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A BAKHTINIAN APPROACH TO TRANSLATIONS BY BRIAN FRIEL

Brian Friel'in *Translations* Oyununa Bakhtinci Bir Yaklaşım

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Öz:

Brian Friel, *Translations* adlı oyununun kurgusal zamanını on dokuzuncu yüzyıl, 1833 olarak, eğitimin Galce olarak verildiği ahırlar yerini derslerin İngilizce olarak öğretileceği yeni ulusal okulların aldığı zaman olarak seçer. Bu dönemde gerçekleşen bir diğer önemli olay, İrlandalı yer adlarının İngilizce olanlarla değiştirildiği haritalandırma çalışmasıdır. İrlanda tarihindeki bu iki önemli olayın bir sonucu olarak, İrlanda dili ve buna bağlı olarak İrlanda kültürü erozyona uğradı ve İngilizleştirildi. Bu oyun, post kolonyal, politik veya ulusal bir bakış açısı gibi değişen bakış açılarından incelenip ve tartışılmıştır. Ancak Friel, oyununu yukarıda bahsedilen iki olaya dayandırır ve oyunun sadece dille ilgili olduğunu iddia eder. Sonuç olarak, bu oyunu, dile ve Bakhtin'in heteroglossia ve monoglossia terimleriyle ilişkisine odaklanarak, Bakhtin'in üniter dil ve heteroglossia kavramlarının merceğinden incelemek, İrlanda tarihindeki iki önemli olayın İrlanda dili, kültürü ve insanları üzerindeki etkilerini gözlemlemeye yardımcı olacaktır.

Anahtar Kelimeler: Brian Friel, *Translations*, Bakhtin ve üniter dil.

Abstract:

Brian Friel chooses the fictional time of his play *Translations* as nineteenth century, 1833 to be precise, when the hedge schools in which instruction was in Gaelic were replaced by the new national schools where lessons were to be taught in English. Another important event taking place in this period was the ordnance survey during which Irish place names were replaced with English ones. As a result of these two pivotal events in Irish history, Irish language and, accordingly, Irish culture were eroded and became Anglicized. This play has been studied and discussed from various perspectives such as postcolonial, political, or a national perspective. However, Friel bases his play on the above mentioned two events and claims that the play is only about language. As a result, by examining this play through the lens of Bakhtin's concepts of unitary language and heteroglossia, focusing on the language and its relationship to these concepts, it is hoped to demonstrate the effects of two pivotal events in Irish history on Irish language, culture, and people.

Keywords: Brian Friel, *Translations*, Bakhtin and unitary language.

1. INTRODUCTION

Translations premiered in the Guildhall in Derry on 23 September 1980. It was the first production of the Field Day Theatre Company. Brian Friel established the Field Day Theatre Company and introduced the term fifth province with Stephen Rea in 1980 in Derry as a response to Northern Ireland's political and sectarian problems. He pointed to the necessity "to provide new ways of thinking about Ireland, of giving expression to the unexpressed in Ireland, in the face of the depressingly intractable Irish political situation" (Greene, 2004: 34). However, Friel does not search for a solution to the problems of Northern Ireland in his works. What he aims to do in the Field Day Theatre Company is to question the current issues in Ireland from a historical perspective. In addition to the theatrical productions, the Field Day paved the way for a variety of projects, including the publishing of the Field Day Pamphlets (1983-1988) and the compiling of the five-volume *The Field Day Anthology of Irish Writing* (1991, 2002). All these publications dealing with Irish history and literature contributed to the development of Irish literary criticism. As for his choosing Derry which is the Field Day Theatre's main location, Friel expounds: "I believe in a spiritual energy deriving from Derry which could be a reviving breath throughout the North. I think there is more creative energy here than anywhere else. Derry doesn't look to either Belfast or Dublin, but to itself, that's why I want to work here — piety perhaps" (Friel, 2000: 159). Therefore, Field Day Theatre Company seems to have a unique place of its own distancing itself from the political boundaries of both Belfast and Dublin.

