token, Baydere and Karadađ (2019) examine Reřat Nuri Gűntekin’s novel *Çalıkuřu* within the context of self-translation at the intralingual level and propose new terms. The terms of “intergenre self-translation”, “intergenre-auto-translauthor”, “direct self-translation” and “indirect self-translation” are proposed as a result of their analysis (Baydere & Karadađ, 2019; Baydere, 2021).

Considering that the intralingual translation and self-translation may be performed for ideological reasons, figurative treatment of feminist translation (that women are constantly

translating from the patriarchal language to the feminine language in order to express themselves) and intralingual translation performed for feminist concerns are worth studying.

### **3. Case Study: Ursula K. Le Guin as An Intralingual Feminist Self-Translauthor**

In this part of the study, the identity of Le Guin as an intralingual feminist 'self-translauthor' and her revisions as intralingual feminist self-translation practices are examined. The revision practices mentioned can be observed both figuratively and intralingually. It is claimed that Le Guin figuratively translated her works from a patriarchal world into a feminist culture and she also performed intralingual self-translation when she revised her fiction and non-fiction works for feminist purposes.

To this end, the alternative feminist worlds she has created in her works, as examples of feminist self-translation performances in the figurative sense are briefly examined. Then, her fiction works, namely her novels and short stories, which have been intralingually revised by Le Guin herself are examined. The works examined from this perspective include *The Left Hand of Darkness* (1969) as the novel, which has triggered most of the process; "Winter's King" (1969/2004), "Nine Lives" (1969/2004) and *The Earthsea Cycle* (*A Wizard of Earthsea* (1968), *The Tombs of Atuan* (1970), *The Farthest Shore* (1972), *Tehanu* (1990), *Tales from Earthsea* (2001) and *The Other Wind* (2001)). Last but not least, her non-fiction works such as her articles published in different collections, namely *Dancing at the Edge of the World* (1989) and *The Language of the Night* (1989), which Le Guin has also revised for feminist purposes, are analysed.

Ursula Kroeber Le Guin is a well-known American writer. She was born on October 21, 1929, in Berkeley, California (Bernardo & Murphy, 2006, p. 2). Her death in 2018 at the age of 88 caused great sadness among her readers as her works of science fiction and fantasy were highly admired. Le Guin won many awards with her works in the genre of science fiction, which is known as a male-dominated genre, and became a living proof that this male-dominated field can be used for feminist purposes.

According to Melzer (2006), science fiction has "always included women writers, and as a narrative style it is open to feminist appropriation" (p. 7). Creating different or alternative universes makes it possible for feminists to explore different scenarios and forms of gender together with "alternative sexual identities" (Bernardo & Murphy, 2006, p. 31). It is true for Le Guin that she has perfectly appropriated the science fiction for feminist purposes. Her feminist appropriation can be interpreted as an intralingual feminist self-translation in its figurative sense.

In the context of feminist translation studies, the proposition that women constantly translate linguistically in order to exist in the patriarchal system offers us new perspectives.

The figurative meaning of translation is seen as “[...] a topos in feminist discourse used by women writers to evoke the difficulty of breaking out of silence in order to communicate new insights into women’s experiences and their relation to language” (Godard, 1989, p. 45). With reference to the idea that dominant discourse and language use is patriarchal in the existing world of literature, feminist translators figuratively employ the practice of translating in order to make the (sometimes implicit) literary oppression of women explicit.

Another analogy can be constructed between immigrant authors and feminist and/or female ones. Referring to Thiong’o’s (2009) views about migrant writers, it can be said that some migrant writers who write in a foreign language are also self-translators, even though they are not performing interlingual translation as suggested by Jakobson (1959/2000) (for a case study see Erkazancı-Durmuş, 2022). Thus, feminist and/or female authors are also constantly translating from the patriarchal world into the feminist world in their works. This practice is very much like the practice of postcolonial and/or migrant authors.

Based on the ideas mentioned above, Le Guin can be considered as a translator who is always translating into patriarchal world because of being a woman. In her own words, Le Guin actually sees all kinds of writing as a form of translation. In January 2006 Susan Bernardo sent Le Guin a series of questions, which she generously replied (Bernardo & Murphy, 2006, p. 7). In her answer to one of the questions about the process of translation, she states:

Sometimes I think all writing—poetry and narrative prose— is translation. As I said in the first note to *Always Coming Home*, “The difficulty of translation from a language that doesn’t exist yet is considerable, but there’s no need to exaggerate it.” The ‘language that doesn’t exist yet’ may be the language, the words, of your poem or story; you are translating them (bringing them across, literally) from nonexistence into existence. The difference between understanding another culture and understanding another person may be a difference of size, not kind. We all speak different languages and have to learn those of other people(s). To learn the art of translation. (Bernardo & Murphy, 2006, p. 7).

From a feminist point of view, it can be stated that women are always appropriating the language, which is mostly patriarchal, in order to express themselves. Le Guin also explains this issue in her speech at the Mills College as follows:

I want to thank the Mills College Class of ‘83 for offering me a rare chance: to speak aloud in public in the language of women [...] intellectual tradition is male. Public speaking is done in the public tone, the national or tribal language; and the language of our tribe is the men’s language. Of course women learn it. [...] we’re already foreigners. Women as women are largely excluded from, alien to, the self-declared male norms of this society,

where human beings are called Man, the only respectable god is male, and the only direction is up. (1989a, p. 115-116).

Moreover, she creates the alternative feminist worlds in her works, which can also be interpreted as an intralingual feminist self-translation practice. For example in *The Left Hand of Darkness*, Le Guin, translating from the patriarchal culture, presents her readers with an alien planet, which is very different from the patriarchal world they live in. Le Guin created a genderless society in the novel. She wanted to see what was left when gender was eliminated. In Le Guin's words "whatever was left would be, presumably, simply human. It would define the area that is shared by men and women alike" (1989a, p. 10) (for further analysis of the novel from feminist translation studies perspective see Sancaktaroğlu-Bozkurt, 2018).

Susan Wood, the editor of *The Language of the Night*, also writes in her introduction to the collection: "The essays reprinted here are also translations, explanations of dreams" (1989, p. 6). Wood, echoing Le Guin's ideas, states that the fantasy and science fiction are actually translations of "an intuitive process, of an interior journey, into words" (1989, p. 10). Thus, it won't be wrong to claim that Le Guin has translated from the patriarchal world in her essays, articles, interviews, novels and short stories throughout her whole life.

In addition to the figurative meaning, intralingual self-translation practice can be discussed in Le Guin's works. The criticisms against *The Left Hand of Darkness*, one of the most prominent novels of the period, have actually triggered most of the process.

The novel was first published by Ace Books in 1969 and received the James Tiptree Jr., Hugo and Nebula Awards. It is known as a building block among feminist science fiction works with its experimental fiction and innovative style. Le Guin, who defined her novel as literary "thought experiment" (1989a, p. 9), has actually created "a social world based on alternative sexual physiologies" (Higgins, 2009, p. 77). She, thus, questions the traditional gender roles and used science fiction to interpret androgyny. The novel takes place on a planet called Winter and everyone living here is androgynous. The Gethenians can become male or female during each mating cycle, and this is something that humans find incomprehensible.

After writing the novel, Le Guin, who created a genderless society, was criticized for the masculine language she used and in particular for having used the so-called generic pronoun "he" in English, especially when talking about the androgynous Gethenians. While many critics regard the novel as an important feminist text, many have criticized Le Guin's use of this masculine language, and claimed that when trying to create a genderless society she

actually “eliminated the female altogether and presented nothing but a male society” (Bernardo & Murphy, 2006, p. 33).

After the criticisms against *The Left Hand of Darkness* mentioned above, Le Guin revised her short story, “Winter’s King”, which she wrote and published a year before she started writing the novel, and rewrites it, so to speak, by performing a self-translation. The story was originally appeared in a fiction anthology, namely *Orbit 5: An Anthology of Brand New SF Stories*, in 1969. Later, the story was published in Le Guin’s short story collection, *The Wind’s Twelve Quarters* in 1975 following the revisions. Le Guin changed all the so-called generic pronouns into “she” and only kept the male titles of “king” and “lord” the same. This change adds a new perspective to the existing patriarchal language in the story and makes it possible for us to refer Le Guin as an “intralingual feminist self-translauthor”. In her “Foreword” to her short story collection in which she discusses the order of the stories in the collection, she states that “it is impossible; stories may be written in one year, not published until two or three years later, and then possibly revised, and which date do you use?” (1975/2004, p. ix). Thus, for Le Guin revising one’s own works is not uncommon. She further explains her revisions in the “Foreword” and states that “the only stories that have been revised, beyond an occasional one word or one-sentence change and restitution of cuts and errors in the published versions, are: ‘Winter’s King’ [...]; ‘Vaster than Empires and More Slow’ [...]; ‘Nine Lives’ [...]” (1975/2004, p. x).

In the note to the story of “Winter’s King” (1975/2004), Le Guin explains the content of the revisions and her motivations. She explains the criticisms against her using the so-called generic pronoun “he” in *The Left Hand of Darkness* and explains how she hates made-up pronouns, “te” and “heshe” and so on (1975/2004, p. 93). She justifies her revisions through the following lines:

In revising the story for this edition, I saw a chance to redress that injustice slightly. In this version, I use the feminine pronoun for all Gethenians –while preserving certain masculine titles such as King and Lord, just to remind one of the ambiguity. This may drive some nonfeminists mad, but that’s only fair. (1975/2004, p. 93).

Some of the revisions can be seen in the following passage extracted from 1975 revised version of “Winter’s King”:

Look first at the young king, a nation’s pride, as bright and fortunate a soul as ever lived to the age of twenty-two; but when this picture was taken the young **king** had **her** back against a wall. **She** was filthy, **she** was trembling, and **her** face was blank and mad, for **she** had lost that minimal confidence in the world which is called sanity. (1975/2004, p. 94).

Thus, Le Guin prefers to use the pronoun “she” for “king” in this example, and she perfectly reminds the readers that the members of the society in the story are androgens.

In addition, after the criticisms about the so-called generic pronoun “he” used for the Gethenians in *The Left Hand of Darkness*, Le Guin also invented pronouns in a screenplay of the novel written in 1985, even though she generally emphasizes her dislike against the invented pronouns. She explains the underlying reason as follows:

I referred to Gethenians not pregnant or in kemmer by the invented pronouns a/un/a's, modelled on a British dialect. These would drive the reader mad in print, I suppose; but I have read parts of the book aloud using them, and the audience was perfectly happy, except that they pointed out that the subject pronoun, 'a' pronounced 'uh' [ə], sounds too much like 'I' said with a Southern accent. (Le Guin, 1989a, p. 15)

Other short stories she revised include “Vaster Than Empires and More Slow” and “Nine Lives”. She explains that in “Vaster Than Empires and More Slow”, there appears “a cut in the first pages” (1975/2004, p. x), while in “Nine Lives” she fixed the minor changes made by the first publisher, *Playboy* magazine. “Nine Lives” was actually first appeared in *Playboy* in 1968, under the only pen name Le Guin has ever used: U. K. Le Guin (1975/2004). The editors politely asked her if they could use the first initial only and Le Guin agreed. Le Guin claims that “it was the first (and is the only) time I met with anything I understood as sexual prejudice against me as a woman writer, from any editor or publisher; and it seemed so silly, so grotesque, that I failed to see that it was also important” (1975/2004). Thus the revisions she made originate from this prejudice. Le Guin fixes the good many minor changes *Playboy* had made and prefers her version of the story and publishes the story under her unabridged name in the collection entitled *The Wind's Twelve Quarters*.

In addition to the changes on the pronouns and her (abridged) name, *The Earthsea Cycle* is another revised work for the feminist cause. These works may not be considered as direct intralingual self-translation practices. However, as the feminist concerns made Le Guin to take action, it is also worth mentioning here. *The Earthsea Cycle* (1968-1972) was intended to be a trilogy at first, which includes *A Wizard of Earthsea* (1968), *The Tombs of Atuan* (1970), and *The Farthest Shore* (1972). Yet, Le Guin continued publishing other novels as part of this cycle. *Tehanu* (1990) was actually released with the subtitle of “The Last Book of the Earthsea”. However, *Tales from Earthsea* (2001) and *The Other Wind* (2001) followed the publication of *Tehanu*. She justifies herself about adding new books to the series as follows:



When Tehanu was published I put a subtitle on it — “The Last Book of Earthsea.” I was wrong! I was wrong!

I really thought the story was done; Tenar had finally got her second inning, and Ged and Tenar were obviously happy-ever-after, and if I didn’t know exactly who or what Tehanu was, it didn’t bother me.

But then it began to bother me.

And a lot of things about Earthsea were bothering me, like do wizards really have to be celibate, if witches don’t? and how come no women at Roke? and who are the dragons? and where do Kargish people go when they die?

I found the answers to a lot of those questions in the stories that make the Tales from Earthsea.

So then I was able to find out who Tehanu is -- and who the dragons are -- in *The Other Wind*, 2001. (*Ursula Le Guin Archive*, 2019).

Now the books of the *Earthsea* series include 7 works with the addition of the short story “The Daughter of Odren” in e-book format in 2014. As seen with the abovementioned examples, Le Guin rewrote her works or added new works into the series in order to express her ideas about feminism. Even though she was always translating from the patriarchal world, it is also true that she could not escape the patriarchy even when creating new worlds. Even though she tried to challenge the patriarchal norms by creating androgynous or matriarchal worlds, she realized that she was also under the hegemonic pressure of the patriarchy. However, she preferred making feminist appropriations later on.

