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‘ARCHANGEL BOOK GO ROARING THRU MY BRAIN’ – TRANSLATION OF JACK  
KEROUAC’S PROSE RHYTHM IN THE NOVELLA *THE SUBTERRANEANS*

MA Thesis

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<b>Tiivistelmä – Abstract</b>			
<p>The aim of this study is to examine the possible changes in the prose rhythm in the translation of Jack Kerouac's novella <i>The Subterraneans</i> (1958a). The Finnish translation is dubbed <i>Maanalaiset</i> and it was translated by Kimmo Lilja in 2002. The subject was chosen because one could suggest that translation of prose rhythm has not yet been extensively studied in Finland. Also, as an avid jazz fan the alleged musical connection with the prose rhythm of the novella seemed quite interesting.</p> <p>According to Weinreich (1987), Jack Kerouac tried to mimic the spontaneity and rhythm in the prose rhythm and style of <i>The Subterraneans</i> by, for example, disregarding the use of conventional English sentence structures and punctuation as well as by resorting to the use of heavy repetition of words and structures. Kerouac has himself stated that the sentences in the novel can be seen as blows produced by a bebop saxophonist and that the dashes he favours are indicators of pauses when the said saxophonist draws breath between the musical passages.</p> <p>The research questions are: 1) Has the prose rhythm changed in the translation process of the novella, and if so, how? and 2) Is there any significant variation in the first, middle and final third of <i>Maanalaiset</i> regarding the translation of prose rhythm? Preliminary examining of the research material justified the latter research question. Because repetition of words is regarded a powerful stylistic tool underscoring rhythmical features of narrative, the analysis focuses on the repetition of words and the number and distribution of full stops – periods, exclamation and question marks and dashes – in the source and target text excerpts.</p> <p>Material was gathered by reading <i>The Subterraneans</i> five times. During each close reading, all the words that are repeated in close proximity of each other in the source text – for instance within the same sentence or in the same paragraph – were indexed, and textual material containing the words were isolated into “passages” of varying length. Fifteen source text passages rich with repetition of words and their corresponding target text passages were selected for qualitative analysis. Five passages were chosen from the first, the middle and the final part of the source novella. Hilikka Pekkanen's (2010) doctoral thesis provided the analysis with a preliminary model to graphically present rhythm levels in prose. I modified the model by adding the vertical lines to indicate full stops and alphabets to indicate Lilja's extra repetition in the translation.</p> <p>The analysis shows that the translator Lilja has reduced repetition of source text words in almost all of the target text passages. For example, Lilja has used synonyms for the same source text word, such as “auto” and “taksi” for “cab”. That said, the analysis also indicates that Lilja has at the same time added extra repetition to almost all of the target text passages, namely additional utterances of the characters' names and, for example, Finnish suffixes, which to some extent produces a rhyming poetic effect. In one target text passages, there was more repetition than in the source text passage. Regarding the number of full stops, Lilja has added full stops to almost all of the target text passages.</p> <p>It could be concluded that the prose rhythm of <i>The Subterraneans</i> has become slower and less spontaneous to some extent in <i>Maanalaiset</i>, namely due to the reduction of source text word repetition and the increase in the number full stops. On the other hand, Lilja has, consciously or not, included extra repetition into <i>Maanalaiset</i>, thus reinforcing the repetitive feature of <i>The Subterraneans</i>. Contrary to the initial observation, there does not seem to be significant variation in Lilja's treatment of Kerouac's prose rhythm throughout the novella.</p> <p>One could argue that when examining prose rhythm in the context of translation studies, the highly complex entity that is prose rhythm becomes more easily graspable in contrastive analysis between the source and target text. This may be one of the reasons why analyzing prose rhythm remains a highly interesting and fertile topic for research. For instance works by Samuel Beckett and Toni Morrison as well as Jack Kerouac's other works such as <i>Desolation Angels</i>, <i>On the Road</i> and <i>Big Sur</i> may provide us with research material.</p>			
<b>Avainsanat – Keywords</b> prose rhythm, literary translation, The Subterraneans, Jack Kerouac			

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## 1. Introduction

This MA Thesis focuses on the translation of prose rhythm in Jack Kerouac's (1958a) novella *The Subterraneans* in its Finnish translation *Maanalaiset* (Kerouac 2002) by Kimmo Lilja. The main reason for selecting this focus was the impression that prose rhythm in translation has not been yet extensively studied, at least in Finland. In addition, I am a big fan of jazz music and a musician of some sort, so it was really interesting to approach jazz music and the translation of prose through the alleged connection.

According to Weinreich (1987: 43), Kerouac tried to mimic the spontaneity and rhythm in the prose rhythm and style of *The Subterraneans* by, for example, disregarding the use of conventional English sentence structures and punctuation as well as by resorting to the use of heavy repetition of words and structures. Kerouac has himself stated that the sentences in the novel can be seen as blows produced by a bebop saxophonist and that the dashes he favours are indicators of pauses when the said saxophonist draws breath between the musical passages.

Hence, the research questions for this MA Thesis are:

1. Has the prose rhythm changed in the Finnish translation of *The Subterraneans*?
2. Are there any differences in the translation of Kerouac's prose rhythm in the first, middle and final third of the novella?

For example Smith (2001: 744) argues that in prose translation, the aspect of rhythm is not ordinarily a matter of great concern for the translator. In a similar vein, Smith (ibid.) suggest that 'unlike poetry, with its comparatively rigid form, prose, by its very nature, permits free form fluidity, giving the translator a certain kind of carte blanche "prosaic" license'.

When searching for relevant literary studies works dealing with prose rhythm, it seemed one could not easily find them. Also, it would appear one could only find relevant works that were written decades ago. The explanation could be that the trends in modern literary studies focus more on content rather than form, to which prose rhythm is connected. Juvan (2011: 101) states that there has seemed to exist a touch of dualism of content and form in literary theory.

The structure of this thesis is as follows: First, the theoretical aspects of prose rhythm, poetic prose and poetic functions of rhythm and the translation of prose rhythm are discussed in their own chapters. Then, Kerouac's prose rhythm and the novella are examined more closely, followed by the introduction of method of analysis for this thesis and the qualitative analysis itself. The model for analysis relies quite heavily on Hilikka Pekkanen's (2010: 135) model of rhythmic levels introduced in her doctorate thesis.

Finally, the research findings are discussed and possible topics for further research are suggested.

## **2. The concept of prose rhythm examined**

This chapter of the thesis will explore the aspects of prose rhythm and the difficulties in identifying its barriers. Additionally, this chapter focuses on the psychological rhythm in language.

### **2.1. Components of prose rhythm**

According to Pekkanen (2010: 34), rhythm in prose is affected by the manner in which the stress, length and phonological characteristics of elements are organised to achieve effects in the atmosphere of the narrative. Pekkanen (2010:34-35) states that:

Short syllables and words or elements such as clauses and sentences with accentuating sharp phonological features in rapid staccato sequence will create a rhythmical impression different from that produced by long, melodically flowing words of sentences with smooth, long vowels in long sequences.

The writer may also combine or contrast the two effects (ibid.).

Rhythm and phonology seem to be closely related in prose, and rhythmical effects depend on other factors regarding textual arrangement such as order, length of elements and the use of punctuation (Pekkanen 2010: 35). Similarly, Harding (1976: 153) argues that aspects such as flowing and disjunctions, suddenness of change from one stress pattern to another, the cumulative effects of broadly similar rhythmical units as well as their endless combinations aid in conveying such qualities of action as hesitancy, surprise or conflict, flowing ease, conviction, impetuosity, determination and uncertainty, to name but a few.

The movement of a prose work may include expressive passages, short or long, frequent or infrequent, portraying a mood that underlie all the qualities of a prose work. The basic, underlying quality conveys the manner in which energy is being spent, or ready to be spent – for example whether in a torrent or a trickle, with full determination or tentatively, in a

controlled discharge or explosively, or with reluctance or eager zest (Harding 1976: 150). The movement is therefore an index of 'energy' manifestations that rhythms accord with, and amplify expressions of emotion and mood such as the mournful, optimistic and fierce:

It is in being an index of these 'energy' manifestations that rhythms accord with, and enhance, expressions of emotion and mood...But the sense of the language is needed too: if there is a language of rhythms alone it has small vocabulary; each pattern of rhythm can be appropriate to a range of purposes one of which will be more narrowly defined by the sense of the words and the context. (ibid.)

Harding (1976: 143) argues that writers with a good command of English and who aim at the expressiveness of the prose rhythm can be expected to produce rhythms that correspond with their mood. An author's prose may entail short or long and frequent or infrequent passages that seem to be expressive of emotions, mood or relation to person, or approach to a situation (Harding 1976: 150).

Harding (1976:154) states that it is impossible to draw a clear line between directly perceptible units of rhythm and the larger movement patterns in prose such a cumulative paragraph which may become evident only retrospectively. Individual readers may differ in the amount of text they organize into a rhythmical unit (ibid.). Similarly, each individual text amount will vary according to their familiarity with the particular material and skills as a reader. In addition, there will usually be something arbitrary in the passages being examined, for instance, in judging how many distinguishable rhythmical units occur in a given passage (Harding 1976: 135).

Regarding the literary significance of rhythms, Harding (1976: 153) states that:

[They] can best be understood by regarding language movement (created by the muscles at work in speech or imagined in silent reading) as comparable to such systems of bodily movement as walking, gesture, and patterns of changing posture. Like these it can be described in terms of broad characteristics – flowing, jerky, patterned, disjointed, and so on – being in some degree pleasing or unpleasing, and described in such terms as graceful, charming, harmonious, clumsy, affected, unlovely. These very broad judgments rapidly pass into something more specifically descriptive: words like lively, sluggish, solemn, impressive, playful, emphatic, somber, lighthearted, peremptory, hesitant, will begin to imply the expressive effects of particular rhythmical patterns, some referring to mood and emotion, and others to the attitude of the writer[...] towards the situation he faces, or towards his themes and topics.



In the same way, determining any discussion on rhythm is the notion of ‘a regular periodic beat’ (Leech & Short 1981: 104). The fact that one applies the term ‘rhythm’ to language means that one can draw an analogy between a property of language and the ticking of a clock, or the beat of the heart, the step of the walker, etc. (ibid.). Leech and Short (1981: 105) have, however, stressed that the rhythm of language is not completely isochronic (‘equal-time-ness’) in terms of simple physical measurement, but rather the equality seems to be psychological and lies in the way in which the listener or reader interprets the recurrence of stress in connected speech.

On the other hand, one can apply another analogy to music and profess a view that a piece of music, which includes a notion of rhythm, is almost never performed in public with the mechanical rhythm of the metronome, and even though there may be variations in tempo, rhythmicity is still felt to be a basic principle of the music and its performance (Leech & Short 1981: 105). Similarly, the divide between strict metronomic rhythm and loose psychological rhythm exists in language, in which there may exist even more numerous factors to interfere with the ideal of isochronism. Leech & Short (1981: 105) state that:

[A] speaker of English is rather like a would-be virtuoso who slows down when he comes to difficult, fast-moving passages of semi-quavers, and accelerates on reaching easy successions of crochets and minims... What we call ‘stress’, by the way, cannot be merely reduced to the single physical factor of loudness: pitch and length also have a part to play. Stress is an abstract, linguistic concept, not a purely acoustic one.

## **2.2. ‘Rhythmizing’ – an active operation**

According to Harding (1976: 152), ‘rhythmizing’ in a language is not a passive process, but an active operation for not only for the speaker or writer but also for the listener and reader as well. Rhythmizing is a process of perceiving a unit, a whole, in a sequence of perceived or imagined speech movements. These units can consist of syllabic pauses as well as runs that vary in terms of stress and duration among syllables. On the other hand, in a stream of language small rhythmical units may flow into one another or be kept separate by a well-marked pause or

a prolongation of sound. All these aspects can be seen to contribute to a larger rhythmical whole. Harding (1976: 152) states that:

To speak of 'a rhythm' is like speaking of 'a form' in a painting, where a very large number of forms and their component sub-forms could if necessary be distinguished and only a small number are worth distinguishing.

Regarding prose in particular, Harding (ibid.) states that it presents the main objective problems for rhythm, since it offers no urge to rely on a fixed measuring rods that would support the perceived rhythmical units suggested by the runs, pauses, and varying stressing of spoken English language.

Harding (1976: 152) suggests that in prose, a rhythm is 'like a wave of the sea which merges with larger wave movements and is itself almost always divided into smaller wave forms' if examined closely enough. Furthermore, Harding (ibid.) points out that when one examines a rhythm of a work of prose, one tends to create her own organized forms by ignoring the infinite dimensions between one thing and another, and focus solely on the bigger progressive steps, dismissing the 'ripples' or the 'choppy surface', calling the larger rhythmical movements 'waves'. Rarely do readers actively observe how the adjoining or successive 'waves' are linked to each other and how they all together form part of the swell. All in all, Harding (ibid.) states that it still sensible to regard 'a rhythm' as a distinct, although not isolated, unit.

One has to bear in mind that the sense of language is required too to convey a mood in a literary work, and Harding (1976: 150-51) points out that 'if there is a language of rhythm alone it has a small vocabulary; each pattern of rhythm can be appropriate to a range of purposes one of which will be more narrowly defined by the sense of the words and the context'. In the same way, there is no transparent 'code' of correspondences between a given rhythm wherever it occurs and an emotion. Harding (1976: 140) provides us with an example:

The idea that rhythms have expressive value will easily be discredited if we take it to mean that a particular rhythm is

peculiarly appropriate to one emotion rather than another. That this is not so, is even more obvious in speech and prose than in verse. 'I adore her', 'I abhor her', 'It's appalling', 'It's enthralling', all these phrases with their diverse emotional value share the same rhythmical form; and we cannot even claim that this form is specially appropriate to emphatic utterance, since it will serve just as well for neutral phrases such as 'In the meanwhile', 'Can I help you?', 'Will you show me?'. Naturally, the greater part of the texture of speech and prose has to be emotionally neutral or low-toned –otherwise we should be in a state of perpetual excitement in all communication.

One should be careful not to attribute all expressive effects of prose to rhythm, since sense of words, intonations and patterns of pitch change are the factors that will likely produce effects with which rhythm is mistakenly credited (Harding 1976: 153).

Similarly, the tempo of the reading and variations of it, the slowings and accelerations, also have an effect. Thus, it is the interaction of these and other elements of language that make it challenging to identify the particular contribution of rhythm, but it may be safe to assert that rhythm in itself has potential expressive quality which will become effective when other elements favour it.

Harding (1976: 133) argues that in all prose, the words are grouped into patterns according to two systems that operate simultaneously. The two systems entail the patterns of sense and syntax, as well as patterns of sound and movement. According to Harding (*ibid.*), if the two pattern systems come into conflict, uneasiness occurs, and 'if the conflict is serious the effect is of disjointedness and dislocation'. Smoothness, however, does not have to be the author's aim (*ibid.*) Harding asserts that deliberate interruptions, breaks in the flowing of sentence structures and its rhythmical continuity may highlight the author's 'special end':

For instance in F. R. Leavis's prose there is often a considered 'jaggedness', in which subordinate clauses and parentheses break abruptly into the main line of thought with the effect of hinting at the complexity and the over-abundant context out of which any simple statement is disentangled, and of shunning with qualifications and unexpected enlargements the lenitive roundedness of administrators' prose (and thinking).

O'Reilly (1992) points out that there are formal and semantic rhythms in texts, or rather 'rhythm results from a combination of formal and semantic features' (*ibid.*). The relationship between the two is perhaps collaborative, as O'Reilly (1992) suggests:

‘On the one hand, formal features determine rhythm, and this rhythm highlights meaning. On the other hand, meaning dictates rhythmic interpretation. According to Henri Meschonnic, “meaning generates rhythm as much as rhythm generates meaning”’.

Harding (ibid.) professes the view that the aspect of rhythm that highlights the characteristics of the writer’s thoughts unites with a more general notion, namely that of expressive significance of prose rhythm.

### 3. Poetic prose and poetic functions of rhythm

In this chapter, the aspects of poetic and rhythmic prose and poetic functions of rhythm are discussed.

#### 3.1. Defining ‘highly rhythmic prose’

According to Harding (1976: 127), Saintsbury (1912) argues that there is a such thing as a ‘prosaic prose’, although Harding (ibid.) points out that Saintsbury provided no aid towards grasping the rhythmical organization of it. Still, Saintsbury (1912: 275, quoted in Harding 1976: 127), gives an example of ‘highly rhymed prose’, a passage taken from Edmund Burke (1770). In the following excerpt, Saintsbury has arranged Burke’s passage into free verse lines in order to illustrate the rhythm of the passage:

To complain of the age we live in,  
to murmur at the present possessors of power,  
to lament the past,  
to conceive extravagant hopes of the future –  
are the common dispositions of the greater part of mankind;  
indeed, the necessary effect of the ignorance and levity of the vulgar. (Harding 1976: 127)

Saintsbury (1912: 275, quoted in Harding 1976: 127) reflects the passage by maintaining that ‘[h]ere, as the typographical disposition will have shown at once, there is rhythm, but rhythm attained almost solely by the parallelism of the members, and the difference of their length and terminations’. Harding (1976: 127) emphasizes that Saintsbury strived to value a constant approach towards, and avoidance of, metrical writing. Harding (ibid.) argues that Saintsbury regarded prose similar to Burke’s passage not susceptible of being analysed into ‘feet’. Instead, Saintsbury (1912: 344, quoted in Harding 1976: 127) states that highly rhymed prose is ‘fully, and in every syllable, susceptible of quantification and consequent foot-scansion’, and that the underlying law of such prose is that every syllable, in the manner of poetry, contain recognised rhythmical value and ‘entering into rhythmical transactions with its neighbours,

but...these transactions shall always stop short...of admitting the recurrent combinations proper to metre'.

Harding (1976: 127) maintains that Saintsbury (1912) did not see that prose still further removed from metre can be a positive feat, 'certainly not to be reached by a disregard for rhythm'. Harding (ibid.) states that for example Shakespeare needed such prose to produce a striking contrast with the verse of the plays. Accordingly, the verse incorporates much of speech rhythm, but the prose requires 'to present a perceptible contrast with the verse if it is to serve a special purpose' (Harding 1976: 127). One example of such contrast is Hotspur's soliloquy that entails reading of a letter in Shakespeare's *Henry IV*:

Say you so, say you so? I say unto you again  
You are a shallow, cowardly hind, and you lie,  
What a lack-brain is this! By the Lord,  
Our plot is a good plot as ever was laid;  
Our friends true and constant: a good plot,  
Good friends, and full of expectations;  
An excellent plot, very good friends.  
What a frosty-spirited rogue is this! (Harding 1976: 128)

Harding (ibid.) argues that one may be tempted to perceive the excerpt as a Shakespearian prose cut up into free verse instead of a Shakespearian verse. 'The rhythm units are short, stresses strong and close together' (Harding 1976: 128). On the other hand, Harding (ibid.) suggests that the passage would be perhaps more effective in its prose form, since printed in verse lines the middle section loses a something of its speed and desperate emphasis:

By the Lord, our plot is a good plot as ever was laid; our friends true and constant; a good plot, good friends, and full of expectation; an excellent plot, very good friends. (Harding 1976: 128)

One could argue that the rush, defiance and the over-emphasis of a man reassuring himself are conveyed more efficiently through the continuity of prose, since line endings introduce slight

pauses (Harding 1976: 128). Through another Shakespearian example – Hamlet’s letter concerning pirates – Harding (ibid.) maintains that units of rhythm and sense are short and sharply divided from each other, which produces an effect rather similar to that of verse:

Horatio, when thou shalt have overlooked this, give these fellows some means to the King; they have letters for him. Ere we were two days old at sea, a pirate of very warlike appointment gave us chase. Finding ourselves too slow of sail, we put on a compelled valour: in the grapple I boarded them: on the instant they got clear of our ship, so I alone became their prisoner...(Harding 1976: 128).

Attridge (1982: 321) argues that prose-poetry has to utilise in full the ‘inherent rhythmic properties of the language’. Unlike free verse, prose-poetry cannot rely on ‘externally imposed interruptions to heighten the reader’s consciousness of movement and duration’ (ibid.). On the other hand, prose-poetry can tap into the ‘onward flow of prose in its achievement of rhythmic subtlety’ (ibid.) Attridge elaborates on this by providing an example of a non-metrical prose-poem, namely Geoffrey Hill’s ‘The Kingdom of Offa’ from *Mercian Hymns*, in which the use of rhythm intensifies the semantic impact of the poem in terms of mimetic, affective and emphatic functions:

Gasholders, russet among fields. Milldams, marlpools that lay unstirring. Eel-swarms. Coagulations of frogs: once, with branches and half-bricks, he battered a ditchful; then sidled away from the stillness and silence.

Ceolred was his friend and remained so, even after the day of the lost fighter: a biplane, already obsolete and irreplaceable, two inches of heavy snub silver. Ceolred let it spin trough a hole in the classroom-floorboards, softly, into the rat-droppings and coins... (Attridge 1982: 316-17).

Attridge (1982: 317) argues that in the opening paragraph of the poem, the language is at its most concentrated and unprosaic, and the feeling of powerful compression is achieved for instance by the ellipses of syntax. There are also present the patterns of alliteration and assonance, for instance *milldams* and *marlpools*, as well as *sidled* and *stillness* (ibid.). In addition, Attridge (ibid.) states that there is a consistent separation of beats by single or double offbeats in the opening paragraph. Also, Attridge (ibid.) maintains that:

When we examine the grouping of the words, we find that the predominant rhythm is falling: most of the more

significant words begin with a stress ('Coagulations' being a notable exception), and because of the syntactic omissions, sentences and phrases begin immediately with important nouns. This is an intensifying device used throughout *Mercian Hymns*, to the extent that a falling rhythm becomes part of the work's metrical signature... After its slow opening... the paragraph does speed up, as we turn to an account of Offa's actions on a particular occasion: the rhythm becomes more relaxed as the syntax reverts to normality, and the final clause uses a regular four-beat rhythm, heightened by alliteration and assonance, for the boy's escape.

Cheng (2009), who has studied the prosodic rhythm elements in the prose works of James Joyce, states that one can pinpoint examples of rhythmically varying prose writing in Joyce's text, and specifically in the passages depicting dramatic or emotional intensity. Such instances entail the use of 'paratactic repetitions of syntax but with varied rhythms that turn this way and that, refusing metrical identity and repetition' (Cheng 2009: 393). Below is the excerpt of *Dubliners* that Cheng uses to highlight the repetition of for example the word 'falling' to the prose rhythm of the passage:

Yes, the newspapers were right: snow was general all over Ireland. It was falling on every part of the dark central plain, on the treeless hills, falling softly upon the Bog of Allen and farther westward, softly falling into the dark mutinous Shannon waves. It was falling, too, upon every part of the lonely churchyard on the hill where Michael Furey lay buried. It lay thickly drifted on the crooked crosses and headstones, on the spears of the little gate, on the barren thorns. His soul swooned slowly as he heard the snow falling faintly through the universe and faintly falling, like the descent of their last end, upon all the living and the dead.

Cheng (2009: 393-94) argues that in passages like one above Joyce is involved in 'that modernist rapprochement between poetry and prose'. Furthermore, Cheng (2009: 394) emphasises that there are examples of the intentional use of poetic prosody and metre in Joyce's prose fiction. For example, one can find instances of the Old English alliterative, strong-stress metre in Joyce's writing such as the use of four strong stresses in each line and the notion that the line is often broken by a pause, 'dividing the line into two *metrons* of two stresses apiece' (Cheng 2009: 394).

### **3.2. Poetic functions of rhythm**

Leech & Short (1981: 215) maintain that written prose has a definitive, 'unspoken' intonation, of which punctuation marks act as written indicators. They assert that '[t]his certainly seems to be what many writers on prose style have in mind when they discuss the rhythm of prose



(ibid).’ Thus, when the length of the paragraph units follow a regular pattern, the literary prose text seems to progress with a measured dynamic movement.

Attridge (1982: 317) argues that it is not unusual to examine a piece of nonmetrical language and discover rhythmic ingenuities in it. Aspects such as characteristic mixtures of repetition and variety in the movement on English may produce flows and eddies, inversions and echoes that can seem like the work of a skilful designer if they were not omnipresent. Attridge (1982: 317) warns us by stating that:

Much discussion of the rhythms of literary prose or free verse falls into this trap, and it is difficult to know how to avoid it when the only certain rhythmic effects are the obvious therefore uninteresting ones. One precaution is to attempt such an analysis only with writing which possesses a distinctive aural character recognizable among the myriad other arrangement of the syllables of English.

When one considers the functions of poetic rhythm, for instance, one is faced with the notion and the ways in which the substance of language, often perceived as a dynamic phenomenon, contributes to meaning independently of the signifying procedures of the words for which it provides the poet with a physical vehicle (Attridge 1982: 287).

According to Attridge (1982: 317), it is evident that nonmetrical language does not utilize beats in the same manner as its rhythmically regular counterpart. Despite of this, the peaks of energy on stressed syllables can still function as the carriers of a fundamentally stress-timed rhythm, and prose with rhythmical sense and sound-patterns may exhibit many of the poetic functions.

Attridge (1982: 287) divides the semantic functions of poetic rhythm into two categories: **externally** oriented and **internally** oriented. Semantic functions of poetic rhythm operate within the same space as the meaning of the poem’s words ‘whether to reinforce, limit, expand or modify them’ (ibid.).

The **externally** oriented functions operate by establishing relations between the linguistic artifacts and the world beyond it, while the **internally** oriented functions operate by highlighting or connecting elements within the literary work and therefore modifying semantic textures. An internally oriented function could deal with the aspects of emphasis and connection in a poem (Attridge 1982: 303). Attridge (*ibid.*) suggests that an evident mode of rhythmic emphasis would be the use of variations to spark local tension in a poem, since ‘a deviation in an established rhythms thrusts itself into the reader’s attention’.

The 1) iconic, 2) affective and 3) associative functions, however, fall under the category of **externally** oriented functions, and they will be discussed next.

With 1) iconic functions, Attridge (1982: 287) means semantic devices which rely on some perceptible resemblance between the physical properties of language and external reality. Attridge (1982: 288) divides the iconic function into two categories, **mimetic** and **emblematic**. According to Attridge (*ibid.*), **mimetic** devices take effect as an immediate part of the reading activity, and they do not require to reach consciousness as a separate semantic mechanism, whereas **emblematic** devices ‘provide relations between the linguistic substance and the larger world only by means of conscious intellectual act’. For example shaped poems and numerological structures are instances of **emblematic** use. Attridge (*ibid.*) argues that ‘a simple metrical example would be a poem on the Trinity in triple metre’.

In the case of **mimetic** devices – in which the iconic representation of the world outside the poem is part of the reading – lurks a danger of misrepresenting the properties of language that enter the reading (Attridge 1982: 290). Attridge (*ibid.*) argues that ‘all references to the physical

properties of language are references to its perceived properties, and not its objective phonic or graphic substance’.

Regarding the 2) affective functions of poetic rhythm – the functions that convey the emotions, attitude, and modes of thought of the author – Attridge (1982: 295) states that the most immediate kind of representational power which poetic rhythm possesses is its ability to reflect the rhythms that characterise the act of speaking:

[A]nd as these rhythms frequently serve to express the speaker’s mental state, they are an obvious source of affective signification in poetry... [O]ne might regard a rhythmic feature that functions in this way as an *index* of extraverbal reality, rather than an icon; that is, it signifies something other than itself not because it resembles that other thing, but because it is a direct product of it.

Attridge (1982: 298) points out that although there may be a distinct division between poetry that uses rhythm to incorporate the mental state of a fictive speaker and poetry that uses rhythm to imitate the world instead of the word, the two functions merge, because a poem that imitates external reality in its rhythmic form may at still embody that very habit of speech. According to Attridge (*ibid.*), we often include in on our utterances physical features which mimic the subject of our words – ‘as when we speak rapidly while talking of a quick succession of events, or slowly while describing a sluggish movement’. One may, however, at the same time express some quality of emotion, such as ‘excitement or boredom’ (*ibid.*).

Attridge (1982: 298-99) gives an example of the use of affective function, namely an excerpt from John Milton’s *Paradise Lost* (1667: 114-20):

Thus while he spake, each passion dimmed his face  
Thrice changed with pale, ire, envy, and despair,  
Which marred his borrowed visage, and betrayed  
Him counterfeit, if any eye beheld.  
For heavenly minds from such distempers foul  
Are ever clear. Whereof he soon aware,  
Each perturbation smoothed with outward calm.

Attridge (1982: 299) argues that one can notice the ‘jagged rhythms of vigorous and conflicting emotions’ and ‘syntactic complexity abetting metrical complexity’ in the first four lines of the

excerpt. Attridge (ibid.) also points out that the metre of *Paradise Lost* is characterised by rhythmic variety within strict rules, which strengthens ‘the impression conveyed by other stylistic features of abundant mental energy deployed with firm deliberateness’.

Affective functions are perhaps more universal and persuasive in increasing the depth of linguistic meaning than iconic functions (Attridge 1982:299). Attridge (ibid.) stresses that while precise imitation of the external world, say bird-calls, offers little more than amusement for the reader, the most powerful rhythmic functions in verse exist at a less conscious level. According to Attridge (ibid.), ‘it is an attractive thought that the rhythms of poetry may harness those deeper dispositions towards the patterned retardation and release of energy that underlie the expression of emotional states.’

The 3) associative function establishes connection where there is no basis in resemblance at all – like a red triangle signifying a major road (Attridge 1982:300). According to Attridge (ibid.):

Among the conventions of language, the equivalent distinction is between motivated signs – those which make use of onomatopoeia, for instance – and the unmotivated or arbitrary signs that constitute the bulks of our speech; iconic effects in poetry can be said to increase the degree of motivation in the language, while associative effects extend the system of unmotivated signs.

Attridge (1982: 300) suggests that a reader of a poem may think that she is responding to an iconic relation of rhythm, when she may be simply embracing ‘long-established habits’ of literary association. In other words, triple metre may most likely evoke a feeling suited to light and humorous verse, perhaps due to the rapid nature of the rhythm (ibid.). However, Attridge (1982: 301) argues that ‘we must conclude that the element of purely conventional association in our response to this metre is substantial, there is nothing...jaunty in a triple movement *per se*.’ Once certain rhythmic associations are evoked, the iconic and affective effects of the metrical characteristics start to ‘come into play’. Rhythmic associations are perhaps associations with other poems or other manifestations of rhythm (ibid.).

### 3.3. Difficulties in identifying expressive effects of prose rhythm

Regarding the difficulties stemming from the expressive effects of prose rhythm, Harding (1976: 134) argues that ‘rhythm is so intimately fused with sense in any meaningful utterance that it must always be difficult, often impossible, to be sure how much it contributes to the total expressive effect.’<sup>1</sup>

An additional obstacle, which arises when one examines the expressive effects of rhythm in prose, is establishing the lengths of the passages which can be regarded as rhythmical units (Harding 1976: 134). The smaller nuclear units that can be seen to be integral to the spoken language are surely facts of immediate perception, whereas a short sentence or clause with its sense and punctuation to distinguish it from its flowing context is normally seen as having rhythmical unity (ibid.).

Harding (1976: 135) maintains that when the syntactical or rhythmical sections are evidently linked to one another, for instance by repetition (or approximate repetition) of the same structure, or by cumulative array of similar or developing structures, or by repetitions succeeded by the sudden check of contrast, then the whole paragraph may possess an immediately apparent rhythmical unity.

Harding (1976: 143) states that in our investigation of the expressive quality of prose rhythm, we are guessing and fumbling. According to Harding (ibid.), ‘there is no certainty that the

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<sup>1</sup> Harding (1976: 134) also argues that with prose an initial problem arises in even identifying the rhythm the effects of which we want to examine. ‘Are we to work in ‘feet’ with Saintsbury; or with Croll to note the numerical position of stressed syllables from end of a sentence or a clause; or simply show by spacing and accent marks (or by symbols such as Stannard Allen used for language teaching) where the main runs and pauses and emphases occur?’

rhythm is doing more to us than we, with our subjective interpretation, are doing to it’.