The fifth province connotes to an artistic and mythical place rather than a political one in which Irish studies can be seen in a different light. In this sense, Kearney highlights that, "this province, this place, this centre, is not a political position. In fact, if it is a position at all, it would be marked by the absence of any particular political and geographical delineation, something more like a dis-position" (Hederman, 1985: 4). Clearly, intellectuals could have the opportunity to tackle the issues concerning identity and nation in a politically neutral manner through the fifth province, which brings about a different perspective on understanding and unity in Ireland. This is what happens in the *Translations* in which Northerners and Southerners, unionists and nationalists are brought together with the aim of achieving a neutral ground for discussing important issues in Ireland such as identity, culture and language as well as the anglicisation of place-names. The play questions the current issues in Ireland from a historical perspective rather than a political one. To this end, he focuses on two important historical events and their impacts on the inhabitants of Ballybeg in County Donegal. He claims that "the play has to do with language and only language. And if it becomes overwhelmed by that political element," he says, "it is lost" (Bertha, 2006: 159).

Translations is set in the town land of Baile Beag, County Donegal, in 1833 when the new national schools in which lessons were to be taught in English were about to replace the hedge schools in which instruction was in Gaelic. Consequently, in contrast to the hedge schools, which supported Irish culture and language despite the political and cultural oppressions imposed by British, Irish students would learn the history of Ireland from texts written in English from the English point of view in these national schools. In this regard, this may be considered as an attempt to eradicate the Gaelic background of Ireland. Furthermore, the historians seem to concur that the national schools were more efficient than any other method of eradicating Irish language and culture utilized by the British (Beckett 1966: 313). For instance, most of the historians agree that Ireland showed a dramatic change from a mostly Gaelic speaking nation to a mostly English speaking nation between 1800 and 1850 although English was the official language for centuries (*ibid*).

Another important event referring to Irish history in *Translations* is the ordinance survey taking place in the nineteenth century. Friel explains how he feels about it as follows:

And suddenly, here was the confluence — the aggregate — of all those notions that had been visiting me over the previous years: the first half of the nineteenth century; an aspect of colonialism; the death of the Irish language and the acquisition of English. Here were all the elements I had been dallying with, all synthesised in one very comprehensive and precise text. Here was the perfect metaphor to accommodate and realise all those shadowy notions — mapmaking. (Barry, 1983, p. 123)

Friel clearly expresses that he is greatly influenced by the ordinance survey as these maps shaped the contemporary look of Ireland resulting in standardization and Anglicization of all location names and spellings across the country through the survey. That is why, Friel claims that *Translations* is “about how this country found a certain shape” (ibid.) Therefore, the play’s 1833 setting represents a significant shift in Irish culture since both national schools and the ordinance survey aided in the eradication of Gaelic culture, of language, and of place names in Ireland, all of which are portrayed in *Translations*. Accordingly, this paper aims to illustrate the battle of unitary language in terms of concentrating heteroglossia and its tendency to reign heteroglossia with the help of Brian Friel’s play *Translations* through which he tries to reveal how the unitary language is used as a means of eradicating the culture and history of a country.

2. THEORETICAL BACKGROUND

Mikhail Bakhtin (1895-1975), one of the most influential Russian philosophers of language and literature in the twentieth century, introduces new concepts such as unified language, heteroglossia, monoglossia, centrifugal and centripetal forces in his book *The Dialogic Imagination* (1975). Particularly, he concentrates on the tension between the centripetal forces of the monoglossia and the centrifugal forces of heteroglossia in one of the essays called “Discourse in the Novel” in this book. In this essay, he claims that his notion of language is extremely relevant to ideology and that language should not be seen as “a system of elementary forms guaranteeing a minimum level of comprehension in practical communication” (Bakhtin, 2001: 258). He regards “language not as a system of abstract grammatical categories, but rather language conceived as ideologically saturated, language as a world view, even as a concrete opinion, insuring a maximum of mutual understanding in all spheres of ideological life” (ibid.). Moreover, Bakhtin believes that language cannot be viewed as a single speaker's or writer's utterance since it is not monologic but dialogic and, thus, no text can be seen as a monologue. Instead, he thinks that all language is a dialogue in which a speaker and a listener establish a relationship. As a result, every language can be thought of the result of at least two people's interactions. This is why, Bakhtin sharply criticizes both linguistics and the concepts of the major structuralist like Saussure because they remove texts from their social surroundings and ignores the relationships that exist between speakers and texts.