As for her non-fiction writing, it seems that Le Guin felt the need to answer the criticisms against her using so-called generic pronoun “he” in *The Left Hand of Darkness* and seven years after writing the novel, in her article entitled “Is Gender Necessary?” she explained her ideas on gender. The article was first published in *Aurora* in 1976, which is the first science fiction anthology written by women, edited by Susan Anderson and Vonda N. McIntyre. In this edition, Le Guin attempts to explain why she has used the so-called generic pronoun “he” when talking about Gethenians. It was later published (in the United States) in 1979 as one of the articles in *The Language of the Night*. In those years, Le Guin was getting uncomfortable with some of the statements she made in it, and the discomfort soon became plain disagreement (Le Guin, 1989a, p. 7). Thus, Le Guin did “rewrite” her article in 1987, but she requested that the revised edition be published together with the first edition, keeping the old edition unchanged, highlighting appropriations she made in square brackets, and

commenting on the article<sup>2</sup>. The new version, entitled “Is Gender Necessary?/Redux” was published in the reprints of *The Language of the Night Essays on Fantasy and Science Fiction* and in the compilation of *Dancing at the Edge of the World Thoughts on Words, Women, Places*. Our discussion in the context of intralingual feminist self-translation will be drawn upon the background of the points above.

There are seventeen revisions in the article “Is Gender Necessary”, ten of which are mentioned in this study. They are mostly related to Le Guin’s changing ideas about feminism. Some of the revisions are briefly mentioned in the following table:

**Table 1**

*Revisions in the Article “Is Gender Necessary/Redux”*

	<b>Is Gender Necessary? 1976 Edition</b>	<b>Redux 1987 Edition<sup>3</sup></b>
1	[...] I didn’t see how you could be thinking woman and not be a feminist; [...] (1989c, p. 135)	Feminism has enlarged its ground and strengthened its theory and practice immensely, [...] (1989c, p. 135)
2	[...] what as it is a “feminist” book [...] (1989c, p. 136)	Strike the quotation marks from the word “feminist” please. (1989c, p. 136)
3	[...] The fact that the real subject of the book is not feminism or sex or gender or anything of the sort; [...] (1989c, p. 136)	[...] “The fact is”, however, that there are other aspects to the book, which are involved with its sex/gender aspects quite inextricably. (1989c, p. 136)
4	[...] So, the basic arrangement, I found, in every Gethenian community, is that of the kemmerhouse, which is open to everyone, in kemmer, native or stranger, so that he can find a partner. [...] (1989c, p. 143)	Read: .... So that they can find sexual partners. (1989c, p. 143)
5	[...] Just for example, I wish I had known Jung’s work when I wrote the book: so that I could have decided whether a Gethenian had no animus or anima, or both, or an animus. [...] (1989c, p. 144).	[...] I quite unnecessarily locked the Gethenians into heterosexuality. It is a naively pragmatic view of sex that insists that sexual partners must be of opposite sex! [...] I regret this very much. (1989c, p. 144)
6	This rises in part from the choice of pronoun. I call Gethenians “he” because I utterly refuse to mangle English by inventing a pronoun for “he/she.” (1989c, p. 145).	This “utter refusal” of 1968 restated in 1976 collapsed, utterly, within a couple of years more. I still dislike invented pronouns, but now dislike them less than the so-called generic pronoun he/him/his, which does in fact exclude women from discourse; and which was an invention of male grammarians, for until the sixteenth century the English generic singular pronoun was they/them/their, as it still is in English and American colloquial speech. It should be restored to the written

<sup>2</sup> It is noteworthy that her revisions inspired and motivated an author to reconsider her work for changing the representation of the lesbian characters in her story, and she also kept the old version of her story and bracketed with an explanation of where she thought she had gone wrong (see Mohanraj, 2018).

<sup>3</sup> A revised version of the article was published in 1987. It should be noted that it was included in two different collections and one of these collections had both American and British versions. The pages we used when quoting here are the pages in the 1989 edition of *The Language of the Night: Essays on Fantasy and Science Fiction* edited by Sarah Wood.

		language [...] (1989c, p. 145).
7	“He” is the generic pronoun, damn it, in English. (I envy the Japanese, who, I am told, do have a he/she pronoun.) But I do not consider this really important. (1989c, p. 145)	I now consider it very important (1989c, p. 145).
8	The pronouns wouldn’t matter at all if I had been cleverer at showing the “female” component of the Gethenian characters in action. (1989c, p. 145).	If I had realized how the pronouns I used shaped, directed, controlled my own thinking, I might have been “cleverer”. (1989c, p. 145).
9	[...] One does not see Estraven as a mother, with his children, [...] (1989c, p. 145)	Strike “his” (1989c, p. 145)
10	[...] in any role that we automatically perceive as “female”: and therefore, we tend to see him as a man. (1989c, p. 146).	Place “him” in quotation marks, please. (1989c, p. 146).

In the examples above, one can understand how Le Guin’s ideas have evolved over time. Her definition of feminism has changed, thus she wanted to rewrite her own ideas. If her additions are regarded as a practice of self-translation, it can be thought that the most important reason for this is the sensitivity that Le Guin has developed over the years, as she herself stated. Le Guin, herself, explains her motivations for the revisions in her Preface to the revised edition of *The Language of the Night* (1989b) and states that “the changes I wanted to make were no aesthetic improvements, but had a moral and intellectual urgency to me” (p. 1). This quotation itself actually shows that her additions are more than basic adjustments, and they are performed out of feminist concerns.

Although Le Guin’s major intervention in the 1989 reprints of *The Language of the Night Essays on Fantasy and Science Fiction* was to the article “Is Gender Necessary”, as Le Guin states in her preface, she has changed the masculine pronoun “he” to plural “they”, feminine “she”, “one”, “I” or “we” in every article in this collection. Thus, in addition to corrections and omissions, the principal revision involves the so-called ‘generic pronoun’ he. The point to which Le Guin draws our attention is valuable:

The principal revision involves the so-called ‘generic pronoun’ he. It has been changed, following context, euphony or whim, to they, she, one, I, you or we. This is, of course, a political change (just as the substitution of he for they as the ‘correct’ written form of the singular generic pronoun –see the OED- was a political act). Having resistingly, reluctantly, but finally admitted that he means he, no more, no less, I can’t let it stand in these essays, because it misleads. When I wrote in the early seventies about ‘the artist who works from the center of his own being’, I did not intend to refer to male artists only, still less to imply that artists are, or should be, male; but that is what the words say and imply. The existence of women artists is not (in the grammarians’ cute phrase) ‘embraced’ by the male pronoun; it is (in the non-cute Argentinean usage) ‘disappeared’ by it. I was in fact disappearing myself in my own writing – just like a woman. Well, no more of that. (1989b, p. 2).

It is clear that she wanted to make these changes in order not to leave the world she created and to reflect how her ideas have changed over time. Le Guin's last words about her changing ideas in her preface to the revised version of "Is Gender Necessary" is meaningful: "I do very much hope that I don't have to print re-reconsiderations in 1997, since I'm a bit tired of chastising myself" (1989a, p. 7). This quotation explains her lifelong journey, which is not only personal but also cultural, political and ideological.

#### **4. Discussion and Conclusion**

The revision practices mentioned above can be observed both figuratively and intralingually. It is claimed that Le Guin figuratively translated her works from a patriarchal world into a feminist culture and performed intralingual self-translation when she revised her fiction and non-fiction works for feminist purposes.

One of the main reasons for Ursula Le Guin's self-translation practice is the reaction she received after writing the novel *The Left Hand of Darkness*. Le Guin overhauled her work and put it in a new context in a way that would be better accepted by feminist critics. At the time when Le Guin actually wrote the short story, "Winter's King" and the novel, *The Left Hand of Darkness* (1969) and compiled her articles for the first time, second-wave feminism was just beginning to sprout. During this period, the relationship between gender and language was being discussed; so, there were justifiable reasons for her transformation.

We can also say that the changes were born out of personal motivations. Thus, Le Guin's decision was not only based on the criticism levelled against *The Left Hand of Darkness*, but also the higher gender awareness she has gained. Thus, when it comes to her works of fiction, she appropriated her own texts as in the cases of "Winter's King" and "Nine Lives" as a result of the rising feminist consciousness. As for why she rewrote her non-fiction pieces, the surprise and discomfort Le Guin felt when she realized that the use of "he" as a generic expression was a way of annihilating the presence of women altogether was a motivating force.

Le Guin feels the need to explain herself, and as time passes by and a higher level of feminist consciousness emerges, she begins to question the concept of feminism and its relation to language. The reasons that backup the need for the translation of the patriarchal style of language to a feminist style draw our attention in her interviews and speeches. This process also becomes explicit in the prefaces and footnotes penned by Ursula Le Guin in her works. For some scholars, Le Guin's attempt can be seen as an editorial practice. However, whether you label the practice as editing or intralingual feminist self-translation (which we prefer to use), the changes were more than just minor corrections for a new edition. The changes made by Le Guin were made for ideological reasons. In case at hand, the rewriting

process can be seen as rewriting of the self, and Le Guin can be defined as a feminist ‘self-translator’, while her revisions can be labelled as intralingual feminist self-translation practices. In conclusion, Le Guin’s prefaces, footnotes, and interviews, all mentioned above, actually remind us that intralingual feminist self-translation can be seen as a lifelong journey for authors and most people.

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## V.S. NAIPAUL'S *A HOUSE FOR MR. BISWAS*: A STUDY OF LIMINALITY\*

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### Abstract

A permeating theme in V.S. Naipaul's opus is the theme of the clash of cultures both individually and collectively. In his novel, *A House for Mr. Biswas* (1961), the society in Bhabha's concept of "liminality"- along with hybridity- is subsumed under the theme of clash of cultures. In the novel, the struggle for identity of an Indian person residing in Trinidad is depicted through the clash of agrarian values with challenging western ones. The methodology will encompass insights pertinent to the postcolonial theory that envisions the concept of "liminality", as inherently qualified by an existential lack. On an individual level, the clash is conceived via "liminality" defining the one forced to exist in an interstitial space. This aspect of Naipaul's fiction reveals the fragmentation and alienation that happen to the universal location of man in the present day. This study delves into H. Bhabha's notion of liminality in order to surface Naipaul's depiction of the clash of cultures as referred in the novel. Naipaul paints a world marked by subtle confrontations with the human condition, which is intertwined with the sense of loss in the clash of cultures detrimental for the continued revival of flawed human existence.

**Keywords:** liminality, Naipaul, postcolonial, fractured identity, in-betweenness

### 1. Introduction

Postcolonialism is a term coined for the critical interpretation of historical, cultural and literary products that are particularly focused on the Third World countries. Postcolonial criticism deliberates on political, social, and cultural ideologies that contribute to the values and societal features of the colonized and colonizers. The prominent thinkers of postcolonial studies are known to have formulated a series of features that are linked to relevant writing. The present study intends to depict the confrontations of the colonized in line with the

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concept of “liminality”. The concept of liminality is employed in line with the confrontations of the characters in the novel *A House for Mr. Biswas* (1961), particularly focusing on the protagonist Mr. Biswas.

V.S. Naipaul’s novels are known to focus on and illustrate a postcolonial dilemma majorly for readers to respond to the question of how to read his works and his politics together, along with their employment in various living conditions. Naipaul’s novels are critical in that the early ones are remarkably settled in the Caribbean to depict a strong protest and reactionary vision of the new world-encompassing multifaceted clashes and conflicts onto the surface (Bhattacharya, 2006, p.245). *A House for Mr. Biswas* by V.S. Naipaul is considered a masterpiece in his career. It is an acclaimed novel based on his father’s life in Trinidad. It is a novel in the grand style, deliberate, broad in scope, and constructing a world with a biographical manner, with a central hero and various minor characters. It owns an intrinsic, spontaneous vitality and is located in time and place in a context of value and feeling. The novel creates a world, peoples it, and shapes it to progress; the author speaks when he feels he has to, but always correctly. The novel includes social and political values that are processed in the times of decolonization. Naipaul is credited in that he genuinely delves into experienced colonial individuals who are forced to survive in liminality, suffering from a series of disappointments. Argyle (2002) states that the novel’s initiation with a prologue and the mention of death in its first sentence, as well as the summary of the protagonist’s sufferings renders the novel in attractive mode to the reader (p. 109). Naipaul pictures the overall life in Trinidad as homelessness and depravity, in which many locals are born into poverty and needy conditions. As he remembers from his childhood, many children suffer from disorders and in-betweenness. He felt as if he were in the wrong place to grow up since many children are fragmented families’ products. Thus, Naipaul describes his early days in England as much different from the Trinidad period away from disappointment and a strong sense of being forced into limbo and uncertainty.

The novel is considered critical as it relays the main features of postcolonial writing. The significance of postcolonial novels lies in the vitality of their reaction to crucial aspects of postcolonial writing. Naipaul demonstrates essential characteristics of the key concept of such a genre, focusing on hybridity and liminality. Before going into the analysis of the novel, we had better elaborate on the concept of liminality as it is regarded by prominent writers and Naipaul.

## **2. Liminality**

In postcolonial theory, the space “in-between black/white”, us/them, old/new, is called liminality. This term is coined from the word “limen”, which means a threshold, mainly used

in psychology. It consists of the meaning of some limit below perception out of sensation and awareness. The feeling of liminal as in-between space differs from the more definite word limit or its synonyms. Liminality describes “an in-between space in which cultural change may occur: the trans-cultural space in which strategies for personal or communal self-hood may be elaborated, a region in which there is a continual process of movement and interchange between different states” (Ashcroft et al., 1998, p.117). Naipaul has majorly utilized Homi K. Bhabha’s theories as regards key concepts in colonial and post-colonial writings. Thus, the paper here intends to apply Bhabha’s notions as the focus of the study of liminality and its application into Naipaul’s novel, *A House for Mr. Biswas*.

