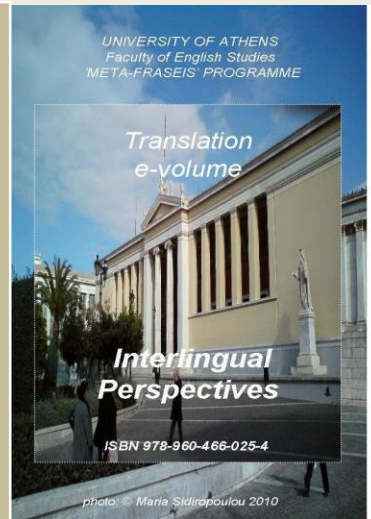


Vasia Tzanakari 2012

Jack Kerouac:
Subcultural identity
and Beat
representation



JACK KEROUAC: SUBCULTURAL IDENTITY AND BEAT REPRESENTATION

Vasia Tzanakari

Abstract

This study ventures a comparison between two Greek translations of Jack Kerouac's novella *Tristessa* which are twenty four years apart (1985 and 2009). It highlights variation in the way the beat culture has been received in Greek society by favouring shifts along the technical and informal levels of Edward Hall's iceberg model of culture. Findings reveal shifts in socio-cultural variables within the target environment, which have affected stereotyping that essentialized beat culture and the beatniks. Findings seem to have been motivated by shifting power differentials within Greek society, thus highlighting the contribution of power relations to shaping representation through translation.

Key words

Beat culture, globalization, culture, taboo, political correctness, power, Kerouac, *Tristessa*.

1. Beat generation, Kerouac and *Tristessa*

The Encyclopedia Britannica provides an account of the spiritual, apolitical aspects of the beat culture and its concern about signifying alienation from the conventional, as follows:

Beat movement, also called Beat Generation, American social and literary movement originating in the 1950s and centered in the bohemian artist communities of San Francisco's North Beach, Los Angeles' Venice West, New York's Greenwich Village. Its adherents, [...] expressed their alienation from con-

ventional, or “square” society by adopting an almost uniform style of seedy dress manners, and “hip” vocabulary borrowed from jazz musicians. Generally apolitical and indifferent to social problems, they advocated personal release, purification and illumination through the heightened sensory awareness that might be induced by jazz, sex, drugs or the disciples of Zen Buddhism (Britannica online).

One of the founders of the beat generation movement, Allen Ginsberg, highlights features of the beat culture and his awareness that the movement had an important mission to perform. In his foreword to *The Beat Book: Writings from the Beat Generation* he claims that

younger generations have been attracted by the exuberance, libertarian optimism, erotic humor, frankness, continuous energy, invention and collaborative amity of these poets and singers. We had a great job to do, and we were doing it, trying to save and heal the spirit of America (Ginsberg in Waldman 2007: xvii).

In this sense but also for reasons stated below as far as Kerouac’s perspective is concerned, the Beat movement is seen as basically romantic¹.

Jack Kerouac (1922-1969) was one of the most important authors of the Beat Generation, and probably the most romantic one. His novels, short stories, novellas, poems, plays and essays deal with the romantic ideal of the infinite road and the ideal travel that came to be the trademark of the beat movement. *Tristessa* was written around 1955 and first published in 1960. It’s a novella² that focuses on the love of the author’s alter ego for a drug addict prostitute in Mexico. It addresses issues such as the spirituality of the hero and the

¹ Romanticism [...] In part, it was a revolt against aristocratic social and political norms of the Age of Enlightenment and a reaction against the scientific rationalization of nature. It was embodied most strongly in the visual arts, music, and literature (Encyclopedia, The Free Dictionary, by Farlex, online).

² *novela*, a word that Latin literary studies associate with medium-span romances (Encyclopedia, The Free Dictionary, by Farlex, online)

cultural differences between Mexico and the U.S.A. The story begins in Mexico with the hero, named Jack, suffering because of his love for Tristessa. He cannot let her know about his love, as she's always high on drugs. The reader becomes familiar with the hero's emotional state but also with his experiences in the Mexican squalid neighbourhood: strange outlaw figures, thoughts about life and death and a nature that seems to be in constant dialogue with man. At some point the hero leaves Mexico and returns a year later to find Tristessa still, to his disillusionment, in the same tragic state.