Bakhtin differentiates monoglossia from heteroglossia by stating that monoglossia can be considered as an assumption which “standardizes language and rhetorical forms, ridding itself of differences in an effort to establish a single way of speaking and writing” (Dobie, 2009: 353) while heteroglossia can be defined as the “the stratification of social languages and the ongoing development of generational, professional and other forms of social differentiation” (Protevi, 2005, p. 285). In a similar vein, Balkaya states “the stratification of language pushes language against centralizing forces due to its heteroglot nature” (2017: 71). Furthermore, Bakhtin draws a comparison between monoglossia and unitary language since both have centripetal forces that cause centralization or unification in response to the centrifugal forces of heteroglossia, which lead to dynamism and relativism in language. In this regards, Protevi states that “Bakhtin associates monoglossia with the development of a ‘unitary master language’, which aids socio-political as well as cultural centralisation. This master language is not a system of abstract categories; rather it is a ‘world-view’ ensuring mutual understanding in all spheres of ideological life” (Protevi, 2005: 285). He also provides examples for unitary languages as “a national language, a lingua franca of diplomacy or international meetings; the literary language of a culture; mathematics, logic and other idioms of calculation” (ibid). Therefore, it might be claimed that heteroglossia and unitary language are constantly in a conflict. In “Discourse in the Novel”, Bakhtin explains this struggle as follows:

Unitary language constitutes the theoretical expression of the historical processes of linguistic unification and centralization, an expression of the centripetal forces of language. A unitary language is not something given [dan] but it is always in essence posited [zadan] – and at every moment of its linguistic life it is opposed to the realities of heteroglossia. (2001, p. 257)

As a result, unitary language attempts to minimize the variability of heteroglossia in order to offer a standard communication platform for the speakers of a language. However, this is only one aspect of its

function. Unitary language, according to Bakhtin, also serves an ideological purpose. It is an element of "sociopolitical and cultural centralization processes" (2002: 271). In this respect, unitary language attempts to impose unity on society's various cultures and ideas by limiting their linguistic diversity.

Moreover, unitary language finds itself in the center of heteroglossia, which is a constant centrifugal force that works in conjunction with centripetal forces in a given utterance. For instance, Bakhtin mentions that, "at any given moment of its evolution, language is stratified not only into linguistic dialects in the strict sense of the word, but also into languages of social groups, 'professional' and 'generic' languages, languages of generations and so forth" (*ibid.*). It is the result of the language's heteroglot nature, which eliminates the centralizing tendencies of language. In this regard, Bakhtin expounds: "alongside the centripetal forces, the centrifugal forces of language carry on their uninterrupted work; alongside verbal-ideological centralization and unification, the uninterrupted processes of decentralization and disunification go forward" (*ibid.*). As a result, any word bears the tension between these two opposed forces. Similarly, Bakhtin illustrates that "every concrete utterance of a speaking subject serves as a point where centrifugal as well as centripetal forces are brought to bear...Every utterance participates in the 'unitary language' (in its centripetal forces and tendencies) and at the same time partakes of social and historical heteroglossia (the centrifugal, stratifying forces)" (2001: 272).

On the other hand, Bakhtin emphasizes the fact that unitary language derives its power from its centripetal forces, which exerts pressure on heteroglossia by centralizing it. That is why, Bakhtin claims that whether it be Aristotelian, Augustine or Cartesian all the poetries, "whatever their differences in nuance, give expression to the same centripetal forces in sociolinguistic and ideological life; they serve one and the same project of centralizing and unifying the European languages" (2001: 258). In this case, unitary language can be seen as a powerful entity which is used as a means of pressure causing a hierarchical social structure. Likewise, Bakhtin explains how the unitary language maintains its hegemony or exerts pressure on heteroglossia by stating that:

The victory of one reigning language (dialect) over the others, the supplanting of languages, their enslavement, the process of illuminating them with the True Word, the incorporation of barbarians and lower social strata into a unitary language of culture and truth, the canonization of ideological systems, philology with its methods of studying and teaching dead languages, languages that were by that very fact 'unities', Indo-European linguistics with its focus of attention, directed away from language plurality to a single proto-language –all this determined the content and power of the category of unitary language in linguistic and stylistic thought. (2001: 258)