Homi K. Bhabha (1949), one of the well-known voices in post-colonial and cultural studies under the light of the theories relevant to colonialism and postcolonialism, is well-accredited and vital in voicing colonialism and its impact both on the colonizer and the colonized. Bhabha’s studies focus on ambivalence and the clash of cultures through traumas and restrictions consisting of relevant topics in colonial writings such as traditions, habits, and ways of life. Bhabha’s relevant theories and considerations originate from primary and experimental concepts of liminality, hybridity, and ambivalence, which are stimulants of cultural productivity. They fundamentally depict how colonized people have found the means to cope with confrontations with the colonizers. Such ways are known to be never as secure as they should be; they are grounded on shaky foundations interwoven with a thin layer of tolerance. Many thinkers put forth that colonialism gets locked in the past, and it is tough to shake the grounds to breed tolerance and harmony. However, Homi K. Bhabha teaches the types of intrusion of relevant cultures in the present, enforcing each to adapt perspective in multicultural interactions. The power of major nations and perspectives is hardly ever fully appreciated since this force is beset with stress and chaos that requires retaliation. Culture is organized around diverse influences that lead to multifaceted effects; in other words, culture does not stay individual by itself. It is reinforced through the amalgamation of various influences. In addition, it is built with multilayered implementations and traditions of colonizers in the frame of postcolonization. Given that, it seems acceptable to come to terms with a body of culture pertaining to any nation, even if it can be liminal and ambivalent. In connection with this, hybridization occurs as an ambivalent condition in which cultural heritage and traits do not get reciprocated in a different territory.

Ashcroft et al. asserts the tendency of postcolonial writings to come too close to hybridization and claims it as a weakness. Hybridization does not necessarily mean the oppression of the subaltern or the process of colonization in a certain land. It underlines the reciprocity or bilateral interactions. Ashcroft et al. states hybridity can be seen as a vital feature of postcolonial thinking. It permits the liminal and ambivalent formations to exist,

leading to the decline of history, values, and traditions and giving way to cultural transformation and relative welfare in materialism (1998, p.45).

Naipaul exposes a much different idea about liminality, even though he appears to have written under Turner's influence. When we turn into the background and type of utilization of liminality by Naipaul, scholars observe that it is a vital concept that contributes into factors that give rise to the re-productivity of culture itself. In other words, liminality sets the design of postcolonial culture incorporated into a transformed version of the new culture. It is necessary to produce cases of liminality in order to exploit cultural studies so that one can fairly evaluate the pros and cons of the suggested model. It is the postcolonial writers that cherish and conceptualize the applications of liminality as it is displayed by diasporic writers who add new dimensions to the meaning of liminality. Bhabha highlights the controversial terms regarding postcolonial concepts in the introduction to *The Location of Culture* (1994) to clarify the possible ambiguity in the "liminal" negotiation of cultural identity across differences of race, class, gender, and cultural traditions. The display of cultural and national differences takes place when the spheres of cultural values and national focus come to the point of discussions. In such cases, in-betweenness, class, gender and liminality are handled to clarify cultural traditions. How is it possible to formulate the claims of society with empowerment, although there are many discriminatory aspects even in shared histories of deprivation? The values and meanings can readily conflict in a liminal atmosphere despite the efforts to reconcile them.

Bhabha (1994) argues that "cultural identities cannot be ascribed to pre-given, irreducible, scripted, or ahistorical cultural traits that define the conventions of ethnicity" (p.35). He further puts forth that colonizer and colonized can hardly be differentiated in their particular terms and identities. In the discussion of individual and cultural identity, the transfer of two-sided recognizable cultural traits is included. Thus, an interim phase of mutual ground for cultural space exists which denotes the liminality and hybridity at the end of the process. "Liminal" space is a "hybrid" site that witnesses the production--rather than just the reflection--of cultural meaning (Bhabha, 1994, p.43). More clearly, a liminal space, created through the nature of cultures, does not discriminate against. Yet, it presents the ground of mediation their mutual exchange and relative meanings for the sake of compromise. In the case of liminality, even in the gapped and discriminated conditions of cultures, liminality, a threshold of cultures stand up to creating the multifaceted culture into hybridity.

### **3. The Analysis of *A House for Mr. Biswas* in Liminality**

*A House for Mr. Biswas* (1961) is a rich novel in that it attractively displays the picture of life in Trinidad during a period of fifty years. The development of the characters and the plot take place against a changing social background. Mr. Biswas is placed at the center of the novel incorporating the relevant themes and points onto him. Naipaul succeeds in transforming an ordinary person into one with heroic status making the readers sympathize with him both in his successes and failures. He is an archetypal person in quest of a universal goal – the search for identity in a meaningful and decent life and the search for reality on which he is embarked (Argyle, 2002, p. 110). He is caught between two cultures and unable to settle fully in either. Warner (1970), in his article on the clash of cultures in Naipaul's novels, states that the concept of liminality remains a crucial element to appear in the novel, explaining the foundation and reasons for many incidents that account for the logical flow of ideas. Such clash and ambivalence also clarify the challenges that Mr. Biswas experiences into the adaptation process into the Trinidadian society. The clash that appears as a result of feeling liminal in many incidents is also triggered by the Tulsis (Naipaul, 1969, p. 70; subsequent references to the novel *A House for Mr. Biswas* will be cited as *MB*). Liminality accounts for many unpleasant incidents in the novel. It sets the responsibility for Mr. Biswas's hardships of adaptation into his encounters with the Tulsidom, which is an essential topic of a person who inserts himself into his society. Mr. Biswas spent his life in a changing environment that existed at Hanuman House. Naipaul deliberately chose this environment to play a role in the depiction of the Tulsidom atmosphere. Hanuman House, established by a Hindu priest, both in Trinidad and India, included the required conditions to display potential confrontations of the rare Indians in Trinidad, who are forced to stay in "in-between", as regards cultural and societal values. The Hindu priest intended to set up a sanctuary for coming generations; yet, contrary to his expectations, the house remains as the fault of culturally abnormal events, in which the owners prove to have potential for those who have to stay in liminality.

As a second-generation Indian, Mr. Biswas is a part of the collective effort of the Hindu population to recreate their world in the dominant Creole society of Trinidad. Naipaul shows this attempt is doomed to failure as the Hindu world of the Tulsis is described as enclosing a self-sufficient world absorbed with quarrels and jealousies, as it is hard for the outsider to penetrate much as for one member to escape. It protects a static world making the members await decay in conflicts and hardships.

Mr. Biswas was a journalist before he was fired from work and just before he died. He was settled in Port of Spain as a result of many failures in trials to progress in his profession (*MB*, p. 1). The novel's opening is critical as they refer to the tragic changes in the protagonist's life as seen between the first and second halves of the novel. On this point, Diot

states that the first words in the novel depict impersonal preciseness about the protagonist, but such preciseness is absent after the first half of the novel (1986, p.78).

The period included in the novel is a span of 56 years, between 1905 and 1961. Main social changes took place in this period such as those about Hindu culture and values. They are known to have undergone “creolization” and the relevant changes that influenced the conduct of the people exposed to societal confrontations. In line with the concept of liminality, Mr. Biswas is arrested between the old Indian culture and the newly appearing creolization that brings forth the educational process of Mr. Biswas’s children, who are given scholarship opportunities to study abroad. Mr. Biswas is saddened that he has to stay in an ambivalent situation as declining old traditions and emerging materialism and individual progress become more dominant in cross-cultural relationships. Along with this, Naipaul also supports Mr. Biswas’s standing in liminality since Naipaul stresses Trinidad as a “materialist immigrant society” bereft of genuine, traditional culture and history. Naipaul underlines Trinidad society as peasant-minded, materialism oriented, separated from its traditional roots, and reduced to a colonial community. Naipaul aims to display what he observes rather than regret declining traditions and presenting formulas for the future. He handles the transformation in such a way that cultural and social transformation is always present, no matter how the reader ignores to see it. Materialistic transformation fueled by American dollars and remarkable foreign presence is inevitably accompanied by welfare increase and economic rivalry. As a result of growing prosperity, parents feel the need to send their children abroad for education, which indirectly ends in ambivalence when the offspring return indoctrinated by the American mindset.

The novel opens with a prologue in which the word “house” is repeated many times to implicate the seriousness of a house for Mr. Biswas. In the following chapters of the novel, Mr. Biswas, gradually upholding life, pictures his adulthood and masculinity in the lowest sections of colonial society, which gives the impression that self-confidence and communal credibility can be attained through the ownership of a house. The desire for house ownership outgrows with fits and bursts as he experiences life in colonial Trinidad so much that it turns into an obsession which also turns his life into a fundamental desire to assert his personality as a worthy man.

Mr. Biswas was born into the colonization in which sugar-estate workers are cut off from their land of ancestors and torn by the social and political environment as they are imprisoned in the struggles for basic survival. In this locality where poverty and hardships prevail together with the death of traditions and rituals, everybody has to lose past connections and get decreased to absurd superstitions, as we see in the example of the birth

of Mr. Biswas when the midwife gathers plants and hangs them to secure baby's future (*MB*, p.15). In connection with the loss of traditions, Argyle remarks, the Indians in the West Indies are not so much as settlers, "all of them, sure that it is no more than a stage on an incomplete journey, the end of which is a return to India" (2002, p.111). The loss of traditions in the concept of liminality is reinforced when the newborn baby with six fingers comes out the wrong way. The fear can be seen to delineate the life of Mr. Biswas in his inferior, doubly colonized people without prospects in an ambivalent society.

The societal conditions and customs of the Indians in Trinidad can be evaluated within socio-political conditions that impact the colonized. The desperate state of the community in which Mr. Biswas was born makes them withdraw inward and hold tight to the Indian traditions accompanied by self-assertion and acceptance. The colonial system seen as superior, rational and prosperous provides a strong force of pull on the colonized, having to struggle in stable, inferior, and deprived conditions. Naipaul here consults to liminality in order to highlight the impasse of the colonized as we see in Mr. Biswas. The latter is caught between those two systems where each undermines the other as well as both systems function to oppress him and fracture his stamina. Thus, Mr. Biswas is tasked to define his self-worthiness in materialistic goals like a house-ownership, as it is rather hard to achieve acceptance and identity in a limited space, in-betweenness, without proving his wealth and social-political success. So, he plans for a formidable career in colonial society. In the further pages of the novel, Mr. Biswas expected to be transferred to the cane fields for cleaning weeds and reap. He would be paid in return for his services so that he could save some money in time to buy a few acres for his agricultural works. Another plan for his progress in society contains selling the field at good prices to fix his debts in establishing the house (*MB*, p. 23). As we see from the lines, Naipaul proves the rigidity, liminality and limited prospects of the colonial system for the colonized Indians in Trinidad. After Mr. Biswas' father dies, the family is shattered due to social, economic and political reasons. He is derailed off the career path as his lack of orientation to the system is due to his rootlessness in the eyes of the colonizers. Family members are evacuated from the house, which is critical for him because he turns into an aimless wanderer with no place or family for some thirty years. Once he is out of the assigned place, he steps into the world outside the Indians to find himself. In this way, he is exposed to the restricting demands of the Hindu and non-Hindu worlds. Ejected from the two systems to which he is assigned, Mr. Biswas has to be satisfied with low-level jobs and enterprises. Further, as cultural and familial ties disintegrate, he is left to his own resources. Yet, he is insistent on the improvement of his standings:

On Monday morning he set about looking for a job. How did one look for a job? He supposed that one who looked. He walked up and down the main road, looking. He passed a tailor and tried to picture himself cutting khaki cloth, tacking, and operating a sewing machine. He passed a barber and tried to picture himself stropping a razor; his mind wandered off to devise elaborate protections for his left thumb. (*MB*, p. 67)

Having failed to acquire a prospective job, Mr. Biswas is obliged to confine himself to the Tulsis family, an extended one, for which Naipaul uses the adjectives like “Tulsi system”, organization and “contingent” in order to show how effective the Tulsis family is over the Hindu world. He suffers various humiliations and is enclosed within the Hanuman House of the Tulsis. As Warner (1970) remarks, Mr. Biswas feels trapped when he got clutched into the hands of the Tulsidom, as Naipaul pictures “Hanuman House as a symbol of traditionalism, rigidity, cultural infallibility, duty and communal life” (*MB*, p. 71). Living in the Hanuman House is reduced to a liminal form of existence due to their economic dependence on the Tulsis. The family and associates are based on fear, mistrust, intimidation and paranoia. Naipaul’s perception of the Hanuman House is critical. The house was so crucial that all the other notions are seen secondary and trivial. Mr. Biswas required a safe haven, a shelter; he could visit the Hanum House at his wish; yet he would be treated as insignificant with stable feeling of indifference. He had to stay away from the residents of the house as they had the intention of despising and minimizing all other than themselves. In time the reception he had from the residents would change into somewhat acceptance, and Mr. Biswas would be pleased to find “license” that permits for his entrance into the house. It was seen as green light, license for marriage (*MB*, p. 188). The Tulsis heavily dominate on Mr. Biswas’ life, which leads to innumerable cleavages among him, his wife and children. The logic and system of the Hanuman House deny Mr. Biswas’ every chance of self-realization and prospects of success; by doing so, he is reduced to an ineffective and superficial personality. Naipaul states, “[...] in none of these places he was being missed because in none of these places had he ever been more than a visitor, an upsetter of routine” (*MB*, p. 132). His life gets into an immense emptiness; yet it seems that the only way out of this dead-end is to have a house of his own. His determination to flee such fate dictates in him a stronger desire for a house, an entity not only for a formidable and secluded shelter for his independence, but also for his worth in the eyes of his peers (*MB*, p. 169). Although he attempts twice to build a house, he cannot complete them due to insufficient finance. Owning a house becomes such a dominating ambition for him that he buys his daughter a doll’s house as a present (*MB*, p. 139); his dream for a house can be seen as an act of subversion of the society. As a matter of fact, his struggle for betterment is forbidden desire in the mercilessly designed system of colonial society. So, the Tulsis, on purpose, send him as a driver to the workers’ barracks, a

condition which breaks him down severely. This job is designed for him according to the values by the Tulsis in the location where a colonized Hindu has to know his place first. They teach him that Mr. Biswas should not aspire more than the Tulsi society deems it proper to give. Yet, Mr. Biswas does not step back on his ambitions; even in his dreams, he plans the vision of the house with many details (*MB*, p. 210). Nonetheless, it does not alleviate his anguish of cherishing an unattainable goal and such hopelessness creates in him an obsession of non-ending pain and panic in his connections with others. Naipaul states that all he met was covered by fear like other acres, houses and all his endeavors were encountered by reaction and pressure. Mr. Biswas was not relieved from the tension he was directed since through the way he saw the world past accomplishments were one by one declined, losing their significance (*MB*, p. 269). Anxiety makes him ill; thus, in a bold decision, he leaves the rural society of Trinidad to go to Port of Spain. The death of the values symbolized by Hanuman is connected to the fact that Trinidad is rural in the way of life, hence making his days in Port of Spain reveal for his future.