Tristessa has been translated twice into Greek. The first translation was in 1985 by poet and translator Giannis Tzortzis for Eleftheros Typos publications. The second was in 2009 by poet and translator Giannis Livadas, for Iridanos publications.

- ST Kerouac, J. 1992 *Tristessa*, US: Penguin (First Edition: Avon Books, 1960).
- TT1 Κέρουακ, Τζ. 1985 *Τριστέσσα*, μτφρ. Τζώρτζης, Γ. Αθήνα: Ελεύθερος Τύπος.
- TT2 Κέρουακ, Τζ. 2009 *Τριστέσσα*, μτφρ. Λειβαδάς, Γ. Αθήνα: Ηριδανός

The paper aims to show that the translators of the Greek versions produce varied representations of the beat culture reflecting variation in the reception of the cultural movement by the Greek society.

2. Culture, representation and power

The assumption is that translation can register representations of an original in a target culture. Out of the three types of representation theories referred to in S. Hall (1997), namely, the *reflective*, the *intentional* and the *constructivist* approaches to representation, the constructivist (or constructionist) paradigm seems to be the one which can successfully account for the shifts allowed into the two Greek versions of *Tristessa*. The constructivist approach acknowledges the contribution of power to setting up representations through language. Power is rather assumed to be “a hegemonic and discursive form of power, which operates as much through culture, the production of

knowledge, imagery and representation" (S. Hall 1997: 263). The paper aims to show that the representations of the beat culture in the two Greek translations of *Tristessa* are largely due to shifts in the power differentials within Greek society, which occurred in the twenty four years between the two target publications.

3. Varying representations of a theme

If we assume that translation can construct varying representations of reality, the theoretical work on representation, stereotyping and power becomes immediately relevant. Stereotyping is a representational practice which classifies and reduces reality to a set of wide categories. It "reduces, essentializes, naturalizes and fixes 'difference'" (Hall 1997: 258), while it "tends to occur where there are gross inequalities of power" (ibid).

One question, in this study, is in what way stereotyping in the two versions has affected representation of topics prevalent in beat literature and culture (e.g. the road, the socially marginalized etc) and what the power relations are that allowed these varying representations in the two target texts. Another question is how globalization has affected socio-cultural variables, which in turn have generated shifting power relations.

Versions TT1 and TT2 have some common features in their linguistic make up. For instance, both translators have kept the long periods of Kerouac's style, which realizes Kerouac's automatic writing (the author separates sentences with dashes instead of a full stop). Long periods in the two versions are justified on the grounds that any interference with the length of periods would change the author's style. Nevertheless, there are differences between the two translations that raise issues related to the workings of globalization and its effect on translated literature, the reception of cultural movements (e.g. like the beat movement) in local societies and the contribution of power to the representation of prevalent themes in these movements (e.g. drug addiction, the road, etc.).

3.1. Centripetal vs. centrifugal globalization

“What is repeatedly at stake in the relation between the phenomenon of globalization and translation practices is a tension between what might be loosely labeled centrifugal and centripetal forms of globalization” (Pieterse 1995: 45-67, in Cronin 2003: 127).

On the one hand, there is the centripetal form, the notion of globalization as homogenization – implying imperialism, subjection hegemony, Westernization or Americanization. On the other hand there is the centrifugal form, suggesting globalization as resulting in interdependence, interpenetration, hybridity, syncretism, creolization and crossover (Cronin 2003: 127,128).

Cultural dominance through centripetal globalization, Cronin argues, is achieved through the services of dubbers and subtitlers in global cinema markets. By contrast, translation “can be seen as the quintessential expression of centrifugal globalization if we reflect that it is translation which allows speakers of a language under threat to retain full autonomy” (ibid).