Similarly, if two readers experience the rhythm or interpret it differently, Harding (ibid.) argues that the difference perhaps does not stem from one’s insufficient sense or practice.

Harding (1976: 145) asserts that ‘it would be no use applying...any one system of calculation, to other pieces of prose’. Furthermore, the rhythmical resources of language are too numerous and complex in their possible interactions to be examined in a simple framework of pre-arranged categories (Harding 1976: 145). Harding (ibid.) also states that:

Any expressive effect of rhythm must in the first place be experienced subjectively. Only if we then go on to say what features of the prose give rise to the perceived effect does it become useful to check in some objective way whether those features are really there in one passage and not there in another that we experience differently.

Prose rhythm appears to be a highly complex and wavering concept among scholars of literature. As Harding (1976) points out, there have been numerous attempts to map the units of prose rhythm, but there does not seem to be any exhaustive measure analysing prose rhythm of a passage produced by given author. Some of the methods of analysis concerning prose rhythm have varied from, say, notating samples of prose as if they were verse except for the lines and then dividing bar lines into feet in order to indicate stressed and unstressed syllables, to defining prose rhythm in terms of isochronous intervals (Harding 1976: 117, 119).

It would also seem that the style and rhythm of a prose author are closely intertwined, and prose style and stylistics is a vast area of literary study.

#### **4. Translation of prose rhythm**

In this chapter, we will tackle notions regarding the translation of prose rhythm and poetic prose, for instance examining simplification of rhythm in translation, the weight of rhythm in translation as well as difficulties in translation of re-creative poetry.

##### **4.1. Translating prose – cutting one’s losses?**

According to O’Reilly (1992), the meaning of a source text is often translatable, whereas the form is not. O’Reilly (ibid.) elaborates on this contrast by stating that ‘the relationship of a word sound to word meaning is language sensitive and one cannot hope to reproduce it in a translation, save by chance or because of common etymology’. Additionally, there seem to be losses in onomatopoeia, mimetic effects and word associations due to phonetic likeness and word order (ibid.). O’Reilly (ibid.) stresses that ‘one must simply take one’s losses and do one’s best at preserving the sense, which is the translator’s principal task.’

In very short works, readers are conscious of the rhythm produced by formal features such as syllables, stresses and pauses in the rhythm of sentences (O’Reilly 1992). According to O’Reilly (ibid.), rhythm at this level is established by ‘the relative lengths of word groups, by the recurrence of phonemes or words, as well as by syntax’. Formal rhythm is therefore a product of the arrangement of the linguistic material (ibid.).

Regarding the forms of translating semantic rhythm in Samuel Beckett’s late works, O’Reilly (1992) states that in the cases of the pace and nature of the narrative, its continuity or discontinuity and other similar factors, translator has to only follow the source text, ‘without rewriting it, in order to preserve rhythmic effects’. For example, O’Reilly (1992) points out that the pauses in the narrative of *Pour finir encore*, which includes periodic recapitulations, are

reproduced in exactly the same places in the English translation. Similarly, in the translation of the novel *Compagnie*, the distribution of paragraphs is unaltered from one version to the other, thus providing the reader with a similar gradual understanding of the configuration of the fictive universe.

Frequent repetitions may add substantial rhythmic unity to semantic and typographical cohesion into the paragraph (O'Reilly 1992). O'Reilly (ibid.) professes the view that a prose paragraph may have a rhythm that to some extent is determined by the number and relative lengths of its sentences as well as by the recurrence in successive sentences of words, sounds, or grammatical features.

O'Reilly (1992) argues that if the fundamental features of semantic organization, such as the length and disposition of paragraphs and pauses, are not preserved in translation, the target text can be seen as 'an unsatisfactory translation' or an adaptation. One may also argue that portioning of text into parts, chapters or paragraphs is not a language specific process, but rather a culture and genre specific process (O'Reilly 1992).

It is at the sentence level that formal rhythms may seem untranslatable (O'Reilly 1992). The organization of small masses relies dramatically on language specific factors such as word order, word mass and word sounds. According to O'Reilly (1992), a polysyllabic prepositional phrase in the source text may become a short front positioned adverb in the target text:

I am concerned...with rhythms that result from the ways in which words are strung together and sentences constituted (the area with which discussion of rhythm has traditionally been concerned). Small-scale formal rhythms tend to be language specific because they are largely conditioned by syntax. Syntax is precisely the area where Beckett made his most sustained efforts to reduce and renew...Beckett's sentences have been, as often as not, fragmentary predicates and paratactic word sequences. The elliptic syntax...results in large part from the elimination of functional words, articles, prepositions and copulas.

In some of the translations of Beckett, the rhythmic effect of 'ebb and flow', of absence and repetition, have remained 'untouchable'. O'Reilly (1992) goes as far as to assert that the



rhythmic adequacy of the translation exists separately and should be evaluated independently of semantic or syntactic adequacy.

According to O'Reilly (1992), some translation theories can lead one to believe that rhythms stemming from semantic recurrence are less challenging to translate than those that arise from the arrangement of the linguistic material. On the other hand, O'Reilly (ibid.) argues that Beckett's practice of self-translation does not necessarily 'bear out those expectations'; unlike 'the mere translator', the self-translating author is not bound by the authority of the text. Still, O'Reilly (ibid.) maintains that rhythmic features such as small-scale formal patterning, seem to be resistant to translation.

#### **4.2. The weight of rhythm in prose translation**

Smith (2001: 744) points out that in prose translation, the aspect of rhythm is not ordinarily a matter of great concern for the translator. In the same way, 'unlike poetry, with its comparatively rigid form, prose, by its very nature, permits free form fluidity, giving the translator a certain kind of *carte blanche* "prosaic" license' (ibid.). On the other hand, Jones (2011a: 175) states that the translators of poems usually focus more on the issues of lexis, namely words and fixed expressions.

As in the case of an essentially language-driven text, the translator needs to be mindful of the author's purpose of inter-linking of the aesthetic value of sound to the cognitive impact of the text:

From that point of view, the concern with sound as a central issue in prose translation is debatable. However, with semantic translation the aesthetic and metaphoric values of sound as well as those of structure and metaphor, are critical. In this case the prose translator would be more concerned about the more central issue of faithfulness to the sense, authorial intent, and meaning of the prose text rather than with rhythm (Smith 2001: 744).

This is not always the case, if the author of the prose text specifically indicates her preoccupation with sound and rhythm. Therefore, the rhythm itself acquires an aesthetic value (ibid.).

As Smith (2001: 747) has concluded concerning the musical ties of the works of the novelist D.O. Fagunwa, '[the] penchant for the music and wit of words and their repetition simply for their sound and meaning effect is characteristic feature of Fagunwa, ... repetition for the sake of sound is standard.'

### **4.3. Two modes of translating literary style**

Style is a brand of individuality for a 'good' writer, and 'good poet's sense of style' establishes the notion that the words and lines of the poet's verses cannot be deleted or rearranged without at least weakening the poem as a whole (Shiyab & Lynch 2006: 265).

The study of style is the most fundamental aspect in literary translation (ibid.). Shiyab & Lynch (ibid.) also maintain that the study of style plays a significant role in the translation of literary texts, especially in the works that utilise such artistic devices as metaphor, symbolism and even repetition.

There appears to be two perspectives concerning translation of literary style (Shiyab & Lynch 2006: 265); translating it from a linguistic or a literary perspective:

In terms of translating a literary text from a linguistic perspective, the translator has to look at the text very specifically. That is, how sentences fit together, how paragraphs flow into one another, and what word order is used in the text. Here, text-structure should be studied very carefully... Style is formed by the effective, artistic use of such structures, as the author makes subtle choices based on his close involvement with his work. Style and language go hand in hand; they will never be separated.

Shiyab & Lynch (2006: 265) go on to argue that translating a work from a literary perspective, the translator has to look at 'the whole picture in which the text was written'. The translator

should also take into account the fact that the text is written by someone else and the translator should 'do his best to convey the artistic representations and images expressed in the original work' (ibid.). Shiyab & Lynch (ibid.) maintain that the target text should reflect the feelings, thoughts and style that are conveyed in the source text.

All in all, Shiyab & Lynch (2006: 271) hypothesise that regardless how one defines the notion of style in literature, style is translatable and always present in the text.

#### **4.4. Translating poetic prose**

According to Mitsutani (1999: 200), some scholars have concluded that the problems arising when translating poetic prose are even more complex in nature than the problems encountered in the translation of poetry. Mitsutani (ibid.) suggests that the basis for such a claim is connected with the nature of poetic prose, and asks '[w]hat is it that makes us experience a prose style, in any language, as "poetic"?' Two distinctions have been maintained (Mitsutani 1999:200):

Poetry, as compared to prose, places greater emphasis on the *sound of language*, on its music and rhythm.  
Poetry, as compared to prose, lays diminished emphasis on literal, linear *significance* and relies far more on metaphor and other indirect ways of meaning.

Mitsutani (1999: 200) suggests that prose becomes more poetic as it taps into these characteristics, and argues that 'we feel that prose is poetic if it sounds musical when read aloud, or breaks with established, linear syntax patterns, suggesting through image and metaphor rather than explaining things literally'. When one describes English style as poetic, the remark can be praising it as beautiful or criticising it as difficult to understand: for example works by Virginia Woolf have been mentioned of being 'poetic in both senses' (ibid).

Mitsutani (1999: 205) suggests that perhaps the translator of prose has more space to work in

than the translator of poetry. On the other hand, it has been argued that although rhythmic patterns can be sometimes approximated in the target text, the sounds of the source language are often impossible to reproduce (Mitsutani 1999: 202). Similarly, another difficulty in translating poetic prose stems from the notion that although poetry allows a greater degree of 'linguistic anarchy', there are greater limitations on prose, which must to some extent follow the laws of syntax (ibid.).

Malmqvist (1999: 223) adds another difficulty to the list of obstacles in translation of poetic texts by stating that an obligatory category expressed in the source language may not exist in the target language, or that the categories may exist in both languages, but they are used in widely different ways. An example of this is the case of the categories of definite and indefinite reference in English and Chinese (ibid.), which also applies to the difference between English and Finnish. Concerning English and Chinese, Malmqvist (ibid.) maintains that '[i]n English the distinction is upheld by the use of the indefinite and the definite article, while Chinese, both classical and modern, expresses the same distinction with syntactic means.'

#### **4.5. Difficulties in translation of re-creative poetry**

According to Jones (2011a: 172), creative translating is perhaps the most challenging approach to translate poetry, because it requires three kinds of expertise from the translator: expert poetry-reading skills in the source language; expert poetry-writing ability in the receptor language; and balancing between the demands of source text loyalty and target text quality. Re-creative translations are perceived as conveying not only the mosaic connection between imagery and 'core sense of the word' of the source text, but also the poetic effects of the source text, in a 'viable receptor-culture poem' (Jones 2011a: 172).

Jones (2011a: 173) has identified some of the challenges that re-creative poetry translators may face when translating. First, reading a source poem may entail identifying and interpreting a highly complex set of meanings and poetic features, which may be intentionally obscure, as is the case with modernist verse. When translating a poem, an essential element of the process may be staying true to a source poem's style or its perceived distinctive manner of expression (Jones 2011a: 173). Jones (ibid.) states that poem's style defines the source writer's attitude towards the content, although stylistic loyalty is seldom straightforward.

An aspect that seems to be specific to poetry and its closely-related sub-genre of poetic prose, is that the real-world reference of the hermeneutic and condensed language is unclear (Jones 2011b: 186). According to Jones (ibid.), 'this forces translators to spend extra time exploring the possible real-world and text-world referents of such language'.

Regarding translation of poetic form, Jones (2011a: 173) identifies three main approaches which the re-creative translator can utilize: 1) mimetic, 2) analogical and 3) organic approaches.

1) The mimetic approach is synonymous with replicating the original form, and it implies openness to the source culture's foreignness. However, as Jones (ibid.) points out, the poem's form may carry different weight in the target and source cultures. According to Jones (ibid.), 'a five-syllable line feels "classical" in Chinese...but may seem radically compressed in French'.

2) The analogical approach entails utilizing a target form with a similar cultural function to the source form, i.e. the English iambic pentameter for the Chinese five-syllable line (Jones 2011a: 173). The notion underlying the analogical approach is that the target culture poetics are

universal in nature.

The third approach to re-creative poetry translation, 3) the organic approach, means selecting a form that best suits the translator's own authenticity of response to the source (Jones 2011a: 173). The third approach can be seen to insist the impossibility of recreating the source form-content link.

Jones (2011a:173) argues that 'finding close correspondence between source and target is easier with a poem that leans very close to prose, but the more complex the poem, the bigger compromises that translators have to make.' One could state that this means that the sub-genres of poetry vary in difficulty, and as Jones (ibid.) proposes, narrative verse, for example, may permit the translator more room for manoeuvre than the more compressed lyric verse.

Some translators prefer free-verse translations of fixed-form source poems that include use of rhyme and/or rhythm (Jones 2011a: 173). On the other hand, the supporters of the analogical and organic approaches may maintain that the free-form translation approach risks losing the vital stylistic effects of the source poem. Regarding the free-form translation of the verses by Pilinszky, a Hungarian poet, some have stated that 'without the softening effect of the original metre and rhyme scheme...they sound harsher and Pilinszky's view of the world appears grimmer' (Jones 2011a: 173).

#### **4.6. Simplification of rhythm in translation**

When discussing the translational shifts and translation of rhythm, Pekkanen (2010: 146) states that focus and emphasis are closely linked factors, since they both are applied to manipulate focalization that directs attention and gives weight to what is being expressed in a literary

work. Hence, an essential piece of information may be placed in a position of emphasis within a sentence (first or last), or important information may be repeated or enhanced by certain words that are used to describe it or intensify it by adding additional information (ibid). In addition, Pekkanen (2010: 146) argues that '[s]hifts affecting focus and emphasis also have an impact through the rhythmic effects they generate'.

Simplification of the rhythmic structure in a target text may have an impact on the rhythmical movement of the prose work, which may lead to reducing the emotive evocativeness of the target text (Pekkanen 2010: 146).

In her doctoral thesis regarding translation shifts that may affect the overall stylistic effect of a prose work, Pekkanen (2010: 146) argues that the translator's tendency to favour expansion through replacement can affect rhythm by expansion of the sentence structure. Also, it would seem that some translators of prose fiction may resort to excessive omission of repetition, which can in turn indicate some macrolevel simplifications of rhythmical movement and evocativeness (Pekkanen 2010: 147).

Pekkanen (2010:147) states that the choice and length of words, phrases, clauses and sentences also play an important role in the composition of rhythm. In the same way, Pekkanen (ibid.) stresses that repetition is a powerful stylistic instrument in prose, and that it 'affects the presentation of the fictional content through intermediate-level style factors such as rhythm [and] order of presentation'.

Similarly, the deletion of repetition is one of the most substantial shifts affecting the atmosphere of a work's passage, since repetition enhances the force of expression through

recurrence and it also has an impact on the rhythmical composition of sentences by ‘affecting the balance between various elements’ (Pekkanen 2010: 136). On the other hand, Pekkanen (ibid.) states that in some cases the translator may increase the degree of repetition in the translation.

Jääskeläinen (2004: 205) argues that avoiding repetition is one of the assumed translation universals and that avoiding of repetition appears to be almost an automatic action quite common among professional translators. According to Toury (1991: 188, quoted in Jääskeläinen 2004: 206), avoiding of repetition is ‘one of the most persistent, unbending norms in translation in all languages studied so far’. Furthermore, avoiding repetition may occur ‘irrespective of the many functions repetitions may have in particular source texts’ (ibid). Jääskeläinen (2004: 206) points out that the apparently universal tendency to avoid repetition stems from ‘the assumed linguistic norms and rules of good writing, which the translators tend to follow as good professional text-producers’.

Chesterman (2004: 44) argues that some literary critics seem to ignore the fact that ‘a given formal feature (repetition, say) may have quite different effects on readers in different cultures, where there may be quite different rhetorical and stylistic norms’. The said critics overlook the possibility of cultural relativity in favour of a belief ‘in the existence, distribution and frequency of formal stylistic universals that have yet to be demonstrated. (ibid.)’

#### **4.7. The obstacle of faithfulness and ‘the leveling action’**

The notion of faithfulness to the source text raises a dilemma, since a literal translation will often be unidiomatic in the target language, which in itself is a distortion (Shiyab & Lynch 2006: 269). Shiyab & Lynch (ibid.) state that ‘even if the original text were outside norms of idiom the effect would be greatly magnified in the translation’. Translating literary style



re-forms and creates the style in the text, and Shiyab & Lynch (ibid.) point out that one might imagine the ideal situation of the author – who would be familiar with the target language – being consulted in the translation process to agree with the translator’s decisions. This ‘will often be impossible’ (Shiyab & Lynch 2006: 269). On the other hand, the author’s decisions can be just as ‘flawed’ as the translators, and there is no reason why the author should be able to overcome the difficulties between the source and target language more efficiently than the translator (Shiyab & Lynch 2006: 269).

Regarding ‘normalization’ or ‘making the text more even’ and ‘cutting off its edges’ in all literary translation, Wuilmart (1999: 31) maintains that the translator is faithful to two different elements: ‘herself as an individual, as well as her personal conception of the writing process.’ Accordingly, the translator is not a great writer in the way that she fears the excess of freedom, but, the author on the other hand, creates her text veering from norms by for example forging new words, distorting syntax, and by giving the polysemic dimension to the text, which can be regarded as ‘the label of quality of all great writing’ (ibid.).

Wuilmart (1999: 33-44) identifies three categories of this ‘leveling action’ or ‘making the text more even’ in the translation of poetic literature. They are cultural, stylistic and ideological leveling, and they are discussed next, because they may provide the findings section with useful viewpoints.

#### **4.7.1. Cultural leveling**

According to Wuilmart, (1999: 33-44) the cultural leveling which arises from the notion that any source language reflects a particular ‘world vision’ which may be very different from that expressed by the target language. For instance, the translator that adapts original cultural

elements to the receiving culture and language ‘ruins’ the exotic and genuine dimension of the original work and ‘levels her translated text in an improper manner’ (ibid.). Wuilmart (ibid.) maintains that such a basic difference manifests itself in various linguistic or stylistic levels; for instance in conjugation, syntax and the rhythm of the sentences.

#### **4.7.2. Stylistic leveling**

Another category of leveling action in literary translation is the stylistic leveling, which can be seen to stem from the fact that the loftiness of poetic text dissociates it from the common and normative language, which may encourage the author to misuse the language, to abuse it, to deconstruct and reconstruct it accordance with esthetical or ideological options (Wuilmart 1999: 34-35). Wuilmart (ibid.) argues that ‘one of the major problems linked to the literary translation comes from the fact that translators are not always sensitive to the author’s freedom’. On the other hand, one could perhaps speculate that literary translators may have more an artistic freedom than translators of other texts.

Wuilmart (ibid.) stresses that there has to be a similarity between the author’s and the translator’s vocabulary in order to convey the stylistic effects of the work to the source language. Wuilmart (ibid.) elaborates on this by stating that ‘a rare and strong word must be translated into another rare and strong word. This prerequisite is often ignored.’

Another difficulty occurs when the translator does not feel ‘the right tone of the original text’ (Wuilmart 1999: 35). Wuilmart (ibid.) explains this difficulty with a musical analogy:

The translator find herself in ‘a situation of a piano player who does not pay attention to the key-tone of his partition and forgets a “sharp” here, a “flat” there. One has to remember that the tone gives the text its coherence. . . . A translator who ignores the key-tone risks to create a non-text full of striking contradictions between the sense of the written text and its tone: it suddenly sounds like a range of falsetto tones.’

The third aspect of stylistic leveling, and perhaps one of its most essential aspects, has to do with the lack of correspondence between form and content (Wuilmart 1999: 35). Wuilmart (1999: 35-36) argues that whereas the content of scientific, biological or historical text is a sum of rational information, a literary text such as a poem exists through its sounds and tones.

On the other hand, Wuilmart (ibid.) states that words alone do not allow us to perceive the whole signification of a literary or poetical text in the sense that its words are parts of a larger text which can be compared to a painting; the value of every word is dependent on its location in the text, and the words can be enhanced or weakened by its neighbouring words, by the number of times it is being used.

#### **4.7.3. Ideological leveling**

Wuilmart (1999: 41) dubs the third form of levelling in literary translation as ideological levelling, which is linked with the notion that the movement of a text stems from its form as well as from its signification. Wuilmart demonstrates this action using the works of the Marxist philosopher Ernst Bloch as an example:

[Bloch's] work bores and breaks through rigid, traditional concepts; it splits up their hard but worn out varnish and distorts the so-called "normal syntax" in order to transform a text into a musical composition... The various constituents of Bloch's writing are identical to the constituents of the ethical action he stands for: tension, energy, colour, prophetic vision. (Wuilmart 1999: 41)

Wuilmart (1999: 43) maintains that, for example, rhythm, melodic scansion and deconstructing traditional syntax are the essential factors of the only writing to get the label 'poetic'.

Furthermore, Wuilmart (ibid.) goes as far as to stress that the translator should neither level nor smooth out such effects: 'any levelling or smoothing out might indeed falsify the original composition and denaturalize the author's philosophical views and ethics'.

#### **4.8. Normalization – an inevitable phenomenon of change?**

Wuilmart (1999: 43) argues that in order to dodge the ‘normalization threat’ the translator should acknowledge that empathy plays a great role in the core of the literary translation process. In this sense the ‘good’ translator perceives deeply and feels the original ‘voice’ of the text, such as feeling being conveyed by a phenomenon of ‘mimetism’ (ibid.). However, Wuilmart (ibid.) underscores that empathy is not generated by ideological ties or similar views between the author and the translator, but that empathy reveals a similar approach to things and situations, being on the same wave length with the author, which leads to a certain style, ‘a particular sensitivity’.

All in all, Wuilmart (1999: 44) concludes that in order to protect herself from the threat of normalization, the translator of poetic prose has ‘to get rid of all sorts of linguistic iron collars’, and that the language should be perceived ‘as an open territory ready to welcome new world visions, new aesthetics’.

Wuilmart (1999) perceives normalization to destroy the integrity of the source text, and that the translator should strive to reproduce the whole complexity of the source text, maintaining both its relations of form, content and idea as well as its cultural strangeness. However, Jones (1999: 75) points out that putting this ideal into practice is easier said than done and argues that ‘[f]irstly, there may simply be no corresponding form in the target language...in other words, the language system itself allows no alternative to normalization’. In the same way, polysemy, a key marker of literariness and especially that of poetry, is a notorious source of difficulty for the translator (ibid.). Also, Jones (ibid.) argues that ‘[w]ith polysemy, normalizing at least one aspect of meaning – that which the translator judges to be least important – is often inevitable’.

Jones (1999: 77) maintains that change on more levels than just one can be seen as the rule of literary translation and, moreover, it is a rule that the translator is better off playing by than adamantly fighting on every front. According to Jones (ibid.), normalization may perhaps be one type of change – ‘a value-neutral strategy rather than a threat’. One approach could be to make ‘slight normalizations’ and ‘adjustments’ where necessary in order to avoid ‘confusing or alienating the reader’, at the same time keeping as much markedness and foreignness as the target-culture norms can bear (ibid.). Jones (ibid.) states that the said strategy seems to be instinctive to most literary translators as well as to authors who have translated their own work.

Instead of normalizing into an unmarked style for the genre in question, sometimes the translator normalizes into her own idiolect, which reflects ‘personal normalization’ (Jones 1999: 77). Most importantly, one has to bear in mind that cultures change as long as they live, for ‘tradition is a river, not a rock’ (Jones 1999: 77). Consequently, when examining the notion of faithfulness to the source text, one should not presume that a source text is unique and void of antecedents (Jones 1999: 78). In addition, the receptor culture may reject a specific artefact of a literary text at one point of time, but welcome it later (ibid.).

To sum up the ‘threat of normalization’, Jones (1999: 78) states that faithfulness is not always the best policy in literary translation, although one should not dismiss Wülmart’s notions off-hand, since ‘ideals should be judged by what they inspire people to do, not by their attainability’.

## **5. Kerouac's 'free prose' and *The Subterraneans* examined**

In this chapter, the style of Jack Kerouac's prose rhythm in particularly *The Subterraneans* is examined, along with intentional 'markedness' of Kerouac's prose, as well as how the expressive functions of rhythm and leveling fit in with Kerouac's prose.

### **5.1. *The Subterraneans* an earliest realisation of Kerouac's style**

Jack Kerouac wrote *The Subterraneans* in October of 1953 in three nights, and the novella was published in 1958 (Weinreich 1987: 132). In the novella, Kerouac recreates the period of the summer of 1953, and as Weinreich (1987: 132) proposes, 'specialises in the conventional form of the novel in his portrayal of the romantic theme.' *The Subterraneans* can be seen to consist, all at once, of a long narrative discourse, a set of vignettes, a series of monologues in free prose, and a flow of language off the central theme (ibid.).

According to Weinreich (1987: 131), *The Subterraneans* can be seen as the earliest realisation of Kerouac's style of working nonstop on a novel until finished, refusing afterwards to revise his language. It has been stated that 'the great virtue of *The Subterraneans* is its manner, its style' (Weinreich 1987: 131). In the same way, Tytell (1976: 198) stresses that despite editorial altering, *On the Road* had a similar significant rhythmic surge and volume and passages of dazzling beauty, but at that point editors were still not allowing Kerouac to 'indulge in the slangy homespun earthiness of "yestiddy", or the deliberately impudent syntax of "gloves from the ground pickied."' However, there was no question of permitting him to use his own mischievously coined words like "furyiating" or "bir1" (in *The Subterraneans*, a girl with pants).

Regarding Kerouac's style in *The Subterraneans*, Weinreich (1987: 132) states that the jazz

environment of the novel establishes an impeccable correspondence between the novel's literary style and the world Kerouac attempts to represent. For instance, the novel recreates 'the sad sounds mentioned as a point of narrative in *On the Road*'. Kerouac was also 'practicing what it was quite literally to sing the blues, and he found the perfect example...in the character of Mardou and the jazz environment' (ibid.).

Tytell (1976: 143-42) states that Kerouac had been listening to the bebop of Charlie Parker, Lester Young, Dizzy Gillespie and Thelonious Monk in the early forties, and their music fashioned a model of new sense of rhythm which Kerouac adapted to his own prose line. In addition, Tytell (1976: 199) claims that Kerouac's spontaneous bop prosody was meant to be read aloud, as observed by Allen Ginsberg who pointed out that the motion of Kerouac's sentences correspond to the actual excitement in the event or conversation.

The critic George Dardess has examined the influence of music on the writing in *The Subterraneans* and the Red Drum jazz club scene in particular, and he states that '[the] passage builds on improvised digressions as jazz does, using what blues players call "landmarks", repeated images that help to unify, and "scat calling", using the voice as an instrument' (Weinreich 1987: 131). Below is an excerpt from the 'Red Drum scene' passage, in which Kerouac describes a jazz party.

So there we were at the Red Drum, a tableful of beers a few that is and all the gangs cutting in and out, paying a dollar quarter at the door, the little hip-pretending weasel there taking tickets, Paddy Cordavan floating in as prophesied (a big tall blond brakeman type subterranean from the Eastern Washington cowboy-looking in jeans coming in to a wild generation party all smoky and mad and I yelled 'Paddy Cordavan?' and 'Yeah?' and he'd come over) – all sitting together, interesting groups at various tables, Julien, Roxanne (a woman of 25 prophesying the future style of America with short almost crewcut but with curls black snaky hair, snaky walk, pale pale junkey anaemic face and we say junkey when once Dostoevsky would have said what? if not aesthetic or saintly? but not in the least? (Kerouac 1958a: 12-13)

According to Weinreich (1987:133), the passage illustrates the author's 'controlled style of generalizing from the particular', whereas Tytell (1976: 199) argues that the passage

approaches Kerouac's own standard of the jazz saxophonist, passionately seeking the ultimate note, always progressively extending his sound with another association, reaching for and furthering an oceanic continuum 'as if secretly knowing that to cease means to die'.

## **5.2. Jazz rhythm – Kerouac's modus operandi?**

One of the most famous works of Kerouac, *On the Road*, has provided the researchers with concrete evidence of a compositional process similar to the structures of jazz and of a repetition of the said musical structures that convey a deeper pattern than the novel's linear surface narration suggests (Weinreich 1987: 43).

It is useful to remember that jazz music almost always works as the repetition of a series of chord changes. Key to the music is the notion of repeated forms that become redefined and redeveloped through each rendition of the series. Moreover, timing is of course not only important for the phrasing of jazz notes but also integral to the very articulation of certain phrases, ideas, and structures. (Weinreich 1987: 43-44)

On the other hand, some textual aspects of *On the Road* can be explained by the jazz approach; the musical analogy for temporal progression is made explicit as Kerouac's fundamental modus operandi (Weinreich 1987: 42). Kerouac has been mentioned of having described his compositional philosophy by stating '[b]low as deep as you want to blow', regarding a writer as a horn player, for example. Kerouac has justified his peculiar use of punctuation with the following argument: 'Method. No periods separating sentence structures already arbitrarily riddled by false colons and timid usually needless commas – but the vigorous space dash separating rhetorical breathing (as jazz musician drawing breath between outblown phrases)' (Weinreich 1987: 42). Weinreich (ibid.) argues that the words and phrases that manifest between the dashes resemble linguistic entities unaligned with the conventional subject-verb arrangement of English sentences.

The action of spontaneity demanded a new sense of sentence structure, and Kerouac defined



his ambitions in *The Last Word* thus (quoted in Tytell 1976: 145):

My position in the current literary scene is simply that I got sick and tired of the conventional English sentence which seemed to me so ironbound, so inadmissible with reference to the actual format of my mind as I had learned to probe it in the spirit of Freud and Jung, that I couldn't express myself through it anymore.

How many sentences do you see in the earnest novels that say, "The snow was on the ground, and it was difficult for the car to climb the hill"? By the childish device of taking what was originally two short sentences and sticking in a comma with an "and" those contemporary prose "craftsmen" think they have labored out a sentence.

In *The Essentials of Spontaneous Prose*, Kerouac (1958b) argues that the aim of the writer should be to 'sketch the flow that already exists intact in mind' (quoted in Tytell 1976: 143).

Tytell (ibid.) states that Kerouac's method had to be ecstatic, 'wild, undisciplined, pure, coming in from under, crazier the better'. Accordingly, the writer should dive down to 'a place near the bottom of the mind' and release 'unspeakable visions of the individual' (ibid.).

According to Tytell (1976: 143), Kerouac described his literary procedure as 'sketching', and the technique was suited to Kerouac's own talents such as 'an amazing sense of recall that is matched only by Thomas Wolfe in American letters and exceptional impressionability'. By omitting almost all literary, grammatical, and syntactical inhibitions along with the 'arbitrary barriers of conventional punctuation,' written sentences could reflect the rhetorical breath notations and the actual inner flow of experience as recorded by the mind (Tytell 1976: 143).

Kerouac parallels the impressions evoked by jazz music rhythms to his prosody by stating that 'jazz and bop, in the sense of say, a tenorman drawing a breath and blowing a phrase on his saxophone, till he runs out of breath, and when he does, his sentence, his statement's been made... That's how I therefore separate my sentences, as breath separations of the mind' (quoted in Tytell 1976: 199).

Weinreich (1987: 61) states that Kerouac's 'free prose' is based on the irregular rhythmic cadence of the recurrence, with variations of for example phrases and syntactical patterns.

Additionally, the linguistic breakdown of clear, meaningful sentences give way for juxtaposition of recurring phrases, images and syntactic patterns (Weinreich 1987: 61).