In the city, the rural taboos and limitations don't produce efficacy of limitation as he gets into diverse lifestyles. However, his unqualified colonial education does not bring much about the desired achievement as he now understands that his weak background can save him out of liminality. A regular income allows him to stay with his family under one roof, education for his children, and eventually a house. The somewhat relative achievement in essentials of life gets him to the village and develops a new code of intimacy with relatives and the Tulsis. He enriches in linguistic comprehension with selective new vocabulary such as "ice-cream", "Coca-Cola", the ones already uttered only by the Tulsis or their equals as colonizers. In parallels with this progress, he notices a change that infuses into walks of lives. Mr. Biswas is motivated by Shama in the words to direct him to take steps in prestige making process. He renders increased importance in his outlook, the way he is dressed up and, in the costumes, prepared for professional encounters. He is motivated to draw the list of the clothes in the closet according to the occasions in which they are to be worn. He is told the sum of the purchase would go up to one hundred and fifty dollars in order to make the compare and contrast with the bicycle he bought (*MB*, p. 346). From these words, we feel that the old Hindu traditions can no longer stand against the widespread change in the society; so, the Tulsi house gets collapsed in the face of overpowering societal transformation that influences considerably the young generation of the Tulsis (*MB*, p. 436). Having been affected by the radical changes to adapt to the general atmosphere of the society Mr. Biswas is seen to undergo a series of challenging steps as directed by the imminent conditions. However, the hardships he experiences prove the liminality that he is exposed to. The liminality is sided with Mr. Biswas's fear regarding the certainty in future. He feels he falls



into massive emptiness after psychological breakdown at Green Vale. His fear grows with the image of the boy in a desolate land, who gives the impression of a man stuck in liminality (*MB*, p. 57).

The changes that lead to liminality and ambivalence are also seen in language when Hindi is the language of the society of Mr. Biswas, yet English becomes more commonplace in public scene. “Linguistic liminality” takes place when Mr. Biswas’s children start conversation in English and subsequently turn to Hindi to show intimacy. Similarly, Mr. Biswas speaks English in the marriage ceremony and later continues in Hindi as the result of growing friendship. The concept of liminality becomes predominant when people use Hindi to show rebellious feelings and independence; yet, in Trinidadian culture English firmly holds, which is another source of liminality that keeps the colonized in-between.

Despite relatively sufficient progress in his conduct, Mr. Biswas’ inclusion into the economic betterment is a way far from personal fulfillment. He is employed as a journalist only to prove his inferior qualities in the professional hierarchy, the example of which is seen when he is assigned to examine his kind of people (Baksi-Hamm, 2013, p. 8). After he has to shift to a government office, his standing is not solid at all; hence, he is forced to resign and resume the previous one as a journalist. Again, this time, he is dismissed due to professional failure. His life is crammed with the impositions and directives from the colonial and Hindu systems; as a matter of fact, these systems function in contradiction to each other. Mr. Biswas depicts a fractured identity torn between the requirements and indoctrinations of the two systems. He is neither able to overcome the hardships blocking his dreams nor own a house that leads to a decent and comfortable life.

#### **4. Conclusion**

Naipaul’s depiction of the Hindus in Trinidad is harmonious with the theme of liminality, for the hero of the novel is exposed to ambivalence between independence and individuality, which highlights Trinidad social life. It is so because there is no more a Hanuman House to, at least, protect Hindus; everyone has to fight in a new world, and education seems to be the only weapon in this struggle. The traditional virtues have already been forgotten, and it is the arena where Naipaul exposes Mr. Biswas to identify and realize ambitions. It is stark liminality in which the system tends to destroy the personality. On the other hand, such liminality lets Mr. Biswas appreciate positive results. Naipaul hangs the hero in both the old and new systems, in an in-betweenness and hypocritical condition in which there does not seem to be much to choose between either.

#### **Disclosures**

No potential conflict of interest was reported by the author.

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## The Impact of Discourse Markers on Conversational Coherence

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### Abstract

People use languages for different reasons to express their needs, to convey their opinions and to share their feelings. When communicating with someone, the conversation should flow smoothly. Hence, discourse markers acting as linking devices help the listener grasp the meaning without so much effort. When used, these discourse markers create a successful coherence in conversation. In the study, after introducing the discourse markers, their features, aspects, functions and properties are examined. As we live in a society, we have to rely on language for several reasons. To express these reasons, discourse markers are mostly encountered especially in spoken language. They have no syntactic function and even though they do not affect the overall meaning of the sentence they do give significant clues to the listener about the attitude of the speaker. The same discourse marker can be used in various positions in a sentence and it may have a different function. It may start a discourse, change the topic, end a discourse, express a response, bracket a response and specify a boundary in discourse. Furthermore, the linguistic and non-linguistic factors affecting the occurrence of discourse markers are also considered in the study.

**Keywords:** discourse, discourse markers, conversational coherence, spoken discourse, utterance meaning

### 1. Introduction

Languages have a unique and common property which serves as a tool for communication among the individuals within a society. People use languages for various reasons such as conveying and sharing their ideas, thoughts and beliefs. They do this by relying on the same symbols that are shared in common in every community. Gee (1999, p.11) asserts that “when we speak or write, we craft what we have to say to fit the situation or context in which we are communicating”. Therefore, how we speak or write constitutes the scene or context. When doing this, people have to be consistent in their use of a specific language. While interacting with someone, people use some cohesive devices to be easily understood and

interpreted by their interlocutors. As the terminology of these cohesive devices are somehow problematic, they are named differently by various scholars such as discourse markers (Schiffrin, 1987), pragmatic markers (Fraser, 1996), discourse particles (Schourup, 1985), and discourse connectives (Blakemore, 1987). Thus in this study, the term discourse markers as Schiffrin (1987) suggested will be used. Discourse markers act as the connectives of a text to be coherent and cohesive. Syahabuddin and Zikra (2020, p. 72) state that “the use of discourse markers is to create the coherence and cohesion in a text which is considered as the requirement of a good text”. In this way, a text should be meaningful in order not to be misinterpreted by the listener. Müller (2005, p. 8) agrees that “the use of discourse markers facilitates the hearer’s task of understanding the speaker’s utterances”. Communication requires at least two interlocutors and as Schiffrin (2001, p. 54) argues, the use of such discourse is an ongoing process among the interlocutors to draw upon various types of knowledge that exist in communication. These types of knowledge may consist of how, when, where and what to say to who. For the meaning to be interpreted by the listener correctly, the listener has to rely on such factors as time, place and the social relationship between the interlocutors. Discourse markers are mostly independent of syntax, they do not alter the meaning of the sentences and they can be seen as meaningless words or phrases. (Kamali and Noori, 2015, p. 944) This view is supported by Ang (2014, p. 28) as “in discourse analysis, stress is laid on the understanding of cohesion and coherence of the passage, rather than its grammatical structure.” Being the linguistic elements within a sentence, discourse markers carry no syntactic function. According to Sáez (2003, p.347), “the speaker uses such markers to decrease the cognitive effort required from the hearer to interpret the utterance, by signalling which inference reflects more accurately the speaker’s meaning.” Fraser (1993, p. 3) also considers discourse markers as “part of a grammar of the language, albeit as members of a pragmatic, not a syntactic category.” The most commonly used discourse markers can be listed as; oh, well, you know, I mean, because, and, but, or, so, now, then. In terms of semantics, Hansen (1998, p. 236) argues that “discourse markers are generally considered as processing instructions intended to help the hearer in integrating the unit hosting the marker into a coherent mental representation of the unfolding discourse.” The term “discourse” is intended to highlight the fact that the connectives’ roles should be analysed at the discourse level rather than the sentence level, while the term “marker” is intended to highlight the fact that their meanings should be identified in terms of what they indicate instead of what they particularly describe. (Blakemore, 2002, p. 1) Schiffrin (1987, p.132) gives a brief definition of discourse markers as “sequentially dependent elements which bracket units of talk” and suggests that “they provide contextual coordinates for utterances”. Therefore, they contribute to building up the coherence which is jointly formed by the interlocutors in their discourse structure, context and meaning. These markers help the listener to understand what is being said and how they

are connected to what has already been said. (Castro, 2009, p. 59) So, discourse markers are not necessary and obligatory when constructing an utterance, however they are really useful and effective to create a better understanding in terms of the interlocutors. Alonso-Almeida and Álvarez-Gil (2021, p. 12) state that when translating from the source text to the target text, sometimes these markers may not be translated; “they are either omitted, or they need to be paraphrased or replaced by equivalent devices in the target text”. Sun (2013, p. 2137) asserts that “discourse markers are unique linguistic items which give guidance to the listener as to how the meaning is organized, what processes are being used to utter it, and what the speaker’s intentions are.” So, discourse markers are linguistic elements used by the speaker to help the listener gain the interpretation of an utterance by supplying contextual information. Sáez (2003, p. 348) claims that “they convey two types of information as attitudinal comments of the speaker or information about the connections between the utterances.” In both cases, they can be omitted as they are syntax-independent or if they are used, they are mostly marked by some punctuation marks in writing or by a pause after them while speaking. In terms of pragmatics, discourse markers give signals about the speaker’s utterance. Although the absence of discourse markers does not alter the well-formedness of a sentence, they hinder the significant clues that the listener may get about the interpretation of the speaker’s utterance. (Shen, 2007, p. 52). For an effective and healthy communication to take place between the interlocutors, most of the time such discourse markers are required to be used. According to Aysu (2017, p. 133), “discourse markers may be used more than once in a sentence in informal or spoken discourse.” However, despite their frequent usage in spoken discourse, discourse markers should be used correctly and appropriately in written and formal discourse. Therefore, speakers use such discourse markers to integrate forms, meanings, and actions to make sense of what is being apparently said. (Urgelles-Coll, 2010, p. 28) Conversational coherence is the result of a dynamic process that takes place among the interlocutors where discourse markers play a very crucial role.

Schiffrin (1987, p. 315) states that “it is the properties of discourse together with the linguistic properties of the expression (meaning and/or grammatical properties) which provide markers with their indexical functions.” With the help of this indexical function of the markers, the listener may grasp why an utterance is generated, used and ready to be understood by the interlocutor. Like many other commentary markers, a discourse marker does not take place as a significant element of the sentence in terms of the content. They can always be separated or omitted without affecting the content meaning or the grammaticality of the sentence. (Fraser, 1993, p. 6) As Schiffrin (1987, p.9) suggests, “cohesive devices do not themselves create meaning; they are clues used by speakers and hearers to find the meanings which underlie surface utterances.” In spite of their detachability from a sentence or an

utterance, discourse markers make the pragmatic meaning and the content of the message more visible.

## **2. Characteristics of discourse markers**

When phonology is taken into account, discourse markers are rather short words that usually appear at the beginning of a clause. Furthermore, they are syntactically independent elements that can operate in spoken discourse. (Valdmets, 2013, p. 112) They are used to connect the segments of discourse and show how a specific sentence or utterance is related to the other elements and assist the speaker to produce a coherent and cohesive discourse. Fraser (1993, p. 5) argues that “a discourse marker not only signals a commentary message but, at the same time, signals the scope of this message.” As the breadth of the message is mostly the basic message that is conveyed, the discourse marker is an important part of it.

Discourse markers may be used for various purposes so they have different characteristics as Hasund (2003, p. 56) offers. In terms of phonology, they are short and generally reduced and they may form a separate group or be subordinated to another linguistic item in the sentence. For syntax, they mostly occur in the initial position within a sentence, but are also found in the middle or at the end of a sentence. They are not considered as a vital element of a sentence and have no clear grammatical function. Therefore, they are optional. In terms of semantics, they lack semantic meaning and are not considered as part of the content of the sentence. Apart from the abovementioned aspects of discourse markers, Brinton (1996) claims that “they are grammatically optional and semantically empty but they are not pragmatically optional or superfluous, instead, they serve a variety of pragmatic functions” and highlights the following features:

- They are basically an aspect of spoken discourse.
- They are mostly observed in spoken discourse.
- They are considered to have almost little or no meaning at all.
- They are optional.

Based on these features, it can be stated that discourse markers are mostly used in spoken discourse with high occurrence rates. They particularly give no meaning to the utterance and thus do not alter the meaning and finally they are considered as the optional elements within an utterance. According to Sun (2013, p. 2137), discourse markers might contribute to the comprehension of a text. In order to interpret a message more accurately, it would be best to look upon the surrounding context even though they do not add any meaning and hence can be deleted without giving any harm to meaning. However, they have an important function as

easing the comprehension of a spoken text by acting as short pauses which give the hearers some time to grasp the actual meaning of the utterance.

### 3. Functions of discourse markers

To understand the functions of discourse markers that they perform, Müller (2005, p. 9) lists the following:

- They are used to initiate discourse (*So*, how are you doing?).
- They are used to specify the border in discourse as shifting the topic) (*Anyway*, Is it possible that we could work on the same project?);
- They are used to express a response or a reaction (*Well*, everyone can state their own opinions.);
- They are used to serve as fillers or delaying tactics (*Well*, this is not the case I've been trying to say);
- They are used to aid the speaker while speaking (*Well*, um, I'm not so certain about that);
- They are used to affect an interaction or sharing between the interlocutors (All the players during the last game *you know* did their best.);
- They are used to bracket the discourse either cataphorically or anaphorically (a. She was not on the list *y'know*. b. *Y'know* she was not on the list.)