The two versions of *Tristessa* reveal signs of the centripetal and centrifugal perspectives in the way, for instance, place names and names of people are rendered. An instance of centripetal globalization is manifested in the tendency of the 1985 version (TT1, hereafter) to Americanize place names, thus, revealing a stronger version of the *Us-here* vs. *Them-there* dichotomy. Examples 1-2 show transliteration of *Street* as Στρητ (ex. 1) and of *Avenue* as Άβενιου (ex. 2) in TT1. Rendition of these items is important in that the theme has currency in the beat culture: the idea of the road is deeply rooted in beat culture (cf. Kerouac’s *On the Road*). Transliteration of ST items *street* and *avenue* in TT1 entails a construction-of-otherness intention highlighting the concept of the infinite road and the ideal beat journey according to which the beat hero races through America. Transliteration in TT1 has an alienating effect, the idea of the endless road appears rather foreign to the target environment. As a result, TT1 may be assumed to adhere to the rules of centripetal globalization, by Americanizing parts of the text. In quite the opposite way, the translator of TT2 renders *Street* as Οδός and *Avenue* as Λεωφόρος, a

strategy that is closer to the idea of centrifugal globalization realizing some inter-dependence between the two cultures. He assumes that the idea of the endless road, as a theme in the beat culture, activates associations in the Greek context as well, assuming cultural interdependence.

Example 1

- ST It's as tragic as the night Eddy was shot on the rainy Russia Street (p. 10)
- TT1 Ένα θέαμα τόσο τραγικό όσο τη νύχτα που σκοτώθηκε ο Έντυ στη βροχερή Ράσια Στρητ (p. 9)
A scene as tragic as the night Eddy was killed in rainy Russia Street [transliterated]
- TT2 Είναι το ίδιο τραγικό όπως το βράδυ που πυροβόλησαν τον Έντυ στη βροχερή Οδό Ράσια (p. 15)
It's as tragic as the night Eddy was shot in rainy Russia Street [translated].

Example 2

- ST The beast he knows his time is up in the Chickenshacks of Lenox Avenue (p. 20)
- TT1 Ζώο που ξέρει τον καιρό του κάτω από τις κοτοπουλένιες τρύπες Λήνοξ Αβενιου (p. 18)
Animal that know its time under the chicken holes of Lenox Avenue [transliterated]
- TT2 Ένα ζώο που γνωρίζει πως ο χρόνος του τελειώνει πέρα στα κοτέτσια της Λεωφόρου Λένοξ (p. 29)
An animal that is aware that his time is running out there at the chickenshacks of Lenox Avenue [translated].

There are more examples in the two translations which realize the centripetal/centrifugal shift through name rendition: *Plaza Garibaldi* which is transliterated as *Πλάζα Γκαριμπάλντι* (p. 40) in TT1 and translated as *Πλατεία Γκαριμπάλντι* in TT2. ST item *City Hall* (p. 49) is transliterated as *Σίτυ Χωλ* (p. 40) in TT1 while translated as *Δημαρχείο* (=Town Hall, p. 68) in TT2; likewise, ST item *Old Bull* (p. 14) is trans-

literated as ΟΛΥΤ Μπουλ in TT1, but translated as Γέρο Μπουλ in TT2 and ST item *Pinky* (p. 31) referring to a cat, is transliterated as Πίνκυ in TT1, but translated as Ροζάκι in TT2. There is further evidence which shows the tendency of TT1 towards centripetal globalization, namely, through rendition of the metric system: ST *mile* (p. 40) is rendered in terms of *μίλι* (=mile, p. 33) in TT1, as *χιλιόμετρο* (=kilometer, p. 55) in TT2.

Counterexamples occasionally appear in the data: TT1, which avoids transliteration of ST item *avenue*, opts for *Πέμπτη Λεωφόρο* (rendering ST *Fifth Avenue*) obviously because of assumed audience familiarity. Also in TT2 despite the fact that the translator turns miles into kilometers he still keeps the metric system as far as inches are concerned. Occasional inconsistencies are indicative of cultural hybridity, which makes it difficult for the translators to keep a specific, consistent attitude.

3.2. Romantic vs. realistic overtones in representations

The two versions seem to vary in their romantic vs. realistic approach to representing the beat culture. Romantic vs. realistic tendencies are manifested through instances of variation rendering items such as ST *old singer with guitar* (p. 70): it is rendered as *κανταδόρος* (=serenader, p. 57) carrying allusions to western artistic values in TT1 and *γέρος τραγουδιστής με μια κιθάρα* (=old singer with guitar, p. 93) in TT2, which is rather neutral as to the origin of the stereotype.