Weinreich argues that Kerouac's juxtaposition can be examined in terms of three registers called 1) synaesthesia (the effect of the long bombardment of images), 2) synchronicity (the effect of the long breath) and 3) syncopation (the effect of intertwining tropes). By examining a passage of *Visions of Cody*, Weinreich (1987:64) states that the overall effect of the passage is characterized by long phrases set off by dashes, not by the long and short pauses indicated by periods and commas of conventional sentence patterns. The repeated tropes reveal the latent patterns of the seeming 'free prose' as they repeat the preoccupations of Kerouac's mind (1987:63-64.):

I went to Hector's, the glorious cafeteria of Cody's first New York Vision when he arrived in late 1946 all excited with his first wife; it made me sad to realize. A glittering counter – decorative walls – but nobody notices noble old ceiling of ancient decorated in fact almost baroque (Louis XV?) plaster now browned a smoky rich tan color – where chandeliers hung (obviously was old restaurant) now electric bulbs with metal casings or shades – But the general effect is of shiny food on counter – walls are therefore not too noticeable – sections of ceiling-length mirrors, and mirror pillars, give spacious strange feeling – brownwood panels with coathooks and sections of rose-tint walls decorated with images, engraved – But ah the counter! as brilliant as B-way outside!

For example, the effect of the long breath, i.e. synchronicity, seems to be evident in the first sentence (I went to Hector's...sad to realize.), whereas the extensive bombardment of images, i.e. synaesthesia, of the interior of the restaurant – its walls, ceiling, mirrors and counter – is striking.

Regarding the effect of the intertwining literary devices, one can examine an excerpt from *The Subterraneans*, which includes use of alliteration (for instance 'tumescent, turbulent turmoil' and 'the brain bone bag and balls, bang'), a simile ('like happy unconcerned people') and an idiosyncratic phrase 'shuffling' and 'tho'. The following excerpt also appears to entail the use of the discussed 'long breath' without commas and full stops, as well as repetition of words such as *newsreel* and *inside*:

– ‘Calling me names, Jesus’ (shnuffling to laugh) and both of us actually hysterically smiling and as tho nothing had happened at all and in fact like happy unconcerned people you see in newsreels busy going down the street to their chores and where-go’s and we’re in the same rainy newsreel mystery sad but inside of us (as must then be so inside the puppet film dolls of screen) the great tumescent turbulent turmoil alliterative as a hammer on the brain bone bag and balls, bang I’m sorry I was ever born... (Kerouac 1958a: 81-82).

In the same way, below is an excerpt from *The Subterraneans*, in which one can notice a few typical stylistic aspects of the novel; for example the peculiar use of punctuation, the repetition of words such as *same*, *luxury*, *wandering* and *doubts*, as well as the somewhat meandering, free-flow narrative approach of Kerouac.

...she was forced to wash dishes for her tyrannical uncle’s family and all the time on top of that forced to go out in alley in dark night with garbage pan every night same time where she was convinced the same ghost lurked for her – doubts, doubts – which I have not now in the luxury of time-past. – What luxury it is to know that now I want her forever to my breast my prize my own woman whom I would defend from all Yuries and anybodies with my fists and anything else, *her* time has come to claim independence, announcing, only yesterday ere I began this tearbook, ‘I want to be an independent chick with money and cuttin’ around.’ – ‘Yeah, and knowing and screwing everybody, Wanderingfoot, ‘I’m thinking, wandering foot from when we – I’d stood at the bus stop in the cold wind and there were a lot of men there and instead of standing at my side she wandered-off in a little funny red raincoat and black slacks and went into a shoestore doorway (ALWAYS DO WHAT YOU WANT TO DO AIN’T NOTHIN’ I LIKE BETTER THAN A GUY DOIN’ WHAT HE WANTS, Leroy always said)... (Kerouac 1958a: 49).

Again, the excerpt from *The Subterraneans* seems to include the aspects of the juxtaposition described by Weinreich (1987: 63-64); the first sentence is quite long and it does not contain commas to slow down its reading rhythm.

Panish (1994: 115) stresses that it is quite difficult to discuss how successfully Kerouac imitated spontaneity, rhythm and sound of jazz in *The Subterraneans*. Panish (ibid.) acknowledges the notion that Kerouac designed his prose style, in part, to imitate the creative process of jazz, but ponders ‘[h]ow does one, finally, determine whether, or how much, Kerouac’s prose sounds like or follows similar patterns to the alto sax lines created by Charlie Parker?’

Panish (1994: 115) points out that both Tytell and Weinreich use the Red Drum and Charlie Parker passage of *The Subterraneans* to exemplify Kerouac’s musicality. According to Panish (ibid.), the critics underline the use of same formal device, the building of associations and

spontaneous flow of images, to prove that Kerouac's aim of approximating the spontaneity of the jazz musician has been reached. However, Panish (*ibid.*) questions the argument:

Really, though, this is only to call what has been practiced by previous writers – Joyce or Faulkner, for example – by another name; that is, “stream-of-consciousness” becomes “spontaneous prose”; or, put another way, a practice based on psychoanalytical model becomes one based on musical one. It seems to me that there is nothing inherently musical or jazz-like in Kerouac's writing... The recipe for improvisational writing that Kerouac offered... composing without editing (if indeed he did do this), replacing standard punctuation with dashes, and tapping into some sort of essential part of one's self... does not necessarily make Kerouac's prose sound more like jazz.

While Kerouac developed the techniques through his study of jazz music, the author's understanding of the music is in truth limited to what he could adapt to his prose (Weinreich 1987).

### **5.3. Marked language varieties in Kerouac's style**

Poets – and presumably Kerouac as well – may have deliberately used marked language varieties in their work. Jones (2011a: 174) argues that these varieties – when compared to the so called standard variety – include the use of archaic, modern, informal, formal, regional or for instance idiosyncratic language. On the other hand, the language varieties which may have appeared to be unmarked to the poet or author may appear marked to most modern readers (*ibid.*). Thus, according to Jones (*ibid.*), the translator has a number of approaches to convey the language varieties used by the source poem: (1) replicating the source variety, (2) finding an analogy, (3) shifting to another marked variety, and (4) shifting to standard language.

Replicating the source poem variety does not always replicate its effect, because for example archaisms may seem original to modern Serbo-Croat readers but overused to modern English readers (Jones 2011a: 174). In the same way, finding an analogy, say Scottish for the Herzegovinan dialect of Serbo-Croat, does not necessarily replicate the associations of the variety (*ibid.*).

The translator of a poetic text that includes the use of marked language varieties may shift to

another marked variety (Jones 2011a: 174). The selected variety may be situated along the same axis, for instance from archaic to hyper-modern, or along a different axis, for instance from regional to informal variety (ibid.). ‘This almost always changes the variety’s associations’ (ibid.).

According to Jones (2011a: 174), although shifting to standard language avoids the risks of the other approaches, shifting to standard target language removes the stylistic effect of the source text’s variety.

As Kerouac has intentionally abandoned some of the formal structures of English language, it might be safe to argue that if the translator of Kerouac’s prose shifts to standard language, the style of the source text and its rhythm change. Especially in the case if the seemingly marked language of *The Subterraneans* does indeed underscore the rhythmic associations to bebop jazz, as Kerouac has expressed.

#### **5.4. Expressive functions of poetry in *The Subterraneans***

Below is an excerpt from *The Subterraneans* (Kerouac 1958a: 60), which is arranged into free verse lines to illustrate the possible poetic aspects of Kerouac's prose work. The passage has been selected at random, and commas as well as dashes mark the end of a given line. The original passage is included after the free-verse version for comparison.

1. The good ones –
2. going up on the top of Nob Hill at night with a fifth of Royal Chalice Tokay,
3. sweet,
4. rich,
5. potent,
6. the lights of the city and of the bay beneath us,
7. the sad mystery –
8. sitting on a bench there,

9. lovers,
10. loners pass,
11. we pass the bottle,
12. talk –
13. she tells all her little girlhood in Oakland. –
14. It's like Paris –
15. it's soft,
16. the breeze blows,
17. the city may swelter but the hillers do fly –

The good ones – going up on the top of Nob Hill at night with a fifth of Royal Chalice Tokay, sweet, rich, potent, the lights of the city and of the bay beneath us, the sad mystery – sitting on a bench there, lovers, loners pass, we pass the bottle, talk – she tells all her little girlhood in Oakland. – It's like Paris – it's soft, the breeze blows, the city may swelter but the hillers do fly –

By examining the prose-to-free-verse version of Kerouac's passage, one could argue that there may be hints of verse-like traces and symmetries in Kerouac's 'spontaneous prosody' in *The Subterraneans*. For instance, there seem to be assonance in the second line of the free-verse version ('up on the top of Nob...'), and although it can be regarded as a coincidence, the four slightly longer lines (lines 2, 6, 13 and 17) occur relatively at the same intervals, preceded and followed by short lines. In addition, Kerouac has made use of repetition in the excerpt (*pass* and *it's*).

In the same way as expressed by Harding (1976: 128, see section 3.1.) regarding the free-verse version of the excerpt from *Henry IV*, one can suggest that the original prose passage of *The Subterraneans* (Kerouac 1958a: 60) conveys a slightly faster flowing of sentences due to smaller number of stops, as opposed to the free-verse version. Still, one could argue that the original prose excerpt does not entail a terribly hurried sense of events compared to some other,

more rushing passages of *The Subterraneans*. Instead, the feeling of the passage is perhaps connected with a sense of laid-back evening conversation. Perhaps a suitable example of a hurried or rushed passage from the source text can be found from page 63:

The worst almost worst time of all when a red flame crossed my brain, I was sitting with her and Larry O'Hara in his pad, we'd been drinking French Bordeaux and blasting, a subject was up, I had a hand on Larry's knee shouting 'But listen to me, but listen to me!' wanting to make my point so bad there was a big crazy plead in the tone and Larry deeply engorged in what Mardou is saying simultaneously and feeding a few words to her dialogue, in the emptiness after the red flame I suddenly leap up and rush to the door and tug at it, ugh, locked, the indoor chain lock, I slide and undo it and with another try I lunge out in the hall and down the stairs as fast as my thieves' quick crepesole shoes'll take me, putt pitterpit, floor after floor reeling around me as I round the stairwell, leaving them agape up there – calling back in half hour, meeting her on the street three blocks away – there is hope...

The excerpt is made of quite a long passage that includes numerous sentences separated from each other with commas, and together with the sense of the words which Kerouac perhaps uses to underline the anxious and angry ('the red flame') mental state of the protagonist, conveying a similar feeling in the rhythm of the passage. Since Kerouac uses dashes to separate the 'breaths' or 'thoughts' from each other in the novel, the absence of them encourages one to suggest that this passage in particular is perhaps intended to be read with haste. The rush of the first sentences is contrasted by the last two 'breaths' which are shorter and less hurried.

Interestingly, Kerouac has also produced repetition in the excerpt with recurring use of phrases such as 'The worst almost worst time', the ominous 'red flame', the insisting 'But listen to me, but listen to me!'

Naturally, one has to bear in mind that one or two passages cannot reflect the prose rhythm and prosaic qualities of the novella or the author as the whole, but perhaps it cannot completely be ruled out that Kerouac's writing in *The Subterraneans* – to some extent – can be associated with 'prose-poetry', 'prosaic prose' or 'poetic prose'. Consequently, although the expressive functions examined next in this chapter deal with poetry, one could argue that they could also be applied to examining Kerouac's prose rhythm in *The Subterraneans* in more general terms.

Again, according to Weinreich (1987) and Tytell (1976), Kerouac tried to emulate the rhythms of bebop jazz in his writing, which could be seen to imply the writer's intention of using the iconic function of expressive rhythm. Weinreich (1987) also states that Kerouac tried to mimic jazz rhythms with means of repetition and spontaneous associations, for instance.

Moreover, Kerouac may have wanted to express and emphasise the emotions that the autobiographical narrator experienced during the events of the novella. Therefore, one could claim that the affective rhythm function plays an important role in Kerouac's prose rhythm in *The Subterraneans*. The views expressed by Mitsutani as well as those by Weinreich and Tytell, encourage one to suggest that *The Subterraneans* is an example of highly rhythmic prose, which places emphasis on the sound and rhythm of the language.

Regarding the ideological levelling in translation of prose (see section 4.7.3.), Wuilmart's (1999: 41) notions echo quite strikingly with the thoughts expressed by Kerouac concerning English sentence structures and the suggested imitation of bebop jazz in *The Subterraneans*. One could argue that Kerouac makes an ideological statement in the autobiographical novel by stating that '*I'm the bop writer!*' (Kerouac 1958a: 83). On the other hand, concerning Wuilmart's (1999: 41) notion that the translator should not smooth the ideological effects of writing, in order to be strictly ideologically faithful to Kerouac, should the translator then produce the translation 'spontaneously' in three nights under the influence of amphetamine and refuse to revise the translation afterwards? Should the translator be allowed to coin new words, and distort the norms of the Finnish language? The answers may not be so simple and they perhaps depend on the cultural and publishing context of the target language.

One could argue that whether or not Kerouac achieved his goal of imitating the rhythm and sound of bebop jazz in *The Subterraneans* is not of significant importance regarding this thesis.



Instead, based on the notions provided by Kerouac, Weinreich, Tytell and Panish, it seems safe to assert that the novella includes, for example, unconventional use of punctuation, repetition as a stylistic instrument as well as highly spontaneous literary images, which characterise Kerouac's prose writing and influence its rhythm.

In the next chapter, the method of analysis for this thesis will be described.

## 6. Method of analysis

This chapter introduces the graphical model designed to illustrate the changes in prose rhythm that is utilised in this thesis. In addition, the selection of data is examined and the terminology used in the analysis is explained.

### 6.1. Analysing rhythm levels

In her doctoral thesis, Pekkanen (2010: 134) examines, among other topics, the different translations of *The Sun Also Rises* by Ernest Hemingway with regard to stylistic changes made by different translators. For example, one translator uses six different translations for the word *funny* in a passage of 31 lines (Pekkanen 2010: 134). Pekkanen (ibid.) stresses that the particular passage depicts the thoughts of the principal character going round and round in circles, and the source text repetition intensifies this impression.

The deletion of rhythmic effect renders the expression in target text more factual (Pekkanen 2010: 134). The example below presents a source text (ST) paragraph from *The Sun Also Rises* (Hemingway 1926: 20) and its target text (TT) passage (Linturi 1954: 36), as well as the back translation (BT) (Pekkanen 2010: 135). The numerical references made by Pekkanen have been retained in the examples, as well as the highlighted finite verbs and conjunctions expressing repetition.

ST: (1) *The taxi **went** up the hill, (2) **passed** the lighted square, (3) **then** on into the dark, (4) still climbing, (5) **then** leveled out on to a dark street behind St. Etienne du Mont, (6) **went** smoothly down the asphalt, (7) **passed** the trees and the standing bus at the Place de la Contrescarpe, (8) **then** turned on to the cobbles of the rue Mouffetard.*

TT: (1) Taksi **kapusi** kukkulanrinnettä pitkin ylös, (2) **ajoi** valaistun aukion halki (3) pimeyteen, (4) **kapusi** aina vain ylemmäksi, (5) tullen **sitten** St. Etienne du Montin takapuolella kulkevalle tasaiselle, pimeälle kadulle, (6) **liukui** pehmeästi pitkin asfalttia, (7) **sivuutti** Place de la Contrescarpen puut ja siellä seisovan bussin (8) ja kääntyi nupukiviselle rue Mouffetardille.

BT: (1) The taxi **climbed** up the hill, (2) **drove** across the lighted square (3) ( - ) into the dark, (4) **climbed** higher and higher (5) coming **then** to a dark street behind St. Etienne du Mont, (6) **slid** smoothly down its asphalt, (7) **passed** the trees at the Place de la Countrescarpe and the bus standing there (8) ( - ) and turned on to the cobbles of the rue Mouffetard.

Pekkanen (2010: 134) argues that the deletion of two small adverbs in the translation of *The Sun Also Rises* may affect the rhythmical composition of a sentence:

In the source text example, Hemingway uses the adverb *then* three times in the rhythmic organization of long sentence describing the movement of a taxi in the streets of Paris. Linturi uses the Finnish equivalent 'sitten' only once, deleting the repeated instances.

Pekkanen (2010: 134) states that by placing the adverb *sitten* ('then' in the source text) after the verb *coming* instead of before, the translator conveys a more neutral expression *tullen sitten*, or 'coming then', and the emphasis achieved by placing it before the verb is thus not reproduced. This produces an effect that is rhythmically different from *sitten tullen*, or 'then coming', which would lean closer to the rhythm of the source text (ibid.).

Pekkanen (2010: 135) illustrates the change of rhythm in the passage from *The Sun Also Rises* (Hemingway 1926) and its Finnish translation (Linturi 1954) with a graphic representation. Accordingly, Pekkanen (ibid.) states that in the above sentences 'the clauses are preceded by the number referring to them in the text', and that 'the parts of the sentence beginning with the word *then* are at the same level rhythmically, the finite verbs at another level, and the non-finite



1)	1)		1)
2)	2)		2)
3)			3)

3. The full stops – question and exclamation marks, dashes and periods – are indicated with a vertical line.

To examine the changes in the target text, the following key similar to the one utilised by Jones (2011b: 164) and Pekkanen (2010: 135) is used:

Conveying of source text repetition = 1) 2) 3) etc.

Addition of repetition = **A) B) C)** etc. or **1) 2) 3)** etc.

It should be noted that in order to truly perceive a word in the translation as a recurring word, it has to be the same Finnish word and its synonyms are dismissed in the graphic presentation. An example of this would be:

Source text excerpt (Kerouac 1958a: 8):

– for look, coming down the street I am some kind of 1) **hoodlum** and then when they learn I'm not a 1) **hoodlum** but some kind of crazy saint they don't like it and moreover they're afraid I'll suddenly become a 1) **hoodlum** anyway...

Target text excerpt (Kerouac 2002: 11):

...lampsissäni kadulla kuin joku 1) **gangsteri**. Kun he huomasivat, etten olekaan mikään (!)huligaani vaan pikemminkin jonkinlainen hullu pyhimys, he eivät pitäneet siitäkään ja pelkäsivät kaiketi, että osoittaudunkin 1) **gangsteriksi**...

In some target text (TT) passages, such as the TT Passage 13, the recurring word **käsi** and its occurrence in a compound **käsikynkkä**, have been regarded as an instance of repetition of the same source text word **hand**.

In the above key and in the analysis section of this thesis, added repetition indicated by bold letters such as **A)** or **B)** in the TT passages shows the notion that the translator Kimmo Lilja has added repetition to the translation that was not in the source text (ST) passage. For instance, repetition of Finnish suffixes absent from English falls into this category of added repetition. Bold letters such as **1)** or **2)** in TT passages mean that Lilja has repeated an exact word of the source text more times than the source text dictates. If Lilja has omitted source text repetition, the numerical reference is not included in the graphical presentation of the TT passage.

It should be noted that the analysis of full stops in the fifteen examined passages do not necessarily convey the original full stop distribution, since the full stops that separate sentences with extensive repetition are portrayed in the graphical presentations. Similarly, the analysed passages may very well contain more repetition than the analysis suggests. For instance, there may be ST repetition that utilises the use of recurring prepositions, which was not the main focus of the analysis, but rather the repetition of words and phrases.

## **6. 2. Selection of material and terminology**

*The Subterraneans* comprises 90 pages, and Kerouac divides the novel into two parts; the first part consists of 34 pages and the second part of 56 pages.

The material for this thesis was gathered by reading *The Subterraneans* a total of five times and making a note of each instance that included repetition of words or syntactic structures.

There were a great number of passages that included much repetition, and with each close reading one could find more and more passages with repetition.

The term ‘repetition’ in this the context of selection of data refers to the manner in which the

repeating words and expressions were perceived in the source text. A word was considered to be ‘repetitive’ if it occurs relatively close, say within the four ‘blows’ in the passage, to its additional occurrences. The selection did not follow a too rigid pattern, and the passages are not identical in terms of length. Some ST passages analysed consist of a single and one-page ‘blow’. The selected textual material was dubbed ‘a passage’, and it was divided from the surrounding text if no additional repeated words occurred in the following ‘blows’ or pages. Next is presented a random passage from *The Subterraneans*. The bolded words such as ‘**look**’, ‘**laugh**’, ‘**face**’ and ‘**close**’ in the paragraph are regarded as an instance of ‘repetition’, since they occur relatively close to another. The whole page has been included to the example to highlight the ‘passage’ in the middle of the page:

...thin, slouched, cig hanging from lips, the smoke itself curling up, her little black back hairs of short haircut combed down fine and sleek, her lipstick, pale brown skin, dark eyes, the way shadows play on her high cheekbones, the nose, the little soft shape of chin to neck, the little Adam’s apple, so hip, so cool, so beautiful, so modern, so new, so unattainable to sad bagpants me in my shack in the middle of the woods – I want her because of the way she imitated Jack Steen that time on the street and it amazed me so much but Adam Moorad was solemn watching the imitation as it perhaps engrossed in the thing itself, of just skeptical, but she disengaged herself from the two men she was walking with and went ahead of them showing the walk (among crowds) the soft swing of arms, the long cool strides, the stop on the corner to hang and softly face up to birds with like as I say Viennese philosopher – but to see her do it, and to a T, (as I’d seen his walk indeed across the park), the fact of her – I love her but this song is...broken – but in French now...in French I can sing her on and on...

Our little pleasures at home at night, she eats an orange, she makes a lot of noise sucking it –

When I **laugh** she **looks** at me with little round black eyes that hide themselves in her lids because she **laughs** hard (contorting all her **face**, showing the little teeth, making lights everywhere) ‘the first time I saw her, at Larry O’Hara’s, in the corner, I remember, I’d put my **face close** to hers to talk about books, she’d turned her **face** to me **close**, it was an ocean of melting things and drowning, I could have swimmied in it, I was afraid of all that richness and **looked** away) –

With her rose bandana she always puts on for the pleasures of the bed, like a gipsy, rose, and then later the purple one, and the little hairs falling black from the phosphorescent purple in her brow and brown as wood –

Her little eyes moving like cats –

We play Gerry Mulligan loud when he arrives in the night, she listens and chews her fingernails, her head moves slowly side to side, like a nun in profound prayer –

When she smokes she raises the cigarette to her mouth and slits her eyes –

She reads till grey dawn, head on one arm, Don Quixote, Proust, anything –...  
(Kerouac 1958a: 44)

The analysis relies heavily on the notion of full stops. As discussed in the previous chapter,

Kerouac tended to divide his spontaneous sentences with, for instance, brackets. Additionally, question and exclamation marks, as well as periods are regarded as full stops in analysis. A sentence – which often is not a perfect sentence in *The Subterraneans* – is called a ‘blow’ in the analysis (see section 5.2.). In the following source text and target text passages, the full stops are underlined:

Source text passage (Kerouac 1958a: 32):

–I guess I spoke or agreed too soon, you don’t seem so sure now’ (laughing to see me ponder). – ‘But I’m only pondering practical problems.’ – ‘Nevertheless if I’d have said ‘may be’ I bet – oooo that awright,’ kissing me – the grey day, the red bulb-light, I had never heard such a story from such a soul...

Target text passage (Kerouac 2002: 39):

Mutta se taisi olla ennenaikaista, vaikutat epäileväiseltä.” (Hän naurahti tajutessaan, miten kuumeisesti haudoin asiaa.) ”Mutta minähän mietin vain käytännön ongelmia.” ”Joka tapauksessa, jos olisin sanonut ehkä, veikkaanpa – no, antaa olla. Ja hän suuteli minua päivän harmauden punaisessa valossa. Minä en ollut koskaan ennen kuullut niin rajua tarinaa hänenlaiseltaan tyypiltä.

The aim of this thesis is also to examine if the rhythmic changes in the translation differ in the initial, the middle and the final part of *Maanalaiset*. For this reason, fifteen passages with repetition were selected for analysis. The passages of the first part were gathered from pages 3 to 33, the middle part from pages 34 to 63, and the passages of the final third were selected from pages 65 to 93. The division did not follow the division made by Kerouac – dividing the novel into two parts. Rather, each third was intended to comprise approximately the same amount of pages.

The translator Kimmo Lilja works as a journalist, and in addition to the works of Jack Kerouac, he has translated crime novels by for instance Kjell Eriksson and Simon Beckett.

The analysis is qualitative, not quantitative in nature. All the unmodified source text and target



text passages as well as their back translations can be found in the Appendix section of the thesis.

## 7. Analysis

In this chapter, the fifteen ST passages and their translations are examined in terms of repetition and distribution of full stops. In each case, the ST passage and its graphical rhythmic presentation are presented, followed by the TT passage and its graphical presentation. After each passage, its rhythm and the possible changes in the rhythm are discussed.

The analysis is divided into three parts: the first, the middle and the final third of the source text. The first third spans the pages 3 to 33 of the source novel, the middle third the pages 34 to 64, and the final third spans the pages 65 to 93. The reason for this division is the aim to examine, whether the translator has, for instance, maintained the source text repetition to the same degree throughout the source novella.

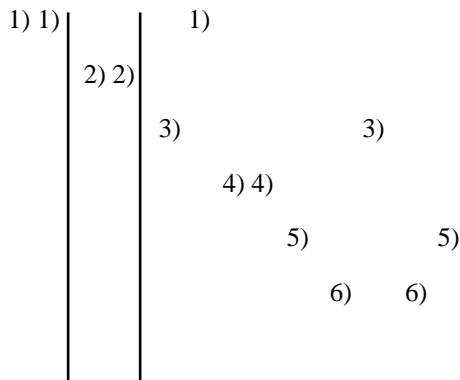
### 7.1. The rhythm of the first third of *The Subterraneans*

#### 7.1.1. Passage 1

Below the first examined ST passage of the first third of the *The Subterraneans* (Kerouac 1958a: 6) will be presented. The repetition in the excerpts has been highlighted and numbered according to the principles described in the chapter 6.1.

'I want to dig them as a 1) **group**, ' saying this, too, in front of Nicholas so perhaps he might appreciate my sensitivity being a stranger to the 1) **group** and yet immediately, etc., perceiving their value – 2) **facts**, 2) **facts**, sweet philosophy 3) **long** deserted me with the juices of other years fled – incestuous – there was another final great figure in the 1) **group** who was however now this summer not here but in Paris, Jack Steen, very interesting Leslie-Howard-4) **like** little guy who walked (as Mardou later imitated for me) 4) **like** a Viennese philosopher with 5) **soft** arms swinging slight side 6) **flow** and 3) **long** slow 6) **flowing** strides, coming to a stop on corner with imperious 5) **soft** pose –

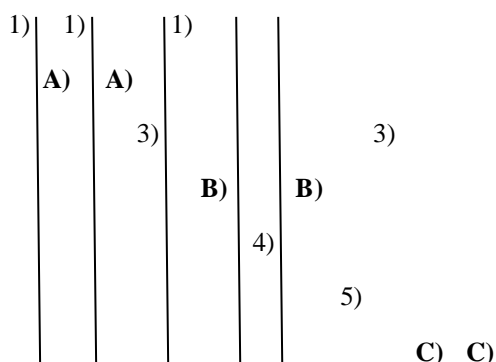
The graphical presentation of rhythm in ST Passage 1:



There appears to be five words that are mentioned twice in the passage and a word, namely ‘group’, which after the initial appearance is repeated twice. It would seem that the words except ‘group’ and ‘long’ appear quite close to each other in the passage, and in the end of the passage, the repeated words occur in mixed order (4 – 5 – 6 – 3 – 6 – 5), which perhaps underscores the repetition as a stylistic tool. The first three sentences or ‘blows’ are relatively short, whereas the fourth and final blow (beginning with ‘there was another great figure...’) seems to be quite long. There seems to be a great deal of assonance and rhyme in the end of the final sentence (i.e. ‘slow’ – ‘flow’ – ‘pose’).

Below are the TT Passage 1 (Kerouac 2002: 8) and its graphical representation.

”Haluan olla koko 1) **porukan** kanssa.” Tämänkin hän sanoi Nicholaksen kuullen, joten ehkä hän ymmärsi että vaikka **A) olin** uusi kasvo 1) **porukassa**, tajusin heti sen arvon. Arvostin sitä lempeää filosofointia, jota **A) olin** 3) **pitkään** ollut vailla muhiessani hukattujen vuosien nesteissä – kaipasin tällaista sukurutsaisuutta. 1) **Porukkaan** kuului itse asiassa eräs toinen keulahahmo, joka tänä kesänä tosin oli muualla, Pariisissa, nimittäin **B) Jack** Steen. Hän oli kiintoisa Leslie Howardia 4) **muistuttava** tyyppi. **B) Jack** käveli (kuten Mardou minulle myöhemmin matki) kuin joku wieniläisfilosofi, 5) **veltot** käsivarret roikkuen, 3) **pitkin**, **C) rauhallisin** askelin, ja pysähtyi kadunkulmaan ylimaallisen **C) rauhallisena** –



At first the most evident changes in the TT Passage 1 are the increased number of full stops – the source text passage contains two, whereas the translation includes five full stops – and the omission of ‘facts’ (2) and ‘flow’ (6). Repetition of ‘soft’ (5) and ‘like’ (4) is decreased. When compared to the ST passage, the increased number of full stops and omission of some repeated words render the TT passage perhaps somewhat slow in terms of prose rhythm.

Even though it has not been highlighted in the target text or included in the graphical presentation, there is another interesting repetition in the passage: ‘... , tajusin heti sen **arvon**. **Arvostin** sitä lempeää filosofointia...’ Though the noun phrase ‘arvo’ (*value*) and the verb phrase ‘arvostin’ (*I appreciated*) are not technically the same word, the repetition of the same root word should not be overlooked.

Interestingly, Lilja has added repetition to the translation that does not exist in the source text. For instance, ‘Jack’ (B) is mentioned twice, and Lilja has used the Finnish word for *calm*, ‘rauhallinen’, twice in the translation. In addition, the Finnish equivalent for *I was*, ‘olin’ (A), is in the similar fashion used twice in the translation.

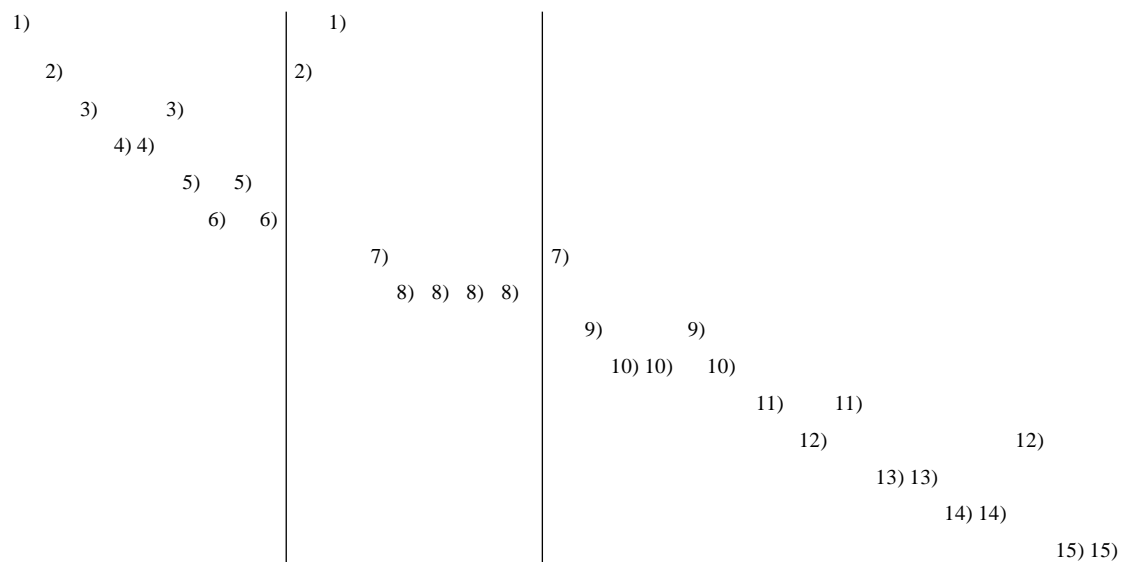
Additionally, Lilja has omitted the word ‘etc.’ from the first translated blow, which to some extent diminishes the hurried rhythm of the ST passage. One could suggest that because of the omission the protagonist’s urge to proceed recounting other events does not come through in the translation.