No matter where they occur in a sentence or utterance, discourse markers definitely facilitate the comprehension and give clues to the hearer. (Bartolo Jr, 2019, p. 6) suggest that “from a pragmatic point of view, discourse markers appear to be a certain part of pragmatics. Thus, they should not only be studied grammatically but also pragmatically.” Because when semantics is taken into account, the meaning never changes, however in terms of pragmatics, the meaning may easily change based on the contextual factors and clues. That's why, discourse markers play vital roles in getting the real message the speaker produces.

According to Sun (2013, p. 2138), “the functions of discourse markers may fall into two categories: textual functions of language and interpersonal functions.” When using the language, the whole text has to be organized clearly in order not to give the hearer wrong interpretations. This feature is the textual function of the language whereas the interpersonal function is the choice of words, utterances and sentences when talking to someone. We have a repertoire of saying the same thing differently and when interacting with someone we have to choose the most appropriate utterance. Since the functions of discourse markers are of paramount importance, Schiffrin (1987, 316) provides a table in which she outlines the planes of talk and analyses the discourse markers thoroughly.

#### Table 1

*Planes of talk about the functions of discourse markers*

Information state	Participation framework	Ideational structure	Action structure	Exchange structure
oh	oh		oh	
well	well	well	well	well
		and	and	and
		but	but	but
		or	or	or
so	so	so	so	so
because		because	because	
	now	now		
then		then	then	
I mean	I mean	I mean		
y'know	y'know	y'know		y'know

As seen in the table, the discourse markers are used on different planes of talk having distinctive functions. Information state is the knowledge of the interlocutors about each other. Participation framework is the relationship between the interlocutors. Ideational structure is the link between the ideas. Action structure is the order of the linguistic items found in discourse. Exchange structure is related to the turn-taking process which goes on between the interlocutors. In order to make the discourse more coherent, the same discourse marker may perform distinctively. For example, *oh* is used in the information state to show the transitions; in the participation framework to reflect the interlocutors' understanding the message conveyed and finally in the action structure to identify certain actions. (Schiffrin, 1987, p. 317) All the discourse markers shown in the table above contribute to the smooth flow of the interaction and therefore conversation.

The choice, use and the frequency of discourse markers depend on many factors such as linguistic and non-linguistic. (Müller, 2005, p. 40) presents a table about these factors that may have an influence on discourse markers.

**Table 2***Factors affecting the discourse markers*

non-linguistic factors	linguistics factors
- gender	- native vs. non-native speakers
- age	- acquisition of English in formal



- social class	and informal contexts
- ethnicity	- usage of English in formal
- relationship between the partners	and informal contexts
- role	- abroad vs. not abroad
- formal vs. informal context for the recording	- British vs. American influence
	- native speaker contact

As seen in the table above, among the non-linguistic factors, gender is an important demographic feature that shapes the use of discourse markers. Within a society, technically men and women speak the same language, however, in practice, this is not the case. Certain discourse markers such as *you know* and *like* are used more often by women as Lakoff (1975), Östman (1981) and Romaine and Lange (1991) claim. Age is another non-linguistic factor which determines the choice of discourse markers. Different age groups use the language differently and this is reflected in their speech. For instance, younger speakers have a tendency to use *like* much more often than the other age groups. Social class and ethnicity also govern the people's choice of discourse markers. In multicultural societies, the speaker may choose specific discourse markers to show the hearer his/her social class or ethnic background. The relationship and interaction between the interlocutors also determine the frequency of discourse markers. Talking to a stranger may be completely different when talking to someone we know. (Redeker 1990; Jucker and Smith 1998). The hearer may interpret the message clearly when he is aware of the role of the speaker. When the formality and the informality of a language are taken into account, it can be stated that discourse markers are mostly used in informal language. (Andersen 1998). Since the occurrence of discourse markers is mainly based on speech, native speakers of a language integrate them much more often than the non-native speakers. After the acquisition of that specific language, discourse markers can be used widely in both formal and informal contexts. Likewise, being abroad and not being abroad, native speaker contact and British and American influence are among the linguistic factors which mold the use of discourse markers in speech.

Traugott (1995, p. 6) puts forth that “what discourse markers do is allow speakers to display their evaluation not of the content of what is said, but of the way it is put together, in other words, they do metatextual work.” Since what is said is highly based on the content of the elements within an utterance, it is a determining factor of how the pieces are built. Schiffrin (1987, p. 6) stresses the significant properties of discourse markers as they form structures, convey the meaning and accomplish the actions. For discourse is considered as the larger sequences of smaller units, discourse markers assist to the conversation by forming structures

and conveying the meaning. Accomplishing the actions is related to the interaction that goes between the interlocutors when the turn-taking process applies.

#### 4. Conclusion

If there were no connections between the longer phrases and sentences, it would be quite difficult to interpret what we are told. In order for the meaning to be grasped easily by the listener, the speaker may use a number of sentence connectors. Thanks to these linking words which are also called as discourse markers, cohesion and coherence should be taken into account so that there can be a smooth transition among the sentences and paragraphs in terms of syntax, semantics and pragmatics. Such discourse markers are mostly used in oral language and they make it possible to interpret the meaning much more clearly without disturbing the structure and the general meaning of the sentences. In this way, it is more likely to observe both how language is used more effectively in real life in mutual conversations and how interpersonal interaction functions in a healthier way. In addition, the discourse markers mentioned in the study are of great importance in resolving the disagreement between the interlocutors, as they can take on many different functions. By doing so, they can also shape and strengthen the coherence which is crucial in a conversation. Sometimes used without even realizing, discourse markers have some decisive features such as changing the topic, ending the conversation, or directing the course of the conversation. All the above-mentioned characteristics of discourse markers require that they should be used commonly since they make the flow of the conversation smoothly.

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## Training on Simultaneous Interpreting at Undergraduate Level in Türkiye: Analysis of Resources

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### Abstract

Simultaneous interpreting is a significant subfield of translation and interpreting activities, and it is generally perceived as the most difficult form of translational practice since it requires a high command of using comprehensive and productive skills at the very same time and it necessitates a special working environment (soundproof booths equipped with necessary technical sound systems). The educational process of this profession, on the other hand, becomes more challenging, especially in Türkiye, due to the limited technical and human resources offered in the departments of translation and interpreting in the country. By taking into account this challenge, the present study aims to analyze the current technical and human resources allocated for the training of interpreters at the undergraduate level in Türkiye. In line with this aim, the present study will offer numerical data on the presence of laboratories for simultaneous interpreting and the profile of interpreter-academics working in the departments of translation and interpreting in Türkiye. The locations of the universities, the presence of laboratories, the research fields of academics, the number of interpreter-academics, and the impacts of all these factors on the training of simultaneous interpreters will be discussed in detail to create an awareness of the limited resources in the field in Türkiye.

**Keywords:** Simultaneous interpreting, university, undergraduate training, interpreter-academics, laboratory

### 1. Introduction

Interpreting, in its sense of the verbal transfer of a message from one language to another, has been one of the most common communicative actions dating back to ancient times since different languages were used among various societies. The differences in language usage have resulted in the formulation of different methods to ensure basic communication between the members of different communities. This need paves the way for the emergence of various types of verbal translation such as whispered translation, chuchotage, consecutive interpreting, simultaneous interpreting, etc. Today, on the other hand, interpreting is regarded

as an essential branch of the translation profession that requires special training for effective transfer. The translation process is divided into two basic categories, namely written translation and interpreting, and it has been acknowledged that each category requires certain fundamental and common skills as well as different qualifications required in accordance with the form of conveying the message. Although these skills and qualifications have always been familiar to the actors practising the profession or the individuals benefiting from translation and interpreting services, with the 20<sup>th</sup> century, translation and interpreting became to be seen as distinct professions requiring specific training. The recognition of the profession by international organizations, professional associations, and educational institutions has given impetus to the definition and description of the profession, standardization of the working conditions for translators and interpreters, and determination of the most fundamental qualifications of the agents. In this way, the quality of the process and product has increased to a significant extent and the expectations of the initiators or commissioners have become more reasonable.

As more attention has been paid to the profession of translation and interpreting in terms of the quality of products and qualifications of translators and interpreters, the educational aspects of the issue have started to gain more importance. Although the profession was generally performed by the ones speaking at least one foreign language in the past without looking for any educational background, the 20<sup>th</sup> century has marked the emergence of the Department of Translation and Interpreting at universities. This initiative aimed to give professional status to the act of translation and interpreting and to ensure the education of highly qualified translators and interpreters equipped with all necessary knowledge about the translation process and recognizing the sectoral working conditions. At this point, a general problem came to light in all societies and countries planning to give education in the field of translation and interpreting: who would educate future translators and interpreters since there was no officially recognized education program designed for this profession . Although there were bilingual or multilingual academicians making translations, it was obvious that they did not receive any formal education for performing this profession. To solve the problem, academicians working in the fields of literature and foreign language teaching took the initiative and led the process. In this way, the first graduates of the departments of translation and interpreting marked the beginning of the officially recognized educational programs in the world. These graduates combined their educational backgrounds with the real working conditions in the sector; and in this way, an endless cycle has started for the education of translators and interpreters: the agents have used their theoretical knowledge while performing the profession, and the demands, working environment and resources in the sector have shaped the content of the curricula at the universities. Accordingly, the profession has been closely linked to the development of the sector in terms of translation methods, tools,

technological devices, and technical equipment, and this development has led to the amelioration of the simultaneous interpreting.

As time passes, new inventions, developments, and changes have inevitably been observed in all societies, which leads the alterations in almost all sectors and the sector of translation and interpreting is not an exception. As seen with the emergence of machine-assisted translation tools and computer-assisted translation tools employed during the translation process, new technological devices have also been developed to be used in the interpreting process. Especially, simultaneous interpreting necessitates the use of various technological equipment to ensure the quality of listening and interpreting processes. As the main platforms for educating future interpreters, the universities are expected to create a simulated interpreting environment so that the candidate interpreters can develop their verbal translation skills by using the same or similar equipment and working conditions preferred in the sector. Accordingly, the soundproof booths and multi-channeled sound systems enabling the reception of the speaker's sound and the distribution of the interpreter's translation are needed to ensure better training for interpreters. The provision of these booths and equipment is crucial for the interpreters to simulate the real interpreting atmosphere. In addition to these requirements, there is another crucial factor influencing the quality of interpreters' training: the employment of educators who have enough knowledge and experience in real-time interpreting practices and who can teach the students how to direct their interpreting skills with the use of the aforesaid technical equipment.

Taking into consideration two significant elements having an impact on the interpreters' training – the provision of equipment and the employment of interpreter-educators-, the present study aims to shed light on the qualifications of the departments of translation and interpreting at universities in Türkiye in terms of offering the necessary technical and human resources to their students for qualified interpreting practices. In line with this aim, this research will analyze the provision of booths and sound systems designed for interpreting practices and the academic profiles of the educators working in the Departments of Translation Interpreting to determine whether there are enough academicians having experience and interest in simultaneous interpreting. For this purpose, all universities having the Departments of Translation and Interpreting have been analyzed in terms of the presence of simultaneous interpreting laboratories, and the academic profiles of all educators working in these departments have been examined in terms of the subfields that they are specialized in. In this way, it is aimed to determine the basic needs of the relevant departments for educating well-qualified simultaneous interpreters as per the international standards drawn up for the interpreting profession. Before focusing on the data analysis process, the following chapter will give information about the definition of simultaneous interpreting and the historical

development of the profession so that the significance of simultaneous interpreting practices can be effectively understood.

## **2. Simultaneous Interpreting from a Historical Perspective**

Before going into the details of the interpreting profession, it is essential to define the term “interpreting” from an academic perspective so that the content of this study can be fully grasped. Interpreting can be defined in the simplest form as “saying what has just been said in another language” (Pöchhacker, 2018, p. 45). Whereas this definition seems to be as compact as to offer a presumption that each bilingual person can do the profession (in fact they do it to some extent at a certain point in their lives), the interpreting process requires specific qualifications when it is taken as a real profession. Pöchhacker (2018) defines the term from a professional perspective as follows:

Interpreting can be characterised more fully as an activity in which a bilingual individual enables communication between users of two different languages by immediately providing a faithful rendering of what has been said. This (intensional) definition specifies the necessary and sufficient conditions for categorising a particular language-use activity as interpreting, namely: human agent, bilingual competence, interlingual task, immediate performance, and faithful rendering. Metaphorically speaking, these criteria serve to draw the boundaries around the ‘native’ conceptual territory of interpreting. (p. 46)

As understood from the definition given above, interpreting as a profession requires the fulfillment of five basic criteria. First, the human agent should lead the process by analyzing the context, the extralinguistic factors, and the attitude and intentions of the speakers. The agents are supposed to have a great command of the two languages in which they are interpreting, they have to perform the interlingual task by finding the best equivalence on the spot, and they have to interpret the content of the speech at the very moment of communication, and they should be faithful to the messages of the interlocutors. Although these five criteria are applicable to all types of interpreting, each type has its own rules requiring the use of different skills in the process.

When the profession is analyzed from a historical perspective, interpreting is generally accepted as the second-oldest profession because multilingual communication has always been of great importance for economic, political, diplomatic, and social relations among different nations (International Association of Conference Interpreters [AICC], 2019). “Self-described interpreters” have had significant roles in overcoming the linguistic barriers between the members of various societies speaking different languages. Although the act of interpreting has always been common throughout history, interpreting was recognized as a specific professional branch in the 20<sup>th</sup> century with the emerging needs for interlingual verbal communication on international platforms, advancement of technology, and establishment of



associations. Simultaneous interpreting, on the other hand, has become a recently developed branch of the translation and interpreting profession since it started to be exercised in the 1920s in the sense that we know it today.