3. A BAKHTINIAN APPROACH TO TRANSLATIONS BY BRIAN FRIEL

Brian Friel's play, *Translations* examines the influences of two historical events, namely replacing of hedge schools by national schools and the ordnance survey on Irish people. Although the play has been studied and critiqued from a variety of perspectives including postcolonial, political, and national among others, Friel maintains that his play is solely about language. Empowering the unitary language through establishing national schools in which the language of education will be English and changing the Irish place names into English eradicates the heteroglossia in Ireland and strengthens the power of monoglossia. That is why, there will be a focus on the concept of unitary language displayed in the play. Thus, examining this play through the lens of Bakhtin's conceptions of unitary language and heteroglossia will be helpful in order to have a better understanding of the language and its relationship to Bakhtin's terms of heteroglossia and monoglossia.

As Bakhtin asserts in his essay called "Discourse in the Novel", a unitary language "gives expression to forces working toward concrete verbal and ideological unification and centralization, which develop in vital connection with the processes of socio-political and cultural centralization" (2001: 258). These forces can be associated with Captain Lancey in the play due to his exclusionary action towards Irish language which is perceived as a threat by him to the unification and centralization of the language which is English. For this reason, Captain Lancey, who represents British forces, goes to Ireland with two aims: establishing national schools in which English will replace Irish and remapping Ireland by

Anglicising the Irish place names. Although national language is already English in Ireland Lancey and other British soldiers want to destroy any opportunity of Irish people's speaking Irish. That is why, they want to establish national schools by abolishing hedgeschools which contribute the growing of heteroglossia in Ireland as they give education in Irish for Irish people.

Besides Lancey, Owen who is the younger son of Hugh may also be considered as the representative of British state ideology in Ireland. As an obedient spokesman of the government and unitary language in the region, it is completely unacceptable for Owen to use the language of heteroglossia since this kind of interaction between languages may threaten the centralised structure of monoglossia. For instance, when Manus, who is the brother of Owen, says "time enough. Class won't begin for another half-hour" (Friel, 1981: 41), Yolland cannot understand him. Owen gets angry and shouts "Can't you speak English?" (*ibid.*). Owen's determination about making his Irish friends use English language may be related to the fact that he may perceive every utterance of Irish language as "the pressure of growing heteroglossia" (Bakhtin, 2001: 258). For this reason, Owen works as a civilian translator for a British regiment of engineers tasked with completing an ordnance survey in order to modernize and Anglicize Ireland's map and he does not hesitate to mistranslate what Lances says in English for the benefit of British force.

The play's first act includes numerous fundamental difficulties about translation. When Owen returns to his native townland of Baile Beag, a Gaelic speaking settlement in Donegal, after six years, the core dramatic action is put into motion. Translating Captain Lancey's words for the inhabitants of the Baile Beag is his first official job. However, while Owen is translating Lancey's statements he changes them in two ways: firstly, he simplifies Lancey's dense officialese and, secondly, some of Lancey's more frightening connotations are obscured by him (Friel, 1981: 184). For instance, Owen translates what Lancey has stated as follows:

Lancey: His Majesty's government has ordered the first ever comprehensive survey of this entire country — a general triangulation which will embrace detailed hydrographic and topographic information and which will be executed to a scale of six inches to the English mile.

Owen: A new map is being made of the whole country.

Lancey: The entire basis of land valuation can be reassessed for purposes of more equitable taxation...All former surveys of Ireland originated in forfeiture and violent transfer of property; the present survey has for its object the relief which can be afforded to the proprietors and occupiers of land from unequal taxation.

Owen: This new map will take the place of the estate agent's map so that from now on you will know exactly what is yours in law and the new map will mean that taxes are reduced. (Friel, 1981: 34)