### 7.1.2. Passage 2

One could argue that the ST Passage 2 (Kerouac 1958a: 8) consists of quite long and meandering sentences rich with repetition of words and structures. There seem to be at least fifteen different words or structures repeated in the passage, as one can see from the following passage and its graphical presentation of rhythm:

– 1) **but** 2) **definitely** the new bop generation 3) **way of speaking**, 4) **you** don’t say *I*, 4) **you**

say ‘ahy’ or ‘Oy’ and long ways, like oft or erst-while ‘effeminate’ 3) **way of speaking** so 5) **when you hear it in** men at first it has a disagreeable 6) **sound** and 5) **when you hear it in** women it’s charming but much too strange, and a 6) **sound** I had already 2) **definitely** and wonderingly heard in the voice of new bop singers like Jerry Winters especially with Kenton band on the record *Yes Daddy Yes* and maybe in Jeri Southern too – 1) **but** my heart sank 7) **for** the Beach has always 8) **hated me**, 8) **cast me out**, 8) **overlooked me**, 8) **shat on me**, from the beginning in 1943 on in – 7) **for** look, coming down the street I am 9) **some kind of** 10) **hoodlum** and then when they learn I’m not a 10) **hoodlum** but 9) **some kind of** crazy saint they don’t like it and moreover they’re afraid I’ll suddenly become a 10) **hoodlum** 11) **anyway** and 12) **slug** them and break things and this I have almost done 11) **anyway** and in my adolescence did so, as one time I roamed through North Beach with the Stanford basketball 13) **team**, specifically with Red Kelly whose wife (rightly?) died in Redwood City in 1946, the whole 13) **team** behind us the Garetta brothers besides, he 14) **pushed** a violinist a queer into a doorway and I 14) **pushed** another one in, he 12) **slugged** his, I glared at mine, 15) **I was** 18, 15) **I was** a nannybeater and fresh as daisy too –



The first and the last blow of the passage seem exhaustingly long, for the first ‘blow’ is six and the last blow is nine lines long. The clauses in the first and last blow are separated from each other with commas, which – taking into account the lengths of the blows – may convey an impression of a fast-paced reflection.

As in the TT Passage 1 (Kerouac 2002: 11), Lilja has used more full stops, omitted repetition to some extent but also included some extra repetition, as one can observe from the TT Passage 2 and its graphical presentation of rhythm:

1) **Mutta** 2) **ilman muuta** kyseessä oli uuden bop-sukupolven 3) **puhetapa**, jossa ei 4) **sanota**

minä vaan mina, tai minna, venytellen, naismaisesti kuten tavataan luonnehtia. 5) **Miehellä** se kuulostaa epämiellyttä-A) **vältä**, 1) **mutta** naisen suussa viehättä-A) **vältä**, vaikkakin todella hämär- A) **ältä**. Siinä oli sama 6) **soundi** jonka olin jo ihmeekseni kuullut uusilla boplaulajilla, erityisesti Jerry Wintersillä Kentonin bändissä ja levyllä *Yes Daddy Yes* ja ehkä myös Jeri Southernilla. 1) **Mutta** mielialani siis laski, 7) **sillä** North Beach on aina 8) **suhtautunut minuun** vihamielisesti, se on suorastaan 8) **sulkenut minut** ulkopuolelle, 8) **ylenkatsonut minua**, paskantanut päälleni. Se alkoi jo vuonna 1943, lampsiessani kadulla kuin 9) **joku** 10) **gangsteri**. Kun he huomasivat, etten olekaan mikään huligaani vaan pikemmin-11) **kin** jonkinlainen hullu pyhimys, he eivät pitäneet siitäkään ja pelkäsivät kaiketi, että osoittaudun-11) **kin** 10) **gangsteriksi** ja 12) **vedän heitä turpiin** ja rikon tavaroita. Ja niinhän minä olen melkein tehnyt- 11) **kin**, ja tein- 11) **kin** nuoruudessani, kuten kerran kun vyöryimme Beachille Stanfordin koripallo-13) **joukkueen** kanssa. Mukana oli erityisesti **B) Red** Kelly, jonka vaimo kuoli Redwood Cityssä 1946, koko 13) **joukkue** oli tukenamme, Garrettan veljekset etunenässä. **B) Red** 14) **työnsi** erään hinttariviulistin porttikonkiin ja minä tyrkkäsin sinne toisen, **B) Red** löi, minä mulkoilin omaa uhriani, 15) **olin** 18, hinttien kauhu ja vihreä kuin vihannes.

1)		1)							
2)									
3)									
4)									
5)	A)	A) A)							
			6)						
				7)					
				8) 8) 8)					
					9)				
					10)	10)			
					11) 11)	11) 11)			
						12)			
							13)	13)	
							<b>B)</b>	<b>B)</b> <b>B)</b>	
								14)	
									15)

The most obvious omissions of repetition in the TT passage are perhaps the additional occurrence of ‘definitely (2)’, ‘way of speaking (3)’, ‘you say (4)’, ‘when you hear it in (5)’, ‘sound (6)’, and for instance ‘slug (12)’. Regarding the translation of repetition, say ‘slug’ and ‘hoodlum’, it seems Lilja has used two different words for them; ‘gangsteri’ and ‘huligaani’ for ‘hoodlum’, and ‘vetää turpiin’ and ‘löi’ for ‘slug’.

In the middle blow of the ST Passage 2 ('but my heart sank for the Beach has always 8) **hated me, 8) cast me out, 8) overlooked me, 8) shat on me**, from the beginning in 1943 on in –') there is an obvious structural and word repetition. The highlighted short verb clauses include the use of verb-object structure, and the object 'me' is repeated four times, while the verb varies. When one reads this passage, one may think of an association to Kerouac's 'spontaneous' jazz composition, while the word 'me' works as some sort of root note (Musictheory.net) in the blow, which Kerouac comes back to in the blow.

In the translation of the middle blow, Lilja has retained the source text repetition to some extent: ('Mutta mielialani siis laski, sillä North Beach on aina 8) **suhtautunut minuun** vihamielisesti, se on suorastaan 8) **sulkenut minut** ulkopuolelle, 8) **ylenkatsonut minua**, paskantanut päälleni.') It seems Lilja has used 'minuun', 'minut' and 'minua' – depending on the Finnish verb and appropriate inflection – to translate the object 'me' of the source text blow. However, the last verb clause does not include a similar fourth translation for 'me'. One could argue that the possible translation 'paskantanut **minun** päälleni' would have seemed quite redundant in the Finnish verb phrase. In the source text blow, the verb phrases are quite short ('hated me, cast me out, overlooked me, shat on me'), but in the translation, there is a verb phrase that seems longer than the source text clause: ('**se on suorastaan** sulkenut minut ulkopuolelle'). The above highlighted phrase seems to be an addition to the source text clause, and perhaps slows down to some extent the repetitive and fast prose rhythm pace of the ST passage.

Lilja has included repetition into the TT Passage 2 which does not necessarily exist in the source text. For instance, the translator has decided to use – unconsciously or not – the Finnish suffix '-ältä' (A) which is used three times in the translation. The rhyming suffixes perhaps



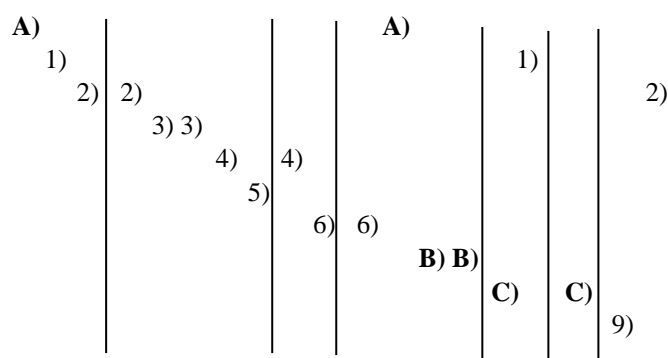


The source text passage is taken from the Red Drum jazz club scene of *The Subterraneans* (see section 5.1.), so one could expect to find Kerouac's jazzy spontaneity in it in terms of repetition and long blows. For example, part of the first blow ('...prophesying the future style of America with 1) **short** almost crewcut but with curls black 2) **snaky** hair, 2) **snaky** walk, 3) **pale** 3) **pale** 4) **junkey** anaemic 5) **face** and we say 4) **junkey** when once Dostoevsky would have said what?'...) contains much repetition in clauses divided with commas, giving off an aura of staccato recounting. This also applies to parts of the final blow (...**but** the 7) **cold** 3) **pale** booster 5) **face** of the 7) **cold** blue girl and wearing a man's white shirt but with the cuffs 8) **undone** 8) **untied** at the buttons...).

In the ST Passage 3, the juxtaposition of Kerouac's prose suggested by Weinreich (see section 5.2.) can be seen to surface; 'the effect of the long breath' is evident in the final blow of the passage – it is six lines long.

In the TT Passage 3 (Kerouac 2002: 16-17) and its graphical presentation, one can see the somewhat familiar changes in its prose rhythm made by Lilja:

– me istuimme kaikki yhdessä, mielenkiintoisia porukoita eri pöydissä, siellä oli Julien, ja **A) Roxanne** (25-vuotias tyyppi, joka ennakoi tulevaa amerikkalaista muotia 1) **lyhyillä**, osin klaniksi ajelluilla, mutta paikoin 2) **käärmemäisen** kiharilla mustilla hiuksillaan. Hänellä oli myös 2) **käärmemäinen** kävelytyyli ja 3) **kalpeakin** 3) **kalpeampi** aneeminen 4) **narkkari**-5) **naama**. Me puhumme 4) **narkkareista**, 6) **mutta** mitähän Dostojevski olisi sanonut? Varmaan askeettinen tai pyhimismäinen? 6) **Mutta** ei **A) Roxanne** ollut sinne päinkään, hän oli **B) kylmän kalvaka** tyttö, **B) kylmäkalvakkaine** kasvoineen, yllään valkoinen miesten paita hihansuut käännettyinä. Sellaisena **C) muistan** hänet, kun hän kumartui puhumaan jonkun kanssa, liu'uttuaan ensin sisään lattian poikki kiemurtelevin olkapäin ja 1) **lyhyt** tumpi sormissaan. **C) Muistan** sen hienon pikku näpöksen, jolla hän ravisti tuhkat kerta toisensa jälkeen – 9) **pitkin** tuumanpituisin kynsin, jotka nekin olivat jotenkin itämaiset ja 2) **käärmemäiset**.



The graphical presentation of the target text passage reveals that that the number of full stops has increased dramatically in the translation; whereas the number of full stops is two in the source text passage, in the target text passage there are six full stops. This perhaps alters the juxtaposition's aspect of 'the effect of the long breath' suggested by Weinreich, as well as the overall tempo of the passage.

One could subjectively argue that if one reads the source text passage and its translation in succession, the full stops of the target text passage render the translation slower than the source text passage that is filled with commas dictating reading tempo. To use a musical analogy, there could be more pauses in the translated passage.

One could argue that the repetition of the source text passage – at least in the first half of the passage – has remained quite unchanged in the translation. It is in the latter half of the target text passage that repetition has undergone some changes. For instance, Lilja has omitted the repetition of 'long (9)', but one could stress that it would be highly difficult to retain the source text repetition of 'un- (8)' in the Finnish translation of the novella, due to the structural differences between the languages.

Again it should be noted that Lilja has included some repetitive elements of his own to the

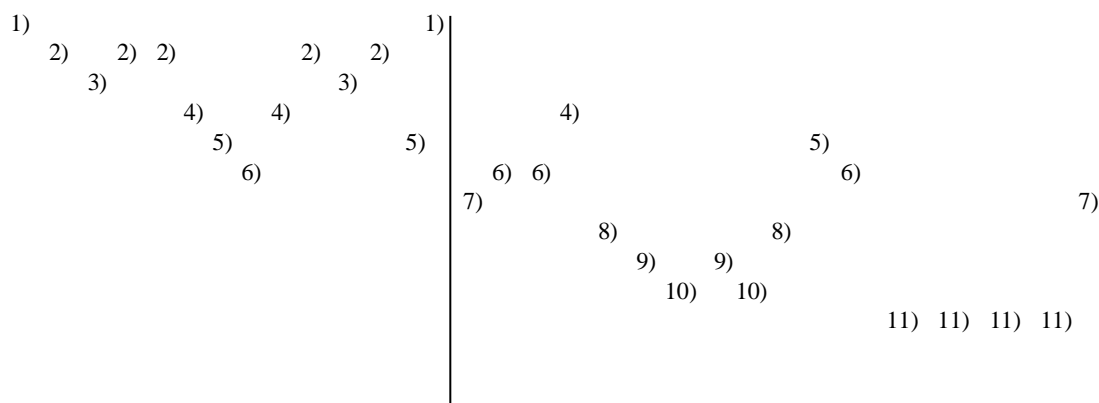
translation of the passage. First, ‘Roxanne (A)’ is repeated once. Second, Lilja repeats the phrase ‘kylmäkalvakka (B) (a compound word for ‘cold pale’ in English’). Finally, Lilja has added the repetition of the verb phrase ‘muistan (C)’ – ‘I remember’ in English.

The translation and its graphical presentation may suggest that both the source and target text passages start with a rather straightforward repetition (1 – 2 – 2 – 3 – 3 – 4 – 5 – 4 as in ST, for instance), but scatter towards the end of the passage (3 – 5 – 7 – 8 – 8 – 1). It could be argued that this characteristic is also present in the translation.

#### 7.1.4. Passage 4

The ST Passage 4 (Kerouac 1958a: 23) is an intriguing passage due to its length, rhythm, imagery and repetition. It consists of two long blows divided in two by one full stop, and repetition of words is relatively frequent:

She squats on the fence, the thin 1) **drizzle** making beads on 2) **her** 3) **brown** shoulders, stars in 2) **her** hair, 2) **her** wild 4) **now**-5) **Indian** 6) **eyes** 4) **now** staring into the Black with a little fog emanating from 2) **her** 3) **brown** mouth, the misery like ice crystals on the blankets on the ponies of 2) **her** 5) **Indian** ancestors, the 1) **drizzle** on the village long ago and the poorsmoke crawling out of the underground and when a mournful mother pounded acorns and made mush in hopeless millenniums – the song of the Asia hunting gang clanking down the final Alaskan rib of earth to 7) **New World** Howls (in their 6) **eyes** and in Mardou’s 6) **eyes** 4) **now** the eventual Kingdom of Inca Maya and vast Azteca 8) **shining** of gold snake and 9) **temples** as noble as Greek, Egypt, the long sleek crack 10) **jaws** and flattened noses of Mongolian geniuses creating arts in 9) **temple** rooms and the leap of their 10) **jaws** to speak, till the Cortez Spaniards, the Pizarro weary old-world sissified pantalooned Dutch bums came smashing canebrake in savannahs to find 8) **shining** cities of 5) **Indian** 6) **Eyes** high, landscap11) **-ed**, boulevard11) **-ed**, rituall11) **-ed**, herald11) **-ed**, beflagg11) **-ed** in that selfsame 7) **New World** Sun the beating heart held to it) –

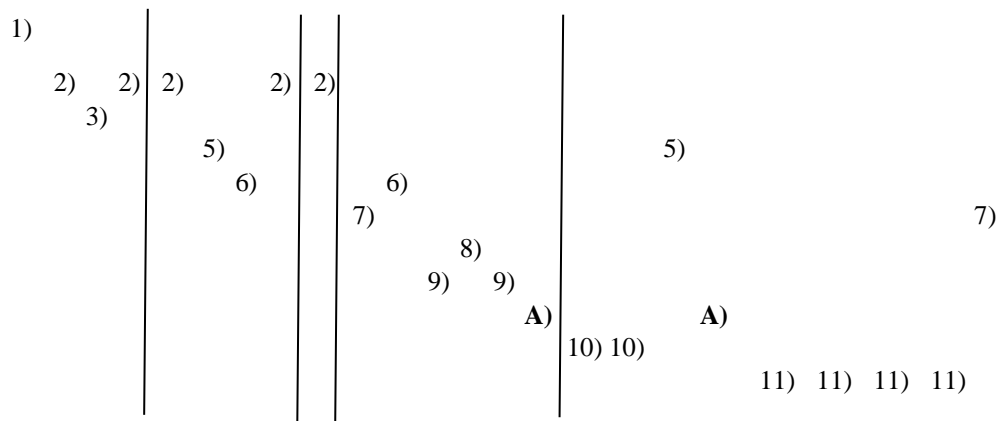


One could perhaps regard the ‘-ed’ ending of the verb phrases ‘sissified’ and ‘pantalooned’ to fall into the category of repetition of 11): ‘landscaped, boulevarded’, ‘ritualled’, ‘heralded’ and ‘beflagged’. The said repetition injects the passage with a touch of rhyme.

In the ST Passage 4, the juxtaposition suggested by Weinreich seems to be evident; the aspect of ‘the effect of the long breath’ manifests itself in both blows in the passage, while ‘the effect of the long bombardment of images’ can be attributed to the imagery of ‘now-Indian eyes’, ‘New World Howls’, ‘Cortez Spaniards’ as well as ‘temples as noble as Greek’, to name a few.

Again, the number of full stops has increased in the TT Passage 4 (Kerouac 2002: 28-29), from one to four. The total amount of repetition seems to have decreased as well; for instance, repetition of words such as ‘drizzle’ (1), ‘brown’ (3), ‘eyes’ (6) and ‘shining’ (8) is decreased, while repetition of ‘now’ (4) has been omitted entirely. However, there is an example of added repetition; that of the Finnish word ‘ylväitä’ (A) – ‘noble’ in English:

Mardou kykkii yhä aidalla, ohut 1) **tihku** tekee pisaroita 2) **hänen** 3) **ruskeille** olkapäilleen ja tähtiä 2) **hänen** hiuksiinsa. 2) **Hänen** 5) **intiaanimaisen** villit 6) **silmänsä** katsovat pimeyteen pienten höyrypilvien purkautuessa 2) **hänen** suustaan. Epätoivo on kuin jääkristalli 2) **hänen** esi-isiensä ponien satulahuovissa, sateisessa kylässä kauan sitten, kun köyhäinsavut nousivat maan alta ja noina toivottomina vuosituhansina äidit valittivat murskatessaan tammenterhoja muhennokseksi. Aasialaisen metsästäjäjoukon laulu kaikui pitkin maapallon alinta alaskalaista kylkiluuta ja yhtyi 7) **Uuden Maailman** Huutoihin (heidän ja Mardoun 6) **silmissä** se oli kuin Mayan kuningaskunta ja atsteekkien valtaviin kultakäärmeiden ja 9) **temppeleiden** 8) **loisto**, 9) **temppeleiden** jotka olivat yhtä A) **ylväitä** kuin kreikkalaisilla ja egyptiläisillä. Mongolian nerojen pitkät sileät lovi- 10) **leuat** ja litteät nenät heidän luodessaan taidetta temppelihuoneissa, aukoissa 10) **leukojaan** puhuakseen, kunnes Cortezin espanjalaiset ja Pizarron väsyneet, vanhan maailman heiveröiset polvihousuhollantilaiset puskiivat ryskyen läpi savannien ruokotiheikköjen ja löysivät 5) **intiaanien** A) **ylväiden** katseiden kaupungit penkerei- 11) **neen**, leveine katui- 11) **neen**, julistettuine rituaalei- 11) **neen** ja merkkei- 11) **neen**, vihittyinä ja liputettuina, kylpemässä siinä samassa 7) **Uuden Maailman** Auringossa.

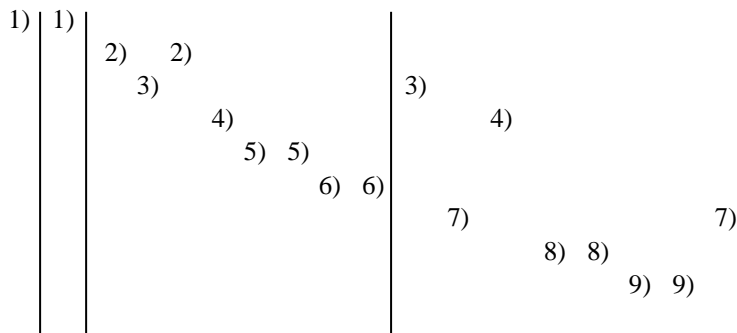


Lilja’s last blow (‘Mongolian nerojen pitkät...’) in the target text passage is quite long without additional full stops, retaining the ‘effect of the long breath’ of the source text passage. This may support the jazz feel of Kerouac’s prose rhythm in the translation.

### 7.1.5. Passage 5

The ST Passage 5 (Kerouac 1958a: 32), the last of the passages examined in the first part of *The Subterraneans*, seems to start perhaps slower than the previous passages; with relatively short and abrupt sentences, reflecting the dialogue between the protagonist and his love interest:

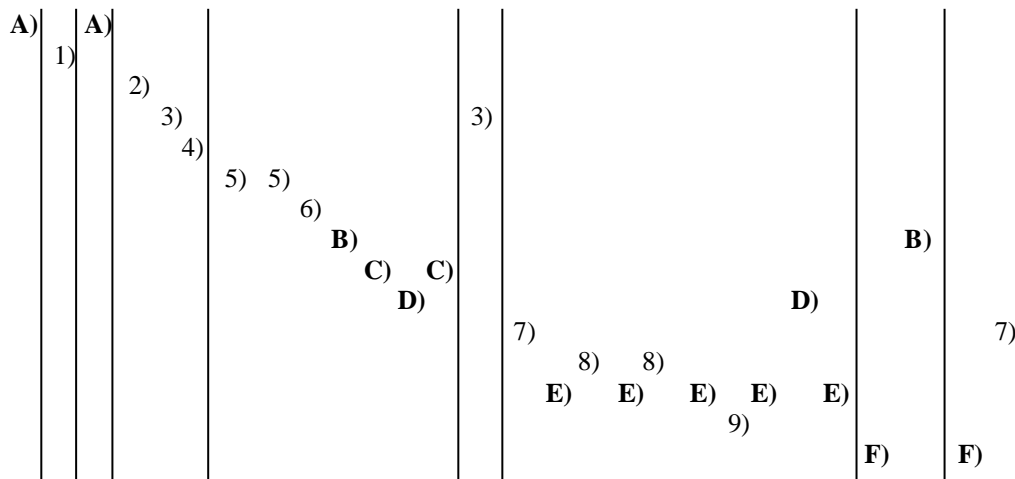
I guess I spoke or agreed too soon, you don’t seem so sure now’ (laughing to see me 1) **ponder**). – ‘But I’m only 1) **pondering** practical problems.’ – ‘Nevertheless if I’d have said “may be” I bet – oooo that awright,’ kissing me – the grey day, the red bulb-light, I had never heard 2) **such** a 3) **story** from 2) **such** a 4) **soul** except from the 5) **great** men I had known in my youth, 5) **great** heroes of 6) **America** I’d been buddies with, with whom I’d adventured and gone to jail and known in raggedy dawns, the boys beat on kerbstones seeing symbols in the saturated gutter, the Rimbauds and Verlaines of 6) **America** on Times Square, kids – no girl had ever moved me with a 3) **story** of spiritual suffering and so 7) **beautifully** her 4) **soul** showing out radiant as an angel wandering in 8) **hell** and the 8) **hell** the selfsame streets I’d roamed in 9) **watching**, 9) **watching** for someone just like her and never dreaming the darkness and the mystery and eventuality of our meeting in eternity, the hugeness of her face now like the sudden vast Tiger head on a poster on the back of a woodfence in the smoky dumpyards Saturday no-school mornings, direct, 7) **beautiful**, insane, in the rain.



The last blow of the source text passage is quite long, and there are only a handful of commas to slow down the rhythm of the passage. There is also an interesting repetition around one of those commas, namely the repetition of ‘watching (9)’, so that when one reads the blow, there does not seem to be a pause at all between the two ‘watchings’. In addition, there is a similar repetition of ‘hell (8)’ but without the comma. One could suggest that these two repeating pairs support each other to convey an idea of rhythmic unity. Actually, there appears to be a striking symmetry in repetition of words in the source text passage, since all the words appear in pairs.

Next, we will examine the TT Passage 5 (Kerouac 2002: 39-40) and its graphical presentation:

**A) Mutta** se taisi olla ennen aikaista, vaikutat epäileväiseltä.” (Hän naurahti tajutessaan, miten 1) **haudoin** asiaa.) ”**A) Mutta** minähän mietin vain käytännön ongelmia.” ”Joka tapauksessa, jos olisin sanonut ehkä, veikkaanpa – no, antaa olla.” Ja hän suuteli minua päivän harmauden punaisessa valossa. Minä en ollut koskaan ennen kuullut 2) **niin** rajua 3) **tarinaa** hänenlaiseltaan 4) **tyypiltä**. Tähän saakka olin kuullut niitä vain nuoruuteni 5) **suurmiehiltä**, niiltä 5) **suurilta** 6) **amerikkalaisilta** sankareilta, joiden kanssa olin kaveerannut ja seikkaillut ja joutunut putkaan ja herännyt repaleisina **B) aamuina**, niiltä **C) pojilta** jotka näkevät symboliikkaa katuojissa, näiltä Amerikan Rimbaudeilta ja Verlaineilta Times Squarella, **D) ikuisilta** pikku-**C) pojilta**. Yhdenkään tytön 3) **tarina** ei ollut kosketanut minua samoin kuin tämä Mardoun kärsimysten kavalkadi. Se oli kertomus, jossa hänen puhtaan sielunsa säteily erottui 7) **kauniin E) -a**, kuin enkeli 8) **helvetin** kujill **E)-a**, ja se 8) **helvetti** oli niillä samoilla tutuilla kaduill **E) -a**, joilla minäkin olin vaellellut ja 9) **etsinyt** jotakuta hänen kaltaistaan, mutta todellisuudessa koskaan edes haaveilematta tällaisen kohtaamisen mahdollisuudesta **E) -a**, ainakaan tässä **D) ikuisuudessa E) -a**. **F) Hänen kasvonsa** tuntuivat nyt yhtä valtavilta, kuin eräs jättiläismäinen tiikerinpää, jonka näin kerran julisteessa jonkun surkean rähjäisen takapihan aidassa sateisena lauantai- **B) aamuna**, kun sattui olemaan vapaata koulusta. **F) Hänen kasvoissaan** tekivät vaikutuksen niiden suoruus, 7) **kauneus** ja mielettömyys.



In the target text passage, one can see an interesting aspect; there seems to be more repetition in the translation than in the source text passage. For instance, there are new repetitive pairs of words such as ‘aamu’ (B), ‘mutta’ (A), and ‘hänen kasvonsa’ (F). This particular passage seems to include repetition of suffixes and a particular instance of the use of the suffix ‘-a’ (E). The repetition of the suffix conveys a quite rhyming and poetic effect.

Lilja has also omitted some repetition of the word pairs, such as ‘ponder’ (1), ‘such’ (2), ‘soul’ (4) and ‘America’ (6). The ‘spontaneous bop’ rhythm of the source text passage could be seen to have been changed considerably due to the increase in the number of full stops and repetition.

The source text passage contains three full stops, while the target text passage contains eight, which again can shorten the ‘effect of long breath’. However, due to the added repetition – and perhaps overlooking the increase of full stops – the rhythm in this particular target text passage seems to be imitate Kerouac’s rhythm to greater extent than the previous passages.

All in all, there are a few observations one can make of the target text passages in the first third of *Maanalaiset*. Lilja has increased the number of full stops, omitted some source text

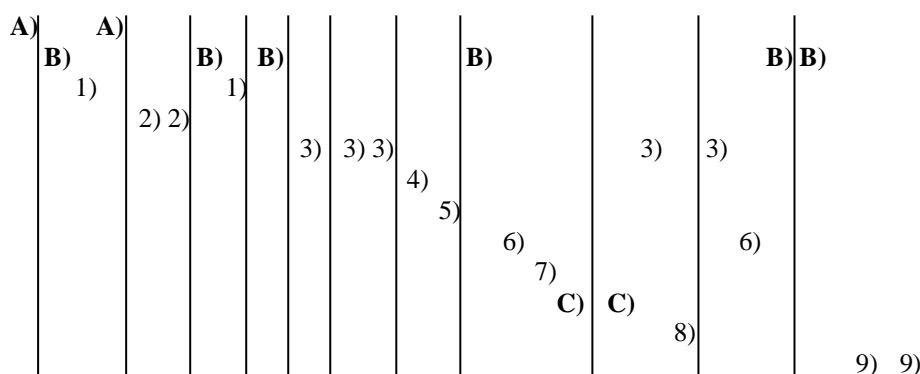




(‘– Ah I shouldn’t have done it, goofed, ...) seems up-tempo; lots of different repetitive word pairs in close proximity of another, no full stops and heavy use of commas to divide short clauses.

The TT Passage 6 (Kerouac 2002: 42) appears to follow the tendency manifested in the earlier target text passages; Lilja increases the number of full stops, omits source text repetition to some extent, while at the same time he introduces some repetition of his own, as one can see from the following target text passage and its graphical rhythmic presentation:

...kun **A) Bernard** väitti hänen varastaneen yhden pornokuvan. (Sillä aikaa kun **B) Mardou** oli 1) **vessassa A) Bernard** sanoi minulle luottamuksellisesti: ”Minä näin kun hän sujautti sen liivin- 2) **taskuun**, ei kun tarkoitan rinta- 2) **taskuun**.”) Kun **B) Mardou** tuli 1) **vessasta**, hän aisti, että hänestä oli puhuttu. Hinttarit koolla ja seassa tämä outo juoppo, jonka kanssa hän styylysi. Mutta **B) Mardou** ei valita. Tämä oli yksi niistä lukuisista kerroista, jolloin loukkasin 3) **häntä**. Kasasin 3) **hänen** niskaansa lisää kärsimystä, osaamatta lainkaan antaa arvoa 3) **hänen** naiseudelleen. Minun olisi pitänyt osata jättää väliin kaikki se hölmöily ja välttää koluamatta läpi kaikkia bileitä ja ryyppäjäisiä ja romahduksia. Pahinta olivat ne kerrat, jolloin minä vain 4) **häivyin**, viimeisenä niittinä eräs 5) **taksimatk**. **B) Mardou** 6) **vaati**, että veisin ensin hänet kotiin nukkumaan ja menisin sitten yksin baariin tapamaan Samia, mutta minäpä 7) **hyppäsin C) autosta** raivon vallassa. (Hän totesikin jälkeinpäin: ”En ole koskaan ennen nähnyt mitään niin maanista.”) Syöksyin toiseen **C) autoon**, karkasin tieheni ja jätin 3) **hänet** 8) **yöhön**. Seuraavana aamuna Juri jyskytti kännissä 3) **hänen** oveaan, ja 6) **vaati** päästä sisään, enkä ollut paikalla, joten hän kävi käsiksi **B) Mardouhun** kuten oli ennenkin tehnyt. **B) Mardou** ei jaksanut 9) **vastustella**, hän ei pannut 9) **vastaan** vaan luovutti –



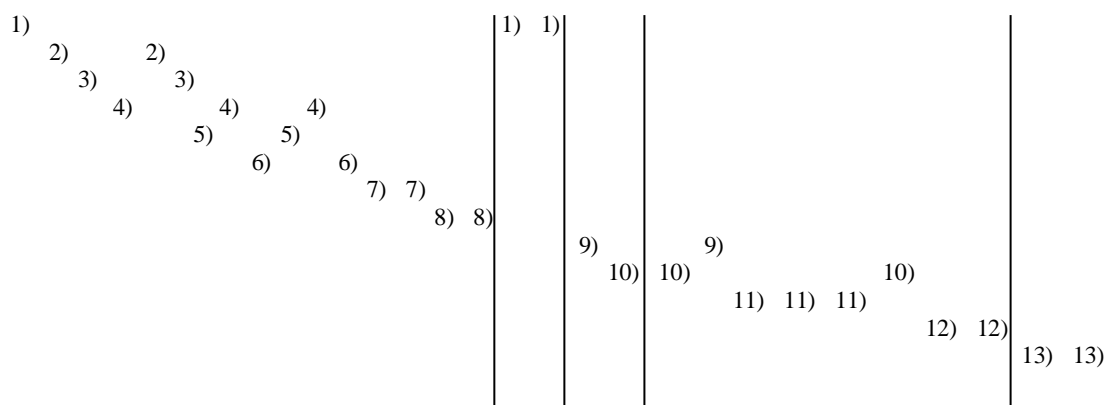
It seems that Lilja has included repetition of the characters’ names in the translation, Bernard (A) and Mardou (B). In addition, Lilja has used the words ‘taksi’ (5) and ‘auto (C)’ for the

source text word ‘cab’. Finnish for cab (‘taksi’) is uttered once, whereas ‘car’ (‘auto’) is included twice. Perhaps this use of two different words for ‘cab’ may affect the mood and pace Kerouac is setting in the source text passage; the repetition of the same expressions as well as use of short clauses divided with commas inside long blows may aim to convey a ‘mad’ rhythm to portray the mental state of the protagonist.