Defined as “one type of conference translation in which the translator renders a source language (SL) discourse as they listen to it into the target language (TL) without being given the floor at any point in time” (Yagi, 2000), simultaneous interpreting is deemed as the most complex version of translation as it requires the utmost command of the two languages used in the process, the use of technical equipment, the provision of special working environments, and the ability to manage the listening and verbal production processes at the same time. This branch of interpreting was generally performed by interpreters through the methods of chuchotage before the 1920s since there was not any specific instrument enabling the interpreters to listen to the content in special working environments by using headphones and conveying the message through microphones. However, in 1926, simultaneous interpreting was exercised with the use of technical equipment whose patent belongs to an IMB employee named Gordon Finley (Flerov, 2020). Gordon Finley and Edward Filene developed a system called “the Filene-Finley simultaneous translator” to realize “their idea of using simultaneous interpreting in the League of Nations on April 2, 1925” (Flerov, 2020). This system enabled the interpreters to listen to the speaker through headsets connected to the microphone of the speaker and to interpret the content by using microphones connected to the headsets or amplifiers used in the hall, which marked the very beginning of simultaneous interpreting in the way that we define it today. In this way, the roots of the profession date back to the early years of the 20<sup>th</sup> century.

There are also certain findings indicating that the first acts of simultaneous interpreting were observed in 1919-1920 at the Paris Peace Conference where the French language lost its status as “lingua franca” and the English language started to be used by the diplomats (Gaiba, 1998, p. 28). This change resulted in the emergence of a need for translation on the spot so that the participants could understand each other at the meetings, and the first steps to simultaneous interpreting were taken in these conditions. Nuremberg trials, on the other hand, are acknowledged as the starting point where the actual performances of simultaneous interpreting were displayed in international settings with the use of technical equipment and booths for interpreters. Nuremberg trials were the legal actions started by the United States of America, the United Kingdom, France, and the U.S.S.R. against the Nazi war criminals in 1945-1946 in the International Military Tribunal (Encyclopedia Britannica, 2022). In these trials, the criminals were speaking German whereas the judges and the participants were from different nationalities, and they could not understand German. Consecutive interpreting or chuchotage could not be preferred in the trials because there were diplomats from different

countries and it was impossible to make consecutive interpreting in all languages. Besides, chuchotage would cause a significant increase in the length of the trials. For this reason, 36 qualified interpreters were employed in the trials to interpret the legal decisions in 4 languages, English, German, French, and Russian. They were positioned in private booths separating them from the audience by the glass; however, the top of the booths was open. They used microphones connected to the multi-channeled headphones used by the audience. Four different channels were designed for the audience, and they chose the relevant channel manually to hear the speeches in their own language (Guise, 2020). Following figures show the setting of simultaneous interpreting in the Nuremberg Trials:

**Figure 1**

*Interpreters in the Nuremberg Trials (Guise, 2020)*



**Figure 2**

*Audience in the Nuremberg Trials (Guise, 2020)*



Nuremberg Trials became a significant international event demonstrating the importance of simultaneous interpreting to the world. Subsequent to this incident, it was observed that it was a must to develop training programs for interpreters, and “the first school for interpreters was opened in Geneva in 1948” (Visson, 2005, p.52). Apart from the educational aspects, certain activities were also carried out to enable the recognition of simultaneous interpreting as a profession and the identification of optimal working conditions and professional qualifications. Accordingly, in 1953, the International Association of Conference Interpreters (AICC) was founded to guarantee the standardization of the profession and the profiles of the interpreters (AICC, 2022). The Association has made contributions to the development of ISO standards on the technical equipment to be used in simultaneous interpreting, the standards of the booths, and the standards for interpreting services. These basic standards are:

- “ISO 20108:2017 Simultaneous interpreting — Quality and transmission of sound and image input
- ISO 20109:2016 Simultaneous interpreting — Equipment
- ISO 2603:2016 Simultaneous interpreting — Permanent booths
- ISO 4043:2016 Simultaneous interpreting — Mobile booths
- ISO 22259:2019 Conference systems — Equipment
- ISO/PAS 24019:2020 Simultaneous interpreting delivery platforms
- ISO 13611:2014 Interpreting — Guidelines for community interpreting
- ISO 18841:2018 Interpreting services — General requirements and recommendations
- ISO 20228:2019 Interpreting services — Legal interpreting
- ISO/CD 23155:2020 Interpreting services — Conference interpreting” (AICC, 2022)

Today, those standards are the main sources that the departments of translation and interpreting all over the world refer to while planning the curricula and designing the desired learning environment for the interpreters. To train highly qualified interpreters, universities around the world have founded simultaneous interpreting laboratories and employed experienced interpreters to train the students. As a multicultural country attaching importance to the elimination of language barriers for the creation of a peaceful communicative environment, Türkiye pays attention to the training of well-qualified translators and interpreters. Therefore, numerous departments of translation and interpreting have been established at different universities in Türkiye. The following section of this study will elaborate on Türkiye’s initiatives in the education of translators and interpreters from a

historical perspective, and then the technical and human resources allocated for the education of simultaneous interpreters will be analyzed in detail.

### **3. The proliferation of simultaneous interpreting practices in Türkiye**

Before focusing on the development of simultaneous interpreting in Türkiye, it will be beneficial to look at the role of translation and interpreting in the Turkish context from a historical point of view. Translators have always assumed a significant position in Turkish society. As a nation opening the gates for everyone from all over the world, Turkish people have needed to achieve multilingual communication through different channels. These channels gained official status in the Ottoman Empire under the name of “dragomans” “considered to be the founding fathers of diplomatic translation and interpretation in the Ottoman Empire and later in Türkiye” (Abbasbeyli, 2020). Dragomans were responsible for the provision of translation and interpreting services between the Sublime Port and the officials from Western countries, and their professional positions were officially recognized nationally and internationally. In the 17<sup>th</sup> century, a school named “Jeunes de langue” was established in Constantinople to educate future dragomans coming from Western countries (Abbasbeyli, 2020). These dragomans learned the Muslim culture and the languages used in the Empire; in this way, they constituted a significant bridge between the Ottoman Empire and the West. In 1832, the “Translation Office/Bureau” (“Tercüme Odası” in Turkish) was founded to ensure the intellectual exchange among the members of different societies using different languages (Vural Kara, 2010, p.96). The office made numerous literary and diplomatic translations until the foundation of the Republic of Türkiye.

The practices of translation and interpreting continued to play an important role in the development of the country after the foundation of the Republic. “Translation Office” (“Tercüme Odası” in Turkish) assumed another position by being affiliated with the Ministry of Education in 1940 (Vural Kara, 2010, p.96), and the translators working there actively made literary translations to contribute to the modernization of the country and to understand the western mindset. Interpreting practices, on the other hand, gained impetus in the 1950s subsequent to the internationalization policies of the country (Arslan Özcan, 2019). There were numerous factors giving impetus to the emergence and development of interpreting acts, especially simultaneous interpreting. Istanbul University offered interpreting services for immigrant German professors escaping from Nazi Germany in the 1930s since those professors could not have time to learn Turkish before coming to Türkiye. These interpreting services were performed between the years 1930s-the 1950s (Erdoğan & Tosun, 2021, p. 2056). The biggest steps towards the development of simultaneous interpreting, on the other hand, were taken in 1954 with the establishment of the Institute of Business Administration at İstanbul University (Arslan Özcan, 2019). In that period, Türkiye adopted economic expansion policies,

and there emerged a significant need for businessmen to carry out international economic transactions. To overcome this problem by meeting the demands of the country, Ford Foundation donated 10.000 U.S. dollars to İstanbul University so that the university could educate well-qualified businessmen (Arslan Özcan, 2019). With this monetary contribution, the university established the Institute of Business Administration and the Institute invited qualified educators from Harvard University to train the students. Although this initiative was quite effective, there was a significant problem in the process: the students could not understand the American professors because their English level was not sufficient. For this reason, the Institute hired Nezih Neydi to interpret the speeches of the professors. Neydi interpreted the content through consecutive interpreting and chuchotage at first. When it was seen that Neydi's performance significantly contributed to overcoming the communicational problems, the Institute founded booths for simultaneous interpreting and purchased technical equipment to be used in the process (Arslan Özcan, 2019). This was the first step in the official acknowledgment of the need for simultaneous interpreting in Türkiye. After seeing the significance of interpreting practices, the Institute decided to train interpreters in collaboration with Harvard University. The training of simultaneous interpreters gained momentum in the 1960s, and the Conference Interpreters Association was established in 1969 in Türkiye (Diriker, 2018, p. 24). The Association aimed to train and employ well-qualified interpreters, especially in the field of simultaneous interpreting, and it underlined the importance of training programs for interpreters at the university level. Accordingly, the first departments of translation and interpreting were established at Hacettepe University and Boğaziçi University in 1982-1983 (Diriker, 2018). These departments have enabled the training and employment of the first translators and interpreters receiving education at the university level.

Today, almost 70 universities offer 4-year educational programs at undergraduate levels for translators and interpreters, and they aim to enhance the quality of translators and interpreters for ensuring better representation of the country and the cultural norms of the society. In these departments, various courses are given to future translators and interpreters. Although there are differences in those courses, the purpose of the programs is the same: to train translators and interpreters in accordance with international norms and standards. This common purpose, on the other hand, is realized at different levels of efficiency due to the divergences in the provision of technical and human resources used in the programs. These divergences become more obvious when the courses on simultaneous interpreting are taken into consideration because there is a quite limited number of educators specialized in the field of simultaneous interpreting as well as the lack of laboratories or technical equipment needed for this type of interpreting. The following section of the study will elaborate on the aforementioned resources in all programs of translation and interpreting at the undergraduate

level in Türkiye to illustrate the developmental process of training in simultaneous interpreting and to point out the needs of the departments in terms of this educational field through a need analysis.

#### **4. Training on simultaneous interpreting at universities: need analysis**

In the sections above, the history and significance of simultaneous interpreting have been discussed in detail. This part of the study, however, will focus on the educational aspects of these interpreting practices by underlining the role of technical equipment and experienced trainers for the effective education of future interpreters. As mentioned above, simultaneous interpreting requires the provision of specific working conditions -soundproof booths, in other words- and the use of technical sound systems ensuring the transfer of the speaker's speech to the interpreter working in the booth and the transfer of the translated speech to the target audience. After the developments observed in the 20<sup>th</sup> century, most of the institutions hiring professional interpreters for simultaneous interpreting provide them with this equipment and booths, in the form of permanent booths or mobile booths. The interpreters who will work in the booths are supposed to know how to use all the technical equipment as well as coordinate their mental processes at the moment of interpreting. These qualifications should be gained not on the spot while working at a conference but in university settings, so that the candidate interpreters can have the chance to develop their skills and knowledge about simultaneous interpreting. This development can only be possible with the provision of necessary conditions for teaching simultaneous interpreting by well-qualified, experienced interpreters. Accordingly, it can be stated that there is an increasing need for simultaneous interpreting laboratories equipped with the latest technology at universities. There are numerous studies in the literature discussing the contribution of these laboratories to the professional development of interpreters (Ak et al., 2021; Lim, 2015; Yagi, 2000). These studies have illustrated that simultaneous interpreting is different from other types of interpreting since the former requires the use of both comprehensive skills and productive skills at the very same time and that the processes of listening and speaking occurring at the same time should be conducted in a special soundproof booth with fully-equipped interpreting units and sound systems for the amelioration of interpreting practices. At this point, it is crucial to simulate the real interpreting environments and conditions in undergraduate training programs so that the candidate interpreters can effectively learn how to use technical equipment and manage the mental processes in soundproof booths offering a limited area of movement. Amelina and Tarasenko (2020) have underlined the importance of the booths and technical equipment in the training of interpreters as follows:

The urgent requirement of time is to include in the content of training translators the study of the latest technologies, in order to form readiness for their use in the process of

professional activity in the simultaneous interpretation. The practical implementation of this goal is advisable to carry out in a specialized laboratory. Training workplaces in such a laboratory should ensure that the various roles of participants in the event where simultaneous interpretation is provided are fulfilled. It should be envisaged to simulate the implementation of such an event using the above-mentioned technologies, both individually and in combination.

As can be inferred from this quotation, together with the standardization of the profession and working conditions, the training programs of translators and interpreters are expected to meet the needs of the sector, and this purpose can only be realized with the use of necessary technical and human resources in the education and training process. Similarly to the research carried out by Amelina and Tarasenko (2020), Pan (2016) has also developed a curriculum for the training of simultaneous interpreters in which she has emphasized the need for keeping pace with the technological development of the era and the employment of professional interpreters while training future translators and interpreters. When the technical resources allocated for the training of interpreters are evaluated within the scope of the Turkish context, it is seen that most of the departments of translation and interpreting actively offering education for candidate translators and interpreters do not have a laboratory of simultaneous interpreting and are not equipped with necessary technical devices. For presenting numerical data regarding the provision of all conditions for simultaneous interpreting at universities, the article offers detailed analysis of all universities having the Departments of Translation and Interpreting that actively train students as of the 2022-2023 academic year regardless of the language pairs used in the programs, and it has been found that there are 64 departments offering 4-year undergraduate programs in the field of translation and interpreting in various language pairs (YÖK Atlas, 2022). When comprehensive analyses have been carried out on all these departments and programs in terms of the presence of a laboratory for simultaneous interpreting, and it has been seen that only 30 out of 64 departments have laboratories for simultaneous interpreting whereas 34 departments are not equipped with such an infrastructure. This data reveals that more than half of the departments in Türkiye do not have sufficient technical resources to train interpreters as per the standards set out by international organizations with the contribution of the International Association of Conference Interpreters (AICC). It also indicates that financial and promotive resources should be allocated at the universities that do not have such a laboratory so that all students wishing to be translators or interpreters can benefit from similar opportunities.