TT1 seems to reflect the romanticism that the Beat generation was associated with: this seems to be how the movement was received in the target environment in the 1970s and 1980s. Translator Aris Berlis in his prologue to the poem “Howl” by Allen Ginsberg acknowledges awareness of the romantic perspective: “With Allen Ginsberg and American Beats, the romantic element makes a comeback –for the second time in the 20th century, after surrealism – in western literature”³ (1978: 11).

Romantic connotations are activated in example 3 through TT1 Turkish loan item for *street* (*σοκάκι*), the peacefulness connoted by

³ Translation by the author.

TT1 adverb *αμέριμνα* (=carelessly, rendering ST item *without care*, as contrasted to TT2 item *χωρίς να με νοιάζει* [*without care*]), the metaphor with the hero's gaze *embracing* the shine of the raindrops (see TT1 item *αγκαλιάζει*), while TT1 item *ιριδισμού* (=iridescence for ST *shining*) enforces a poetic gloss. The hero in TT1 seems to adhere to a "modern sense of a romantic character [...] expressed in Byronic ideals of a gifted, perhaps misunderstood loner, creatively following the dictates of his inspiration rather than the mores of contemporary society"⁴. By contrast, TT2 foregrounds a more realistic representation of the beat hero.

Example 3

- ST [...] I am going to walk home at 2 a.m. *splashing without care through streetpools, looking along lone fences at the dismal glimmer of the wet rain shining in the streetlight.* (pp. 17-18)
- TT1 [...] θα τους διασχίσω γυρνώντας σπιτί μου στις 2 τα ξημερώματα, *τσαλαβουτώντας αμέριμνα στα νερά των σοκακιών, αφήνοντας το βλέμμα μου να αγκαλιάσει τους ιριδισμούς της βροχής που απλώνεται στους φράχτες και τα στενά* (p. 15)
I will cross them as I return home at 2 in the morning, splashing carelessly in the water of the narrow streets, letting my gaze hug the iridescence of the rain that spreads across the fences and the narrow streets
- TT2 [...] τους οποίους διασχίζω για να φτάσω στο σπιτί στις 2 το πρωί *τσαλαβουτώντας χωρίς να με νοιάζει στους νερόλακκους παρατηρώντας στο πλάι τους μοναχικούς φράχτες στο μελαγχολικό αμυδρό φως του νερού της βροχής που λάμπει κάτω απ' τις λάμπες του δρόμου* (p. 25)
Which I cross to return home at 2 in the morning splashing without care in the ponds watching on my side the lonely fences on the gloomy dim light of the rain that shines under the street lamps.

The romantic gloss in ex. 4 is highlighted through the expressiveness evoked by unconventional metaphors (see TT1 items *χώνομαι* [*intru-*

⁴ Encyclopedia, The Free Dictionary, by Farlex, online.

de], καταπίνω ολόκληρα τετράγωνα [I swallow fifteen blocks], απλώνεσαι πάνω απ' την Περουβιανή νύχτα [you spread above the Peruvian night]), and the TT1 simile σαν σφαίρα (like a shot), rendering ST fast passing. Conversely, TT2 items κατάφερα να φθάσω (I managed to reach) and ρίχτηκα στο περπάτημα (I threw myself into walking) assume fatigue and anxiety

Example 4

- ST Yoke myself to San Juan Letran and *fall to hiking up fifteen blocks* of it *fast passing* delicious places where they make the churros and cut you hot salt sugar butter bites of fresh hot donut from the *grease basket*, that you crunch freshly as you cover the Peruvian night ahead of your enemies on the sidewalk (pp. 40-41)
- TT1 Χώνομαι στο Σαν Χουάν Λετράν και καταπίνω το ένα μετά το άλλο δεκαπέντε ολόκληρα τετράγωνα περνώντας σαν σφαίρα από εξαισία μέρη όπου ετοιμάζουν τα τσούρος σου και σου κόβουν μες απ' τη λαδωμένη χύτρα ένα φρέσκο ζεστό ντόνατ με αλάτι, ζάχαρη και βούτυρο, που μασουλάς ευχάριστα καθώς απλώνεσαι πάνω απ' την Περουβιανή νύχτα μακριά απ' τους εχθρούς σου στα πεζοδρόμια (p. 33)
I intrude into San Juan Letran and swallow fifteen blocks in a row passing like a bullet from splendid places where your churros are being prepared and they cut for you in the greasy pot a fresh hot donut with salt, sugar and butter that you chew happily while you spread above the Peruvian night away from your enemies on the sidewalks.
- TT2 Κατάφερα να φτάσω μέχρι το Σαν Χουάν Λετράν και ρίχτηκα στο περπάτημα διανώντας γρήγορα δεκαπέντε τετράγωνα προσπερνώντας υπέροχα μέρη όπου φτιάχνουν τα λεγόμενα τσούρος και σου βάζουν αλάτι ζάχαρη βούτυρο ολόφρεσκα ζεστά ντόνατς απ' το λιγδιασμένο καλάθι, τα οποία μασουλάς ολόφρεσκα καθώς διαβαίνεις την Περουβιανή νύχτα αφήνοντας τους εχθρούς σου πίσω στο πεζοδρόμιο (p. 56)
I managed to reach San Juan Letran and threw myself into walking crossing quickly fifteen blocks, past gorgeous places where they make the so-called churros and they put you salt sugar butter fresh hot