### 7.2.2. Passage 7

The ST Passage 7 (Kerouac 1958a: 38-39) is another interesting excerpt utilising repetition and long staccato sentences. Especially the first blow is filled with instances of this:

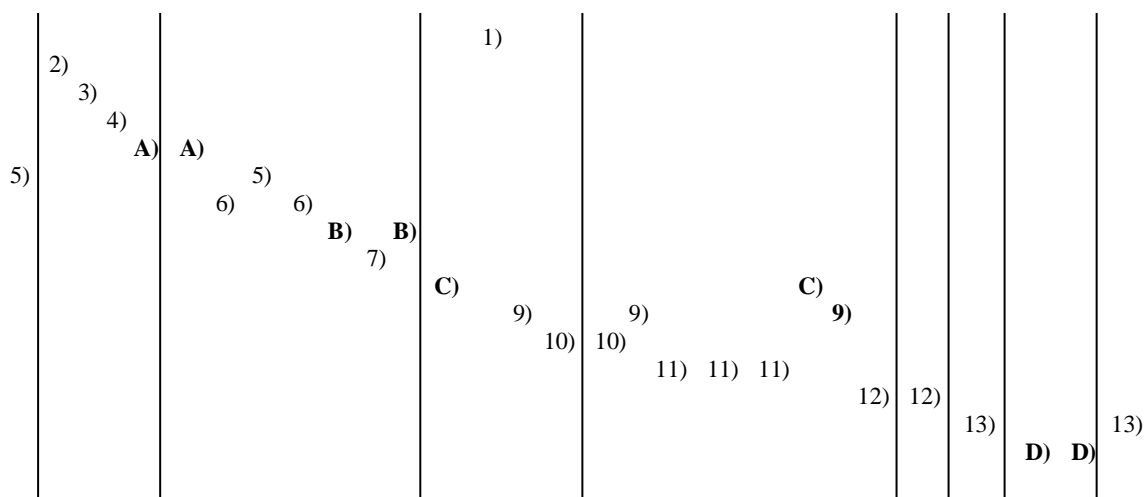
– 1) **doubts** because she 2) **cooked** 3) **sloppily** and never cleaned up 4) **dishes** right away, which at first I didn’t like and then came to see she really didn’t 2) **cook** 3) **sloppily** and did 5) **wash** the 4) **dishes** after a while and at the age of six (she later told me) she was 6) **forced** to 5) **wash** 4) **dishes** for her tyrannical uncle’s family and all the time on top of that 6) **forced** to go out in alley in dark 7) **night** with garbage pan every 7) **night** 8) **same** time where she was convinced the 8) **same** ghost lurked for her – 1) **doubts**, 1) **doubts** – which I have not 9) now in the 10) **luxury** of time-past. – What a 10) **luxury** it is to know that 9) **now** I want her forever to 11) **my** breast 11) **my** prize 11) **my** own woman whom I would defend from all Yuries and anybodies with 10) **my** fists and anything else, *her* time has come to claim 12) **independence**, announcing, only yesterday ere I began this tearbook, ‘I want to be an 12) **independent** chick with money and cuttin’ around.’ – ‘Yeah, and knowing and screwing everybody, 13) **Wanderginfoot**, ‘I’m thinking, 13) **wandering foot** from when we –



One could argue that the first ‘blows’ of the TT Passage 7 (Kerouac 2002: 47-48) differ quite strikingly from those of the source text passage in terms of rhythm. For example, the first

‘doubts (1)’ – which may be regarded as a root note (Musictheory.net) to which Kerouac returns in the middle of the passage (‘– 1) doubts, 1) doubts –’) – have been omitted in the translation:

Minua kaiversi sekin, että hän oli aika surkea ruuanlaittaja, eikä ikinä 5) **tiskannut** saman tien. Sittenmin tajusin, ettei hänen 2) **kokkaamisensa** niin 3) **heikkoa** ollutkaan ja 4) **tiskitkin** tuli hoidettua hieman **A) myöhemmin**. Hän kertoi **A) myöhemmin**, että jo kuusivuotiaana hänet 6) **pakotettiin** 5) **tiskaamaan** tyrannimaisen setänsä luona ja lisäksi hänet 6) **pakotettiin** viemään laskiämpäri ulos pimeälle kujalle **B) joka** 7) **ilta** samaan aikaan, ja hän oli varma, että kummitus kyttäsi häntä siellä **B) joka** kerta. **C) Kaikenmaailman** 1) **epäilyjä**, jotka 9) **nyt**, nykyhetken 10) **yllellisyydessä**, ovat kaikonneet. 10) **Yllellisyyttä** tosiaan; 9) **nyt** kun haluaisin hänet pysyvästi rintaa 1) **-ni** vasten – hän on saali 1) **-ni**, oma naise 1) **-ni**, jota olisin valmis puolustamaan **C) kaikenmaailman** Jureja ja ketä tahansa vastaan, nyrkein ja vaikka millä keinoin, **9) nyt** onkin hänen vuoronsa ruveta vaatimaan 12) **itsenäisyyttä**, kuten hän selitti juuri äsken, vain päivää ennen kuin aloitin tämän kyynelten kirjan. ”Haluan olla 12) **itsenäinen** ihminen, jolla on omaa rahaa ja joka voi pitää hauskaa.” Sinä olet 13) **Levoton Sielu**. Haluat tuntea **D) kaikki** ja myös nait **D) kaikkien** kanssa. 13) **Levoton Sielu** viittaa erääseen kertaan, kun me –



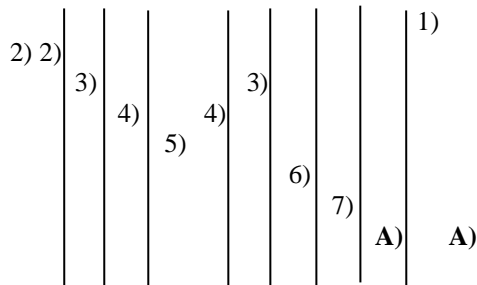
The number of full stops has doubled from four to eight in the target text passage, and Lilja has included four instances of added repetition, namely ‘myöhemmin’ (A), ‘joka’ (B), ‘kaikenmaailman’ (C) and ‘kaikki’ (D), each of which appear twice. In the same way, Lilja has included an extra ‘nyt’ (9). On the other hand, the translation contains less repetition regarding the translation of repeated words ‘cook’ (2), ‘sloppily’ (3) and ‘dishes’ (4), among others. Still, when comparing the two graphical presentations, one could suggest that the two seem quite similar, when not concentrating on the full stops indicated with vertical lines. Accordingly,



the translation of ‘love’ (2) is repeated in succession. Even though Lilja has omitted a great deal of repetition from the translation, there remains the case of added repetition, namely ‘äidistäsi’

(A):

Ääneen sanoin: ”Sattumoisin 2) **pidän** hänestä, niin kuin 2) **pidän** sinustakin. Etkö huomaa, miten ponnistelen voidakseni käyttää 3) **aikani** parhaiten ja jakaa sen teidän kahden välillä. Hänen luonaan on kirjoitus- 4) **työni** ja hyvinvointini. Minusta tuntuu hyvältä valmistaa hänelle 5) **ateria** ja sekoittaa martini valmiiksi siksi, kun hän saapuu väsyneenä 4) **työstä** kotiin. Kahdeksaan mennessä tiskitkin on hoidettu ja hänelle jää enemmän 3) **aikaa** televisionkatseluun. Minä raadoin puoli vuotta rautateillä voidakseni ostaa telkkarin hänelle, 6) **ymmärrätkö.**” ”7) **Olet tehnyt paljon hänen eteensä.**” Myös Adam Moorad (jota A) **äitini** piti pahana ja hulluna) sanoi kerran: ”Sinä olet 1) **todella** pitänyt huolta A) **äidistäsi**. Unohda hänet hetkeksi, sinulla on omakin elämä elettävänä.”



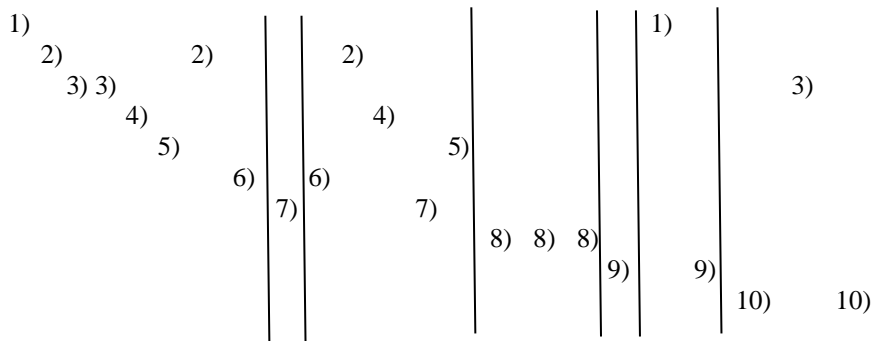
Again, Lilja has increased the number of full stops in the target text passage, which perhaps results in a less rapid reading of the passage.

#### 7.2.4. Passage 9

The ST Passage 9 (Kerouac 1958a: 51) represents a rhythmic instance that begins with a torrent of repeated words. However, the number of full stops is rather high compared to the previous source text passages. In ST Passage 9, Kerouac uses a few brackets to perhaps slow down the tempo of the passage, which may perhaps reflect the contemplations of the protagonist while reading a letter from his lover:

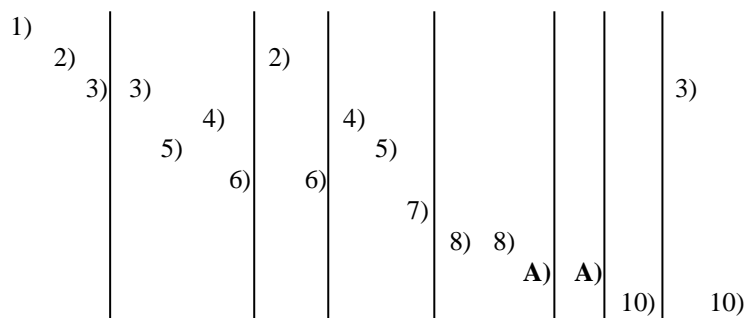
...a piece of 1) **communication** making me suddenly by some majesty of her pen 2) **feel** sorry for 3) **myself**, seeing 3) **myself** like her 4) **lost** in the suffering ignorant 5) **sea** of human life 2) **feeling** 6) **distant** from she who should be closest and not knowing (no not 7) **under** the sun) why the 6) **distance** instead is the 2) **feeling**, the both of us entwined and 4) **lost** in that, as 7) **under** the 5) **sea** –[...]– hints of our business of writing down 8) **dreams** or telling 8) **dreams** on waking, all the strange 8) **dreams** indeed and (later will 9) **show**) the further brain 1)

**communicating** we did, telepathizing images together with eyes closed, where it will be 9) **shown**, all thoughts meet in the crystal chandelier of eternity – Jim – yet I also like the 10) **rhythm** of *to dream, to wake*, and flatter 3) **myself** I have a 10) **rhythmic** girl in any case...



In the TT Passage 9 (Kerouac 2002: 62), the number of full stops has again increased from the source text passage, and repetition has been to some extent diminished:

Tämä on 1) **viesti**, jonka myötä hänen kynänsä mahti saa minut 2) **tuntemaan** 3) **itsesääliä**. Näen 3) **itseni** niin kuin hänkin, inhimillisen kärsimyksen ja tietämättömyyden 5) **merelle** 4) **eksyneenä**, 6) **etäällä** hänestä, jonka pitäisi olla minulle läheisin. En tiedä (en kuuna päivänä) miksi 2) **tunnen** 6) **etäisyyttä**. Olemme molemmat kuin siihen kietoutuneina ja 4) **eksyneitä**, 5) **meren** pinnan 7) **alla**[...] Viittauksia meidän tapaamme kirjata 8) **unemme** talteen tai kertoa niistä herättyämme, kaikki eriskummalliset 8) **unet** ja (myöhemmin) laajempi **A) ajatusten** yhteys joka meille syntyi. Telepatia, näimme silmät suljettuina samoja kuvia. **A) Ajatukset** kohtaavat ikuisuuden kristallikruunun loisteessa... Pidän lause- 10) **rytmistä**, kun hän kirjoittaa ”aion nukkua ja herätä”. Metafyysisen työpöytäni ääressä imartelen 3) **itseäni** ajattelemalla, että ainakin tytölläni on 10) **rytmiä** veressä.



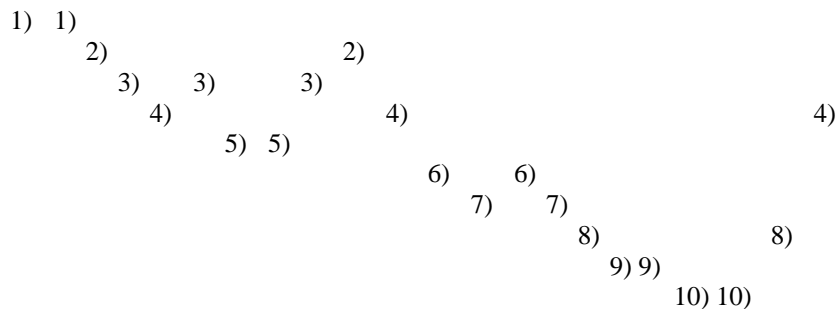
Lilja has added repetition of his own, namely that of the word ‘ajatukset’ (A).

### 7.2.5. Passage 10

One could argue that the ST Passage 10 (Kerouac 1958a: 63) is perhaps one of the most relevant passages of Kerouac’s prose rhythm in the novel. It contains repeated terminology

consisting of a single ‘blow’, which is perhaps intended to underscore the unexpected and intoxicated demeanor of the protagonist, as he storms down the stairs while being intoxicated and upset.

The 1) **worst** almost 1) **worst** time of all when a 2) **red flame** crossed my brain, I was sitting with her and 3) **Larry O’Hara** in his pad, we’d been drinking French Bordeaux and blasting, a subject was 4) **up**, I had a hand on 3) **Larry’s** knee shouting ‘5) **But listen to me**, 5) **but listen to me!**’ wanting to make my point so bad there was a big crazy plead in the tone and 3) **Larry** deeply engrossed in what Mardou is saying simultaneously and feeding a few words to her dialogue, in the emptiness after the 2) **red flame** I suddenly leap 4) **up** and rush to the 6) **door** and tug at it, ugh, 7) **locked**, the in-6) **door** chain 7) **lock**, I slide and undo it and with another try I lunge out in the hall and down the 8) **stairs** as fast as my thieves’ quick crepesole shoes’ll take me, putt pitterpit, 9) **floor** after 9) **floor** reeling a-10) **round** me as I 10) **round** the 8) **stairwell**, leaving them agape 4) **up** there – calling back in half hour, meeting her on the street three block away – there is no hope –

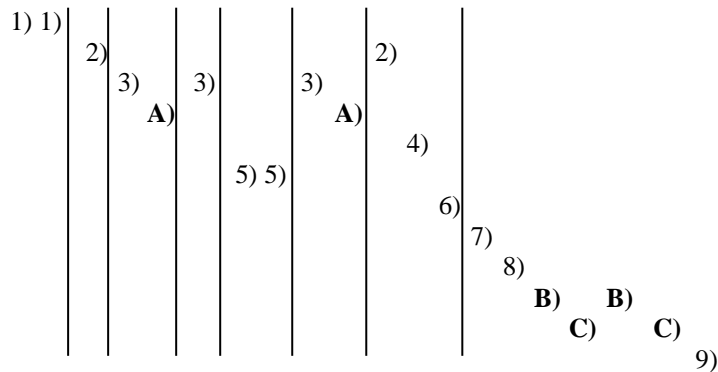


It can be perhaps be regarded as a coincidence of the method of analysis, but the numbers and their levels in the above graphical presentation convey a hint of descending movement after number (4), which would coincide with the protagonist’s rushing down the stairs. Furthermore, it is interesting how the last instance of (4) refers “up” there in the source text, referring to the people left up in the apartment.

The TT Passage 10 (Kerouac 2002: 76) renders the rhythm of the source text passage quite differently:

Kaikkein 1) **pahin**, tai ainakin yksi 1) **pahimpia** juttuja – kun 2) **punainen** tuli jäyti aivojani – tapahtui kun istuin hänen ja 3) **Larry O’Haran** kanssa **A) Mardoun** luukussa. Olimme juoneet ranskalaista punkkua ja vetäneet maria, ruotien jotain systeemiä. Minä pidin kättäni 3) **Larryn** polvella ja kiljuin: ”5) **Kuuntele**, 5) **kuuntele** saatana!” Yritin niin epätoivoisesti saada asiani sanottua, että ääneni kuulosti hullun mylvinnältä ja 3) **Larry** oli puolestaan syventynyt siihen

mitä **A) Mardou** samanaikaisesti puhui ja heitti itsekin sekaan sanan sinne, toisen tänne. Päässäni leimahtaneen 2) **punaisen** lieskan jälkeisen tyhjyyden tunteen vallassa ryntäsin äkkiä 4) **pystyyn** ja 6) **ovelle**. Kiskoin sitä ja huomasin sen olevan 7) **lukossa**, helvetti, varmuusketju päällä, minä liu'utin sen auki ja toisella yrittämällä pääsin ulos käytävään ja alas 8) **portaita** niin lujaa kuin pehmeäpohjaiset murtovarkaankenkäni veivät, **B) tip C) tap B) tipeti- C) tap**, 9) **kerros** toisensa jälkeen pyöri ympärilläni liukuessani kaiteen varassa, jätin heidät ylös suu auki ihmetyksestä. Soitin puoli tuntia myöhemmin ja tapasimme kahvilassa kolmen korttelin päässä – olin masentunut.



Since the source text passage contains no full stops, the seven full stops in the translation may indeed change the rushing rhythm. However, there is a descending beginning with the same word (4) in the translation, but there is no instance of the concluding translation of the word ‘up’ in the translation.

Again, the name of ‘Mardou’ (A) is repeated in the translated passage. In addition, Lilja has incorporated an interesting phrase containing some extra repetition. The phrase in question is ‘tip (B) tap (C) tip- (B)eti tap (C)’, which reminds one of the Swedish carol *Tomtarnas Julnatt* and its Finnish translation. In the lyrics, a group of elves sneak inside a house of humans on Christmas.

As with the first third of *Maanalaiset*, Lilja has increased the number of full stops, omitted some source text repetition of words, and added some extra repetition in the middle third of the



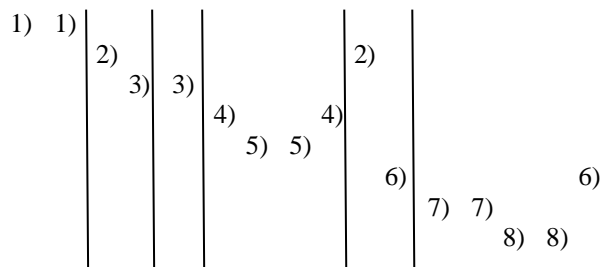
translated novella. Again, the tempo of the translated prose rhythm of seems less rapid than that of the source novella, perhaps due to the increased number of full stops.

### 7.3. The rhythm of the final third of *The Subterraneans*

#### 7.3.1. Passage 11

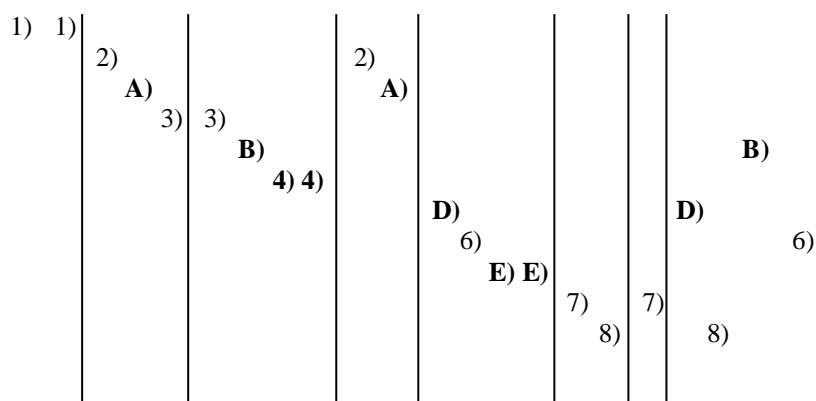
The following ST Passage 11 (Kerouac 1958a: 72) is a curious passage to examine, because unlike some of the previous ST excerpts, it begins with hedging and hesitation, which is reflected in the rhythm of abrupt ‘blows’ and numerous full stops as well as in the lexicon highlighting the doubt (for instance the words (3) and (5)):

...(at that time still feeling no pain or 1) **jealousy**, this incidentally the night before the 1) **Jealousy** Dream) – 2) **not able to** communicate to Lowell 3) **that’s** – 3) **that** I wanted her – to stay – to 4) **be** 5) **stammer** 5) **stammer** 4) **be** mine – 2) **not being able to** come right out and say, ‘Lissen this is 6) **my girl**, what are you talking about, if you want to try to make her you’ll have to tangle with me, you understand that pops as well as I do.’ – In that 7) **way with** a stud, in another 7) **way with** polite dignified 8) **Sand** a very interesting young fellow like, ‘8) **Sand**, Mardou is 6) **my girl** and I would prefer, etc.’



One could argue that the translation (Kerouac 2002: 86-87) conveys a less stammering and hesitating rendering of the source text passage:

...(en tuntenut tuolloin minkäänlaista kipua tai 1) **mustasukkaisuutta**, se oli itse asiassa 1) **mustasukkaista** unta edeltävä ilta). Minusta 2) **ei ollut A) sanomaan** Lowellille, 3) **että** se ei... 3) **että** halusin **B) Mardoun** pysyvän luona-4) **ni**, lähellä-4) **ni**. Minusta 2) **ei ollut A) sanomaan** niin kuin asia oli: ”**D) Kuulepas**, hän on 6) **minun**, mitä sä oikein supatat. Jos yrität jotain hänen **E) kanssa**, joudut mun **E) kanssani** törmäyskurssille, tajuatkos jäppinen.” Niin pitää suhtautua naistenmetsästäjään, eri 7) **tavalla** kuin hienovireiseen, kilttiin 8) **Sandiin**, joka oli hyvin kiinnostava nuorukainen. Hänen kohdallaan torjunta menisi tähän 7) **tapaan**: ”**D) Kuulehan** 8) **Sand**, **B) Mardou** on 6) **minun** tyttöni, ja pitäisin parempana, jne.”



In the target text passage the number of full stops is only slightly higher than in the source text passage, for the source text contains five and the target text includes seven stops. Hence there is no significant change regarding the overall tempo of the passage, but one could suggest that the omission of the hesitation and repeated word ‘stammer’ (5) steers the focus away from the stylistics of hesitating rhythm, which is not present to the same extent in other the passages. In other words, there are no words of hesitation reinforcing and drawing attention to the overall rhythmic effect of the passage.

There is plenty of added repetition in Lilja’s target text passage: for instance, repetition of ‘Mardou’ (B), and ‘sanomaan’ (A, Finnish for ‘to say’), along with the same word beginning with ‘Kuule-’ (D) for the source text’s ‘Lissen’ and ‘Sand’, as well as the repetition of ‘kanssaan’ (E, Finnish for ‘with’). By comparing the two graphical presentations, one could suggest that the target text passage contains more repetition than the source text passage, since the source text presentation consists of 16 numbers and the target text presentation consists of 22 numbers and letters. Consequently, the TT Passage 11 seems to support the repetitive feature of Kerouac’s prose rhythm in *The Subterraneans*.

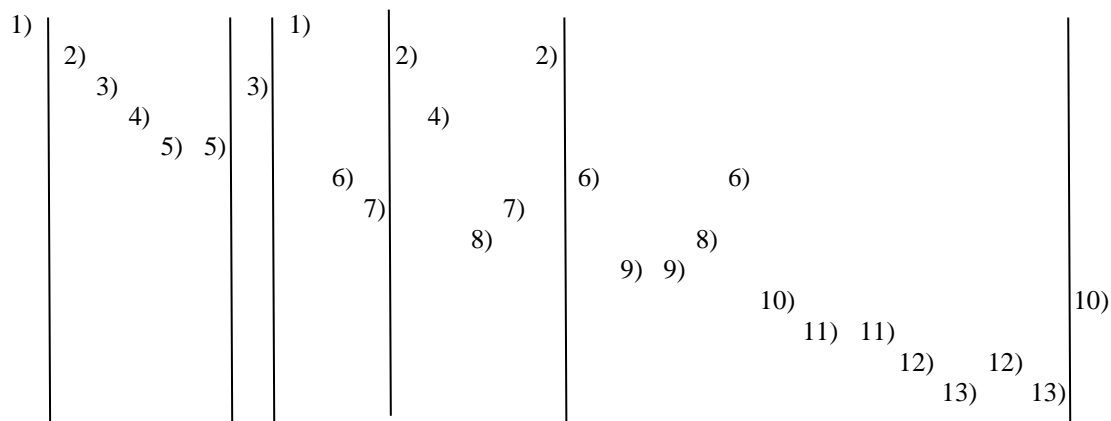
### 7.3.2. Passage 12

The ST Passage 12 (Kerouac 1958a: 77) begins similarly to the ST Passage 11, since there are

a few initial short blows that give way to longer runs containing more repetition of terminology. ‘The effect of long breath’ can be seen especially in the last blow of the ST

Passage 12:

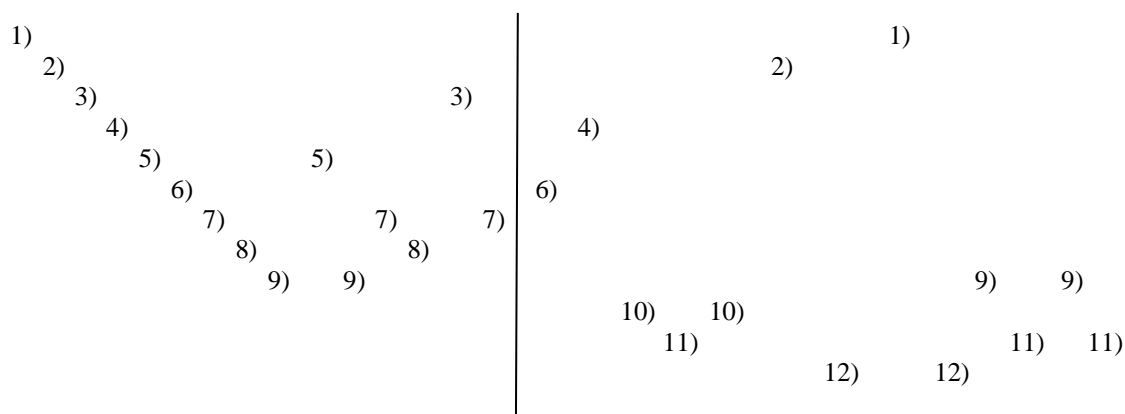
‘1) **Are you sincere?**’ – (‘2) **God** you 3) **frighten me,**’ she said later, ‘you 4) **make** me think suddenly I’ve been two people and betrayed you in one way, with one 5) **person,** and this other 5) **person** – it really 3) **frightened me** –’) but as I ask that, ‘1) **Are you sincere?**’ the pain I 6) **feel** is so great, it has just risen fresh from that disordered roaring 7) **dream** (‘2) **God** is so disposed as to 4) **make** our 8) **lives** less cruel than our 7) **dreams,**’ is a quote I saw the other day 2) **God** knows where) – 6) **feeling** all that harkening to other horrified 9) **hangover awakenings** in Bromberg’s and all the 9) **hangover awakenings** in my 8) **life,** 6) **feeling** now, ‘10) **Boy,** this is the 11) **real** 11) **real** beginning of the end, you can’t go on much further, 12) **how** much more vagueness can your 13) **positive** flesh take and 12) **how** long will it stay 13) **positive** if your psyche keeps blamming on it – 10) **boy,** you are going to die, when birds get bleak...



The TT Passage 12 (Kerouac 2002: 92) contains significantly less repetition, but only one full stop more than the source text passage, so that the overall tempo of the translation is perhaps not significantly slower than that of the source text passage:

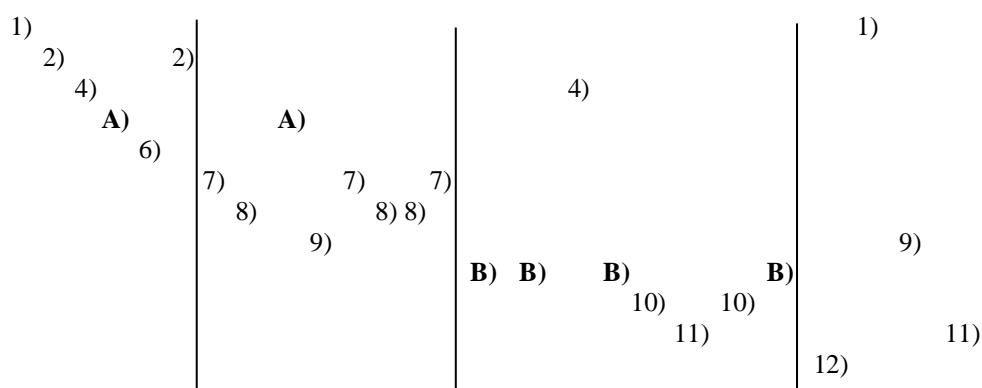
“1) **Oletko vilpitön?**” (“Jesus, kun sinä 3) **pelästyit** minut”, hän sanoi myöhemmin, ”sait minut 6) **tuntemaan,** kuin olisin kaksi eri henkilöä ja olisin jotenkin pettänyt sinut tänä **A) toisena** hahmona, ja **A) toinen** taas... se oli 11) **todella** pelottavaa.” Mutta kun kysyn: ”1) **Oletko vilpitön?**” 6) **tunnen** raivoavaa tuskaa, joka on saanut tuoretta voimaa sekavasta, kammottavasta 7) **unesta.** (”2) **Jumala** on säätänyt niin, että 8) **elämämme** on vähemmän julmaa kuin 7) **unemme.**” Näin tällaisen sitaatin äskettäin jossain.) Muistan lukuisat kauhistuttavat 9) **krapulaiset heräämiset** Brombergin luona ja koko 8) **elämässäni** ja 6) **tunnen:** ”10) **Poikaseni,** tämä on 11) todellakin, 11) todellakin lopun alkua, et voi jatkaa tätä enää pitkään. 12) **Paljonko** sekoilua luulet kroppasi vielä kestävän, varsinkin kun sielusi jäytää sitä. Kun linnut menettävät värinsä, sinä kuolet, 10) **poikaseni.**”





One may also draw attention to the cascading repetition in the beginning of the source text passage (1 – 2 – 3 – 4 – 5 – 6 – 7 – 8 – 9). The TT Passage 13 (Kerouac 2002: 95) breaks, to some degree, this cascading effect of repeating words by reordering and omitting the words, while adding some extra repetition:

Heitimme hyvästit Austinille jossain kuhisevassa kadunkulmassa Marketilla, kuljin 1) **Mardoun** kanssa 2) **keskellä** 4) **surumielistä**, juroa **A) ihmismassaa**, olimme ikään kuin 6) **eksyneet** 2) **keskelle** meidän henkisen tilamme fyysistä ilmentymää, jollaisessa olimme eläneet jo kahden kuukauden ajan. Emme edes 7) **pitäneet** toisiamme 8) **kädestä**, vaan minä raivasin huolissani tietä **A) ihmismassojen** läpi (päästäksemme äkkiä pois, sillä siellä oli kamalaa) 9) **mutta** todellisuudessa siksi, että olin liian ”loukkaantunut” 7) **pitääkseni** häntä 8) **kädestä**, ja muistaessani (nyt entistä tuskallisemmin) hänen kieltonsa olla kävelemättä 8) **käsikynkkää**, ettei häntä 7) **pidettäisi** ilolintuna. Vaelsimme kirkkaas- **B) sa**, kadotetus- **B) sa**, 4) **surullises- B) sa** iltapäivässä 10) **Price Streetiä** (11) **Oi** kohtalokas 10) **Price Street**) kohti Heavenly Lanea, pikkulasten ja hyvännäköisten nuorten meksikaanotipusten seas- **B) sa**, joiden kohdalla ajattelin mielessäni: ”Hitto, ne ovat melkein 12) **jokainen** parempia kuin 1) **Mardou**, ei muuta tarvitsisi kuin iskeä joku niistä, 9) **mutta** 11) **oi** voi...”