Apart from the provision of a simulated working environment and technical tools at universities to ensure the effective training of translators and interpreters, there is a second factor deeply influencing the quality of education in the field of simultaneous interpreting: the

employment of experienced and well-qualified *interpreter-academics*\* in the departments of translation and interpreting. All interpreting practices, especially the acts of simultaneous interpreting, are the applied sub-fields of the profession, and the skills of interpreting can only be developed through intensive practice and experience in the sector as well as receiving formal education in this sub-area of translation. Therefore, the academics who will train interpreters are supposed to know the key procedures of simultaneous interpreting: the mental processes of interpreting activities, the use of technical equipment, the management of time, and the acquisition of optimal benefits from the booths. Although the employment of *interpreter-academics* having the above-mentioned qualifications is regarded as a natural and inevitable requirement of the field, the real potential of the departments of translation and interpreting reveals that there is a significant gap between the number of the employed *interpreter-academics* and the number of *interpreter-academics* needed to be hired, especially in Türkiye. As Şahin and Eraslan have stated in their study, the insufficient number of academics specialized in the field of interpreting is one of the most significant problems encountered in the training programs designed for translators and interpreters (2017). In their article, they have given the various dimensions of this important problem as follows:

Another important shortcoming in interpreting education in Türkiye is the lack of academics to teach interpreting courses. There is a quite limited number of academics who specialize in the field of interpreting and who have received their Ph.D. degrees in this field, or who conduct their academic studies on interpreting studies. For this reason, in many universities, interpreting courses are taught by professional interpreters who actively work in the translation market. The busy schedules of professional interpreters may sometimes prevent the courses from being held regularly and may also negatively affect the interaction of the lecturer with the students outside of class hours (Şahin & Eraslan, 2017, p. 192) [My translation].

Although the research of Şahin and Eraslan was carried out in 2017, this shortcoming is still prevalent in the training programs designed for translators and interpreters. The number of departments of translation and interpreting is increasing each passing day with the new departments at different universities in various regions and cities of Türkiye and in different language pairs, and the above-mentioned shortcoming becomes much more visible and significant since the need for *interpreter-academics* also increases in correlation with the increasing number of the departments. To provide numerical data on the shortcoming of the aforesaid departments in terms of employing *interpreter-academics*, all departments of translation and interpreting in Türkiye have been examined without taking into consideration the language pairs that they offer education in, and the academic research field of the

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\*A term that I have coined to define the academics specializing in all types of interpreting and having experience in the field, especially in simultaneous interpreting.



academicians working in the departments of translation and interpreting having laboratories for simultaneous interpreting in Türkiye have been analyzed by referring to their official profiles in “YÖK Akademik” system (an open source system officially developed by the Council of Higher Education (YÖK) in Türkiye). The departments that do not have a laboratory for simultaneous interpreting have not been taken into consideration due to the lack of necessary infrastructure. The following table illustrates the number of *interpreter-academicians* working in all translation and interpreting programs (training with different language pairs) in 30 departments of translation and interpreting having laboratories for simultaneous interpreting. In this analysis, the research assistants specialized in the field of interpreting are also listed but not included in the category of *interpreter-academicians* since they do not give courses at the academic level.

**Table 1**

*Human resources specialized in interpreting activities at the universities with laboratories for simultaneous interpreting in Türkiye*

University	Status of the University	B.A. Program of Translation and Interpreting (Language Pairs)	Number of Full-time Academicians	Number of Part-time Academicians	Number of Academicians Specialized in the Field of Interpreting
Adana Alparslan Türkeş Science and Technology University	Public University	Translation and Interpreting in English-Turkish	- 2 Associate Professors - 4 Assistant professors - 5 Research Assistants	---	- 1 Assistant Professor
Amasya University	Public University	Translation and Interpreting in English-Turkish	- 1 Associate Professor - 2 Assistant professors - 2 Instructors - 2 Research Assistants	---	---
Atılım University	Private University	Translation and Interpreting in English-Turkish	- 2 Professors - 2 Associate Professors - 2 Instructors - 2 Research Assistants	- 2 Professors - 3 Assistant Professors - 5 Instructors	- 1 Research Assistant
Bartın University	Public University	Translation and Interpreting in English-Turkish	- 1 Associate Professor - 3 Assistant professors - 2 Research Assistants	---	---
Bartın University	Public University	Translation and Interpreting in Arabic-Turkish	- 1 Associate Professor - 2 Assistant professors - 2 Research Assistants	---	---
Beykent University	Private University	Translation and	- 3 Assistant professors	---	---

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		Interpreting in English-Turkish	- 2 Research Assistants		
Bilkent University	Private University	Translation and Interpreting in English-French-Turkish	- 1 Professor - 2 Assistant Professors - 5 Instructors	---	1 Assistant Professor, 1 Instructor
Boğaziçi University	Public University	Translation and Interpreting in English-Turkish	- 3 Professors - 1 Associate Professor - 5 Assistant professors - 2 Instructors	- 3 Professors - 10 Instructors	- 2 Professors - 1 Associate Professor - 1 Assistant Professor - 1 Instructor - 1 Instructor (part-time)
Bolu Abant İzzet Baysal University	Public University	Translation and Interpreting in English-Turkish	- 3 Associate Professors - 2 Assistant professors - 2 Instructors - 1 Research Assistant	---	---
Çankaya University	Private University	Translation and Interpreting in English-Turkish	- 2 professors - 1 Associate professor - 2 Assistant professors - 1 Instructor - 1 Research Assistant	---	---
Dokuz Eylül University	Public University	Translation and Interpreting in English-Turkish	- 4 Associate professors - 2 Instructors - 1 Research Assistant	---	- 1 Associate professor
Dokuz Eylül University	Public University	Translation and Interpreting in German-Turkish	- 1 Professor - 1 Assistant professor - 1 Instructor	---	---
Eastern Mediterranean University (Cyprus)	Public University	Translation and Interpreting in English-Turkish	- 1 Associate Professor - 1 Assistant professor - 3 Instructors	---	---
Ege University	Public University	Translation and Interpreting in German-Turkish	- 2 Professors - 2 Assistant professors - 1 Instructor - 1 Research Assistant	---	---
Ege University	Public University	Translation and Interpreting in English-Turkish	- 1 Assistant professor - 3 Instructors - 1 Research Assistant	---	---
Hacettepe University	Public University	Translation and Interpreting in English-Turkish	- 1 professor - 3 Associate professors - 3 Assistant professors - 4 research assistants	---	1 Professor
Hacettepe University	Public University	Translation and	- 1 Professor	---	1 Instructor

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		Interpreting in French-Turkish	- 2 Associate professor - 1 Instructor - 3 Research Assistants		
Hacettepe University	Public University	Translation and Interpreting in German-Turkish	- 1 Associate professor - 4 Assistant professors - 3 Research assistants	---	----
Haliç University	Private University	Translation and Interpreting in English-Turkish	- 3 Assistant professors - 1 Instructor - 2 Research Assistants	- 1 Professor - 1 Assistant professor - 2 Instructors	---
İstanbul 29 Mayıs University	Private University	Translation and Interpreting in Arabic-Turkish	- 1 Professor - 2 Assistant professor - 2 Research Assistants	- 1 Professor - 1 Assistant professor - 6 Instructors	---
İstanbul 29 Mayıs University	Private University	Translation and Interpreting in English-Turkish	- 1 Professor - 3 Assistant professors - 1 Instructor - 1 Research Assistant	- 1 Professor - 1 Assistant professor - 5 Instructors	- 1 Instructor (Part-time)
İstanbul Atlas University	Private University	Translation and Interpreting in English-Turkish	- 3 Assistant professors - 1 Research Assistant	---	---
İstanbul University	Public University	Translation and Interpreting in English-Turkish	- 3 Professors - 3 Assistant professors - 3 Research assistants	---	- 1 Professor - 1 Assistant Professor
İstanbul Yeni Yüzyıl University	Private University	Translation and Interpreting in English-Turkish	- 1 Professor - 1 Associate Professor - 2 Assistant professors - 2 Instructors - 1 Research Assistant	- 1 Professor - 1 Associate Professor - 2 Assistant professors - 1 Instructor	- 1 Professor (part-time) - 1 Research Assistant
İzmir University of Economics	Private University	Translation and Interpreting in English-Turkish	- 1 Professor - 1 Associate professor - 1 Assistant professor - Instructor - 2 Research Assistants	- 1 Associate professor - 1 Assistant professor - 4 Instructor	- 1 Associate professor - 1 Assistant professor - 1 Research Assistant - 1 Instructor (part-time)
Kahramanmaraş İstiklal University	Public University	Translation and Interpreting in English-Turkish	- 1 Associate Professor - 3 Assistant professors - 1 Instructor - 1 Research Assistant	---	---
Kırıkkale University	Public University	Translation and Interpreting in English-Turkish	- 2 Associate Professors - 4 Assistant professors - 2 Research Assistants	---	- 1 Assistant Professor

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Kırıkkale University	Public University	Translation and Interpreting in French-Turkish	- 4 Associate Professors - 1 Assistant professor - 1 Research Assistant	---	---
KTO Karatay University	Private University	Translation and Interpreting in English-Turkish	- 1 Professor - 2 Assistant professors - 1 Instructor - 2 Research Assistants	---	---
KTO Karatay University	Private University	Translation and Interpreting in Arabic-Turkish	- 2 Professors - 2 Assistant professors - 1 Instructor - 2 Research Assistants	---	---
Marmara University	Public University	Translation and Interpreting in English-Turkish	- 1 Associate professor - 2 Assistant professors - 3 Research assistants	- 1 Professor - 4 Assistant professors - 7 Instructors	- 1 Assistant professor (part-time)
Nişantaşı University	Private University	Translation and Interpreting in English-Turkish	- 3 Assistant professors - 1 Research Assistant	---	---
Trakya University	Public University	Translation and Interpreting in German-Turkish	- 1 Associate Professor - 2 Assistant professors	---	---
Trakya University	Public University	Translation and Interpreting in Bulgarian-Turkish	- 2 Assistant professors - 2 Instructors - 1 Research Assistant	---	---
Trakya University	Public University	Translation and Interpreting in English-Turkish	- 3 Associate Professors - 3 Assistant professors - 4 Instructors - 3 Research Assistants	---	---
University of Samsun	Public University	Translation and Interpreting in English-Turkish	- 1 Associate Professor - 3 Assistant professors - 1 Research Assistant	---	---
Yaşar University	Private University	Translation and Interpreting in English-Turkish	- 2 Assistant professors - 2 Instructors - 1 Research Assistant	---	- 1 Research Assistant
Yeditepe University	Private University	Translation and Interpreting in English-Turkish	- 1 Associate Professor - 2 Assistant professors - 4 Instructors - 4 Research Assistants	- 1 Professor - 4 Instructors	- 1 Instructor (part-time)
Yıldırım Beyazıt University	Public University	Translation and	- 1 Professor	---	---

		Interpreting in English-Turkish	- 1 Associate Professor - 2 Assistant professors - 2 Instructors - 1 Research Assistant		
Yıldırım Beyazıt University	Public University	Translation and Interpreting in Russian-Turkish	- 1 Associate Professor - 2 Research Assistants	---	---
Yıldız Technical University	Public University	Translation and Interpreting in French-Turkish	- 2 Professors - 5 Associate Professors - 1 Assistant professor - 6 Instructors - 4 Research Assistants	---	- 1 Instructor

This table gives valuable information on the capacity of the departments of translation and interpreting for effective training in the subfield of interpreting in Türkiye because it illustrates the distribution of academic personnel in each program of all departments, the employment of part-time academicians, and the number of the academicians specialized in interpreting. Besides, the table also demonstrates the role of the city where the university is located and of the status of the university (private or public) in finding well-qualified and experienced *interpreter-academicians*. According to the data presented in the table, out of 30 universities having departments of translation and interpreting, 13 are private and 17 are public. 41 different programs in various language pairs are offered in these departments whereas the program of translation and interpreting in English-Turkish is the most prevalent one compared to other language pairs. When the programs are analyzed in terms of the employment of full-time *interpreter-academicians*, it has been found that 4 professors, 3 associate professors, 6 assistant professors, and 4 instructors are working as *interpreter-academicians* in 13 programs out of 41 in total. 4 research assistants are also classified in the category of *interpreter-academicians*; however, they are not included in the abovementioned list since they are not supposed to give courses at the academic level. When the number of part-time *interpreter-academicians* is analyzed from this perspective, it is seen that 1 professor, 1 assistant professor, and 4 instructors are employed in 6 programs out of 41, some of which are the same programs employing full-time *interpreter-academicians*. It has been also observed that the part-time *interpreter-academicians* are employed only in 2 metropolitan cities, İstanbul and İzmir. Apart from the universities in these two cities, there are no other universities or departments hiring part-time *interpreter-academicians*.

When the programs in which the *interpreter-academicians* work are analyzed from a comparative perspective, it is seen that only 2 instructors work on a different language pair (in

French-Turkish) at Hacettepe University and Yıldız Teknik University out of 6 part-time and 21 full-time *interpreter-academics* including research assistants. All other interpreters work in the English-Turkish language. The cities where these full-time and part-time *interpreter-academics* work are İzmir, İstanbul, Ankara, Kırıkkale, and Adana, most of which are metropolitan. Other cities and universities do not have the necessary human resources for ensuring qualified training for interpreters, especially in the field of simultaneous interpreting.

## 5. Conclusion

When all the data presented in this study is taken into consideration within the scope of the presence of the laboratories for simultaneous interpreting in the departments actively educating the future translators and interpreters and of the employment of *interpreter-academics* in the departments having these laboratories, it may be concluded that there is a significant lack of infrastructure at the universities in Türkiye, and the lack of human resources in the departments having necessary infrastructure is a much more worrisome issue that should be dealt with as soon as possible. All universities having departments of translation and interpreting should provide laboratories for simultaneous interpreting so that all students receiving education in this field can benefit from similar opportunities and technical sources. Establishing laboratories is only one of the two basic steps to be taken to overcome the problem of training in the field of interpreting. The second step should be the employment of well-qualified and experienced *interpreter-academics* in all these departments and in different language pairs. The data given in the table above have demonstrated that there is a significant need for such employment, especially at the universities in the smaller cities. The employment of part-time interpreters working in the sector may be an option for the universities in metropolitan cities such as İstanbul, Ankara, or İzmir; however, it is almost impossible to find interpreters (especially simultaneous interpreters) for the universities in smaller cities. For this reason, it is strongly recommended that the departments of translation and interpreting should give greater emphasis on the education of *interpreter-academics* and hire them as soon as possible so that all students receiving education in the departments of translation and interpreting in different language pairs can have the opportunity to be effectively trained in the subfield of interpreting by the experts in the field.