donuts from the greasy basket, which you chew and they're so fresh as you walk through the Peruvian night leaving your enemies on the sidewalks.

TT1 makes the hero look insatiable rendering him a hero eager to live his moments to the fullest, to experience powerful emotions, in other words a romantic hero: see for instance *καταπίνω το ένα μετά το άλλο δεκαπέντε τετράγωνα* (*I swallow fifteen blocks in a row*) as he swallows experiences. Apart from enforcing a poetic gloss, the metaphor allows a free association with the hero's alcohol habit. See also *χώνομαι* (*intrude*), which allows the implication of the hero's eagerness to experience reality. As mentioned above, TT2 item *ρίχτηκα* (*I threw myself*) speaks of a hero full of anxieties, distressed and carrying the fatigue his marginal position causes him. The TT2 item *λιγδιασμένο καλάθι* (*greasy basket*) carries a negative connotation, as contrasted to TT1 rendition *λαδωμένη χύτρα* (*oiled kettle*) where the negative connotation is rather neutralized. Through these choices TT1 and TT2 highlight a different perception of reality: a romantic (TT1) vs. a realistic one (TT2). The romantic vs. realistic disposition of the hero, described in example 4, is also enhanced by the contrast between items *φευγάτος* (*gone*, TT1) vs. *θολωμένος* (*dazed*, TT2) in example 5. The TT1 *gone* item carries a positive prosody, while the TT2 *dazed* option has registered the hero's weakness and inability to pursue his goals.

Likewise, in example 5, TT1 uses expressive items enhancing the lyricism of the text (for instance, TT1 item *πορτοκαλένια αίγλη* [*orange glory*] vs. TT2 item *ήλιος βγαίνει πορτοκαλί* [*the sun rises orange*], or TT1 imagery realized through *χρυσώνει τους κόκκους της σκόνης* [*paints golden the dust grains*]). The representation renders the hero romantic, rejoicing when confronted with impressive nature. TT2 depicts a typical, indifferent scenery, thus, highlighting a contrast between the beat generation's idealistic romance vs. a realistic depiction of life.

Example 5

ST the sun comes up orange over piles of red brick and plaster dust,
 it's the wee North America of my Indian Dreams but now

-
- TT1 I'm too gone to realize anything or understand, all I wanta do is sleep, next to Tristessa (p. 77)
 ο ήλιος σκάζει στην πορτοκαλένια αίγλη του πάνω απ'τα κόκκινα τούβλα και χρυσώνει τους κόκκους της σκόνης, μια μικρογραφία της Βόρειας Αμερικής των Ινδιάνικων Ονείρων μου μα είμαι ήδη αρκετά φεγγάτος για να συνειδητοποιήσω ή να αντιληφτώ οτιδήποτε, το μόνο που θέλω είναι να κοιμηθώ δίπλα στην Τριστέσσα (p. 62)
The sun bursts in its orange glory over red bricks and paints golden the dust grains, a miniature of North America of my Indian Dreams but I'm already too gone to realize or to understand anything, all I want is to sleep next to Tristessa
- TT2 ο ήλιος βγαίνει πορτοκαλί κάπου πάνω από αμέτρητα κόκκινα τούβλα και σκόνη από σοβάδες, είναι η μικροσκοπική Βόρεια Αμερική των Ινδιάνικων Ονείρων μου αλλά τώρα είμαι εντελώς θολωμένος για να συνειδητοποιήσω οτιδήποτε ή να καταλάβω, το μόνο που θέλω είναι να κοιμηθώ, πλάι στην Τριστέσσα (p. 102)
The sun rises orange somewhere above countless red bricks and plaster dust, it's the tiny North America of my Indian Dreams but now I'm completely dazed to realize anything or to understand, all I want is to sleep next to Tristessa.