Clearly, Manus translates what Lancey has mentioned by changing according to his interests as he wants to make sure that Irish people will not cause any problems against the jobs of British soldiers. However, Owen's elder brother Manus translates Lancey's remarks quite differently as he reads them in the light of Ireland's past experience with England perceived from the Gaelic point of view. When he asks "what sort of translation was that" (Friel, 1981: 36) Owen replies that "uncertainty in meaning is incipient poetry" (*ibid.*). Upon this reply, Manus gets angry and states that "there was nothing uncertain about what Lancey said: it's a bloody military operation" (*ibid.*). Manus tries to figure out why his townland's Gaelic place names ought to be changed, and why British soldiers keep calling Owen as Roland. Owen does not see it as a big deal and responds by saying that "it's only a name" (Friel, 1981: 37). From Owen's answer, it is possible to conclude that he is not aware of the fact that his collaboration with British soldiers through mistranslating Lancey will cost a disaster in his homeland. He understands the fact that neither Irish people nor Ireland means anything for British soldiers. Even if it is too late, he realizes his work's disastrous effects when he has to translate without changing Lancey's words about damaging the townlands which have been just renamed (Friel, 1981: 80). When Lancey mentions the Anglicized names of the townlands to be demolished Owen has to retranslate them in Gaelic as follows:

Lancey: Swinefort.

Owen: Lis na Muc.

Lancey: Burnfoot.

Owen: Bun na hAbham.

Lancey: Dromduff.

Owen: Druim Dubh. (Friel, 1981: 80).

To protect the centered and unified structure of the monoglossia and unitary language, Yolland does not use the original versions of the place names in such an urgent case. He prefers to use the Anglicized versions of the place names and makes Owen translate them in Gaelic for Irish people.

All Irish people are scared by Lancey's threat of violence. Particularly, Sarah is scared of him. The mute Irish girl named Sarah who is able to speak with the help of Manus is brought to silence again because of the threat of Lancey. Although Sarah says her name with the help of Manus, when questioned by Lancey, Sarah falls silent, implying that this character represents Ireland, which has been rendered speechless by dread and the oppression of English. In this context, it is possible for us to establish a connection between the above-mentioned unitary language hegemony over heteroglossia and the oppression applied by the officials in Friel's play, *Translations*. The soldiers in the play acting in the name of the state may be representing Bakhtin's concept of unitary language including centripetal forces which give rise to centralization and unification in the heteroglossia while the victims, Sarah and other Irish people may be seen as the representatives of heteroglossia, and its centrifugal forces that cause multiplicity in any given culture. In other words, there is an apparent tendency towards suppressing any idea opposing the current ideology. From the Bakhtinian point of view, this current ideology may be associated with his terms, monoglossia and the unitary language.

The fact that Lancey's order to anglicize the Irish words into English and Owen's translation of Lancey in a different way show how monoglossia tends to determine a center which does not accept the presence of centrifugal forces of the heteroglossia. Even the probability of shaking the stability of this center causes to irritation to the representatives of the unitary language. For example, when Captain Lancey explains the ordnance survey in English Jimmy asks a question to him:

Jimmy: Nonne Latine loquitur?

Lancey (to Jimmy) I do not speak Gaelic, sir. (He looks at Owen) (Friel, 1981: 32)

Although "Nonne Latine loquitur?" means "do you not speak Latin?" Lancey thinks that it is Irish. This may be the result of his prejudice against Irish people who are educated in stables. Lancey does not think that Irish people who are educated in stables can speak any other language than Irish. It may be claimed that, as a British soldier, he has binary oppositions in his mind such as white/black and civilized/backward. This is exemplified while he is explaining the function of ordnance survey to Irish people as follows:

Lancey: I see. (He clears his throat. He speaks as if he were addressing children- a shade too loudly and enunciating excessively.) You may have seen me- seen me- working in this section- section?- working. We are here- here in this place- you understand? – to make a map- a map, a map and-. A map is a representation on paper- a picture- you understand picture?- a paper picture- showing, representing this country- yes?- showing your country in miniature- a scaled drawing on paper of- of-

(Suddenly Doalty sniggers. Then Bridget. Then Sarah. Owen leaps in quickly.)

Owen: It might be better if you assume they understand you. (Friel, 1981: 33).

Lancey's attitude toward the Irish people is a typical attitude of a colonizer against the colonized. He believes that these people are so backward that they cannot understand what a map means. Because he thinks so, he wants to eradicate the hedge schools and establish national schools where the language of

education will be English. However, these people learn even Latin and read the classics at the hedge schools. Lancey's efforts to impose the superiority of the unitary language may be interpreted as an effort to keep Irish people under control. In this regard, Hugh explains that "it is not the literal past, the 'facts' of history, that shape us, but images of the past embodied in language.... we must never cease renewing those images; because once we do, we fossilize" (Friel, 1981: 88). According to the comment of Hugh, a nation defines itself with the images embodied in language. Hence, when the language is changed or not used, the history of that nation will be changed. In the case of Irish people, they will learn their history and culture with English language in the national schools through the perspective of English people after they stop speaking their own language.