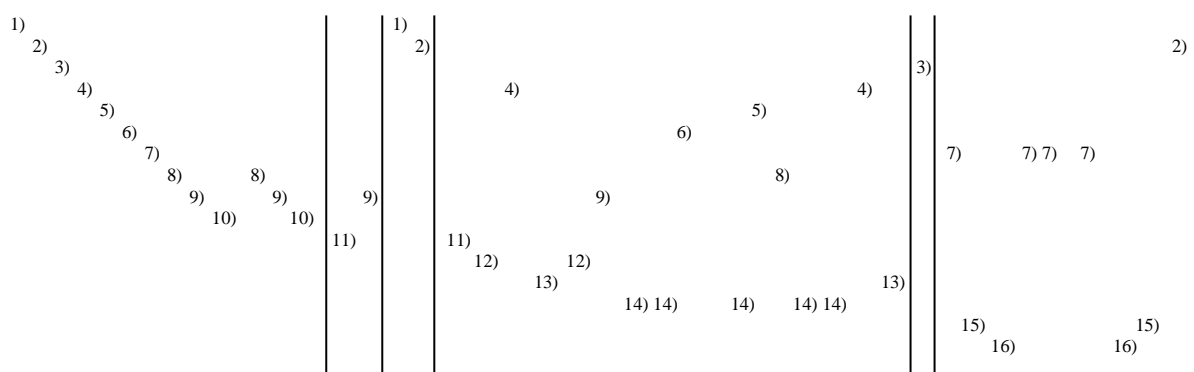
The total number of repeated and additional TT words seems to be roughly the same as in the source text passage, while there are two extra full stops in the translation. In the translation,

Lilja has utilised once again repetition of the Finnish suffix, ‘-sa’ (B), to rhyming poetic affect. In addition, Lilja has translated ‘crowds’ (5) with ‘ihmismassojen (A)’.

### 7.3.4. Passage 14

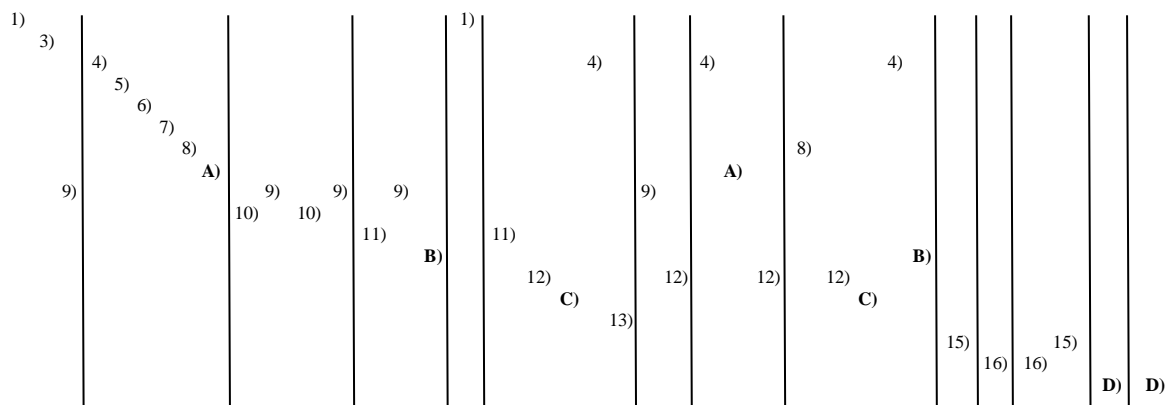
The cascading repetition pattern of the ST Passage 14 (Kerouac 1958a: 86) appears to resemble that in the ST Passage 13. The ST Passage 14 consists of three long and three short blows. In this passage, there appears to be, among other things, frequent repetition of the structure ‘will be’ (14). Due to the high number of different repeated words and structures and few long blows, the rhythm of this source text passage seems to be complex and ‘spontaneous’:

BUT THE DEEPEST premonition and 1) **prophecy** of 2) **all** had 3) **always** been, that 4) **when** I walked into 5) **Heavenly Lane**, cutting in sharply from sidewalk, I’d 6) **look** 7) **up**, and if 8) **Mardou’s** 9) **light** 10) **was on** 8) **Mardou’s** 9) **light** 10) **was on** – ‘But 11) **some day**, dear Leo, that 9) **light** will not shine for you’ – this is a 1) **prophecy** irrespective of 2) **all** your Yuris and attenuations in the snake of time – ‘11) **Someday** she won’t 12) **be there** 4) **when** you 13) **want** her to 12) **be there**, the 9) **light**’ 14) **ll be** out and you’ 14) **ll be** 6) **looking** 7) **up** and 14) **it will be** dark in 5) **Heavenly Lane** and 8) **Mardou**’ 14) **ll be** gone, and 14) **it’ll be** 4) **when** you least expect it and 13) **want** it.’ – 3) **Always** I knew this – it crossed my mind that night I ran 7) **up**, met 15) **Sam** in the bar, he was with two newspapermen, we bought drinks, I spilled money 16) **on the floor**, I hurried to get drunk (through with my baby!), rushed 7) **up** to Adam and Frank’s, woke them 7) **up** again, wrestled 16) **on the floor**, made noise, 15) **Sam** tore my T-shirt off, bashed the lamp in, drank a fifth of bourbon as of old in our tremendous days together, it was just another big downcrashing in the night and 2) **all** for nothing...



The TT Passage 14 (Kerouac 2002: 103) seems to be almost as varied in terms of repetition as the source text passage, although the number of full stops has once again increased in translation:

Selkein 1) **ennakkovaroitus** ja ennusmerkki oli 3) **aina** ollut 9) **valo**. 4) **Kun** kävelen 5) **Heavenly Lanelle** ja koukkaan jyrkästi kadun yli, 6) **katsahdan** 7) **ylös** 8) **Mardoun A) ikkunaan**. Jos asunnossa 10) **palaa** 9) **valo**, niin siellä 10) **palaa** 9) **valo**. ”Mutta 11) **jonain päivänä** Leo, se 9) **valo** ei **B) odota** sinua.” Tällä 1) **ennakkovaroituksella** ei ole mitään tekemistä Jurin ja ajan lieventävien, luikertelevien asianhaarojen kanssa. ”11) **Jonain kauniina päivänä**, hän ei 12) **ole** siellä **C) silloin**, 4) **kun** sinä 13) **haluaisit**. 9) **Valo** 12) **on** sammutettu. 4) **Kun** katsot **A) ikkunaan**, se 12) **on** pimeänä. 8) **Mardou** 12) **on** poissa, ja se tapahtuu **C) silloin**, 4) **kun** vähiten **B) odotat** ja toivot sitä.” Tiesin tämän koko ajan. Nyt se iski mieleeni karattuani baariin tapamaan 15) **Samia**. Hän istui kahden lehtimiehen seurassa. Ostimme ryyppyjä, minä pudotin rahaa 16) **lattialle**, minulla oli kiire tulla känniin (ero tyttöystävän kanssa!). Ryntäsin Adamin ja Frankin luo, herätin heidät uudelleen. Painimme 16) **lattialla**, melusimme, 15) **Sam** raastoi t-paidan yltäni, rikkoi lampun. Joimme puolikkaan bourbonin, kuin entisinä, villeinä **D) öinämme**. Se oli jälleen yksi totaalinen, turhanaikainen, **D) öinen** maahansyöksy.



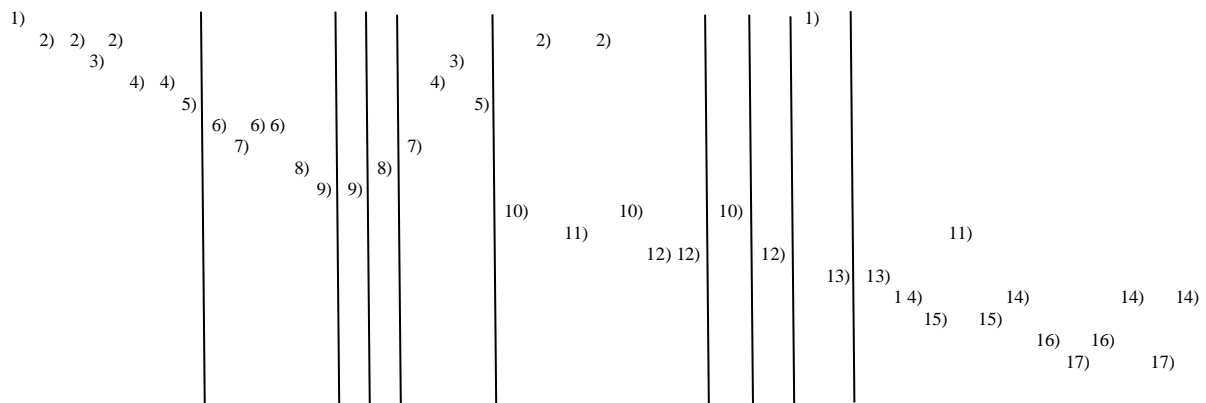
Lilja has added repetition in the translation, namely ‘ikkuna’ (A, Finnish for ‘window’), ‘odottaa’ (B, Finnish for ‘wait’), ‘silloin’ (C, Finnish for ‘then’) and ‘öinämme’ and ‘öinen’ (D, Finnish for ‘nightly’).

### 7.3.5. Passage 15

The ST Passage 15 (Kerouac 1958a: 91) is the last source passage of the fifteen excerpts examined in the thesis. The ST passage is quite punctured by full stops, since there are nine of them in the source text passage. There seems to be at least 17 repeated words in the ST passage, resembling the ST Passage 14 in its complex repetition:

– suddenly the 1) **streets** were 2) **so** bleak, the people passing 2) **so** 3) **beastly**, the lights 2) **so** unnecessary just to illuminate 4) **this**...4) **this** cutting 5) **world** – 6) **it** was going across the cobbles when she 7) **said** 6) **it**, ‘made 6) **it** together,’ I had (locomotive wise) to concentrate on

getting up on the kerb again and 8) **I didn't** 9) **look** at her – I 9) **looked** down Columbus and thought of walking away, rapidly, as I'd done at Larry's – 8) **I didn't** – I 7) **said** 'I don't want to live in 4) **this** 3) **beastly** 5) **world**' – 10) **but** 2) **so** low she barely if at all 11) **heard** me and if 2) **so** never commented, 10) **but** after a pause she added a few things, 12) **like**, 'There are other details, 12) **like** what – 10) **but** I won't go into them – 12) **like**,' stammering, and slow – yet both of us swinging along in the 1) **street** to the 13) **show** – the 13) **show** being *Brave* 14) **Bulls** (I 15) **cried to see** the grief in the matador when he 11) **heard** his best friend and girl had gone off the mountain in his own car, I 15) **cried to see** even the 14) **bull** that I 16) **knew** would 17) **die** and I 16) **knew** the big deaths 14) **bulls** do 17) **die** in their trap called 14) **bullring**) –...



The source text passage is rich with repetition of words. For example, the adverb 'so' (2) is used five times, the conjunction 'but' (10) three times, the preposition 'like' (12) three times, and the noun 'bull' (14) four times.

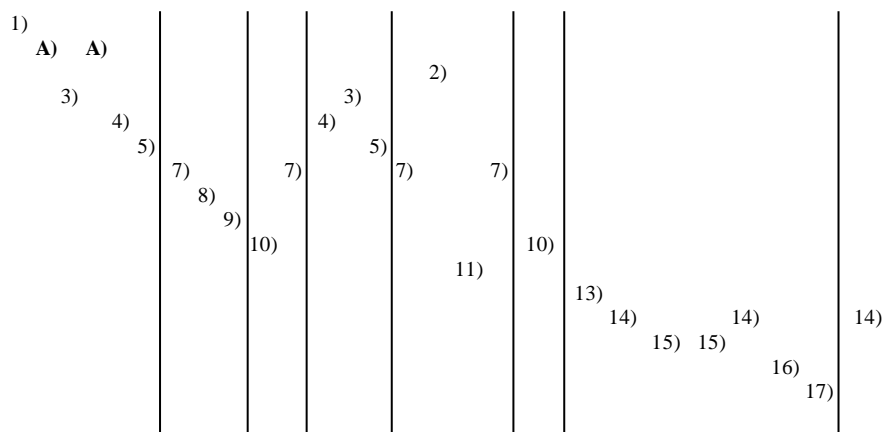
The frequent full stops in the middle part of the source text passage may underscore the stammering of the dialogue portrayed in the excerpt: '**but** 2) **so** low she barely if at all 11) **heard** me and if 2) **so** never commented, 10) **but** after a pause she added a few things, 12) **like**, 'There are other details, 12) **like** what – 10) **but** I won't go into them – 12) **like**,' stammering, and slow.'

One could suggest that the TT Passage 15 (Kerouac 2002: 108) is surprising in the sense that it contains two full stops less than the source text passage. The target text passage contains **seven** full stops, while the source text passage contains **nine** full stops. So far in this analysis has



shown that in most cases the target text passages include more full stops than the source text passages:

Yhtäkkiä 1) **kadut** näyttivät kammottavi- **A) lta** ja ohikulkevat ihmiset 3) **petomaisil** – **A) ta**, valot tuntuivat täysin tarpeettomasti korostavan kaikkea 4) **tätä**, viiltävää 5) **maailmaa**. 7) **Sanoessaan** ”tehtiin temput” hän oli juuri astumassa katukivetyksen yli, minun täytyi keskittyä (puhtaan motorisesti) nousemaan takaisin jalkakäytävälle, 8) **enkä voinut** 9) **katsoa** häneen. Tuijotin eteenpäin pitkin Columbusta ja mietin mahdollisuutta kävellä tieheni, nopeasti, niin kuin olin tehnyt Larryn luona. 10) **Mutta** en häipynyt, vaan 7) **sanoin**: ”En halua elää 4) **tässä** 3) **petojen** 5) **maailmassa!**” 7) **Sanoin** sen kuitenkin 2) **niin** hiljaa, että hän tuskin jos lainkaan 11) **kuuli**, eikä ainakaan 7) **sanonut** siihen mitään. 10) **Mutta** hetken kuluttua hän kertoi lisää: ”Siihen liittyy tiettyjä yksityiskohtia, jotka, tai – no, antaa olla...” hän puhui epäröiden ja hitaasti, vaikka jatkoimme marssiamme kohti elokuvateatteria. 13) **Elokuvana** oli *Rohkeat* 14) **härät** (15) **itkin nähdessäni** matadorin tuskan, kun tämä sai selville, että hänen paras ystävänsä ja tyttärensä olivat syöksyneet tieltä hänen omalla autollaan, 15) **itkin** jopa **nähdessäni** 14) **härät**, joiden 16) **tiesin** 17) **kuolevan**. Koin itsessäni sen läpituokevan kuoleman jonka 14) **härät** kohtaavat areenaksi kutsutussa ansassa).



Due to the decrease in the number of full stops in the TT Passage 15, one could argue that the translation reinforces the suggested, overall jazzy and ‘spontaneous’ prose rhythm of the novella.

As with the first and second third of *Maanalaiset*, Lilja has generally increased the number of full stops, omitted some source text repetition of words, and added some extra repetition in the middle third of the translated novella. The tempo of the translated prose rhythm seems less rapid than that of the source novella, perhaps due to increased number of full stops, with the

exception of TT Passage 15, in which the TT passage contains fewer full stops than the ST passage.

## 8. Research findings and discussion

The fifteen source and target text passages analysed seem to reveal that there are various changes that have occurred in Lilja's translation. In this chapter, these changes are examined in general and the overall aspects of prose rhythm of *Maanalaiset* are discussed regarding the alterations and similarities with the source text *The Subterraneans*.

### 8.1. Pauses in the target text prose rhythm

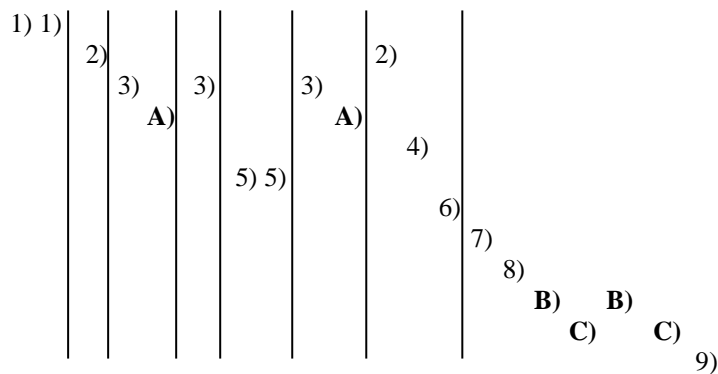
With the exception of the TT Passage 15, all of the target text passages contain more full stops than the source text passages. In this context, the term full stop refers to the use of periods, question and exclamation marks as well as dashes which can be seen to be quite characteristic to Kerouac's division of sentences in *The Subterraneans*.

Since Kerouac presumably tried to imitate spontaneity and improvisation of bebop jazz in the prose rhythm of the novella, while dismissing the use of conventional English punctuation, the increased number of full stops in the translation may – to some extent – make the prose rhythm of *Maanalaiset* slower. Let us re-examine the ST Passage 10 (Kerouac 1958a: 63) and its translation (Kerouac 2002: 76) with regard to their graphical rhythm presentations in terms of change of rhythm created by the use of extra punctuation and perfect sentences:

ST Passage 10:

1) 1)  
2) 2)  
3) 3) 3) 2)  
4) 4) 4) 4)  
5) 5)  
6) 6) 6)  
7) 7) 7)  
8) 8) 8)  
9) 9) 9)  
10) 10) 10)

TT Passage 10:



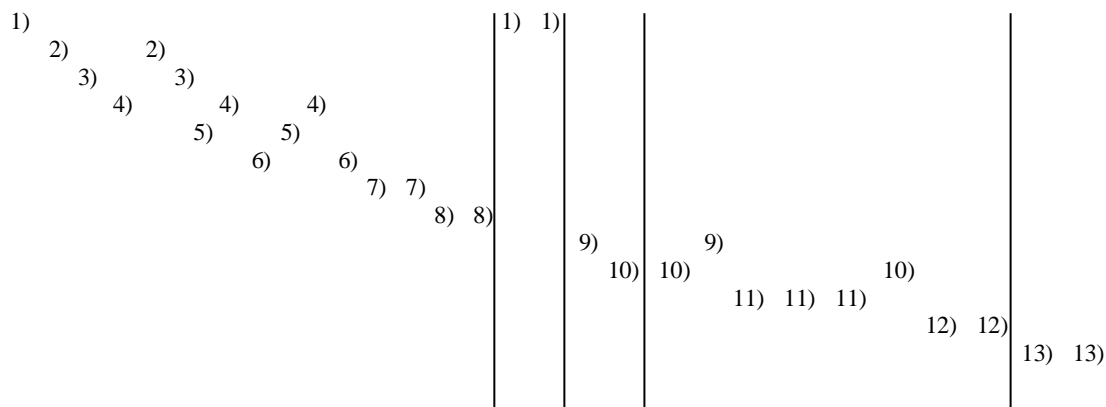
The case of the ST Passage 10 is perhaps the most evident instance of rhythmic change regarding Lilja’s use of punctuation. In Passage 10, the protagonist rushes out of his friend’s apartment after drinking wine and smoking marijuana and not getting his point across to his friend. As a result, he gets up quickly, struggles with the lock and chain on the door and storms down the stairs. One could argue that the absence of periods or dashes in the source text passage highlights the confused and perhaps angry state of mind of the protagonist, as well as the hurry of his intoxicated flight. This feature is diminished in the translation.

It should perhaps be noted that not all of the examined passages differed so dramatically in terms of the number of full stops. It would seem that the most typical increase in full stops in translation was approximately five. On the whole, there are more full stops in *Maanalaiset* than in *The Subterraneans*, and this could perhaps have a slowing impact on the prose rhythm of the translation. It could be also suggested that in *Maanalaiset*, the ‘effect of the long breath’ (See section 5.2.) is changed into that of a shorter breath. Similarly, one could argue that the rhythmic effect of ‘affective’ and ‘iconic’ poetic function (See section 3.2.) is less obvious in the target text than in the source text, since in some of the passages the hurried mood of the protagonist is diminished, and the suggested mimicking of bebop jazz is less present in the text.

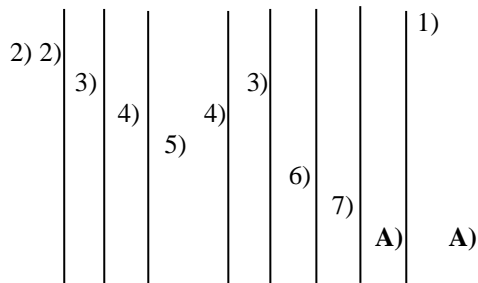
## 8.2. Changes in repetition of words

In all the passages, it appears that the number of repeated words and structures is smaller in the translated passages than in the source text passages. Let us re-examine a seemingly typical example of this; the ST Passage 8 (Kerouac 1958a: 41-42) and its Finnish translation (Kerouac 2002: 51):

ST Passage 8:



TT Passage 8:

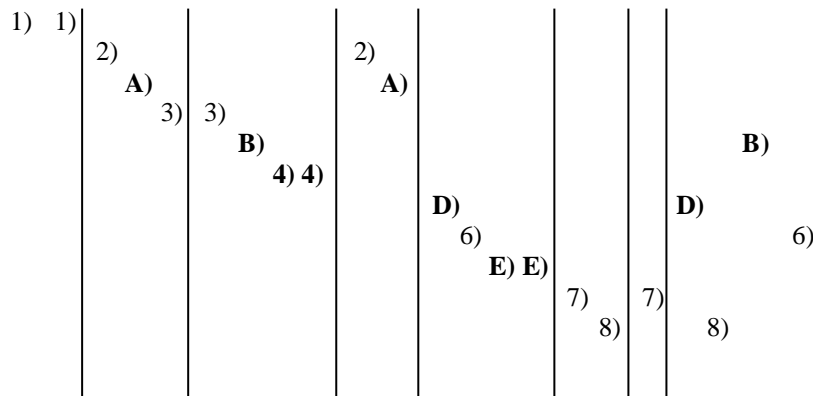


The above graphical presentations grasp some of the most frequent aspects of the change in repetition in the translation. The ST repetition seems to diminish greatly in the translation (The 1-2-3-4-2-3-5-4...-repetition of the ST turns into less intricate repetition), while repetition of, say, 11), 12) and 13) disappear entirely. However, the passage reveals another interesting aspect of Lilja's translation, the addition of repetition A).

The analysis shows that there are instances in the TT passages, where Lilja has added repetition

that was not there in the first place. Such cases can be found in the TT Passage 11 (Kerouac 2002: 86-87), for instance.

... (en tuntenut tuolloin minkäänlaista kipua tai 1) **mustasukkaisuutta**, se oli itse asiassa 1) **mustasukkaista** unta edeltävä ilta). Minusta 2) **ei ollut A) sanomaan** Lowellille, 3) **että** se ei... 3) **että** halusin **B) Mardoun** pysyvän luona-4) **ni**, lähellä-4) **ni**. Minusta 2) **ei ollut A) sanomaan** niin kuin asia oli: ”**D) Kuulepas**, hän on 6) **minun**, mitä sä oikein supatat. Jos yrität jotain hänen **E) kanssa**, joudut mun **E) kanssa**ni törmäyskurssille, tajuatkos jäppinen.” Niin pitää suhtautua naistenmetsästäjään, eri 7) **tavalla** kuin hienovireiseen, kilttiin 8) **Sandiin**, joka oli hyvin kiinnostava nuorukainen. Hänen kohdallaan torjunta meni tähän 7) **tapaan**: ”**D) Kuulehan** 8) **Sand**, **B) Mardou** on 6) **minun** tyttöni, ja pitäisin parempana, jne.”



The above passage and its graphical presentation illustrate that the the names of the characters are at times repeated (i.e. Mardou (B)) in the translation. One could suggest that this is partly a result of the differences in Finnish and English pronouns. Since Finnish does not have gender-specific pronouns ‘he’ or ‘she’, instead there is a pronoun ‘hän’ that can refer to both women and men. Maybe Lilja has at times repeated the proper names of the characters to strengthen the cohesion and intelligibility of the translated text. This may also apply to the TT Passage 10, among others. Similarly, Finnish does not use prepositions to the same extent as English, so repetition of such elements would most likely be quite challenging to convey into the Finnish translation.

The analysis also suggests that there are translated passages that contain more repetition than the source text, such as in the TT Passage 11 above.

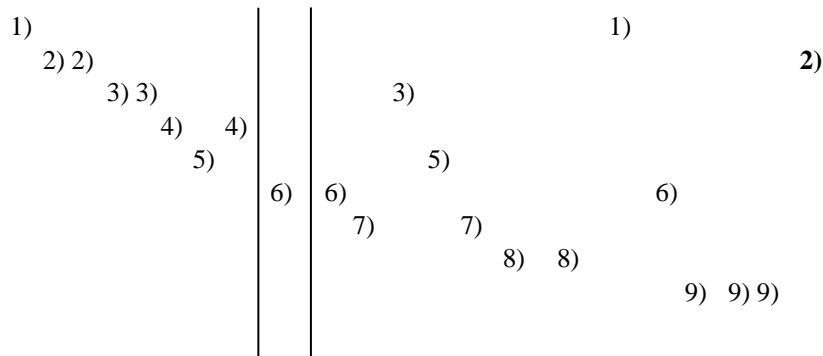
The most evident reason behind the elimination of repetition in translation appears to be the use of synonyms instead of repeating a ST word. For example, Lilja has used the word ‘huligaani’ and ‘gangsteri’ for the ST word ‘hoodlum’ (See TT Passage 2).

One could perhaps apply the analogy of a musical note to define the changes in repetition of words in *Maanalaiset*. If one maintains that a given repeated word stands for a ‘note’ in the passage, marked for instance with 1) in the graphical presentation, then the absence of additional and same notes could give off a different impact, if the reader was to compare the ‘notes’ of the source text and those of the target text. However, changing the ST ‘note’ to another TT ‘note’ might perhaps not affect the overall repeated rhythm as much as adding or deleting full stops. One could hypothesise that in regard to the prose rhythm in translation, the content or ‘pitch’ of the source ‘note’ is not so relevant, as long as there is some sort of a note there. For example, if the translator uses several different words for one source text word that has been repeated for rhythmic purposes in the source text, in that case there are the ‘notes’ in the target text, but they do not underscore the ‘note’s pitch’ in question. However, additional ‘notes’ could be added, such as rhyming suffixes, which Lilja has at times used in his translation of *The Subterraneans*.

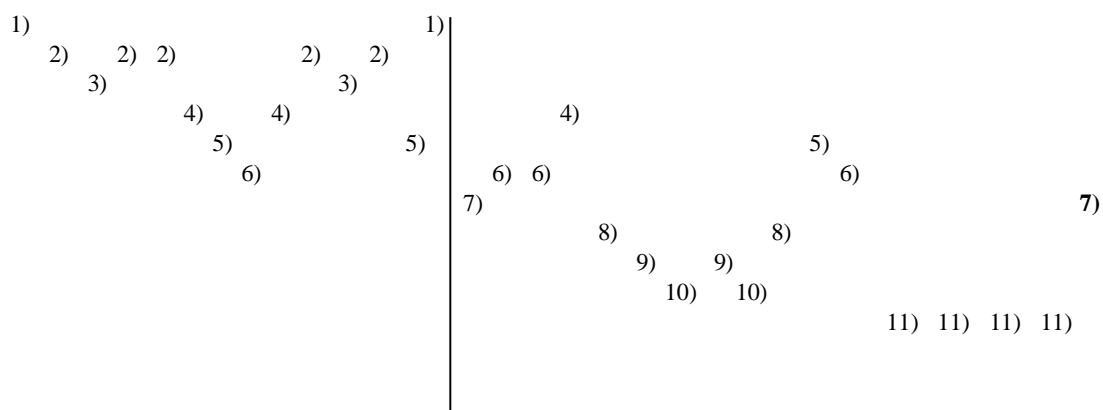
In some of the examined passages of *The Subterraneans*, there seem to exist ‘concluding’ words or perhaps ‘notes’ that emerge towards the end of the passage. In other words, in the final lines of a passage, a word that has been mentioned once or more often in the initial or middle part of the passage and repeated one last time in the end of the passage, perhaps in a way reminding one of a root note in musical a passage. In music theory, the root of a chord is the note on which a chord is built (Musictheory.net). Conventionally, the name of the root note denotes the chord. Instances of the concluding note can be found in the ST Passages 3 and 4. In

ST Passage 3, the concluding note seems to be the word ‘snaky’ (2), and in ST Passage 4, the note is ‘New World’ (7). In the following graphical presentations, the concluding notes are highlighted.

ST Passage 3:



ST Passage 4:



One could also argue that in the first ‘blow’ of ST Passage 4, just before the full stop, there is a word, ‘drizzle’ (1), which could also be regarded as a concluding root note (Musictheory.net), but only for the first blow. Regarding the said concluding words or notes in *Maanalaiset*, it seems that Lilja has repeated both of these concluding words in the translation, reinforcing the similarity between the prose rhythm of the source and target texts.

In the end, the discussed concluding words or ‘root chords’ may be coincidental; a result of the graphical representation model of the thesis as well as selection of passages to be examined.



One focus of thesis was to determine, whether Lilja's treatment of source text repetition and full stops varied between the first, the middle and final part of *Maanalaiset*.

According to the analysis of fifteen passages of *Maanalaiset*, it would seem that there are no major differences in the translation of Kerouac's prose rhythm in the source novella. There are some differences in the number of full stops towards the end of the target text novel; for instance the TT Passage 15 includes fewer full stops than the source text passage. In the same way, omission of original repetition and addition of extra repetition seem to stay consistent throughout *Maanalaiset*. The initial observation of the TT passages gave me reason to believe that there could be differences in Lilja's translation of Kerouac's prose rhythm in the novella, but the analysis proved otherwise, and the TT is fairly consistent.

All in all, one may suggest that the prose rhythm of the source novella and the target novel are slightly different, mainly due to the different number of full stops. Lilja has left out some of the original repetition, but has included repetition of his own in almost every passage examined. However, with the omission of original repetition and the increase of full stops, one could perhaps argue that the jazz-like rhythm feature of *The Subterraneans* has changed in *Maanalaiset* to become a little slower and less spontaneous account. Although Wuilmart's (See section 4.7.2.) arguments regarding the different 'levellings' in translation of prose may seem black-and-white, one could suggest that there is some 'stylistic levelling' in the translation of *The Subterraneans*: the altering of repetition of phrases can be regarded as changing the style of the novella.