The text fragment in example 6 comes at the beginning of the first part of the novella to suggest the romantic (TT1) vs. realistic (TT2) gloss of the beat representation. TT1 item *αβεξέλεγκτος* (*uncontrollable*) encodes a sense of romantic revolutionary mood and carries a positive prosody, whereas TT2 option *τρεμάμενος* (*trembling*) still foregrounds the positive aspect of experience by reversing the order of attributes (*trembling/chaste*) but – in fact – it favours a more realistic representation than that of TT1, through the *trembling* option.

Example 6

- ST **Trembling and chaste**
 I'm riding along with Tristessa in the cab, drunk, with big bottle of Juarez Bourbon whiskey in the till-bag railroad

-
- lootbag they'd accused me of holding in railroad 1952
- TT1 **Αγνός κι ανεξέλεγκτος**
 «Τριγυρνώ με την Τριστέσσα εδώ κι εκεί, μεθυσμένος μες σ' ένα τρελό ταξί, με μια μπουκάλα ουίσκυ, Χουαρέθ Μπέρμπον στο μεγάλο σάκο των σιδηροδρομικών, για τον οποίο μου την έπεσαν στα 1952.
Chaste and uncontrollable
I walk around with Tristessa here and there, drunk in a crazy cab, with a bottle of whiskey, Juarez Bourbon in the big railman bag, for which I got jumped at in 1952
- TT2 **Αγνός και τρεμάμενος**
 Είμαι μαζί με την Τριστέσσα σ' ένα ταξί, μεθυσμένος, μ' ένα μεγάλο μπουκάλι Μπέρμπον ουίσκι Χουάρες μέσα στον σιδηροδρομικό μου σαλταδόρικο σάκο για τον οποίο με κατηγορήσαν που τον κρατούσα στον σιδηρόδρομο το 1952.
Chaste and trembling
I'm with Tristessa in a cab, drunk, with a big bottle of Bourbon Juarez whiskey in my railman jumpy bag which I was accused of holding at the railway in 1952.

The next section examines rendition of themes like drug addiction and the representation of the marginalized in the two versions.

3.3. Stereotyping and political in/correctness

Stereotyping is “part of the maintenance of social and symbolic order. It sets up a symbolic frontier between the ‘normal’ and the ‘deviant’, the ‘normal’ and the ‘pathological’” (S. Hall 1997: 258). The distinction is particularly relevant to ways of representing racial difference, or socially marginalized groups. Examples 7-11 show variation in the way the two versions render the theme of drug addiction. TT2 employs options which represent the drug addiction theme in more neutral, canonical terms.

Example 7

- ST He *jabs* in the needle hard, he *jabs* in harder (p. 14)
- TT1 *Καρφώνει* άγρια τη βελόνα, *καρφώνει* ακόμα πιο άγρια (p.12)

- He jabs the needle hard, he jabs it harder
TT2 Χώνει τη βελόνα με δύναμη, μπιγχει πιο δυνατά (p.20)
He sticks the needle forcefully, he sticks it more forcefully

Example 8

- ST Tristessa is a junky and she goes about it skinny and carefree (p. 29)
TT1 Η Τριστέσσα είναι πρεζάκι, ένα σκελετωμένο κι ανέμελο πρεζάκι (p.25)
Tristessa is a junky, a skeletal carefree junky
TT2 Η Τριστέσσα είναι ένα πρεζάκι και τραβάει το δρόμο της κάτω χνη και ανέμελη (p.41)
Tristessa is a junky and goes her way bony and carefree

In examples 7 and 8, emotionally charged TT1 options like *καρφώνει* (*stabs*) and *σκελετωμένο* (*skeletal*) set up a violent, death-provoking image of the world of drugs. The expressiveness of these options speaks of lack of information, taboo and fear of the addict. Conversely, lexical choice in TT2 is rather neutral, assuming a more distancing approach to the theme of addiction (see TT1 *καρφώνει άγρια τη βελόνα* [*jabs the needle*] vs. TT2 *χώνει τη βελόνα με δύναμη* [*sticks the needle forcefully*] in ex. 7 or TT1 *σκελετωμένο* [*skeletal*] vs. TT2 *κάτωχνη* [*bony*] in ex. 8).