In this sense, the ordnance survey is a very important metaphor portrayed in *Translations* in terms of reflecting the cultural conflict and linguistic transformation in Ireland. However, by remapping Ireland, British create a new Ireland for these people because when the place names are changed into English they lose their meanings in the sense that all these names have Irish history contained in themselves, which also makes the translation very hard. That is why, when Owen and Yolland try to Anglicize some place names they cannot handle the situation. For instance, they try to rename a place called *Bun na hAbhann*. *Bun* means bottom in Irish and *Abha* means river. Thus, it means the mouth of a river. Owen searches how it is called in the church registry and explains that

Owen: That's wrong. (Consults text.) The list of freeholders calls it Owenmore-that's completely wrong: Owenmore's the big river at the west end of the parish. (another text) And in the grand jury lists it's called- God!- Bihone!- wherever they got that. I suppose we could Anglicise it to Bunowen; but somehow that's neither fish nor flesh... What about Burnfoot?

Yolland: (indifferently) Good, Roland. Burnfoot's good. (Friel, 1981: 39-40).

Consequently, they decide to call the place as Burnfoot entirely arbitrarily. This new name does not have any pertinence to anything. This summarizes what has happened in the actual renaming process of the ordnance survey. This arbitrary renaming process is significant in the sense that it is more than just Anglicising the Irish words. It, indeed, eradicates the history or story ascribed to the place names. While changing the names, Yolland is aware of this fact. For instance, Owen and Yolland have a quarrel about the consequence of changing the place names as follows:

Owen: We're making a six-inch map of the country. Is there something sinister in that?

Yolland: Not in...

Owen: And we're taking place-names that are riddled with confusion and ...

Yolland: Who's confused? Are the people confused?

Owen: ...and we're standardizing those names as accurately and as sensitively as we can.

Yolland: Something is being eroded. (Friel, 1981: 52-53).

Owen is convinced about the rightness of his job in Ireland by British soldiers. However, when Yolland asks whether Irish people are confused with the place names he cannot answer it. Yolland is conscious of what he is doing by changing the place names when he says that 'something is being eroded'.

Both from Owen's translations of British officers' words and from Owen's and Yolland's translations of place names which cannot be translated, it is observed that culture and history of Ireland are eroded by the oppression of unitary language. However, when an actor speaks in English on stage, it is assumed that he is speaking Gaelic in the play. Because it is very important both for the structural and metaphorical meaning of the play. Friel opposed to the idea of a Gaelic-language version of the play to be staged since he thought that a bilingual production would compromise the linguistic device's symbolic integrity. The device emphasizes the importance of language as a cultural and political issue, and it gives a framework for Friel to explore several variations on the title metaphor of translation. Friel makes use of this

technique, that is, the English-for-Irish for the practical needs of the situation. Thus, for example, Manus has defiantly rejected to speak English “for the benefit of the colonist' Yolland” (Friel, 1981: 56); however, he begins to speak English when he conveys the job offer he has received in Inis Meadhon. In this scene, there is no need for the interpreter Owen.

There is a similar scene in the play in which Hugh speaks to Yolland about the essence of Irish culture and language. He is assumed to be speaking English so that he may be understood immediately. Interestingly enough, it is not different from the English he speaks fluently when he is speaking Irish. For instance, Hugh talks about Irish language and literature speaking in English as follows:

Hugh: A rich language. A rich literature. You'll find, sir, that certain cultures expend on their vocabularies and syntax acquisitive energies and ostentations entirely lacking in their material lives. I suppose you could call us a spiritual people. (Friel, 1981: 59)

This situation may also be considered as an example of monoglossia's transformative and unitary impact on the multiplicity of heteroglossia in the sense that even though Hugh is a unit of heteroglot language as being an intellectual, his language turns into the monologic language of the unitary system as a result of the repressive elements of monoglossia. Instead of struggling to preserve his position in the diversity of heteroglossia, he gives in, and prefers speaking the language that they understand.