## Disclosures

No potential conflict of interest was reported by the author.

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## V.S. Naipaul's "One Out of Many": In the Middle of Nowhere

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### Abstract

Identity crisis, displacement and isolation are among the popular themes of post-colonial studies that are worked on by many writers. As a writer in a self-imposed exile, V. S. Naipaul reflected his own experiences in most of his novels. From his childhood, Naipaul had a sense of dislocation and as Kelly (1989) points out Naipaul explains the sense of dislocation in his early memories: "...between my birth and the age of seven we lived in about seven or eight different houses. I think it is because one has lived this disordered life that I haven't been able to settle down, even as an adult" (as cited in Kelly, 1989, p. 2). "One out of many" is one of Naipaul's stories in which he deals with issues such as isolation and displacement. Thus, the aim of this paper is to analyse displacement and isolation experienced by a third world character, named Santosh, in the first world in V.S. Naipaul's "One out of Many."

**Keywords:** V.S. Naipaul, "One out of Many", identity crisis, displacement, isolation

### 1. Introduction

Post-colonial studies is a field of academic study that focuses on the experiences of individuals and communities in the aftermath of colonization. This includes an examination of the ongoing impacts of colonization and the processes of decolonization, as well as an exploration of the ways in which colonization has shaped political, social, cultural, and economic systems around the world. The aim of post-colonial studies is to provide a better understanding of the experiences of individuals and communities after colonization. In addition to this, there is also an analysis of the ways in which colonization has affected the lives of people in both the colonized and colonizing countries, as well as an exploration of the ongoing effects of colonization on contemporary societies. Moreover, post-colonial studies seeks to challenge and subvert dominant narratives about colonization and its effects, and to provide a more nuanced and complex understanding of the impacts of this process.

Isolation, displacement, and identity crises are crucial themes in post-colonial studies, as they reveal the experiences of individuals and communities. These themes are often intertwined and can have profound effects on the lives of those affected by colonization. In

post-colonial literature, writers often explore the ways in which isolation, displacement, and identity crises are experienced and how they shape the lives of individuals and communities. By examining these themes, post-colonial studies can provide valuable insights into the impacts of colonization and the ongoing process of decolonization.

V.S. Naipaul is one of those writers who deals with these themes in his works. In “One out of Many,” V.S. Naipaul explores the themes of isolation, displacement, and identity crisis through the experiences of Santosh, a third-world character in the first world. The story examines the ways in which Santosh struggles to adapt to his new surroundings and grapples with feelings of isolation and a crisis of identity. By exploring these themes, the story sheds light on the experiences of individuals from the developing world who encounter the culture and society of the developed world. This paper aims to analyse the depiction of displacement and isolation in “One out of Many.”

## **2. Santosh: in the middle of nowhere**

In 1971, Naipaul wrote his novel *In a Free State* as a collection of stories. Although these stories are not structurally connected and could not be regarded as sections of a single, unified novel, they are thematically relevant to the title novella (Kelly, 1989, p. 104). In the novel, “One Out of Many” is the first story coming after the prologue. It is a story where the problems of displacement and identity crisis can be observed through its protagonist, Santosh, who is a domestic living in Bombay in the opening, but then he goes to the US with his employer, whom Santosh calls ‘Sahib.’ Since Santosh announces at the very beginning of the story that he is now an American citizen and he lives in Washington, the readers might mistakenly think that Santosh has done quite well in America (Naipaul, 1971, p. 21). “I am now an American citizen and I live in Washington, capital of the world. Many people, both here and in India, will feel that I have done well. But” (Naipaul, 1971, p. 21). However, Santosh’s emphasis on the conjunction ‘but’ reveals that the reality is exactly the opposite. “But” opens the story.

In the story, Naipaul portrays a character who is the representative of a developing world. In fact, this character is othered even in his own country because of the class which he belongs to. As Santosh is at the bottom of the caste system as a pariah it is quite clear that he can never climb to the upper level. He is destined to live among people like himself. This hopeless and destitute mass shares the same fate: class immobility. So, Santosh has never known he is leading a miserable life. Despite being homeless, he never minds this because he “was so happy in Bombay”, he “was respected” because he “worked for an important man” (Naipaul, 1971, p. 21). When he goes to the US with his ‘Sahib’, he is shocked on witnessing the severe differences between these two cultures. In his book *The Five Stages of Culture Shock: Critical Incidents Around the World*, Paul Pederson (1995) explains that culture shock is the result of re-

evaluating both the host and home culture. When a person experiences a new culture, there can be sudden and unpleasant feelings as this person compares it with his/her home culture. (p. 2) Thus, negative consequences are inevitable. Pederson mentions Oberg's six negative aspects of culture shock:

- (1) Strain resulting from the effort of psychological adaptation, (2) a sense of loss or deprivation referring to the removal of former friends, status, role, and/or possessions, (3) rejection by or rejection of the new culture, (4) confusion in the role definition, role expectation, feelings, and self-identity, (5) unexpected anxiety, disgust, or indignation regarding cultural differences between the old and new ways, and (6) feelings of helplessness as a result of not coping well in the new environment. (qtd in Pederson 2)

Experiencing culture shock, Santosh becomes lost in this vast land which is unlike his own country. Before landing in Washington, it is the flight which first makes Santosh feel inferior. The flight is like a passage: a passage from India to the US. He notices that the passengers are in neat, elegant clothes. "They were all dressed as though they were going to a wedding" (Naipaul, 1971, p. 24). However, he soon notices that the ones who are strange are not the passengers but he himself. Here it can be said that the plane is a symbol of the upper-middle class. He is now on the plane with Indians and foreigners, and they are all superior to him. The plane now is in the sky over Bombay and his ordinary life is left on the ground. There are many passengers on the plane but none of them is like Santosh. He is dressed in his "ordinary Bombay clothes and he feels heads turning whenever he stands" (Naipaul, 1971, p. 24). His journey on the plane has already highlighted the difference between Santosh and the other upper-middle class passengers.

The feeling of being a misfit continues after Santosh is first introduced to the city of Washington. At first, he has difficulties with the concept of time. He compares Bombay time to that of Washington. The big buildings, wide roads and motor cars that he has seen astound him. As Naipaul explains in his conversation with Ian Hamilton (1997), this story contains "the immigrant's view of the capital of the world, the view of a man from another, enclosed culture. Rather like my own of London, twenty years ago" (p. 19). For Santosh, the most striking thing is the appearance of Afro-American people, whom he calls 'hubshi', as he sees them walking in the streets freely. Santosh feels both scared and estranged. The reason behind this feeling of estrangement and fear is his inbred knowledge and his specific socio-cultural experience. In other words, it is his own culture that makes him feel that way. "But I have never dreamt that this wild race existed in such numbers in Washington and were permitted to roam the streets so freely" (Naipaul, 1971, p. 26). As pointed out by the authors of *The Empire Writes Back*, Naipaul uses the Hindi word 'hubshi' to create a deeper impact, and in so doing to express the gap between the two cultures in which Santosh is stuck.

The use of the Hindi word 'hubshi' rather than 'Negro' . . . prepares the reader for a gradual discovery of the peculiar significance of the word, indicating as it does the singular aversion, the ritual uncleanness, the religious horror which the Indian protagonist attaches to the touch of the Negro maid, who eventually seduces him. In Naipaul's case, the word is used to indicate the protagonist's culture rather than the writer's, and in this sense is a self-consciously detached use of language difference. With the word hubshi we do not have a different signified for the signifier 'Negro', as we might in a translation; we have a different sign altogether. It is a metonym of the Indiancultural experience, which lies beyond the word, but of which it is a part. (Ashcroft et al, 2002, pp. 64-65)

To Santosh, the black race is inferior; however, the irony is that he himself is seen as a member of another inferior race.

Santosh wants to live in Washington just like the way he did in Bombay. His desire to keep himself in the cupboard and not change his appearance are examples of this. Since he is an ignorant immigrant who knows nothing about the outer world, he resists adaptation and integration, and he is rejected by the host society. "Can't you read? We don't serve hippies or bare feet here" (Naipaul, 1971, p. 29). Feeling of estrangement leads to a solitary life and Santosh refuses to communicate with others. His only forms of entertainment are his trips to the supermarket and watching television. He closes all doors to the outside world and isolates himself. Thus, it is possible to say that Santosh has reached at the 'rejection' stage of the process of culture shock.

However, this isolation process gives way to recognition and realization after he has an affair with the "hubshi" maid in the apartment. After the affair with the black maid, Santosh starts to study his face in the mirror and he finds himself attractive just in the same way the black maid feels towards him. He finds himself handsome and he admits that he has never thought of himself in this way. That is a kind of identity discovery for him. Here it is possible to mention Lacan's 'mirror stage', where the unified self is discovered. Lacan says:

The mirror stage is a drama whose inner dynamic moves rapidly from insufficiency to anticipation – and which, for the subject caught in the snares of spatial identification, fashions the series of fantasies that runs from an image of a fragmented body to what we may call the orthopedic vision of its totality – and to the armour, donned at last, of an alienating identity, whose rigid structure will shape all the subject's future mental development. (as cited in Sarup, 1992, p. 64)

While he is gazing at his face in the mirror, he suddenly realizes that he is an individual and he has his own free will. From that moment on he takes more care over his appearance. He feels freer while making decisions. Although his 'Sahib' wants to go back to Bombay, Santosh wants to stay in Washington. He says:

When I adjusted to my imprisonment I had wanted only to get away from Washington and to return to Bombay. But then I had become confused. I had looked in the mirror and seen myself, and I knew it wasn't possible for me to return to Bombay to the sort of job I had had and the life I had lived. I couldn't easily become part of someone's presence again. Those evening chats on the pavement, those morning walks: happy times, but they were like the happy times of childhood: I didn't want them to return. (Naipaul, 1971, p. 41)

He can clearly recall the way that he lived in Bombay and does not want to go back there again. This is the reason for his feeling more confident after he discovers his identity in the mirror. In a decisive move, he leaves his job and starts to work for Priya, who is from India and has a restaurant in Washington. Santosh sees himself and Priya as equals in the beginning. They share the same culture and language. There is no caste difference between himself and Priya in Washington. Although Priya is his boss, Santosh does not call him 'Sahib' and in the beginning they are just like friends. Santosh enjoys his newly gained individuality and identity. He feels happier and freer. However, when he discovers later that his presence in Washington is illegal, and if he is caught by the authorities, he will be deported, he becomes desperate again. The isolation process starts again, and he starts calling Priya 'Sahib'. This indicates that when characters like Santosh feels isolated, they need someone to protect them, and this protector should be more powerful than them. Priya and Santosh are similar in that they are both Indian immigrants and they are not concerned with the caste system because they live in Washington. However, Priya is a restaurant owner and an employer, so he is the one who has money, or in other words, power. Santosh is desperate because he cannot go back to Bombay, a place where he does not belong anymore. He cannot stay in Washington either because he is an illegal immigrant. Priya suggests Santosh to marry a black woman in order to legalize his presence in the US. However, in the end, this arranged marriage cuts off all his contacts with the alien culture. He becomes a cultural misfit, a social outcast.

I am a single man who decided to act and see for himself, and it is as though I have had several lives. I do not wish to add to these. Some afternoons I walk to the circle with the fountain. I see the dancers but they are separated from me as by glass. Once, when there were rumours of new burnings, someone scrawled in white paint on the pavement outside my house: Soul Brother. I understand the words; but I feel, brother to what or to whom? I was once part of the flow, never thinking of myself as a presence. Then I looked in the mirror and decided to be free. All that my freedom has brought me is the knowledge that I have a face and have a body, that I must feed this body and clothe this body for a certain number of years. Then it will be over. (Naipaul, 1971, pp. 57-58)

Santosh gains his self-awareness first and this makes him feels freer. However, this freedom does not make him happy. He feels more isolated and dislocated. To Santosh, his marriage to the 'hubshi' woman is an extreme self-degradation from which he is unable to

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recover. In the developed world, as a character from a developing world he just feels financially and socially free but from then on, he decides to meet his basic needs such as feeding and clothing. Santosh can no longer see either his hometown or America in the same way again and neither of those nor he can ever be complete. His new experience and knowledge have corrupted his innocence. After he discovers his individual identity in the mirror, his 'rejection' stage gives way to a kind of change. However, because he decides to isolate himself from society in the end, it is obvious that he goes through the 'rejection' stage again and this means that Santosh would never adapt to the developed Western culture. There is no hope for him in the end and he continues his life as a cultural misfit. For Homi Bhabha (1994), the reason behind creating such characters is Naipaul's own "fated condition of Caribbean".

### **3. Conclusion**

Santosh's journey to the US and his experiences there highlight the stark differences between the developing and developed worlds. While living in Bombay, Santosh was able to find a sense of purpose and belonging despite his homelessness. However, once he arrives in the US, he is faced with a completely different culture and society that he is not prepared for. The contrast between the two worlds is emphasized through Santosh's feelings of isolation and his struggle to find his place in this new environment.

Furthermore, Santosh's experiences in the US exacerbate his feelings of displacement and identity crisis. As he navigates the unfamiliar landscape and culture of Washington, he is constantly confronted with his own inferiority and outsider status. The contrast between his own background and that of the people around him is stark, and this only serves to further reinforce his sense of isolation and lack of belonging.

In "One out of Many" Naipaul highlights the ongoing struggles and challenges faced by individuals from the developing world when they encounter the developed world. Santosh's experience in the developed world makes him more hopeless and desperate. In the beginning, Santosh was a happy homeless trying to survive in Bombay. Yet, his life in the US turns his literal homelessness into an incurable spiritual one.

### **Disclosures**

No potential conflict of interest was reported by the author(s).

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