Likewise, examples 9 and 10 reflect the distancing of the TT2 translator (and audience) from drug addiction taboo. This is shown in example 9, through the TT2 option *εθισμού της στη μορφίνη* (*addiction to morphine*) vs. lower tenor TT1 option *τοξικομανία* (*addiction*), which attributes the addict a weaker subject position. In the same vein, in example 10, politically incorrect and offensive TT1 option *σαν καθυστερημένο* (*like mentally retarded*, rendering ST *like an idiot baby*) alludes to socially marginalized groups, in contrast to the TT2 option *σαν ένα ηλίθιο μωρό* (*like an idiot baby*), which does not.

Example 9

- ST It makes me cry to realize Tristessa has never had a child and probably never will because of her *morphine sickness* (p. 22)

- TT1 Με πίνουν τα κλάματα και σκέφτομαι πως η Τριστέσσα δεν έκανε ποτέ της παιδί και πιθανότατα δεν θα αποκτήσει ποτέ λόγω της τοξικομανίας της (p. 19)
It makes me cry and I'm thinking that Tristessa never had a child and most probably never will because of her drug addiction
- TT2 Μου έρχεται να κλάψω συνειδητοποιώντας πως η Τριστέσσα δεν έχει δικό της παιδί και πως πιθανότατα ποτέ δεν θα έχει λόγω του εθισμού της στη μορφίνη (p. 32)
It makes me cry to realize that Tristessa does not have a child of her own and most probably she never will because of her morphine addiction

Example 10

- ST She just sits there on the floor like an *idiot baby*, doodling with objects (p. 67)
- TT1 Κάθεται στο πάτωμα σαν καθυστερημένο, σαχλαμαρίζοντας με τ' αντικείμενα (p. 54)
She sits on the floor like a retard, fooling around with the objects
- TT2 Εκείνη απλά κάθεται στο πάτωμα σαν ένα ηλίθιο μωρό, παίζοντας σαν ανόητη με διάφορα πράγματα (p. 89)
She just sits on the floor like an idiot baby, playing like a fool with various objects

The drug addict is represented as being less marginalized in TT2, less of a weird, outlaw or criminal, but rather a human being in distress. There is a rather legitimizing implication following from TT2 options, reflecting a society which is more tolerant to social minorities. Example 11 shows that the negatively-charged ST item *whore dances* is no longer rendered as *αδελφιστικούς χορούς (queer dances)*, as it did in TT1, probably because homosexuality is no more dismissed as incorrect.

Example 11

- ST One look through the bar where the children gape and one through the *whoreboy* bar of *queers* were spidery heroes perform *whore dances* (p. 39)

- TT1 Μια ματιά στο μπαρ όπου αράζουνε παιδιά κι άλλη μια στο
πουτανίστικο μπαρ με τις αδελφές όπου αραχνιασμένοι τύποι
χορεύουν *αδελφίστικους χορούς* (p. 32)
*One look at the bar where children hang around and another at the
whore bar with the sissies where spidery heroes dance sissy dances*
- TT2 Μία ματιά μέσα στο μπαρ όπου χασμουριούνται τα παιδιά
και άλλη μια στο μπαρ με τις αδελφές και τα αγόρια που ψω-
νίζονται όπου αραχνιασμένοι ήρωες χορεύουν *πουτανίστικους*
χορούς (p. 54)
*One look inside the bar where children yawn and another inside the
bar with the sissies and the boys that sell their bodies where spidery
heroes dance whore dances*

Examples show that, at the time when TT2 was published, the Greek society was more prepared to process the drug addict problem and more aware of social and subcultural difference, which implied a more tolerant stance towards social minorities.