This is considered as an annihilation of a culture by the characters in the play. For instance, at the end of the play, Hugh provides a confusing and contradictory vision. That is, he mentions a quotation from Virgil's *Aeneid* which talks about the goddess Juno who is afraid that her beloved Carthage is destroyed by a race sprung from Trojans:

Hugh: Urbs antiqua fuit — there was an ancient city which, 'tis said, Juno loved above all the lands. And it was the goddess's aim and cherished hope that here should be the capital of all nations — should the fates perchance allow that. Yet in truth she discovered that a race was springing from Trojan blood to overthrow some day these Tyrian towers — a people late regem belloque superbum — kings of broad realms and proud in war who would come forth for Lybia's downfall — such was — such was the course — such was the course ordained — ordained by fate ... (Friel, 1981: 90)

The Romans destroyed Carthage with the third Punic War (149–146 B.C.). Clearly, Friel makes a parallelism between Romans destroying of Carthage and English destroying Irish language and culture. The irony comes from the fact that Hugh quotes and speaks in Latin which is the language of the Romans. This is the case of Irish people who speak English which is the language of the conquerors of their country. This idea is accepted by Friel who has expressed that “there is no possibility of escaping from this. We must accept this” (Friel, 1980: 60). Friel, who rejects a useless loyalty to old Gaelic customs, does not approve of changing to the culture of the colonial authority, and would not choose exile or emigration. He decides to remain in Ireland and recover the Irish language for the benefit of Irish culture. Friel's Field Day Theatre Group displays this ambition openly in cultural activities aiming at modifying English into a uniquely Irish lexicon, such as their presentations of global classics in Irish English and their proposal for an Anglo-Irish dictionary. With its experimental translation of Irish in English, the drama revives and renews old Gaelic culture in the image of the hedge school while also transforming it into another language and period.

In conclusion, we have discussed the continual tension and struggle between the centripetal forces of the monoglossia causing centralization and the centrifugal forces of the heteroglossia leading to dynamism and relativism with reference to Friel's *Translations*. It is revealed that this play includes the tragedy caused by the centripetal forces of the monoglossia which is especially the unitary language with exercising power over the multiplicity of the heteroglossia. In both cases we have observed that the pressure applied by the unitary master language brings about a transformation or centralization process in the heteroglossia. It may be appropriate to finish this study by offering again a Bakhtinian solution to this tragedy which is his concept of carnival. Bakhtin asserts that creating a carnivalistic atmosphere can eliminate the tension between monoglossia and heteroglossia due to the fact that it is the carnival sense

of the world including many voices which are simultaneously heard and directly affect their hearers at a carnival, creating a sensation of joyful abandonment.

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GENİŞLETİLMİŞ ÖZET

Translations oyununun ilk gösterimi Derry'deki Guildhall'da 23 Eylül 1980'de yapıldı. Bu, Field Day Tiyatro şirketinin ilk yapımıydı. Bu şirket, 1980'de Kuzey İrlanda'nın siyasi ve mezhepsel sorunlarına yanıt olarak Brian Friel ve Stephen Rea tarafından Derry'de kuruldu. Friel bu tiyatroyu kurdu çünkü “İrlanda hakkında, İrlanda'da ifade edilmeyenlere ifade vermenin, iç karartıcı derecede zorlu İrlanda siyasi durumu karşısında yeni düşünme yolları sağlamanın” (CS 34) gerekli olduğunu düşünüyordu. Ancak Friel'in yapmak istediği şey Kuzey İrlanda'nın sorunlarına bir çözüm önermek yerine İrlanda'daki güncel sorunları tarihsel bir perspektiften sorgulamayı amaçlamaktadır. Teatral yapımlara ek olarak, Field Day, Field Day Broşürlerinin (1983-1988) ve beş ciltlik The Field Day Anthology of Irish Writing'in (1991, 2002) yayınlanmasını sağlamıştır. Bu yayınların yardımıyla İrlanda tarihi ve edebiyatı incelenebilir ve bu İrlanda edebiyat eleştirisinin gelişmesine katkıda bulunmuştur. Field Day Tiyatrosu'nun ana mekânı olarak Derry'yi seçmesine gelince, Friel bunu şöyle açıklıyor: “Kuzeyde canlandırıcı bir nefes olabilecek, Derry'den kaynaklanan ruhsal bir enerjiye inanıyorum. Bence burada başka herhangi bir yerden daha yaratıcı enerji var. Derry ne Belfast'a ne de Dublin'e değil, kendisine bakıyor, bu yüzden burada çalışmak istiyorum” (“Friel Derry Alır” 159). Bu nedenle Field Day Tiyatro şirketi, Derry merkezli olarak görülebilir.