However, it must be underscored that this thesis will not argue whether Lilja's translation is 'better' or 'worse' than the source novel, but it merely states that the prose rhythm seems to have changed in the translation process.

To underscore the jazz metaphor, the recurring phrases and words are to some extent perceived as recurring 'notes'. One could indeed argue that the ST words that are not repeated in the same way as the examined words are also 'notes' that amount to the overall jazzy rhythm of the novel. Again, when the translator Lilja uses several synonyms for a repeated ST word, they too are 'notes', but perhaps not 'notes' of the same pitch.

## 9. Conclusions

The research questions for this MA Thesis were:

1. Has the prose rhythm changed in the translation of *The Subterraneans*?
2. Are there any differences in the translation of the prose rhythm in the first, middle and final third of the novella?

The answer to the first question is yes, there is some stylistic levelling in *Maanalaiset*, for example, omission of some original repetition of words, addition of extra repetition and primarily increase in the number of full stops.

There seems to be no major differences in the translation of Jack Kerouac's prose rhythm between the different thirds of *Maanalaiset*. However, there are few examples in the middle and final third of the target text, in which Lilja has decreased the number of full stops. In all the thirds, the removal of original repetition is more or less the same. In the same way, the addition of repetition seems consistent between the thirds. This seems to suggest that Lilja did not change his approach to translating Jack Kerouac's prose rhythm in the course of the translation process.

The graphical model of analysis of this thesis is quite rudimentary, and there most definitely is room for improvement, if one were to conduct further research with it.

It seems safe to argue that examining prose rhythm from the translation studies' point of view highlights the source prose rhythm quite well, as opposed to examining solely the source text. Comparison of the source and target text can perhaps illuminate the source prose rhythm efficiently, at least I perceived it that way when working on this Master's Thesis.

One can suggest that translation of an author's prose rhythm to Finnish remains a fruitful undertaking, since one could perhaps examine the Finnish translations of other novels by Kerouac, for example *On the Road*, *Visions of Cody*, *Desolation Angels*, *The Dharma Bums*, *Doctor Sax* or *Big Sur*.

Obviously the other novels mentioned in this thesis would most likely yield interesting findings in terms of prose rhythm and its translation; James Joyce, Shakespeare, Hemingway, and Samuel Beckett. The list seems endless.

One passage stuck in my mind when I working on the thesis, and that was Harlan Ellison's (1967: 100) short story '*Delusions of a Dragon Slayer*', which contains the following passage, which due to the staccato rhythm and repetition (i.e. 'colors' and 'world'), reminds me of Kerouac's writing in *The Subterraneans*, although it most likely deals with wholly different themes. The excerpt demonstrates that there is plenty of interesting material regarding the investigation of prose rhythm and repetition in translation:

In a rising, keening spiral of hysteria they came, first pulsing in primaries, then secondaries, the comminglings and off-shades, and finally in colors that had no names. Colors like racing, and pungent, and far seen shadows, and bitterness, and something that hurt, and something that pleased. Oh, mostly the pleasures, one after another, singing, lulling, hypnotically arresting the eye as the ship sped into the heart of the maelstrom of weird, advancing, sky-eating colors. The siren colors of the straits. The colors that came from the air and the island and the world itself, which hushed and hurried across the world to here, to meet when they were needed, to stop the seamen who slid over the waves to the break in the breakwall. The colors, defense, that sent men to the bottom, their hearts bursting with songs of color and charm. The colors that top-filled man to the brim and kept him poised there with a surface tension of joy and wonder, colors cascading like waterfalls of flowers in his head, millioncolors, blossomshades, brightness, joycrashing everything that made a man hurl back and strain his throat to sing sing, sing chants of amazement and forever —...

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## Appendix

The first part of *The Subterraneans* (Kerouac 1958a: 3-33):

ST Passage 1, page 6:

'I want to dig them as a group,' saying this, too, in front of Nicholas so perhaps he might appreciate my sensitivity being a stranger to the group and yet immediately, etc., perceiving their value – facts, facts, sweet philosophy long deserted me with the juices of other years fled – incestuous – there was another final great figure in the group who was however now this summer not here but in Paris, Jack Steen, very interesting Leslie-Howard-like little guy who walked (as Mardou later imitated for me) like a Viennese philosopher with soft arms swinging slight side flow and long slow flowing strides, coming to a stop on corner with imperious soft pose –

TT Passage 1 of *Maanalaiset* (Kerouac 2002: 8):

”Haluan olla koko porukan kanssa.” Tämänkin hän sanoi Nicholaksen kuullen, joten ehkä hän ymmärsi että vaikka olin uusi kasvo porukassa, tajusin heti sen arvon. Arvostin sitä lempeää filosofointia, jota olin pitkään ollut vailla muhiessani hukattujen vuosien nesteissä – kaipasinkin tällaista sukurutsaisuutta. Porukkaan kuului itse asiassa eräs toinen keulahahmo, joka tänä kesänä tosin oli muualla, Pariisissa, nimittäin Jack Steen. Hän oli kiintoisa Leslie Howardia muistuttava tyyppi. Jack käveli (kuten Mardou minulle myöhemmin matki) kuin joku wieniläisfilosofi, veltot käsivarret roikkuen, pitkin, rauhallisin askelin, ja pysähtyi kadunkulmaan ylimalaisen rauhallisena –

Back Translation of TT Passage 1:

“I want to be with the whole bunch.” This too he said so that Nicholas could hear him, so perhaps he understood that although I was a new face in the bunch, I realised immediately its value. I appreciated that gentle philosophising, which I had long been without brewing up in the fluids of the lost years – I missed this kind of incestuousity. In the bunch belonged as a matter of fact one other leading figure, who this summer though was elsewhere, in Paris, namely Jack Steen. He was an interesting dude resembling Leslie Howard. Jack walked (as Mardou later imitated for me) like some Viennese philosopher, slack arms hanging, with long, calm steps, and stopped on the street corner transcendently calm.

ST Passage 2, page 8:

– but definitely the new bop generation way of speaking, you don't say *I*, you say 'ahy' or 'Oy' and long ways, like oft or erst-while 'effeminate' way of speaking so when you hear it in men at first it has a disagreeable sound and when you hear it in women it's charming but much too strange, and a sound I had already definitely and wonderingly heard in the voice of new bop singers like Jerry Winters especially with Kenton band on the record *Yes Daddy Yes* and maybe in Jeri Southern too – but my heart sank for the Beach has always hated me, cast me out, overlooked me, shat on me, from the beginning in 1943 on in – for look, coming down the street I am some kind of hoodlum and then when they learn I'm not a hoodlum but some kind of crazy saint they don't like it and moreover they're afraid I'll suddenly become a hoodlum



anyway and slug them and break things and this I have almost done anyway and in my adolescence did so, as one time I roamed through North Beach with the Stanford basketball team, specifically with Red Kelly whose wife (rightly?) died in Redwood City in 1946, the whole team behind us the Garretta brothers besides, he pushed a violinist a queer into a doorway and I pushed another one in, he slugged his, I glared at mine, I was 18, I was a nannybeater and fresh as daisy too –

TT Passage 2, page 11:

Mutta ilman muuta kyseessä oli uuden bop-sukupolven puhetapa, jossa ei sanota minä vaan mina, tai minna, venytellen, naismaisesti kuten tavataan luonnehtia. Miehellä se kuulostaa epämiellyttävältä, mutta naisen suussa viehättävältä, vaikkakin todella hämärältä. Siinä oli sama soundi jonka olin jo ihmeekseni kuullut uusilla boplaulajilla, erityisesti Jerry Wintersillä Kentonin bändissä ja levyllä *Yes Daddy Yes* ja ehkä myös Jeri Southernilla. Mutta mielialani siis laski, sillä North Beach on aina suhtautunut minuun vihamielisesti, se on suorastaan sulkenut minut ulkopuolelle, ylenkatsonut minua, paskantanut päälleni. Se alkoi jo vuonna 1943, lamsiessani kadulla kuin joku gangsteri. Kun he huomasivat, etten olekaan mikään huligaani vaan pikemminkin jonkinlainen hullu pyhimys, he eivät pitäneet siitäkään ja pelkäsivät kaiketi, että osoittaudunkin gangsteriksi ja vedän heitä turpiin ja rikon tavaroita. Ja niinhän minä olen melkein tehnytkin, ja teinkin nuoruudessani, kuten kerran kun vyöryimme Beachille Stanfordin koripallojoukkueen kanssa. Mukana oli erityisesti Red Kelly, jonka vaimo kuoli Redwood Cityssä 1946, koko joukkue oli tukenamme, Garrettan veljekset etunenässä. Red työnsi erään hinttariviulistin porttikonkiin ja minä tyrkkäsin sinne toisen, Red löi, minä mulkoilin omaa uhriani, olin 18, hinttien kauhu ja vihreä kuin vihannes.

BT of TT Passage 2:

But absolutely it was the new bop generation's way of speech, in which you don't say minä but mina, or minna, stretching, effeminately as they tend to define. For a man it sounds unpleasant, but in a woman's mouth attractive, although really obscure. It had the same sound which I had heard oddly in new bop singers, especially in Jerry Winters in Kenton's band and on the record *Yes Daddy Yes* and perhaps also in Jeri Southern. But my mood then fell, for North Beach has always regarded me with hostility, it has downright shut me out, looked down on me, shat on me. It began already in the year 1943, as I was trudging on the street like some gangster. When they noticed, that I was no hooligan but rather some kind of crazy saint, they did not like that either and were probably afraid that I turned out to be a gangster and beat them up and break things. And that I have almost done, and did in my youth, as one time when we rolled into the Beach with Stanford basketball team. There was especially Red Kelly, whose wife died in Redwood City in 1946, the whole team backing us, Garretta brothers in front. Red pushed a faggot violinist into a doorway and I shoved another one in there, Red hit him, I glared at my victim, I was 18, a terror of faggots and green as a vegetable.

ST Passage 3, page 13:

– all sitting together, interesting groups at various tables, Julien, Roxanne (a woman of 25 prophesying the future style of America with short almost crewcut but with curls black snaky hair, snaky walk, pale pale junkey anaemic face and we say junkey when once Dostoevsky would have said what? if not ascetic or saintly? but not in the least? but the cold pale booster

face of the cold blue girl and wearing a man's white shirt but with the cuffs undone untied at the buttons so I remember her leaning over talking to someone after having slinked across the floor with flowing propelled shoulders, bending to talk with her hand holding a short butt and the neat little flick she was giving it to knock ashes but repeatedly with long long fingernails an inch long and also orient and snakelike)

TT Passage 3, pages 16-17:

– me istuimme kaikki yhdessä, mielenkiintoisia porukoita eri pöydissä, siellä oli Julien, ja Roxanne (25-vuotias tyyppi, joka ennakoivat tulevaa amerikkalaista muotia lyhyillä, osin klaniksi ajelluilla, mutta paikoin käärmemäisen kiharilla mustilla hiuksillaan. Hänellä oli myös käärmemäinen kävelytyyli ja kalpeaakin kalpeampi aneeminen narkkarinaama. Me puhumme narkkareista, mutta mitähän Dostojevski olisi sanonut? Varmaan askeettinen tai pyhimysmäinen? Mutta ei Roxanne ollut sinne päinkään, hän oli kylmän kalvakkana tyttö, kylmäkalvakkana kasvoineen, yllään valkoinen miesten paita hihansuut käännettyinä. Sellaisena muistan hänet, kun hän kumartui puhumaan jonkun kanssa, liu'uttuaan ensin sisään lattian poikki kiemurtelevin olkapäin ja lyhyt tumppi sormissaan. Muistan sen hienon pikku näpäyksen, jolla hän ravisti tuhkat kerta toisensa jälkeen – pitkin tuumanpituisin kynsin, jotka nekin olivat jotenkin itämaiset ja käärmemäiset.

BT of TT Passage 3:

– we sat all together, interesting bunches in different tables, there was Julien, and Roxanne (a 25-year-old girlie, who foresaw the future American fashion with short, partly shaved, but partly snakelike curly black hair. She also had a snakelike style of walking and a paler-than-pale anemic junkie face. We speak of junkies, but I wonder what Dostoevsky would have said? Probably ascetic or saintly? But Roxanne wasn't anything like that, she was a cold pallid girl, with her cold pallid face, dressed in a white men's shirt with rolled cuffs. That is the way I remember her, when she leaned over to talk with someone, after first having slid in across the floor with twisting shoulders and a short butt in her fingers. I remember that neat little flick, with which she knocked ashes time after time, with inch-long nails, which also were somehow orient and snakelike.

ST Passage 4, page 23:

She squats on the fence, the thin drizzle making beads on her brown shoulders, stars in her hair, her wild now-Indian eyes now staring into the Black with a little fog emanating from her brown mouth, the misery like ice crystals on the blankets on the ponies of her Indian ancestors, the drizzle on the village long ago and the poorsmoke crawling out of the underground and when a mournful mother pounded acorns and made mush in hopeless millenniums – the song of the Asia hunting gang clanking down the final Alaskan rib of earth to New World Howls (in their eyes and in Mardou's eyes now the eventual Kingdom of Inca Maya and vast Azteca shining of gold snake and temples as noble as Greek, Egypt, the long sleek crack jaws and flattened noses of Mongolian geniuses creating arts in temple rooms and the leap of their jaws to speak, till the Cortez Spaniards, the Pizarro weary old-world sissified pantalooned Dutch bums came smashing canebrake in savannahs to find shining cities of Indian Eyes high, landscaped, boulevarded, ritualled, heralded, beflagged in that selfsame New World Sun the beating heart held to it) –

TT Passage 4, pages 28-29:

Mardou kykkii yhä aidalla, ohut tihku tekee pisaroita hänen ruskeille olkapäilleen ja tähtiä hänen hiuksiinsa. Hänen intiaanimaisen villit silmänsä katsovat pimeyteen pienten höyrypilvien purkautuessa hänen suustaan. Epätoivo on kuin jääkristalli hänen esi-isiansä ponien satulahuovissa, sateisessa kylässä kauan sitten, kun köyhäinsavut nousivat maan alta ja noina toivottomina vuosituhansina äidit valittivat murskatessaan tammenterhoja muhennokseksi. Aasialaisen metsästäjäjoukon laulu kaikui pitkin maapallon alinta alaskalaista kylkiluuta ja yhtyi Uuden Maailman Huutoihin (heidän ja Mardoun silmissä se oli kuin Mayan kuningaskunta ja atsteekkien valtavien kultakäärmeiden ja temppelien loisto, temppelien jotka olivat yhtä ylväitä kuin kreikkalaisilla ja egyptiläisillä. Mongolian nerojen pitkät sileät lovilleuat ja litteät nenät heidän luodessaan taidetta temppeleihin, aukoessa leukojaan puhuakseen, kunnes Cortezin espanjalaiset ja Pizarron väsyneet, vanhan maailman heiveröiset polvihousuhollantilaiset puskiivat ryskyen läpi savannien ruokotiheikköjen ja löysivät intiaanien ylväiden katseiden kaupungit penkereineen, leveine katuineen, julistettuine rituaaleineen ja merkkeineen, vihittyinä ja liputettuina, kylpemässä siinä samassa Uuden Maailman Auringossa.

BT of TT Passage 4:

Mardou squats still on the fence, the thin drizzle makes beads on her brown shoulders and stars in her hair. Her Indian-like wild eyes look into the darkness as small steam clouds erupt from her mouth. Despair is like an ice crystal in her ancestors' ponies' saddle blankets, in a rainy village long ago, when poorsmokes rose from underground and in those hopeless millenniums mothers moaned as they crushed acorns into a stew. An Asian hunter group's song echoed along the earth's lowest Alaskan rib and merged with the New World's Yell (in their and Mardou's eyes it was like a Mayan kingdom and the Aztec's huge gold snakes' and temples' brilliance, the temples which were as grand as those of the Greek and the Egyptians. The Mongolian geniuses' long sleek dent jaws and flat noses as they created art in the temple rooms, opening their jaws to speak, until Cortez's Spaniards and Pizarro's weary, the old world's frail kneepants Dutch pushed pounding through the savannahs' reed thickets and found the Indians' grand gazes' cities with their terraces, broad streets, declared rituals and signs, wedded and flagged, bathing in that same New World Sun.

ST Passage 5, page 32:

I guess I spoke or agreed too soon, you don't seem so sure now' (laughing to see me ponder). – 'But I'm only pondering practical problems.' – 'Nevertheless if I'd have said "may be" I bet – oooo that awright,' kissing me – the grey day, the red bulb-light, I had never heard such a story from such a soul except from the great men I had known in my youth, great heroes of America I'd been buddies with, with whom I'd adventured and gone to jail and known in raggedy dawns, the boys beat on kerbstones seeing symbols in the saturated gutter, the Rimbauds and Verlaines of America on Times Square, kids – no girl had ever moved me with a story of spiritual suffering and so beautifully her soul showing out radiant as an angel wandering in hell and the hell the selfsame streets I'd roamed in watching, watching for someone just like her and never dreaming the darkness and the mystery and eventuality of our meeting in eternity, the hugeness of her face now like the sudden vast Tiger head on a poster on the back of a woodfence in the smoky dumpyards Saturday no-school mornings, direct, beautiful, insane, in

the rain.

TT Passage 5, pages 39-40:

Mutta se taisi olla ennenaikaista, vaikutat epäileväiseltä.” (Hän naurahti tajutessaan, miten haudoin asiaa.) ”Mutta minähän mietin vain käytännön ongelmia.” ”Joka tapauksessa, jos olisin sanonut ehkä, veikkaanpa – no, antaa olla.” Ja hän suuteli minua päivän harmauden punaisessa valossa. Minä en ollut koskaan ennen kuullut niin rajua tarinaa hänenlaiseltaan tyypiltä. Tähän saakka olin kuullut niitä vain nuoruuteni suurmiehiltä, niiltä suurilta amerikkalaisilta sankareilta, joiden kanssa olin kaveerannut ja seikkaillut ja joutunut putkaan ja herännyt repaleisina aamuina, niiltä pojilta jotka näkevät symboliikkaa katuojissa, näiltä Amerikan Rimbaudeilta ja Verlaineilta Times Squarella, ikuisilta pikkupojilta. Yhdenkään tytön tarina ei ollut koskettanut minua samoin kuin tämä Mardoun kärsimysten kavalkadi. Se oli kertomus, jossa hänen puhtaan sielunsa säteily erottui kauniina, kuin enkeli helvetin kujilla, ja se helvetti oli niillä samoilla tutuilla kaduilla, joilla minäkin olin vaellellut ja etsinyt jotakuta hänen kaltaistaan, mutta todellisuudessa koskaan edes haaveilematta tällaisen kohtaamisen mahdollisuudesta, ainakaan tässä ikuisuudessa. Hänen kasvonsa tuntuivat nyt yhtä valtavilta, kuin eräs jättiläismäinen tiikerinpää, jonka näin kerran julisteessa jonkun surkean rähjäisen takapihan aidassa sateisena lauantaiaamuna, kun sattui olemaan vapaata koulusta. Hänen kasvoissaan tekivät vaikutuksen niiden suoruus, kauneus ja mielettömyys.

BT of TT Passage 5:

But it may have been premature, you seem skeptical.” (She laughed as she realised, how I dwelled on the matter.) “But I was pondering just practical problems.” “In any case, if I had said perhaps, I guess that – well, never mind.” And she kissed me in the daygray’s red light. I had never before heard such a wild story from a character like her. Until now I had heard them only from my youth’s great men, from those great American heroes, whom with I had palled around and adventured and gotten into jail and woken up on tattered mornings, from the boys who see symbolism in gutters, from these America’s Rimbauds and Verlaines on Times Square, the eternal little boys. Not a single girl’s story had touched me like this Mardou’s sufferings cavalcade. It was a tale, in which her pure soul’s radiation stood out beautifully, like an angel on hell’s alleys, and that hell was on the same streets, on which I had wandered and searched for someone like her, but in reality never even dreaming of possibility of this kind of encounter, at least in this eternity. Her face felt now as vast, as a certain giant tiger head, which I saw once in a poster in some miserably ragged backyard’s fence on a rainy Saturday morning, when the school happened to be out. In her face impressed its frankness, beauty and insanity.

The middle part, pages 34-63:

ST Passage 6, pages 33-34:

...Bernard claims a pornographic picture has been stolen by her (as she’s in the bathroom and he’s telling me confidentially, ‘My dear, I saw her slip it into her pocket, her waist I mean her breast pocket’) so that when she comes out of bathroom she senses some of this, the queers around her, the strange drunkard she’s with, she complains not – the first of so many indignities piled on her, not on her capacity for suffering but gratuitously on her little female dignities – Ah I shouldn’t have done it, goofed, the long list of parties and drinkings and downcrashings and

times I ran out on her, the final shocker being when in a cab together she's insisting I take her home (to sleep) and I can go to see Sam alone (in bar) but I jump out of cab, madly ('I never saw anything so maniacal'), and run into another cab and zoom off, leaving her in the night – so when Yuri bangs on her door the following night, and I'm not around, and he's drunk and insists, and jumps on her as he'd been doing, she gave in, she gave in – she gave up –

TT Passage 6, page 42:

...kun Bernard väitti hänen varastaneen yhden pornokuvan. (Sillä aikaa kun Mardou oli vessassa Bernard sanoi minulle luottamuksellisesti: ”Minä näin kun hän sujautti sen liivintaskuun, ei kun tarkoitan rintataskuun.”) Kun Mardou tuli vessasta, hän aisti, että hänestä oli puhuttu. Hinttarit koolla ja seassa tämä outo juoppo, jonka kanssa hän styylasi. Mutta Mardou ei valita. Tämä oli yksi niistä lukuisista kerroista, jolloin loukkasin häntä. Kasasin hänen niskaansa lisää kärsimystä, osaamatta lainkaan antaa arvoa hänen naiseudelleen. Minun olisi pitänyt osata jättää väliin kaikki se hölmöily ja välttää koluamatta läpi kaikkia bileitä ja ryyppäjäisiä ja romahduksia. Pahinta olivat ne kerrat, jolloin minä vain häivyin, viimeisenä niittinä eräs taksimatka. Mardou vaati, että veisin ensin hänet kotiin nukkumaan ja menisin sitten yksin baariin tapamaan Samia, mutta minäpä hyppäsin autosta raivon vallassa. (Hän totesikin jälkepäin: ”En ole koskaan ennen nähnyt mitään niin maanista.”) Syöksyin toiseen autoon, karkasin tieheni ja jätin hänet yöhön. Seuraavana aamuna Juri jyskytti kännissä hänen oveaan, ja vaati päästä sisään, enkä ollut paikalla, joten hän kävi käsiksi Mardouhun kuten oli ennenkin tehnyt. Mardou ei jaksanut vastustella, hän ei pannut vastaan vaan luovutti –

BT of TT Passage 6:

...when Bernard claimed she had stolen a porno picture. (In the meanwhile, when Mardou was in the bathroom Bernard said to me confidentially: “I saw when she slipped it into the vest pocket, no I mean the breast pocket.”) When Mardou came out of the bathroom, she sensed, that we had talked about her. Faggots gathered and in the mix this strange drunk, whom she dated. But Mardou does not complain. This was one of those countless times when I hurt her. I piled on her neck more suffering, not being able at all to value her womanhood. I should have known to skip all the fooling around and avoid roaming all the parties and booze-ups and breakdowns. The worst were the times, when I just took off, the last straw being a certain taxi ride. Mardou insisted that I'd take her home to sleep and that I would then go alone to the bar to meet Sam, but instead I jumped out the car flying into a rage. (She did state afterwards: “I have never before seen anything so manic.”) I lunged into another car, fled away and left her into the night. The next morning Juri banged drunk on her door, insisted to get in, and I wasn't there, so he attacked Mardou like he had previously done. Mardou wasn't able to resist, she did not stick up for herself but gave in –

ST Passage 7, pages 38-39:

– doubts because she cooked sloppily and never cleaned up dishes right away, which at first I didn't like and then came to see she really didn't cook sloppily and did wash the dishes after a while and at the age of six (she later told me) she was forced to wash dishes for her tyrannical uncle's family and all the time on top of that forced to go out in alley in dark night with garbage pan every night same time where she was convinced the same ghost lurked for her – doubts, doubts – which I have not now in the luxury of time-past. – What a luxury it is to know that

now I want her forever to my breast my prize my own woman whom I would defend from all Yuries and anybodies with my fists and anything else, *her* time has come to claim independence, announcing, only yesterday ere I began this tearbook, 'I want to be an independent chick with money and cuttin' around.' – 'Yeah, and knowing and screwing everybody, Wanderginfoot, 'I'm thinking, wandering foot from when we –

TT Passage 7, pages 47-48:

Minua kaiversi sekini, että hän oli aika surkea ruuanlaittaja, eikä ikinä tiskannut saman tien. Sittemmin tajusin, ettei hänen kokkaamisensa niin heikkoa ollutkaan ja tiskitkin tuli hoidettua hieman myöhemmin. Hän kertoi myöhemmin, että jo kuusivuotiaana hänet pakotettiin tiskaamaan tyrannimaisen setänsä luona ja lisäksi hänet pakotettiin viemään laskiämpäri ulos pimeälle kujalle joka ilta samaan aikaan, ja hän oli varma, että kummitus kyttäsi häntä siellä joka kerta. Kaikenmaailman epäilyjä, jotka nyt, nykyhetken yllisyydessä, ovat kaikonneet. Yllisyyttä tosiaan; nyt kun haluaisin hänet pysyvästi rintaani vasten – hän on saaliini, oma naiseni, jota olisin valmis puolustamaan kaikenmaailman Jureja ja ketä tahansa vastaan, nyrkein ja vaikka millä keinoin, nyt onkin hänen vuoronsa ruveta vaatimaan itsenäisyyttä, kuten hän selitti juuri äsken, vain päivää ennen kuin aloitin tämän kyynelten kirjan. ”Haluan olla itsenäinen ihminen, jolla on omaa rahaa ja joka voi pitää hauskaa.” Sinä olet Levoton Sielu. Haluat tuntea kaikki ja myös nait kaikkien kanssa. Levoton Sielu viittaa erääseen kertaan, kun me...

BT of TT Passage 7:

The thing that also festered in me, was that she was quite a lousy cook, and never washed the dishes right away. Later I realised, that her cooking wasn't so bad and the dishes got taken care of a bit later. She told me later, that already at the age of six she was forced to wash the dishes at her tyrannical uncle's and additionally she was forced to take the garbage pan out into a dark alley every night the same time, and she was sure, that the ghost spied on her there every time. All sorts of doubts, which now, in the present luxury, have vanished. Luxury indeed; now when I would want her permanently by my breast – she is my prize, my woman, whom I would be ready to defend from all sorts of Juris and anybody, with fists and all else, now it is her turn to start demand independence, as she explained just a moment ago, only a day before I started this tears' book. "I want to be an independent human being, who has her own money and who can have fun." You are a Restless Soul. You want to know everybody and also you fuck everybody. The Restless Soul refers to a time, when we –

ST Passage 8, pages 41-42:

– out loud saying, 'I really do really love her and love you too and don't you see how hard I try to spend my time, divide my time between the two of you – over there it's my writing work, my well-being and when she comes home from work at night, tired, from the store, mind you, I feel very good making her supper, having the supper and a martini ready when she walks in so by 8 o'clock the dishes are all cleared, see, and she has more time to look at her television – which I worked on the railroad six months to buy her, see.' – 'Well you've done a lot of things for her', and Adam Moorad (whom my mother considered mad and evil) too had once said 'You've really done a lot for her, Leo, forget her for a while, you've got your own life to live,'...

TT Passage 8, page 51:

Ääneen sanoin: ”Sattumoisin pidän hänestä, niin kuin pidän sinustakin. Etkö huomaa, miten ponnistelen voidakseni käyttää aikani parhaiten ja jakaa sen teidän kahden välillä. Hänen luonaan on kirjoitustyöni ja hyvinvointini. Minusta tuntuu hyvältä valmistaa hänelle ateria ja sekoittaa martini valmiiksi siksi, kun hän saapuu väsyneenä työstä kotiin. Kahdeksaan mennessä tiskitkin on hoidettu ja hänelle jää enemmän aikaa televisionkatseluun. Minä raadoin puoli vuotta rautateillä voidakseni ostaa telkkarin hänelle, ymmärrätkö.” ”Olet tehnyt paljon hänen eteensä.” Myös Adam Moorad (jota äitini piti pahana ja hulluna) sanoi kerran: ”Sinä olet todella pitänyt huolta äidistäsi. Unohda hänet hetkeksi, sinulla on omakin elämä eletävänä.”

BT of TT Passage 8:

Out loud I said: “It just so happens that I like her, as I like you too. Don’t you see, how I struggle to in order to make the most of my time and divide it between you two. At her place is my writing work and my well-being. I feel good to prepare her a meal and mix a martini ready, when she arrives home from work tired. By eight o’clock the dishes have been taken care of and she is left with more time to watch television. I slaved six months on the railroads to buy her the TV, you understand.” “You have done a lot for her.” Also Adam Moorad (whom my mother regarded as evil and mad) once said: “You have really taken care of you mother. Forget about her for a moment, you have your own life to live.”

ST Passage 9, page 51:

... a piece of communication making me suddenly by some majesty of her pen feel sorry for myself, seeing myself like her lost in the suffering ignorant sea of human life feeling distant from she who should be closest and not knowing (no not under the sun) why the distance instead is the feeling, the both of us entwined and lost in that, as under the sea –[...] – hints of our business of writing down dreams or telling dreams on waking, all the strange dreams indeed and (later will show) the further brain communicating we did, telepathizing images together with eyes closed, where it will be shown, all thoughts meet in the crystal chandelier of eternity – Jim – yet I also like the rhythm of *to dream, to wake*, and flatter myself I have a rhythmic girl in any case...

TT Passage 9, page 62:

Tämä on viesti, jonka myötä hänen kynänsä mahti saa minut tuntemaan itsesääliä. Näen itseni niin kuin hänkin, inhimillisen kärsimyksen ja tietämättömyyden merelle eksyneenä, etäällä hänestä, jonka pitäisi olla minulle läheisin. En tiedä (en kuuna päivänä) miksi tunnen etäisyyttä. Olemme molemmat kuin siihen kietoutuneina ja eksyneitä, meren pinnan alla[...] Viittauksia meidän tapaamme kirjata unemme talteen tai kertoa niistä herättyämme, kaikki eriskummalliset unet ja (myöhemmin) laajempi ajatusten yhteys joka meille syntyi. Telepatia, näimme silmät suljettuina samoja kuvia. Ajatukset kohtaavat ikuisuuden kristallikruunun loisteessa... Pidän lauserytmistä, kun hän kirjoittaa ”aion nukkua ja herätä”. Metafyysisen työpöytäni ääressä imartelen itseäni ajatteleamalla, että ainakin työlläni on rytmiä veressä.

BT of TT Passage 9:

This is a message, with which her pen's might makes me feel self-pity. I see myself like she does, in human suffering's and ignorance's sea lost, at a distance from her, who should be the closest to me. I don't know (not ever) why I feel the distance. We are both like intertwined into it and lost, sea's surface under. [...] References to our way of logging our dreams or telling about them after waking up, all the peculiar dreams and (later) a broader thought connections which developed between us. Telepathy, we saw eyes closed the same pictures. Thoughts meet in eternity's crystal chandelier's brilliance... I like the sentence rhythm, when she writes "I am going to sleep and wake up". At my metaphysical work desk I flatter myself by thinking, that at least my girl's got rhythm in her blood.