4. Power, levels of culture and shifts in translation

One question is how power could relate to the more tolerant stance towards social minorities in the Greek context, what the power differentials might be that registered these shifts in the two versions. The assumption is that TT2 was written at a time when social and institutional conditions were acknowledging the drug addiction issue, in that – for instance – there was an institutional framework catering for drug addiction, namely, the Ithaki therapeutic community. As the homepage of the ΚΕΘΕΑ⁵ (Therapy Center for Dependent Individuals) network mentions,

[i]n 1983 a team of professionals in Thessaloniki began the first organized effort in Greece by creating the therapeutic community 'Ithaki'. At a time when drug addicts ended up in prison or in psychiatric institutions, 'Ithaki' proved that ad-

⁵ KETHEA is the largest rehabilitation and social reintegration network in Greece. It has been providing its services to drug addicts and their families since Ithaki, the first Greek therapeutic community, was set up in 1983.

diction can be fully treated and the former addict can return to society as a creative and equal member (Therapy Center for Dependent Individuals, online).

The pilot programme Ithaki (Ιθάκη) was realized as a provision of the Therapy Center for Dependent Individuals and, after the success of the programme, it is supported by the Ministry of Health and Social Solidarity. Also, in 1995 the Greek state founded the Organisation Against Drugs (OKANA)⁶, with Act 2161/93. Today there are many state or private bodies which help people fight drug addiction. Besides, since the mid 2000s there have been discussions on drug decriminalization. More favourable adjustments for drug addicts were introduced, decriminalizing private use and enforcing much stricter penalties on organized drug dealing⁷. The institutional setting implies power, empowered social minorities, which is reflected in their representation through text. Both translators renegotiated the representation of social groups and themes, by constructing relevant representations through discursive formations.

Likewise, with gay movements becoming more and more powerful through new acts as far as gay rights⁸ are concerned (Act 3304/05 of 2005) in agreement with EU legislation for protecting homosexuals from unjust treatment, it is expected for texts to be reflecting (or constructing) shifting social conditions.

The study aimed to identify shifts in the two Greek versions of *Tristessa* along the centripetal vs. centrifugal globalization perspective, the romantic vs. realistic interpretation and the powerful vs. powerless representation of social groups.

Another question would be what levels of culture these shifts are assumed to relate to, i.e. what levels of culture are affected by translation practice in the case of *Tristessa*.

⁶ Organisation Against Drugs (OKANA) for prevention, treatment and social reintegration of people facing problems related to substance use (online).

⁷ ΣΚΑΪ.gr online.

⁸ LGBT rights in Greece, Wikipedia, online.

Edward Hall's (Katan 2011: 71) three-dimensional iceberg model assumes three levels of culture: a visible, a semi-visible, an invisible. Hall perceives culture at a

- "technical level" (through clear instruction, music, art, architecture, institutions, dress, visible behavior), at a
- "formal level" (through trial-error method, appropriacy, rituals, customs, ways) and at an
- "informal level" (unconsciously in the brain, manifested through principles, orientations, action, environment, communication, time, space, power, thinking).

The assumption in this study is that the translator is concerned with all three levels of culture. The present study has provided evidence of variation at two of these three levels.

It appears that out of the three binary oppositions traced in the two Greek versions of *Tristessa* as analyzed in sections 3.1, 3.2, 3.3 above, the romantic vs. realistic one relates to the technical level, the visible level of culture where art movements (romanticism, realism etc.) may affect the representation practices and symbolic functions. The second level rather relates to linguistic tendencies in discourse, which ensure language appropriateness and which may be preferred across cultures and reflected through translation. Such shifts were outside the scope of this research, but translation seems to be able to provide ample evidence of variation at this level.

The centripetal vs. centrifugal opposition and the powerful vs. powerless representation of social groups seem to be relevant to the deepest, the informal level of the iceberg model of culture, where orientations and principles almost unconsciously govern our perception of reality.

The study attempted to decipher inscription of societal transformation as manifested through the two versions of *Tristessa* and verified that "a hegemonic and discursive form of power, which operates as much through culture, the production of knowledge, imagery and representation" (ibid) has affected the representation of *Tristessa* as manifested across the two versions. As orientations and power relations in a society change, representations in target discourses are likely to register the signs of societal transformation in socio-political

values, allowing translation to function as a legitimizing tool for establishing (or resisting) political correctness.

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