Translations, 1833'te, derslerin İngilizce olarak öğretileceği yeni ulusal okulların, eğitimin Gal dilinde olduğu hedge okullarının (ahırlarda yapılan eğitimlerin) yerini almak üzere olduğu, Donegal İlçesine bağlı Baile Beag kasabasında geçiyor. Sonuç olarak, İngilizlerin dayattığı siyasi ve kültürel baskılara rağmen İrlanda kültürünü ve dilini destekleyen hedge okullarının aksine, İrlandalı öğrenciler bu ulusal okullarda İrlanda tarihini İngilizce yazılmış metinlerden dolayısıyla İngiliz bakış açısıyla öğreneceklerdir. Bu bağlamda, bu Gal İrlanda'sının ortadan kaldırılmasının bir sembolü olarak kabul edilir. Tarihçilerin, ulusal okulların, İngilizler tarafından kullanılan İrlanda dilini ve kültürünü ortadan kaldırmanın diğer herhangi bir yönteminden daha etkili olduğu konusunda hemfikir oldukları iddia edilebilir (Beckett, 1966, 313). Örneğin, tarihçilerin çoğu, İngilizce yüzyıllardır resmi dil olmasına rağmen, İrlanda'nın 1800 ve 1850 yılları arasında çoğunlukla Galce konuşan bir ulustan, çoğunlukla İngilizce konuşan bir ulusa dramatik bir değişim gösterdiği konusunda hemfikirdir (ibid).

Translations oyununda hedge okullarının ortadan kaldırılıp ulusal okulların açılması dışında İrlanda tarihine atıfta bulunulan bir diğer önemli olay, on dokuzuncu yüzyılda gerçekleşen haritalandırma çalışmasıdır. Bu çalışmayla Galce olan yer adları İngilizce'ye çevrilmiştir. Friel bu konuda neler hissettiğini şöyle açıklıyor:

Ve birdenbire, önceki yıllarda beni ziyaret eden tüm o kavramların birleştiği - bir araya geldiği - on dokuzuncu yüzyılın ilk yarısı; sömürgeciliğin bir yönü; İrlanda dilinin ölümü ve İngilizcenin edinimi. İşte oyalandığım tüm unsurlar, hepsi çok kapsamlı ve kesin bir metinde sentezlendi. İşte tüm bu karanlık kavramları - harita yapımını - barındırmak ve gerçekleştirmek için mükemmel bir metafor. (Barry, 1983, s. 123)

Friel, ülke genelindeki tüm yer adlarının ve yazımlarının harita yapımıyla standartlaştırılması ve İngilizleştirilmesi sonucunda bu haritaların İrlanda'nın çağdaş görünümünü şekillendirdiği için haritalandırma çalışmasından büyük ölçüde etkilendiğini açıkça ifade ediyor. Bu nedenle Friel, *Translations* oyununun “bu ülkenin belirli bir şekli nasıl bulduğu hakkında” olduğunu iddia ediyor (ibid.) Bu nedenle, oyunun 1833 ortamı İrlanda kültüründe önemli bir değişimi temsil ediyor çünkü hem ulusal okullar hem de haritalandırma çalışması Galce'nin ortadan kaldırılmasına yardımcı olmuştur. İrlanda'daki kültür, dil ve yer adlarının tümü *Translations* oyununda tasvir edilmiştir. Sonuç olarak, bu makale, Brian'ın yardımıyla, heteroglossia'yı ve onun heteroglossia'yı yönetme eğilimi açısından üniter dil savaşını göstermeyi amaçlamaktadır. Friel'in, üniter dilin bir ülkenin kültürünü ve tarihini ortadan kaldırmak için nasıl bir araç olarak kullanıldığını *Translations* oyununda ortaya koymaya çalışmıştır.