ST Passage 10, page 63:

The worst almost worst time of all when a red flame crossed my brain, I was sitting with her and Larry O'Hara in his pad, we'd been drinking French Bordeaux and blasting, a subject was up, I had a hand on Larry's knee shouting 'But listen to me, but listen to me!' wanting to make my point so bad there was a big crazy plead in the tone and Larry deeply engrossed in what Mardou is saying simultaneously and feeding a few words to her dialogue, in the emptiness after the red flame I suddenly leap up and rush to the door and tug at it, ugh, locked, the in-door chain lock, I slide and undo it and with another try I lunge out in the hall and down the stairs as fast as my thieves' quick crepesole shoes'll take me, putt pitterpit, floor after floor reeling around me as I round the stairwell, leaving them agape up there – calling back in half hour, meeting her on the street three block away – there is no hope –

TT Passage 10, page 76:

Kaikkein pahin, tai ainakin yksi pahimpia juttuja – kun punainen tuli jäyti aivojani – tapahtui kun istuin hänen ja Larry O'Haran kanssa Mardoun luukussa. Olimme juoneet ranskalaista punkkia ja vetäneet maria, ruotien jotain systeemiä. Minä pidin kättäni Larryn polvella ja kiljuin: "Kuuntele, kuuntele saatana!" Yritin niin epätoivoisesti saada asiani sanottua, että ääneni kuulosti hullun mylvinnältä ja Larry oli puolestaan syventynyt siihen mitä Mardou samanaikaisesti puhui ja heitti itsekin sekaan sanan sinne, toisen tänne. Päässäni leimahtaneen punaisen lieskan jälkeisen tyhjyyden tunteen vallassa ryntäsin äkkiä pystyyn ja ovelle. Kiskoin sitä ja huomasin sen olevan lukossa, helvetti, varmuusketju päällä, minä liu'utin sen auki ja toisella yrittämällä pääsin ulos käytävään ja alas portaita niin lujaa kuin pehmeäpohjaiset murtovarkaankenkäni veivät, tip tap tipetitap, kerros toisensa jälkeen pyöri ympärilläni liukuessani kaiteen varassa, jätin heidät ylös suu auki ihmetyksestä. Soitin puoli tuntia myöhemmin ja tapasimme kahvilassa kolmen korttelin päässä – olin masentunut.

BT of TT Passage 10:

The worst, or at least one of the worst things – when a red fire gnawed my brain – happened when I sat with her and Larry O'Hara in Mardou's dive. We had been drinking French red wine and smoking pot, analysing some system. I had my hand on Larry's knee and shouted: "Listen to me, listen to me, goddamit!" I tried so desperately to say my piece, that my voice sounded like madman's bellowing and as for Larry he was engrossed in what Mardou simultaneously talked and threw himself in a word here, a word there. Led by the sense of emptiness after the flashing of the red flame in my head I rushed quickly up and to the door. I tugged at it and I



noticed it locked, hell, the safety chain on, I slid it open and on the second try I got out into the corridor and down the stairs as quick as my soft bottom burglar shoes carried me, tip tap tipeti tap, floor after another swirled around me as I slid on the handrail, I left them up mouth gaping out of surprise. I phoned them half an hour later and we met in a café a block away – I was depressed.

The last part, pages 65-93:

ST Passage 11, page 72:

...(at that time still feeling no pain or jealousy, this incidentally the night before the Jealousy Dream) – not able to communicate to Lowell that’s – that I wanted her – to stay – to be stammer stammer be mine – not being able to come right out and say, ‘Listen this is my girl, what are you talking about, if you want to try to make her you’ll have to tangle with me, you understand that pops as well as I do.’ – In that way with a stud, in another way with polite dignified Sand a very interesting young fellow like, ‘Sand, Mardou is my girl and I would prefer, etc.’

TT Passage 11, pages 86-87:

...(en tuntenut tuolloin minkäänlaista kipua tai mustasukkaisuutta, se oli itse asiassa mustasukkaista unta edeltävä ilta). Minusta ei ollut sanomaan Lowellille, että se ei... että halusin Mardoun pysyvän luonani, lähelläni. Minusta ei ollut sanomaan niin kuin asia oli: ”Kuulepas, hän on minun, mitä sä oikein supatat. Jos yrität jotain hänen kanssaan, joudut mun kanssani törmäyskurssille, tajuatkos jäppinen.” Niin pitää suhtautua naistenmetsästäjään, eri tavalla kuin hienovireiseen, kilttiin Sandiin, joka oli hyvin kiinnostava nuorukainen. Hänen kohdallaan torjunta menisi tähän tapaan: ”Kuulehan Sand, Mardou on minun tyttöni, ja pitäisin parempana, jne.”

BT of TT Passage 11:

...(I did not feel any kind of pain or jealousy, it was as a matter of fact the night before the jealous dream). I wasn’t able to tell Lowell, that it isn’t... that I wanted Mardou to stay by me, close to me. I wasn’t able to tell it like it was: “Listen, she is mine, what on earth are you whispering about? If you try anything with her, you will be on a collision course with me, understand fellow.” That’s how you have respond to woman-chasers, in a different way than cultured, kind Sand, who was a very interesting young man. With him the prevention would go this way: “Listen Sand, Mardou is my girl, and I would prefer, etc.”

ST Passage 12, page 77:

‘Are you sincere?’ – (‘God you frighten me,’ she said later, ‘you make me think suddenly I’ve been two people and betrayed you in one way, with one person, and this other person – it really frightened me –’) but as I ask that, ‘Are you sincere?’ the pain I feel is so great, it has just risen fresh from that disordered roaring dream (‘God is so disposed as to make our lives less cruel than our dreams,’ is a quote I saw the other day God knows where) – feeling all that harkening to other horrified hangover awakenings in Bromberg’s and all the hangover awakenings in my life, feeling now, ‘Boy, this is the real real beginning of the end, you can’t go on much further,

how much more vagueness can your positive flesh take and how long will it stay positive if your psyche keeps blamming on it – boy, you are going to die, when birds get bleak...

TT Passage 12, page 92:

“Oletko vilpitön?” (“Jesus, kun sinä pelästyit minut”, hän sanoi myöhemmin, ”sait minut tuntemaan, kuin olisin kaksi eri henkilöä ja olisin jotenkin pettänyt sinut tänä toisena hahmona, ja toinen taas... se oli todella pelottavaa.” Mutta kun kysyn: ”Oletko vilpitön?” tunnen raivoavaa tuskaa, joka on saanut tuoretta voimaa sekavasta, kammottavasta unesta. (“Jumala on säättänyt niin, että elämämme on vähemmän julmaa kuin unemme.” Näin tällaisen sitaatin äskettäin jossain.) Muistan lukuisat kauhistuttavat krapulaiset heräämiset Brombergin luona ja koko elämässäni ja tunnen: ”Poikaseni, tämä on todellakin, todellakin lopun alkua, et voi jatkaa tätä enää pitkään. Paljonko sekoilua luulet kroppasi vielä kestävän, varsinkin kun sielusi jäytää sitä. Kun linnut menettävät värinsä, sinä kuolet, poikaseni.

BT of TT Passage 12:

”Are you sincere?” (“Jesus, you startled me”, she said later, “you made me feel like I was two different persons and I had somehow betrayed you as this other character, and the other one... it was really frightening.” But when I ask: “Are you sincere?” I feel the raging pain, which has gained fresh strength from a disordered, horrifying dream. (“God has provided it so that our life is less cruel than our dreams.” I saw such quote recently somewhere.) I remember the numerous terrifying hangover awakenings at Bromberg’s and in all my life and feel: “My boy, this is really, really the beginning of the end, you cannot continue this for long anymore. How much fooling-around do you think your body can take, especially since your soul is gnawing at it. When the birds lose their colours, you will die, my boy.

ST Passage 13, page 79:

– Bidding Austin adieu finally at some teeming corner on Market where Mardou and I wandered among great sad sullen crowds in a confusion mass, as if we were suddenly lost in the actual physical manifestation of the mental condition we’d been in now together for two months, not even holding hands but I anxiously leading the way through crowds (so’s to get out fast, hated it) but really because I was too ‘hurt’ to hold her hand and remembering (now with greater pain) her usual insistence that I not hold her in the street or people’ll think she’s a hustler – ending up, in bright lost sad afternoon down Price Street (O fated Price Street) towards Heavenly Lane, among the children, the young good-looking Mex chicks each one making me say to myself with contempt ‘Ah they’re almost all of ‘em better than Mardou, all I gotta do is get on the m...but O, but O’

TT Passage 13, page 95:

Heitimme hyvästit Austinille jossain kuhisevassa kadunkulmassa Marketilla, kuljin Mardoun kanssa keskellä surumielistä, juroa ihmismassaa, olimme ikään kuin eksyneet keskelle meidän henkisen tilamme fyysistä ilmentymää, jollaisessa olimme eläneet jo kahden kuukauden ajan. Emme edes pitäneet toisiamme kädestä, vaan minä raivasin huolissani tietä ihmismassojen läpi (päästäksemme äkkiä pois, sillä siellä oli kamalaa) mutta todellisuudessa siksi, että olin liian ”loukkaantunut” pitääkseni häntä kädestä, ja muistaessani (nyt entistä tuskallisemmin) hänen kieltonsa olla kävelemättä käsikynkkää, ettei häntä pidettäisi ilolintuna. Vaelsimme kirkkaassa,

kadotetussa, surullisessa iltapäivässä Price Streetiä (Oi kohtalokas Price Street) kohti Heavenly Lanea, pikkulasten ja hyvännäköisten nuorten meksikaanotipusten seassa, joiden kohdalla ajattelin mielessäni: ”Hitto, ne ovat melkein jokainen parempia kuin Mardou, ei muuta tarvitsisi kuin iskeä joku niistä, mutta oi voi...”

BT of TT Passage 13:

We waved goodbye to Austin in some teeming street corner on Market, I went with Mardou in the middle of a sad, sullen human mass, we were as if lost in the middle of our mental state’s physical manifestation, in which we had lived for already two months. We did not even hold hands, instead I elbowed worried through human masses (in order to get away quickly, for it was terrible there) but in reality so, that I was too “hurt” to hold her hand, and remembering (now more painfully than before) her objection of not walking arm in arm, so that people wouldn’t consider her a working girl. We wandered in a bright, lost, sad afternoon on down Price Street (Oh the fated Price Street) towards Heavenly Lane, among little children and good-looking Mexican chicks, of which I thought in my mind: “Damn, they are almost everyone better than Mardou, all I need to do is pick up one of them, but oh no...”

ST Passage 14, page 86:

BUT THE DEEPEST premonition and prophecy of all had always been, that when I walked into Heavenly Lane, cutting in sharply from sidewalk, I’d look up, and if Mardou’s light was on – ’But some day, dear Leo, that light will not shine for you’ – this is a prophecy irrespective of all your Yuris and attenuations in the snake of time – ’Someday she won’t be there when you want her to be there, the light’ll be out and you’ll be looking up and it will be dark in Heavenly Lane and Mardou’ll be gone, and it’ll be when you least expect it and want it.’ – Always I knew this – it crossed my mind that night I ran up, met Sam in the bar, he was with two newspapermen, we bought drinks, I spilled money on the floor, I hurried to get drunk (through with my baby!), rushed up to Adam and Frank’s, woke them up again, wrestled on the floor, made noise, Sam tore my T-shirt off, bashed the lamp in, drank a fifth of bourbon as of old in our tremendous days together, it was just another big downcrashing in the night and all for nothing...

TT Passage 14, page 103:

Selkein ennakkovaroitus ja ennusmerkki oli aina ollut valo. Kun kävelen Heavenly Lanelle ja koukkaan jyrkästi kadun yli, katsahdan ylös Mardoun ikkunaan. Jos asunnossa palaa valo, niin siellä palaa valo. ”Mutta jonain päivänä Leo, se valo ei odota sinua.” Tällä ennakkovaroituksella ei ole mitään tekemistä Jurin ja ajan lieventävien, luikertelevien asianhaarojen kanssa. ”Jonain kauniina päivänä, hän ei ole siellä silloin, kun sinä haluaisit. Valo on sammutettu. Kun katsot ikkunaan, se on pimeänä. Mardou on poissa, ja se tapahtuu silloin, kun vähiten odostat ja toivot sitä.” Tiesin tämän koko ajan. Nyt se iski mieleeni karattuani baariin tapamaan Samia. Hän istui kahden lehtimiehen seurassa. Ostimme ryyppyjä, minä pudotin rahaa lattialle, minulla oli kiire tulla känniin (ero tyttöystävän kanssa!). Ryntäsin Adamin ja Frankin luo, herätin heidät uudelleen. Painimme lattialla, melusimme, Sam raastoi t-paidan yltäni, rikkoi lampun. Joimme puolikkaan bourbonin, kuin entisinä, villeinä öinäimme. Se oli jälleen yksi totaalinen, turhanaikainen, öinen maahansyöksy.

BT of TT Passage 14:

The clearest warning and omen had always been the light. When I walk to Heavenly Lane and cut sharply across the street, I glance up into Mardou's window. If in the apartment, on is the light, then on is the light. "But some day Leo, that light does not wait for you." This warning has nothing to do with Yuri and the mitigating, slithering circumstances of time. "Some beautiful day, she won't be there then, when you'd want it. The light is turned off. When you look at the window, it will be dark. Mardou is gone, and it will happen then when you least wait for it and wish for it." I knew this the whole time. Now it struck my mind as I ran away to the bar to meet Sam. He sat with two newspapermen. We bought drinks, I dropped money on the floor, I was in a hurry to get drunk (breakup with the girlfriend!). I rushed to Adam and Frank's, I woke them up again. We wrestled on the floor, made noise, Sam tore my T-shirt off me, broke the lamp. We drank a half of bourbon like in our former, wild nights. It was again one total, trivial, night-time crash.

ST Passage 15, page 91:

– suddenly the streets were so bleak, the people passing so beastly, the lights so unnecessary just to illuminate this...this cutting world – it was going across the cobbles when she said it, 'made it together,' I had (locomotive wise) to concentrate on getting up on the kerb again and I didn't look at her – I looked down Columbus and thought of walking away, rapidly, as I'd done at Larry's – I didn't – I said 'I don't want to live in this beastly world' – but so low she barely if at all heard me and if so never commented, but after a pause she added a few things, like, 'There are other details, like what – but I won't go into them – like,' stammering, and slow – yet both of us swinging along in the street to the show – the show being *Brave Bulls* (I cried to see the grief in the matador when he heard his best friend and girl had gone off the mountain in his own car, I cried to see even the bull that I knew would die and I knew the big deaths bulls do die in their trap called bullring) –...

TT Passage 15, page 108:

Yhtäkkiä kadut näyttivät kammottavilta ja ohikulkevat ihmiset petomaisilta, valot tuntuivat täysin tarpeettomasti korostavan kaikkea tätä, viiltävää maailmaa. Sanoessaan "tehtiin tempu" hän oli juuri astumassa katukivetyksen yli, minun täytyi keskittyä (puhtaan motorisesti) nousemaan takaisin jalkakäytävälle, enkä voinut katsoa häneen. Tuijotin eteenpäin pitkin Columbusta ja mietin mahdollisuutta kävellä tieheni, nopeasti, niin kuin olin tehnyt Larryn luona. Mutta en häipynyt, vaan sanoin: "En halua elää tässä petojen maailmassa!" Sanoin sen kuitenkin niin hiljaa, että hän tuskin jos lainkaan kuuli, eikä ainakaan sanonut siihen mitään. Mutta hetken kuluttua hän kertoi lisää: "Siihen liittyy tiettyjä yksityiskohtia, jotka, tai – no, antaa olla..." hän puhui epäröiden ja hitaasti, vaikka jatkoimme marssiamme kohti elokuvateatteria. Elokuvana oli *Rohkeat härät* (itkin nähdessäni matadorin tuskan, kun tämä sai selville, että hänen paras ystävänsä ja tyttärensä olivat syöksyneet tieltä hänen omalla autollaan, itkin jopa nähdessäni härät, joiden tiesin kuolevan. Koin itsessäni sen läpätunkevan kuoleman jonka härät kohtaavat areenaksi kutsutussa ansassaan).

BT of TT Passage 15:

Suddenly the streets seemed terrible and the passing-by people beastly, the lights felt completely unnecessarily highlighting all this, cutting world. By saying “pulled a trick” she was just stepping over pavement, I had to concentrate (purely motor coordinately) to get back up on the sidewalk, and I couldn’t look at her. I stared onwards along Columbus and thought of the possibility to walk away, quickly, as I had done at Larry’s place. But I did not clear off, only said: “I don’t want to live in this beast world!” I said it though so quietly, that she hardly if at all heard, and at least did not say anything to that. But after a while she told more: “To that connects certain details, which, or – well, never mind...” she spoke hesitantly and slowly, although we continued our march towards the movie theater. The movie was *Brave Bulls* (I cried to see the matador’s pain, when he found out, that his best friend and girl had lunged out of the road in his own car, I cried even to see the bulls, which I knew would die. I experienced in myself that overpowering death which the bulls face in the trap called the arena).

## FINNISH ABSTRACT

SUOMENKIELINEN LYHENNELMÄ (laajuus 7 sivua)

Arttu Eero Hermann Koistinen

‘ARCHANGEL BOOK GO ROARING THRU MY BRAIN’ – TRANSLATION OF JACK KEROUAC’S PROSE RHYTHM IN THE NOVELLA *THE SUBTERRANEANS*

‘ARKKIENKELIKIRJA KULKEE PAUHATEN AIVOJENI LÄPI’ – PROOSARYTMIN KÄÄNTÄMINEN JACK KEROUACIN PIENOISROMAANISSA *THE SUBTERRANEANS*

Tämä pro gradu -tutkielma käsittelee proosarytmien kääntämistä Jack Kerouacin pienoisromaanissa *The Subterraneans* (1958a). Suomenkielisen teoksen, *Maanalaiset* (Kerouac 2002), on suomentanut myös toimittajanakin työskentelevä Kimmo Lilja. Päälimmäisin syy tutkimuskohteen valinnalle oli se, että oletettavasti proosarytmien kääntäminen ei ole tutkimuksellisesti lainkaan loppuunkaluttu luvu. Lisäksi jonkin sortin muusikkona minua kiinnosti lähtökohta, jonka mukaan Jack Kerouac olisi pyrkinyt matkimaan teoksensa proosarytmisissä 1950-luvun yhdysvaltalaisen bebopjazzin spontaaniutta ja rytmiä.

Kerouacin väitetään kirjoittaneen pienoisromaaninsa kolmessa illassa (Weinreich 1987: 132). Weinreichin (1987: 131) mukaan karille ajautuneesta ihmissuhteesta kertova teos on kirjailijan varhaisin ilmentymä työtavasta, jossa kirjailija naputteli teoksen hurjaa vauhtia eikä suostunut

oletettavasti lainkaan viilaamaan lauseita jälkikäteen. Weinreichin (ibid.) mukaan teoksen valtti on sen tyyli. Weinreich (1987: 132) ehdottaa teoksessa kuvatun jazz-ympäristön natsanneen Kerouacin teoksessa käyttämän tyylin kanssa. Weinreichin (ibid.) mukaan teoksessa beat-kirjailija harjoitteli, millaista oli kirjaimellisesti laulaa bluesia ja hän löysi täydellisen mahdollisuuden siihen Mardoun hahmosta ja jazz-ympäristöstä.

Tytell (1976: 143-42) kertoo Kerouacin sorvanneen kirjallista tyyliään muun muassa Charlie Parkerin ja Dizzy Gillespien bebop-muottiin. Weinreichin (1987: 43) mukaan Kerouac matki pienenisromaanissa jazzin toistoa ja spontaania improvisaatiota juuri sanojen ja rakenteiden toistolla sekä pitkillä, jopa hengästyttävillä, juoksutuksilla, jotka eivät tottele englannin oikeinkirjoitussääntöjä tai tavanomaisia lauserakenteita tai -jakoja. Weinreich (1987: 42) mainitsee Kerouacin kuvanneen metodiaan seuraavalla tavalla: ”Ei pisteitä erottamassa virkerakenteita, joita jo valmiiksi perättömät puolipisteet ja yleensä tarpeettomat pilkut kiusaavat – mutta pontevia ajatusviivoja, jotka ovat kuin erottavia, retorisia hengityksiä (kuten jazz-muusikko vetää henkeä puhallettujen säikeiden välissä)”. Lisäksi Tytellin (1976: 145) mukaan Kerouac kertoi tympääntyneensä tavanomaisiin englannin virkkeisiin, joilla hän ei omien sanojensa mukaan pystynyt enää ilmaisemaan ajatuksiaan.

Pekkasen (2010: 34) mukaan teoksen proosarytmiin vaikuttaa, miten tekstin elementit kuten foneettisten merkkien painotukset ja pituudet on ripoteltu tekstiin. Tämä luo kerrontaan ilmapiiriä, ja esimerkiksi lyhyet tavut, sanat, lauseet ja virkkeet voivat alleviivata tekstin ripeästi eteneviä tapahtumia (ibid.). Harding (1976: 150) puolestaan kertoo, että proosatekstissä voi olla lyhyitä tai pitkiä sekä harvoin tai tiuhaan esiintyviä tekstikatkelmia, jotka korostavat koko teokseen heijastavaa kertojan asennetta. Kyseinen asenne liittyy

Hardingin (ibid.) mukaan siihen, missä määrin ”energiaa” kertoja on valmis käyttämään; varauksella vai esimerkiksi ylitsevuotavasti. Harding (1976: 143) väittää, että taitavien, ekspressiiviseen vaikutelmaan tähtäävien kirjailijoiden voidaan odottaa tuottavan rytmiä, joka tukee kerronnan ilmapiiriä.

Attridge (1982) on todennut teoksen rytmillä olevan erilaisia runollisia vaikutelmia. Teksti voi matkia muodollaan todellista maailmaa, tai rytmillä voidaan korostaa kertojan sielunmaiseman näkymiä. Harding (1976: 150-51) huomauttaa, että kirjan ilmapiirin luomiseen tarvitaan myös sanojen merkityksiä, sillä ”rytmin” sanasto on niukka, ja esimerkiksi lausejaot ja sanat tukevat toinen toisiaan kerronnan ilmapiirin luomisessa. Hardingin (1976) mukaan proosarytmin tutkimiseen ei ole tarkkoja mittatikkuja, joita runoudessa on yllin kyllin, ja että rytmin havaitsemisessa on yksilöllisiä eroja lukijoiden välillä.

Muun muassa Smith (2001: 744) on väittänyt, ettei alkutekstin rytmillä ole yleensä suurta painoarvoa proosan kääntämisessä. Hänen mukaansa rytmin toistaminen on tavallisempaa rytmillisesti ”jäykemmässä” runoudessa, minkä vuoksi proosan kääntäjällä voi olla vapaat kädet rytmin näkövinkkelistä. Wuilmartin (1999: 33-44) mukaan proosan kääntäjä ”normalisoi” tai ”tasoittaa” alkutekstiä käännösprosessissa. Wuilmart (ibid.) hahmottelee kolme tapaa, jolla kääntäjä voi tasoittaa tekstiä: kulttuurillinen, tyyllillinen sekä ideologinen tasoittaminen. Esimerkiksi tyyllillisellä tasoittamisella Wuilmart (1999: 34-35) tarkoittaa muutosta, jonka jälkeen alkuteksti menettää ”oikean vireensä” esimerkiksi sanojen merkitysten muutoksen vuoksi.



Pekkanen (2010: 146) toteaa, että rytmin yksinkertaistaminen voi vesittää käännettävän proosatekstin tunteita herättävää voimaa. Lisäksi Pekkanen (2010: 147) kertoo toiston olevan tehokas tyylikeino proosassa ja sen vaikuttavat teoksen proosarytmiin. Näin ollen toiston vähentäminen vaikuttaa oleellisesti teoksen ilmapiiriin. Jääskeläisen (2004: 205) mukaan toiston vältteleminen lukeutuu oletettuihin käännösuniversaaleihin ja että se vaikuttaa tulevan lähes luonnostaan ammattikäntäjiltä. Syyksi Jääskeläinen (2004: 206) mainitsee sen, että toiston vältteleminen kumpuaa oletetuista kielellisistä normeista ja hyvän kirjoittamisen ohjenuorista, joita käänttäjä teksin tuottamisen ammattilaisena noudattaa.

Pro gradu -tutkielman tutkimuskysymyksiksi viilautuivat: 1) Onko alkutekstin proosarytmi muuttunut *The Subterraneansin* suomenkielisessä käännöksessä? ja 2) Vaihteleeko käänntäjän ote rytmin kääntämiseen *Maanalaisten* ensimmäisen, keskimmäisen ja viimeisen kolmanneksen välillä? Jälkimmäinen kysymys vaikutti oleelliselta analyysin tekstipätkien alustavan perusteella, sillä alkuteoksen sanojen toistossa ja Kimmo Liljan tekemässä lisätoistossa näytti olevan eroja *Maanalaisten* alun ja lopun välillä.

Tutkimusmateriaali pro gradu -tutkielmaan kerättiin lukemalla noin satasivuinen *The Subterraneans* yhteensä viisi kertaa huolellisesti läpi. Kullakin lukukerralla jokaisesta kappaleesta toistuvasta sanasta tehtiin merkintä, ja toistuvia sanoja löytyi lisää jokaisella lukukerralla. Onkin mahdollista, että alkuteoksesta löytyisi vielä lisää toistuvia sanoja ja rakenteita, mutta luulen, että viisitoista analyysiin valitsemaani tekstikatkelmaa kuvastavat alkuteoksen proosarytmiä toiston ja lausejaon kannalta mukiinmenevästi. Analyysiin noukittiin sellaisia tekstikatkelmia, joissa vaikutti olevan paljon toistoa.

Sanaa pidettiin toistuvana (”repetition”), jos se esiintyi monta kertaa samassa kappaleessa tai esimerkiksi viiden lyhyen kappaleen päässä ensimmäisestä esiintymiskerrasta. Kutakin analyysiin valittua viittätoista tekstikatkelmaa (”passage”) tarkasteltiin myös siinä esiintyvien, usein epätäydellisten virkkeiden juoksutusten (”blow” – termi viittaa vaikkapa saksofonistin puhallukseen, johon Kerouac vertasi lausejakojaan) jaon kannalta. Moni analyysin alkutekstin tekstikatkelma koostui jopa vain yhdestä tai kahdesta ”juoksutuksesta”, joten katkelmien proosarytmi vaikuttaa varsin nopealta, sillä siinä ei ole esimerkiksi pisteitä hidastamassa lukemista. Pisteitä, huutomerkkejä, kysymysmerkkejä sekä lainausmerkkejä kutsuttiin analyysissä ”full stopiksi”, täystauoiksi.

Kvalitatiivinen analyysimalli nojaa vahvasti Hilkka Pekkasen (2010: 135) väitöskirjassaan hahmottelemaan, rytmitasoja luotaavaan malliin. Oma lisäykseni malliin oli pystysuorat viivat kuvastamaan ”full stoppeja”, taukoja, tekstikatkelmissa. Lisäsin myös Liljan lisätoistoa ilmaisevat aakkoset malliin. Analyysissä tekstipätkän toistuvat sanat numeroitiin ja sijoitettiin kuvaajaan; näin kuvaajaan saatiin ikään kuin aaltomainen, rytmisen vuoristorata, jossa samat sanat olivat samalla tasolla. Mitä enemmän toistettavia sanoja, sitä pidempi ja kiemurtelevampi kuvaaja, ja mitä enemmän kuvaajassa on pystyviivoja, sitä enemmän siinä on ”full stoppeja”, taukoja. Tutkielman analyysiosion tasokuvaajat ovat todennäköisesti alkeellisia, ja niissä piisaa roimasti parantamisen varaa.

Viidentoista alku- ja kohdetekstin tekstikatkelmien analysointi paljasti, että lähes kaikki Liljan suomennokset sisälsivät enemmän ”full stoppeja” kuin alkutekstin tekstipätkät, minkä voidaan nähdä hidastavan teoksen proosarytmiä ja vähentävän jazzmaisen spontaaniuden tuntua.

Kerouacin tavoite näyttää nenää englannin tavanomaiselle oikeinkirjoitukselle ja lausejaolle ei

välttämättä välity yhtä tehokkaasti *Maanalaisista*. Esimerkiksi kohdetekstin

Tekstikatkelmassa 10 teoksen kertoja ja päähenkilö ryntää ystävänsä asunnosta portaat alas päihtyneen kimpaantuneessa tilassa, mitä Kerouac kuvastaa yhdellä, hengästyttävän pitkällä virkkeellä tai ”puhalluksella”. Eittämättä Kerouac on halunnut taukojen puuttumisella kuvastaa kertojan myrskyistä sielunmaisemaa. Käännöksessä tekstikatkelmaan on lisätty seitsemän taukoa, mikä todennäköisesti rytmittää katkelman lukemista eri tavoin kuin alkutekstin lausejaot. Liljan käännöksissä taukoja tuli keskimäärin lisää noin viisi. Kaiken kaikkiaan Lilja on myös vähentänyt Kerouacin suosimien ajatusviivojen määrää käännöksessään.

Lähes kaikissa analysoiduissa tekstikatkelmissa Lilja oli vähentänyt sanojen toistoa, minkä vuoksi käännöksissä oletettu jazzmainen toisto ei tue Kerouacin yritystä matkia bebop-jazzin nuottien toistoa, jonkinlaista ”riffimäisyyttä”. Toisaalta Lilja on lisännyt lähes jokaiseen kohdekielen tekstikatkelmaan omaa toistoaan, kuten esimerkiksi suomen suffikseja, jotka paikoitellen luovat hyvinkin runollista vaikutelmaa loppusointujen vuoksi. Lisäksi Lilja on monessa tekstikatkelmassa lisännyt henkilöiden nimien toistoa, minkä voidaan kenties olettaa johtuvan siitä, ettei suomessa ole sukupuolisidonnaista hän-pronominia, joten Lilja on mahdollisesti lisännyt henkilöhahmojen toistolla tekstin ymmärrettävyyttä.

Joissain alkuteoksen tekstikatkelmien alkupuolella esiintyi sanoja, jotka toistuivat katkelman lopussa. Jazz-sävynsä vuoksi kyseisten sanojen voidaan kenties ajatella olevan musiikista tuttuja ”juurisointuja”, jotka kiteyttävät musiikkisäkeen perusvireen. Mielenkiintoista on, että Lilja on useassa kohdekielen katkelmassaan toistanut kyseiset ”juurisanat”, mikä eittämättä tukee tekstin musiikillista matkimista.

Liljan kohdekielisten tekstikatkelmien vertailu paljasti, että kääntäjä on toiminut enemmän tai vähemmän saman lähestymistavan mukaan *Maanalaisissa*, joten räikeitä eroja pienoisromaanin alun, keskiosan ja lopun välillä ei ollut proosarytmin kääntämisen kannalta.

Vastaukset tutkimuskysymyksiin – eli 1) Onko alkutekstin proosarytmi muuttunut *The Subterraneansin* suomenkielisessä käännöksessä? ja 2) Vaihteleeko kääntäjän ote rytmin kääntämiseen *Maanalaisten* ensimmäisen, keskimmäisen ja viimeisen kolmanneksen välillä? – ovat kyllä ja ei.

Voidaan kenties väittää, että proosarytmin pähkäily käännöstieteen näkökulmasta avaa uusia näkymiä proosarytmin hahmottamiseen, luultavasti vertailevan luonteensa vuoksi. Kun alkuteosta ja sen proosarytmiä puntaroidaan yksinään, teoksen proosarytmi voi olla hankalasti hahmotettavissa etenkin, kun moiseen ei ole välttämättä kirjallisuudentutkimuksessa yksioikoisia mittatikkuja. Kun viereen laitetaan käännös, molempien proosarytmiä voidaan peilata toista vasten. Tämän vuoksi on melko helppoa väittää, että proosarytmin käännöstieteelliseen koluamiseen on vielä runsaasti aihetta. Pro gradu -tutkielmaa tehdessäni törmäsin lukuisiin lainauksiin, joissa ruodittiin muun muassa James Joycen, Toni Morrisonin, William Shakespearen, Virginia Woolfin ja Samuel Beckettin proosarytmiä. Toni Morrisonin teoksissa rytmi nivoutuu oletettavasti jazz-musiikin ympärille kuten Jack Kerouacin tuotannossa. Luonnollisesti myös muut Kerouacin teokset kuten *On the Road*, *Desolation Angels* ja *Big Sur* antautunevat proosarytmin käännöstieteelliselle tutkimuspöydälle.